

Report compiled & edited by Executive Dean Prof Federico Freschi, May 2019 Faculty of Art, Design & Architecture, Bunting Road Campus, University of Johannesburg www.uj.ac.za/faculties/fada

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FADA 2018



INTRODUCTION

he 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.

In 2018 the Faculty of Art, Design and Architecture further consolidated many of the strategic initiatives implemented during the preceding six years. The Faculty also continued to meet most of its performance targets, while remaining responsive to the changing strategic imperatives of the University and is well aligned with the Strategic Plan 2025.

In response to the shifting imperatives of the GES 4.0 strategy initiated by the new Vice-Chancellor, all academic staff came together for two group conversations in June and November. The topic of these discussions were the implications of the Fourth Industrial Revolution on the creative disciplines, and the ways in which the Faculty could rise to the challenge it represents. The meetings were well attended by academic staff and were characterised by intense and robust discussion. Some of the recommendations that were put forward will be operationalised in 2019, while the broader issues will inform the Faculty's evolving strategic plan.

A highlight for the Faculty in 2018 was the awarding of an honorary doctorate to the internationally celebrated Ndbele artist, Esther Mahlangu. The awarding of this doctorate, which received much attention in the national and international press, saw Mahlangu being recognised for the first time by a university for her legacy as a cultural entrepreneur, skilfully negotiating local and global worlds, and as an educator. In the context of current debates in South African institutions of higher learning on questions of decolonisation of the curriculum, Esther Mahlangu proudly represents an example of how authentic African knowledge systems can be articulated meaningfully and sustainably, and quintessentially embodies the Faculty's values of arts for social justice and sustainability.

The Faculty also successfully nominated the renowned South African artist Sue Williamson for the Ellen Khuzwayo Award. This award was given in acknowledgement of the admirable extent to which Williamson has distinguished herself by using the medium of art to bring the world's attention to difficult social issues which may be otherwise overlooked or marginalized by mainstream media. Williamson's world-renowned commitment to the notion of art for social justice, which is at the heart of FADA's fine arts pedagogy, serves as an inspiration to the Faculty, and we were honoured to have been able to bestow this award.



World-renowned artist Esther Mahlangu receiving an honorary doctorate. From left to right: Prof Kinta Burger (Registrar), Prof Tshilidzi Marwala (Vice-Chancellor and Principal), Esther Mahlangu, Prof Federico Freschi (Executive Dean FADA), Prof Njabulo Ndbele (Chancellor)

STRATEGIC FOCUS

Following the medium-term strategic plan outlined in the 2015 Annual Report, FADA continued its focus on five key areas in 2018. 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 2018, while at the same time focusing further on pedagogical imperatives emerging from both the student movement of 2015-16, and the university's new strategic emphasis on the Fourth Industrial Revolution.

STUDENT ENROLMENT, PROFILE AND PERFORMANCE

Overall Enrolment

The Faculty was somewhat under-enrolled in 2018, with a total headcount of 1,355 students, a slight drop on 2017's headcount of 1,362. Given that the Faculty's Programmes and Qualifications Mix (PQM) has shifted over the past five years to a majority of degree programmes, there was an increase in the number of enrolments in undergraduate degrees, with a total headcount of 799 (up from 700 in 2017), and a concomitant decrease in undergraduate diploma headcount of 357 (down from 471 in 2017). The total undergraduate headcount in 2018 was 1,156 (down from 1,171 in 2017). The enrolment of seven occasional students (undergraduate international exchange students) made up the final headcount of 1,362.

Postgraduate & International Student Enrolment

In keeping with the strategic emphasis on growing our postgraduate programmes, there was an increase in the headcount of students in master's programmes in the Faculty, from 146 in 2017 to 158 in 2018. Master's students from other institutions counted for 17.7% of the enrolment, a drop from 23.3% in 2017. Despite meeting its international admissions target, there was a drop in international student headcount from 73 students in 2017 to 66 in 2018. This is due largely to difficulties encountered by applicants in procuring the necessary visas. The headcount of Honours students also dropped from 36 students in 2017 to 30 in 2018. Doctoral enrolment increased from nine students in 2017 to 11 in 2018.

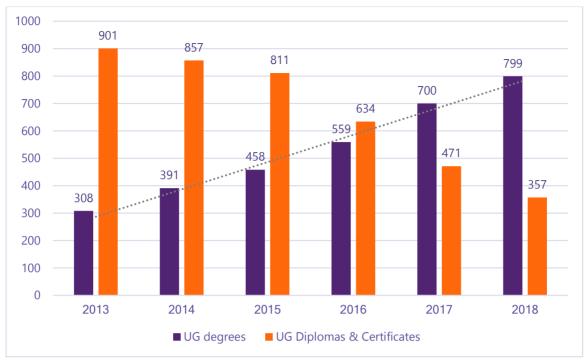


Figure 1 Undergraduate enrolment 2013-2018 showing increased enrolment in degree programmes

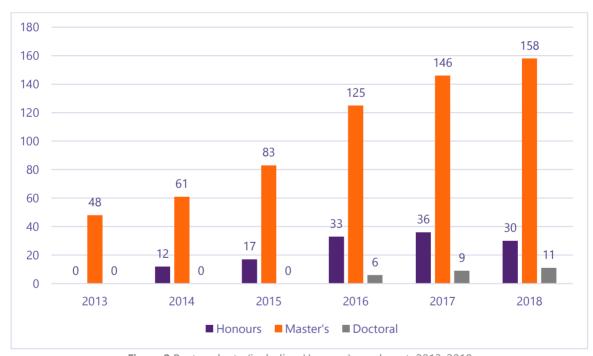


Figure 2 Postgraduate (including Honours) enrolment, 2013-2018

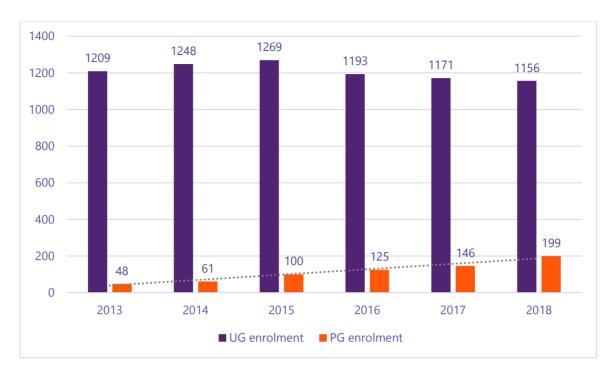


Figure 3 Undergraduate and postgraduate headcount enrolments 2013-2018 showing increasing trend towards postgraduate enrolment

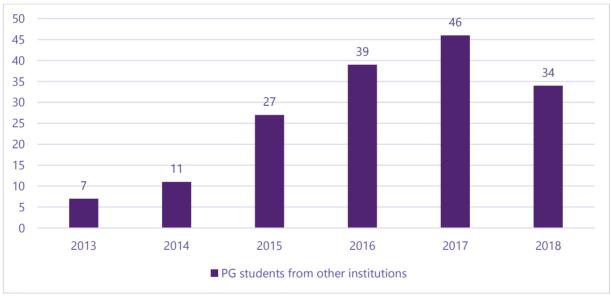


Figure 4 Headcount enrolment of postgraduate students from other institutions, 2013-2018

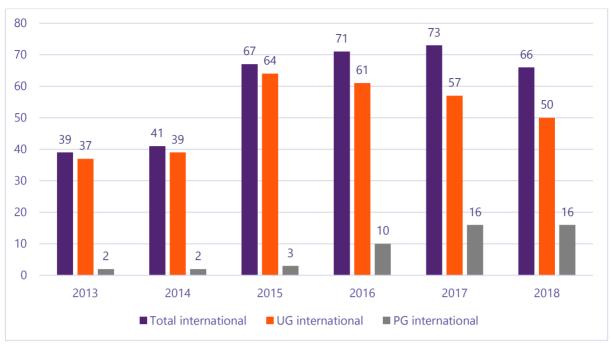


Figure 5 International headcount enrolment 2013-2018

Student Equity Profile

The trend towards increasing enrolments of black, coloured and Indian students remained constant in 2018 at 73%. The number of black African students rose marginally in 2018 with a total headcount of 793 compared with 790 in 2017. The headcount white students continued to decline from 369 in 2017 to 356 in 2018.

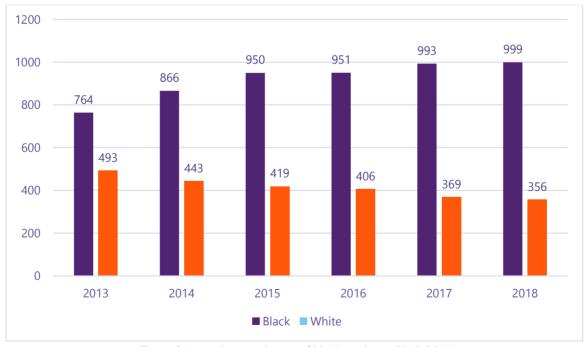


Figure 6 Increasing enrolment of black students, 2013-2018

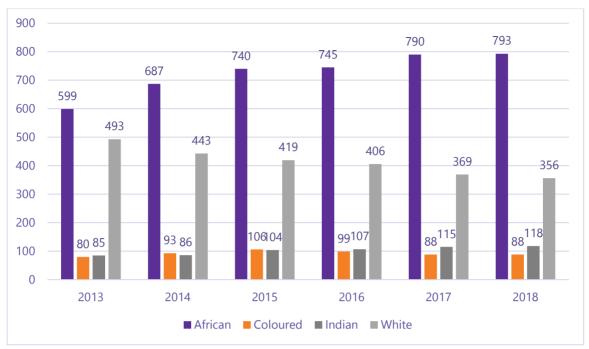


Figure 7 Total enrolment by race, 2013-2018

ACADEMIC PERFORMANCE

The academic performance of students in the Faculty remained relatively stable in 2018, with an overall positive success rate of 89.4%, compared with 88.3% in 2017. Overall dropout rates, which have been an ongoing source of concern, dropped to 14.9% from 15.8% in 2017. Although this is an increase on the record low of 13.5% in 2016, it still represents an improvement on the average dropout rate of 23.3% in the preceding three years.

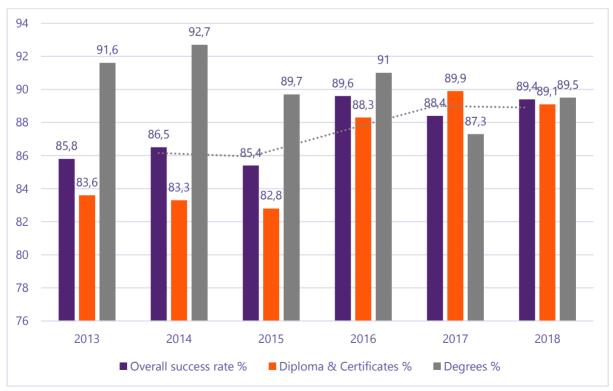


Figure 8 Undergraduate success rates, 2013-2018, showing trend of overall improvement

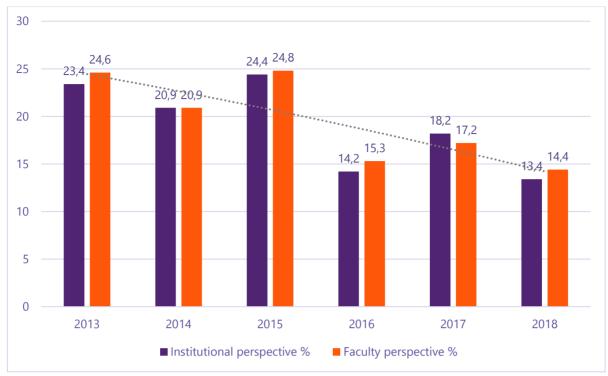


Figure 9 Overall dropout rate by year two, 2013-2018

Pass Rates & Graduation Output

The pass rate in 2018 was 89.3%. This is a slight improvement on the 87.9% pass rate in 2017, and marginally under the record high pass rate of 89.5% in 2016.

Total graduation output declined from 449 in 2017 to 426 in 2018. The graduation output of master's students, which had more than doubled in 2016, remained the same as 2017 at 53 in 2018. These outputs equate to a graduation rate of 31.4% overall (compared with 33% in 2017). The undergraduate graduation rate was 30.3% from 31.2% in 2017 and the postgraduate graduation rate was 37.7% in 2018, down from 44% in 2017.

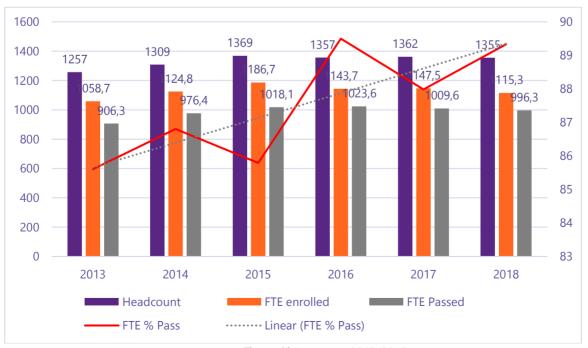


Figure 10 Pass rates 2013-2018

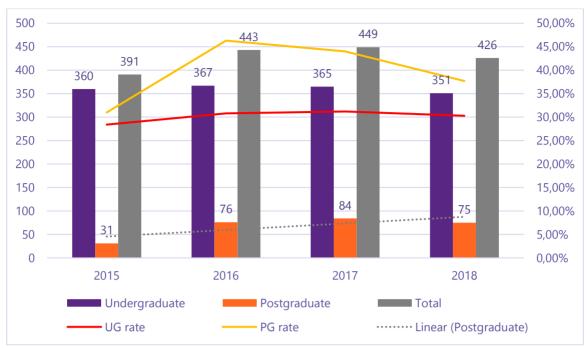


Figure 11 Graduation outputs 2015-2018

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. Tutoring was successfully augmented by the deployment of additional tutors funded by the MEC strategic fund, as well as by the continued deployment of Assistant Lecturers, in the Departments of Architecture, Industrial Design and Fine Arts. The Fashion Department once again hosted a Winter School that focused on creative problem-solving skills, as well as critical cross outcomes such as time management. The Department of Architecture also ran a week-long winter school, which focused on mentoring students on preparing their entries for the national PG Bison competition. 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 third-year students from all the FADA departments collaborated in designing a solution that could enhance the positive aspects that difference and diversity have to offer to campus life.

Following the success of the interdisciplinary theatre project first held in 2017, second year students collaborated on designing the production of UJ Arts & Culture's play, Metamorphosis. Once again, 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 UJ Theatre, and which will tour to the Grahamstown National Festival of the Arts in 2019.



The cast of Metamorphosis in the UJ Arts & Culture in the FADA student-designed production at the UJ Arts Centre.

The Faculty also hosted an on-going 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 socio-economic, environmental and cultural issues.

Students' 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.

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. Some of the competitions in which FADA students participated and won awards in 2017 included the following:

Students from the Graduate School of Architecture (GSA) were represented as several international competitions, including the RIBA President's Medals (London, UK); ArchiPRIX International (Santiago, Chile); ArchMarathon (Milan, Italy); World Architecture Festival (Amsterdam, Netherlands); Venice Biennale (Venice, Italy); Serpentine Art & Architecture Fair (London, UK); Graham Foundation (Chicago, USA); Barilla Pavilion International Competition (Parma, Italy); and the African Architecture Awards (Paris, France).

The Architecture BTech Applied Design class participated in the national stage of the ISOVER International Architecture Student Competition and were selected to represent South Africa as two teams at the International stage in Madrid. Anja Popara, a third-year student in the Department of

Architecture, was short-listed as a finalist for the 2018 SASSDA (South African Stainless Steel Association) Columbus Stainless Steel Awards and was first runner up in the 'Student Awards' category.

Students from the Department of Graphic Design scooped prestigious awards such as the Loeries, with Ronel Irvine winning a gold medal and Amber Albrecht and Megan Shaw winning silver medals. In the 2018 Assegai awards, Azraa Cassim and Larissa Evans won gold. Ronel Irvine also won a gold medal in the AMASA Ignite Awards, and Jamie Calf received a highly commended award. In the WorldStar Student Award 2018 Certificate, Ronel Irwin was awarded a certificate of merit, with the distinction of being one of the top thirteen winners globally. Even though third-year students rarely qualify for the top ten at the Behance Portfolio Review, third year student Thami Gwafa took first place for best student portfolio.

The work of Industrial Design students was exhibited at the Homemakers Expo Industrial Design Challenge, with students Leanne Moore, Ole Mathibe, and Dennis Xavier each winning a selection of tools. In the ARMSA Student Design Award Gregory Havenga took first place, with third place going to Grant Tinney and commendations to Anthony Abbots and Natalie Selibas.

Three second year students, Loubser Meyer, Natalie Selibas and Lindokuhle Sondzaba were awarded first, second and third prizes respectively in the T3 Plastics Competition. Mseni Khanyile, Migael Kapperer and Orabile Mogotsi took first, second and third in the Granadilla Swim Shorts design, designing a graphic print/pattern for the local swimwear brand. First year student Aiden Fleetwood won the 16th UJ International Festival Poster Competition, and will be representing UJ on a ten-day excursion to Germany on the Tübingen South Africa programme.



Third year Interior Design students participated in two national design competitions, namely the PG Bison 1.618 education Initiative and the Caesarstone Student Designer competition. Christine Ueckermann was selected as one of the top nine Caesarstone Student Designers and attended the award ceremony in Cape Town.

Jewellery students Phistos Maela and Oarabile Monnahela took first and second place respectively in the annual Thuthuka Achievement, while Lerato Maisela was awarded the Thuthuka Emerging Talent Award. Ntsikilelo Shange received a merit award bursary covering his fees, accommodation and an allowance from Mintek. Three jewellery students were finalists in the PPC Imaginarium competition.

Ayobola Kekere-Ekun, a PhD student in the NRF SARChI Centre, was one of 20 artists selected by the Dean Collection in the United States to receive a \$5,000 'St(art) Up Grant' to support the development of her artistic practice. Postdoctoral Fellow in the Centre, Dr Irene Bronner, received a Postdoctoral Research Fellows' Excellence Award from the University.

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 Joshua Lew, an Honours student in Multimedia.



Dean's Award Winner 2018, Multimedia student Joshua Lew (centre) with Prof Federico Freschi (L) and HOD Dr Anthony
Ambala (R)

Academic Programme and Curriculum Developments

During 2018 decolonisation, transformation and the notion of art and design for social change remained key curricular issues and enjoyed priority in all departments. The University's revised strategy in terms of the Fourth Industrial Revolution also informed various innovations and curricular interventions. For example, Mr. Denver Hendricks, HOD of Architecture, is leading an

initiative to install a new collaborative research and experimentation-focused fabrication lab positioned within the framework of Industry 4.0. Once fully functional, the Fab Lab will go a long way to mitigating the problems caused by lack of universal workshop access in the Faculty, as well as encouraging inter- and cross-disciplinary engagement amongst students, focused on learning through making, and engaging with new technologies of making.

Both the GSA and the Department of Architecture were reviewed by the South African Council for the Architectural Profession (SACAP), and both programmes were given full and unconditional validation. The Department of Architecture was commended for the great strides it has made in transformation and decolonisation while delivering high contact time with diverse lecturers using critical approaches to curriculum. The panel also commended the department on its high throughput rate, particularly considering that the department runs both a degree and diploma programme. Recommendations included the need to develop infrastructure and resources to deliver the programmes, and increasing access hours to studios. The GSA was commended for the dynamic pedagogical model represented by the Unit System, and for the fact that it has the highest proportion of black students of any Master's programme in the country. It noted further that the key success of the Unit System has been "the creation of space for black students to find their voice and express their architectural identity through their research and design work, an important step against the backdrop of the agenda for the decolonisation of higher education." SACAP's recommendations for both the Department of Architecture and the GSA are being addressed in their respective strategic plans.



The decision was also taken in 2018 to run the Contextual Studies and Design Studies modules as separate offerings under the supervision of Ms. Landi Raubenheimer as *de facto* Head of Department rather than as service modules for the existing departments. This is in keeping with the strategic ambition to constitute History of Art and Design Studies as a separate department, given both of the capacity that we have in these disciplines, as well as the growing number of degree programmes and growth in postgraduate enrolment in the faculty. Establishing this offering as a separate department could also facilitate inter- and cross-disciplinary work in the faculty and the university by being positioned to serve departments outside of FADA, particularly in the Faculty of Humanities. In 2018 the focus was on both considering what Design Studies is, and also decolonization of the curriculum.

Mechanisms to ensure the relevance of curricular content in module offerings and programmes in other Departments 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 Academic Staff Development (CASD).

In keeping with the University-wide emphasis on promoting the use of handheld technology for teaching and learning, the Faculty continued to promote the use of technology in all departments. This was supported by the increased use of E-books and other electronic resources, as well as the increased implementation of Blackboard usage in the Faculty.

Three new programmes were submitted for approval. The proposed Advanced Diploma in Design and an Advanced Diploma in Architecture will enable articulation for diploma graduates into Honours after the phasing out of the BTech. Following the successful submission of the BA Honours in Art Therapy, the MA Art Therapy was submitted for approval. A Short Learning Programme entitled 'Dynamic Communication: Public Speaking and Presentation Skills' was submitted by UJ Arts & Culture and approved by the Executive Committee of Senate.

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 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 supported the Faculty's engagement with the University's FYE and Senior Student Experience (SSE) initiatives, and, as detailed below, led various initiatives relating to promoting best practice in teaching and decolonizing of the curriculum.

STAND's major activity for 2018 was producing the volume *Standing Items: Critical Pedagogies in South African Art, Design and Architecture education.* The editors working on the publication were Brenden Gray (lead editor, Head of Graphic Design), Shashi Cullinan Cook (Design Studies, managing editor of the journal *SOTL in the South*), Tariq Toffa (UJ Architecture Department) and Amie Soudien (VIAD Research Centre). The publication realised the main goal of STAND formulated when it was established in 2014, which was to produce critical scholarship around teaching and learning in the arts, design and architecture fields. Despite the relatively small number of chapters in the volume, *Critical Pedagogies* was able to deliver in multiple areas including, education policy and discourse, alternative pedagogies and theoretical investigations. The intensive process of drafting demanded by the project, meant that the chapters developed to the point where they could offer a high level critique and some chapters presenting cutting-edge theory and research in the field.

Making Sense of Research

On Friday 18 May STAND hosted a discussion on the recently launched volume *Making Sense of Research* edited by Keyan Tomaselli, Pier Paolo Frassinelli, Varona Sathiyah and Nyasha Mboti. The discussion was aimed at FADA post-graduate students, supervisors, researchers and tutors working at FADA who would benefit from the demystification of research in the arts, humanities and qualitative domains. The session was very well attended with an audience of undergraduate, postgraduate students, lecturers, researchers and tutors who quickly saw the relevance of the volume to address how their research, approached from the perspective of the creative disciplines, might be approached.

The Freire Session

Organised and convened by Shashi Cullinan Cook, this seminar celebrated the 50th anniversary of *Pedagogy of the Oppressed* by hosting this seminars. The aim was to ascertain the relevance of Paulo Freire's work in relation to #FeesMustFall and the problematics in contemporary critical art, design, architecture education. The session centred on Freire's ideas of creativity in praxis and dialogical processes of transformation in learning. This seminar coincided with Professor Antonia Darder's visit as a Distinguished Professor to the Education Faculty and CERT and allowed STAND to engage with her, the foremost scholar of Freire and as an artist, poet and activist.

Panel discussion: Social Justice? Decolonizing Pedagogy in Arts, Design & Creative Education
On 13 September, VIAD and STAND facilitated a presentation and conversation with Prof Antonia
Darder (Loyola Marymount University, LA) with Professor David Andre, Rangoato Hlasane and
Puleng Plessie speaking to key Freireian concepts in their practices as educators. Conceived of as
public conversation the objective of this gathering was to engage with Professor Darder around
questions of critical pedagogy in arts and design education, and to locate the discussion within the
context of current projects and dialogues at work in the city.



RESEARCH AND CREATIVE PRODUCTION

Preliminary (unaudited) figures indicate that the Faculty once again set a new record for research output in 2018, producing 77.75 DHET subsidy units (an increase on the record 75 units produced in 2017).

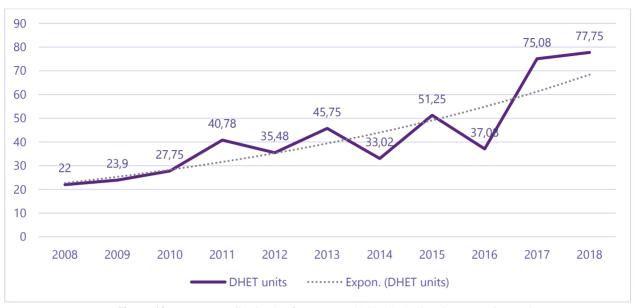


Figure 12 DHET-accredited units from FADA 2008-2018, showing growth trend

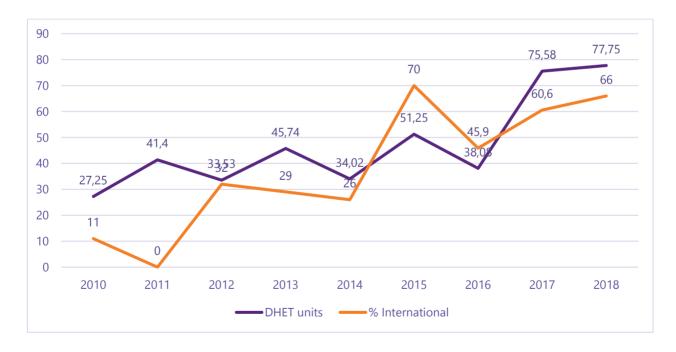


Figure 13 FADA research units submitted to DHET for accreditation 2010-2018, showing increasing trend of contributions to international journals

The 2018 submissions comprised 19.00 units from journal articles (from 26.40 in 2017) and 6.50 conference proceeding units (from 7.50 in 2017). There was a substantial increase in book and book chapter units, with 39.00 units from book submissions (from 26.00 in 2017), and 14.25 units from book chapter submissions (from 17.50 in 2017). Although publication in international journals increased to 66% in 2018 from 60.6% in 2017, this was still somewhat

lower than the record of 70% achieved in 2015. The number of Scopus-listed publications was 12. 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. The rated researchers in the faculty are Prof Kim Berman (C2), Prof Leora Farber (C2), Prof Federico Freschi (C1), Prof Caroline Kihato (C2), Prof Anitra Nettleton (B1), Mr Alexander Opper (C2), Prof Brenda Schmahmann (B2), and Prof Karen von Veh (C2).

As detailed in the departmental reports, in addition to these creative work projects, members of staff participated in numerous solo and group exhibitions (including exhibitions curated by staff members) nationally and internationally and completed several design projects.

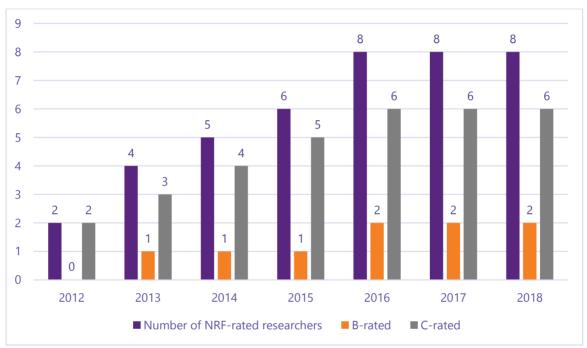


Figure 14 Number of NRF-rated researchers, 2012-2018

As befits a Faculty of Art, Design and Architecture, creative work continued to enjoy high priority amongst the artists, designers and architects on the academic staff. Eight projects for the recognition of creative-work-as-research underwent a peer review process, with six being approved for subsidy by the URC ad hoc committee. A total of 14.5 creative units were allocated for the qualifying projects.

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, completed several design projects, and participated in national and international conferences:

- Jabu Makhubu (Lecturer, Architecture) presented a paper entitled 'The Cub Speaks:
 Narratives of Cities in Africa from young graduates in Johannesburg', at the 42nd
 International Academic Conference, Rome, Italy. He was also selected to participate in a
 U.S. Embassy-funded Cities Programme, which saw him travel to four American cities over a three-week period early in the year.
- Denver Hendricks (HOD, Architecture) presented papers at three international conferences: 'Decolonisation in Tertiary Design Education- Redesigning the Content, Structure and Space of Design Disciplines for Inclusive Pedagogy' at Cumulus, Paris; a co-authored paper with Dr. Alona Martinez Perez from the De Montfort University, Leicester, England at the

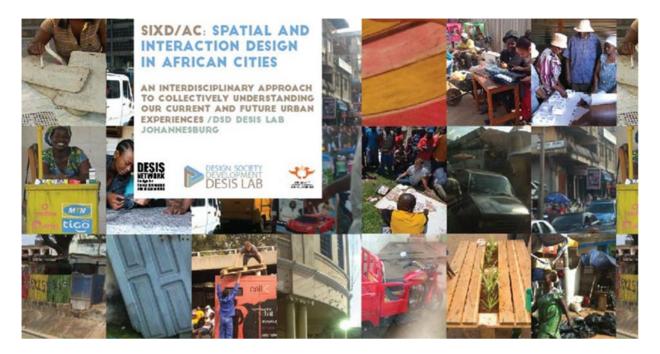
- Confini Movimenti Luoghi conference in Florence, Italy; and a paper also coauthored with Dr. Alona Martinez Perez at the Urbansim at the Borders Conference in Aberdeen, Scotland.
- Tebogo Ramatlo (Assistant Lecturer, Architecture) collaborated with a practitioner, Nadia Tromp, principal of Ntsika Architects, on an installation at the Time, Space Existence Exhibition at the Venice Biennale.
- Prof Lesley Lokko (Director, Graduate School of Architecture) gave a total of 16 international lectures, jury appearances and keynote talks, including the Caribbean Urban Forum, Chicago Council for Global Affairs, Bartlett School of Architecture, World Architecture Festival and Urban Age Conference, Addis Ababa.
- Visiting Professor Caroline Wanjiku Kihato (GSA) presented at five international conferences throughout the year.
- Prof Christo Vosloo (GSA) presented a paper at S.Arch in Hong Kong.
- The Fashion Design Department co-hosted the International Consumer Science Conference with the Southern African Association of Family Ecology and Consumer Sciences in Centurion during the first week in March 2018. Dr Desiree Smal (Senior Lecturer) organized a panel session and symposium for Fashion Design as a core component of the Fashion Value Chain and Prof Thea Tselepis (HOD) lead the conversation the following day about the role of design thinking in Entrepreneurship Education in Africa.
- Dr Desiree Smal also presented a paper at the International Global Fashion Sustainability Conference in London hosted by the Sustainability Institute.
- Prof Thea Tselepis and Carol Lavelle (Lecturer, Fashion) contributed to the International Business Conference in Mauritius in September 2018.
- Dr Adrie Haese (Lecturer, Graphic Design) presented at the 2018 International Conference 'Art, Illustration and Visual Culture in Preschool and Primary Education' as well as presented a co-authored paper (with Costandius & Ellman) 'Wordless picture books and Moolas: a collaborative community project' at the Community Engagement and Social Innovation Summit, Rhodes University in May 2018. She also presented a related conference paper Nelson Mandela University in October 2018. Dr Haese also participated in five group exhibitions notably 'A very important thought' at No End Gallery, Done to Death at Alliance Française (Cape Town), 'Kiss me Quick and Go My Honey', at Tina Sukan (Pretoria).
- Prof Deirdre Pretorius (Graphic Design) curated the exhibition 'Mayibuye: The Cartoons of Eddie Roux' at the Johannesburg Institute of Advanced Study (JIAS) in September. Professor Pretorius appeared on a panel at the exhibition along with Jeremy Cronin and Professor Steven Friedman.
- Ashton Bullock (Assistant Lecturer, Industrial Design) and Martin Bolton (Senior Lecturer, Industrial Design) presented a co-authored paper at the RAPDASA 19th Annual Conference: Additive Manufacturing as a Key Driver of the 4th Industrial Revolution in November.
- Antonio Marín-Pacheco (Lecturer, Industrial Design) presented a paper at the Pobreza Energética y la Agenda 2030 de Desarrollo Sostenible (Energy poverty and the 2030 schedule on sustainable development) conference Oaxaca, Mexico, in April.
- Amanda Breytenbach (HOD Interior Design and Vice-Dean) was invited to participate
 in the 2018 ReDesignEd Educators Forum in Singapore in October. This global network of
 design leaders is focused on developing innovations in design education. She succeeded in
 securing the 2019 Forum discussion to be hosted at FADA in November 2019.
- Mrs Ilse Prinsloo (Lecturer, Interior Design) presented two papers (one co-authored with Interior Design Master's student, Mrs Maryke de Wet) at the Fourth International Colloquium on Design Branding and Marketing in Hasselt, Belgium in December.

- Farieda Nazier (HOD Jewellery Design) was invited to participate in the Department of Arts and Culture Craft Development Strategy conference September. She also co-facilitated a workshop at the Recognition, Reconciliation, Reparation Conference at Stellenbosch University in December.
- Boitumelo Kembo (Lecturer, Multimedia), Shonisani Netshia (Lecturer, Visual Art), Thabang Monoa (Assistant Lecturer, Visual Art), Nomvuyo Horwitz (Assistant Lecturer, Visual Art), David Paton (Senior Lecturer, Visual Art) and Prof Karen von Veh (HOD, Visual Art) presented papers at the South African Visual Arts Historians (SAVAH) Conference at the University of Stellenbosch
- Visual Arts Senior Lecturer David Paton received the award in the category Digital Humanities: Best Visualisation or Infographic at the National Institute for the Humanities and Social Science (NIHSS) Awards
- Prof von Veh presented papers at the SARChI Chair in South African Art and Visual Culture's 'Mistress Pieces' conference; the ASAUK Conference in Birmingham in September; at the IKON Conference in Croatia; and at the AFSAAP Conference in Sydney Australia.
- Shonisani Netshia (Lecturer, Visual Art) presented a paper at the ASAUK Conference in Birmingham in September.
- Prof Kim Berman (Visual Art) participated in a symposium 'Troubling the Haunting Power of the Past: Interrupting Intergenerational Cycles of Historical Trauma' at the University of Stellenbosch in May. She also co-convened a colloquium in Stellenbosch with Prof. Michelle Baron titled 'Being Human Today: The Theory and Practice of Social Transformation Through the Arts'.
- Gordon Froud (Senior Lecturer, Visual Art) held a Solo Exhibition, *Harmonia: Sacred Geometry*, at the prestigious Standard Bank Gallery in April 2018.



Prof Lesley Lokko (second from right) Director of the GSA, juror at the RIBA President's Medals Dissertation Prize, London

DSD DESIS LAB



The Design Society Development (DSD) DESIS Lab is a multi-disciplinary community of practice that seeks to better understand how design can best serve the emerging needs of broader society, specifically in the face of staggering inequality and rapid change in Gauteng. As designers we undertake design research projects through participatory, and preferably multi-stakeholder, human-centred methodologies in order to bring about appropriately considered change.

In 2018, the DSD DESIS Lab collectively decided to organise its management through a steering committee, consisting of Terence Fenn (Multimedia), Angus Donald Campbell (Industrial Design), Desiree Smal (Fashion), Antonio Marín-Pacheco (Industrial Design), Afua Wilcox (Architecture) and Marcha Naudé (MA Design Student, Industrial Design). The steering committee also strategically refocussed the lab into two key thematic areas, namely *Spatial and Interaction Design in African Cities* (SIXD/AC) and *LOCAL Design in the Global South*. It is our intention to broaden the thematic concern in 2019 to include: *Women in Design* and *Future-Focused Fashion Design Praxis*.

DSD LAB Seminar and workshop Sessions

In 2018 the DSD DESIS Lab met for seven seminar/workshops sessions and one special panel debate. These sessions involved a collection of diverse speakers that ranged from Master's students to Professors.

16 February: Design Research Workshop

Terence Fenn – Scaling design research in the Department of Multimedia

Dr Desiree Smal – A model for design research in the Department of Fashion Design

Angus Donald Campbell – Faster & faster: Demystifying Design Research

Prof Lesley Lokko – The first five-hundred years: Design research in architecture

9 April: Student Seminar: Using Graphic Design as a Tool for Social Change

Organised by Christa van Zyl, Matías Delfino, the global lead designer at Brand Building at UNICEF presented a seminar on the poster exhibition that was on show at the Holocaust and Genocide Centre in Johannesburg. The show and talk were titled: *Making Hope Visual: Social Design as a Universal Language for Global Change* http://www.matiasdelfino.com/

12 April: Public Seminar: A Shared Approach to Designing our Cities.

Dr Bea de Carli and Dr Nishat Awan, Sheffield School of Architecture, University of Sheffield presented at a public seminar focused on the theories, methodologies and practices associated with the emerging field of spatial interaction design (SiXD).

13 April: Seminar: Master's Presentations

MTech Industrial Design student Antonio Marín-Pacheco presented his Master's project, which utilised a human-centred design methodology to create an off-grid food processing system for micro-enterprises within Johannesburg.

25 May: Seminar: Master's Presentations

MA Design (Industrial Design) student Oratile Mokgatla presented the progress on her Master's project which focuses on the human-centred design of appropriate irrigation technology for small-scale farmers in Johannesburg; and recent MA Design graduate, Talita Harmse, presented the main findings of her study titled *Slow Fashion: A case study on design praxis of South African fashion designers.*

20 July: Design Research Workshop

This was a closed workshop with a small group of participants from the DSD DESIS Lab attempting to talk out and document how design research is positioned in terms of paradigm, practice and research. The participants included: Terence Fenn, Angus Campbell, Desiree Smal, Ashton Bullock-Moseley, and Marcha Naudé.

24 August: Workshop: Lean in: A celebration of Women in Design

Coordinated by Afua Wilcox, this session featured a panel of experienced female design professionals who explored issues of gender equality in various South African design industries. The workshops intention was to expose future female designers to holistic developmental skills to assist their transition into the job market, as well as their growth in the design industry. This session was attended by over 60 student and staff participants.

28 September: How to play the academic game: Publish or perish

Angus Campbell and Antonio Marín-Pacheco presented a seminar exploring the practical realities of publication at FADA both from the experience of a novice researcher and one who had more experience.

26 October: PhD Presentations

Shashi Cullinan-Cook presented on her study related to knowledge of first-year FADA students, from a socio-cultural perspective, in the interests of social justice and decoloniality. Terence Fenn discussed aspects of his study focused on the co-design of smart neighbourhood spaces in the Johannesburg CBD.

International & Collaborative Projects in 2018:

Researching Alternative Urban Methods (RAUM)

The DSD DESIS Lab continued its participation continued in the *Erasmus+* teaching exchange programme, valued at £275 000 (2016-2018). In April, Dr Beatrice de Carli and Dr Nishat Awan (School of Architecture, University of Sheffield) visited FADA where they participated in a series of workshops and gave a number of lectures and presentations across the faculty. In May, FADA staff members Angus Campbell, Terence Fenn and Jhono Bennett made a reciprocal visit to the University of Sheffield where they participated in a number of workshops, teaching activities and planning meetings with staff from Sheffield, CEPT (Centre for Environmental Planning and Technology, in Ahmedabad) and Nanjing University's School of Architecture and Urban Planning.

The intention to wrap up the exchange is to publish a book that captures the work undertaken during the exchange.

The Leverhulme Trust: Scaling up participation in urban planning Grant

Hosted by the Global Development Institute at the Manchester University, this research grant to the value of £18 633 (2017-2019) has DSD DESIS Lab as a local partner. The aim of the grant is to facilitate the setup of a network to develop the knowledge required to move from participatory community-led neighbourhood planning to city-scale planning processes. Through the DSD DESIS Lab, in 2018, the grant facilitated the inclusion of several grassroots development practitioners to join the tail end of the Graduate School of Architecture's Alternative Practice Module. This supplementary workshop aimed to co-develop a series of principles that DSD DESIS Lab member Jhono Bennett's NGO 1to1 Agency of Engagement NGO have been developing since their inception.

Tlhakantsha Third-year Collaboration Week

Tlhakantsha (*to make, to put together*) is a term we coined to describe the participatory nature of making, working and living towards a more equitable and ethical shared urban future. In 2018, the DSD DESIS Lab facilitated the planning and teaching of the second Tlhakantsha Week for all 3rd year students at FADA, the week was coordinated by Orli Setton with assistance from Terence Fenn. Each interdisciplinary group was tasked with designing a solution that enhances the positive aspects that difference and diversity has to offer to campus life, and the broader university context. The top 10 videos from the week can be explored here: https://www.youtube.com/watch?v=-DbMhJlaqMg&list=PLgRwikM6GZf7wFendO4pBsHdPK7sRkA1n

Clean cooking and food processing workshop. Kampala, Uganda

Hosted by the Giving Hope Foundation, Afrishiners and Awamu Biomass Energy Ltd., this hands-on workshop sought to spread the production of clean cookstoves, fireless cookers, chardust and biomass briquettes and solar cookers in the African continent. DSD DESIS Lab steering committee member Antonio Marín-Pacheco attended this 2nd international workshop from the 21-23 June 2018 at Makerere-Kikoni, Kampala, Uganda.

LOCAL Design in the Global South

Aims of the project:

To better understand how people act within the limitations of their particular social, cultural, economic, political and environmental contexts.

To explore the ingenuity of everyday expert / lay / informal designers to meet their needs.

To utilise collaborative context-centred design as a means to practically extend human capabilities.

To practically explore the decolonisation of design in the Global South.









NRF SARCHI CHAIR IN SOUTH AFRICAN ART AND VISUAL CULTURE



Some of the delegates at the conference, "Mistress-Pieces: Iconic Works by Feminists and Gender Activists" held at the SARChI Chair in South African Art and Visual Culture. From left to right: Prof Hilary Robinson (Loughborough University, UK), Senzeni Marasela (South African artist), Dr Elena Korowin (institute for Art Science and Media Theory in Karlsruhe, Germany), Prof Brenda Schmahmann, Usha Seejarim (South African artist), Ayobola Kekere-ekun (PhD candidate with SARChI Chair: South African Art and Visual Culture).

The key public event held at the SARChI premises was an international conference entitled 'Mistress-Pieces: Iconic Artworks by Feminists and Gender Activists'. Conference participants identified and explored a range of works produced since the 1970s by feminists and gender activists, which might be regarded as iconic in the sense that they have proved influential in particular contexts because of their relevance and distinctiveness. The topic was grounded in the understanding that the forms which art by feminists or LGBTQI activists may have assumed, and their overall impact, differ from one geographical context to another. By offering this perspective, the conference enhanced recognition of not only commonalities but also contrasts between different manifestations of gender politics in the visual arts.

A number of the international delegates were invited on the strength of Prof Schmahmann's previous collaborations and networking. Several postgraduate students and fellows associated with the SARChI Chair attended the conference, and postdoctoral fellow Irene Bronner and PhD student Roxy Do Rego presented papers. PhD student Ayobola Kekere-Ekun gave an artist's talk on her work. Prof Schmahmann, SARCHI Chair, plans to edit a book of essays derived from the excellent papers offered at the conference.

Other public events included guest Seminar Presentations by international academics, public exhibitions and book launches. The international guest lecturers included: Christa Clarke (Senior Curator, Arts of Global Africa at the Newark Museum and Hutchins Fellow at the W.E.B. Du Bois Research Institute); Nicholas Mirzoeff (Professor of Media, Culture and Communication at

New York University); Bryan Trabold (Associate Professor and departmental chair of English at Suffolk University in Boston, Massachusetts); Oana-Marie Nae (Lecturer at the George Enescu National University of Arts, Romania); and Jessica Hemmings (Professor of Crafts and Vice-Prefect of Research at the Academy of Design and Crafts, University of Gothenburg, Sweden).

Exhibitions included Sue Pam-Grant's solo exhibition of line drawings and etchings, 'Dogscapes', and 'Behind the Warp: Women and Weaving at Rorke's Drift', curated by SARChI doctoral candidate Philippa Hobbs and Jenny Marsden. This exhibition was drawn from the Power, Gender and Community Art Archive, a collaboration between UJ Library Special Collections and the SARChI Chair). The final exhibition for 2018 was Hilary Keegan's solo exhibition entitled '[Re]Constructing Profane Womanhood', a series of paintings produced in partial fulfilment of her MTech. In February, the Centre hosted the launch of FADA Visual Arts Professor Kim Berman's book *Finding Voice: An Arts Approach to Engaging Social Change* (University of Michigan Press, 2017). These events were additional to the Friday afternoon seminars run at the SARChI Centre, that provide postdoctoral fellows and postgraduates an opportunity to test their work, and that are available to staff members in FADA. Access to all events at SARChI conferences is also automatic and fully subsided for postgraduates receiving scholarships from the Chair, or whose studies the Chair supervises.

The first of two themed issues of De Arte, developed from papers delivered at the conference 'Troubling Histories: Public Art and Prejudice' held at the SARChI Chair in 2017, was published in 2018. The publication represented a continuation of a collaboration with Prof Kim Miller (Wheaton College) on issues of memory and public art. The second themed issue, also drawn from the conference, is due for publication in 2019.



VISUAL IDENTITIES IN ART AND DESIGN (VIAD) RESEARCH CENTRE



VIAD performed exceptionally well in 2018 with regard to research outputs, producing a record number of 52.5 units. Many of these outputs are sole-authored books.

VIAD's core exhibition for 2018, 'Black Chronicles IV', was a landmark exhibition. Hosted in the FADA Gallery, it featured a selection of photographs taken in photographic studios in Britain prior to 1938 that have not previously been shown on the continent. It also included selected images from leading scholar and civil rights activist W.E.B. DuBois's collection of photographs, which he presented as 'The American Negro Exhibit' at the 1900 Paris Exposition. Previous iterations of 'Black Chronicles' have been exhibited in such distinguished international venues as Rivington Place Gallery; the London National Portrait Gallery; the Spelman College Museum of Fine Art in Atlanta, Georgia; and the Ethelbert Cooper Gallery in Cambridge, Massachusetts.

A key output of the conference is a special edition of the journal *Critical* Arts, edited by VIAD. Another key success of the project was the conference 'Curatorial Care', which was hosted parallel with the exhibition, and which aimed to forge dialogue and networking in the field of archival research and decolonial curatorship. The conference offered a space in which to explore a diverse range of epistemologies, methodologies and knowledges in relation to curatorial practice; to acknowledge and promote African creativity, agency, and value systems as these play out in the curatorial arena; to foreground African scholars, curators and practitioners as key knowledge bearers contributing to global scholarship; and to identify and engage with curatorial processes from Africa and the Africa diaspora. In so doing, the project served to strengthen VIAD's (and by extension, UJ's) national and international reputation as a Pan-African Centre of critical intellectual inquiry through extensive scholarship, collaboration and exchange.

The project was also important in that it facilitated the development and consolidation of partnerships between VIAD and selected prestigious international academic institutions, arts and archival organisations, galleries, museums, foundations and collections, and collaborations, and initiated new partnerships with potential local and international funders. The exhibition was exceptionally well received by members of the public, staff and students from FADA (and more broadly, UJ), and other Gauteng-based institutions. It received extensive media coverage, and attracted record numbers of visitors to the FADA gallery, averaging approximately 50 people per day.

During 2018 VIAD published two further exhibition catalogues (containing a selection of images and a scholarly essay). These are *Priya Ramrakha: Imaging Independence, 1959-1996: A Pan African Perspective*, curated by Erin Haney and Shravan Vidyarthi (2017), and *The Arrivants and The Front Room, 'Inna Jo'burg' (2016)*. Work continued on an e-book, *Critical Pedagogies in South African Visual Culture*, to be published in 2019. This is a collaboration between STAND (Scholarship of Teaching and Learning in Art and Design) and VIAD. The publication is to be open access, with all costs of production and publication having been covered by VIAD. Extensive mentoring on articles was provided by VIAD for FADA staff who contributed to the publication.

VIAD continued to build international partnerships and collaborations during 2018, including a potentially long-term partnership with Autograph ABP, London. The African Choir component of the Black Chronicles IV exhibition allowed for a fruitful collaboration between VIAD and South African composers Philip Miller and Thuthuka Sibisi. Given its international currency, the Black Chronicles IV project has enabled VIAD to establish links with new funding partners such as the American Embassy, The British Council (South Africa), the Goethe Institute and Pro-Helvetia (South Africa).

In 2018, VIAD continued its collaboration with the Gay and Lesbian Archives (GALA) on a series of group sessions, entitled The Lesser Violence Reading Group. Over the course of four sessions, approximately 15 participants were guided through readings that cover the broad subjects of gender, sexuality, violence and visuality, with an emphasis on performance. In June, VIAD hosted The Atlantic Slave Trade and AFRICA workshop, which forms part of an ongoing series of collaborations with the Center for the Study of Slavery and Justice at Brown University.



COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT & INTERNATIONALISATION

INTERNATIONALISATION

During the course of 2018 the Faculty once again received several international researchers, academics and guest lecturers from institutions in Africa, Europe, Asia, Australia and the United States. In addition to the international conferences and exhibitions hosted at the research centres as noted above, the GSA's acclaimed International Lecture Series, sponsored by the architectural firm Boogertman & Partners, brought 18 local and international speakers to FADA. The bi-weekly lectures have become an important feature on the city's architectural scene. The GSA also hosted its important annual International Critics Week in September 2018, which saw 27 local and international visitors reviewing the work of all six Units at GSA MOAD, Maboneng.

Dr Alona Martinez Perez from De Montfort University, Leicester ran a series of research workshops for staff in the Department of Architecture, and contributed to design workshops for students. The Contemporary Jewellery Forum, hosted by the Jewellery Department, included a public keynote lecture by renowned international craft historian Dr Kevin Murray from the Royal Melbourne Institute of Technology. The Multimedia department hosted Prof Julian Hanich from the University of Groningen in the Netherlands, who gave a public lecture. Prof Grant Parker, Chair of Classics at Stanford University gave a public lecture as part of the exhibition 'Recast: Recontextualising the Classical Sculptures in the UJ Collection', curated by Prof Federico Freschi and held in the FADA Atrium.



In addition to participation in international conferences, as noted above, there was increased outbound staff mobility during 2018. The GSA's Prof Lesley Lokko gave a total of 16 international lectures, jury appearances and keynote talks, including the Caribbean Urban Forum, Chicago Council for Global Affairs, Bartlett School of Architecture, World Architecture Festival and Urban Age Conference, Addis Ababa. Mr Thiresh Govender (GSA Unit 14) was a winner at the World Architecture Festival in Amsterdam. Architecture Lecturer Absalom Jabu Makhubu was selected to participate in a U. S. Embassy-funded Cities Programme, which saw him travel to four American cities over a three-week period early in the year. Architecture HOD Denver Hendricks was invited to the New York Institute of Technology to deliver a lecture. Tebogo Ramatlo, an Assistant Lecturer in Architecture, was invited to Ayacucho in Peru for a sustainable design workshop hosted by the Science Ayacucho University (UNSCH). Angus Campbell (HOD Industrial Design), Terence Fenn (Multimedia) and Jhono Bennett (DSD DESIS Lab Researcher) visited the University of Sheffield where they participated in a number of workshops, teaching activities and planning meetings.

Amanda Breytenbach, Vice-Dean and HOD of Interior Design, was part of a UJ delegation that visited the Nanjing Technological University in China, exploring possible collaboration projects and staff and student exchange opportunities. From Fine Arts, Shonisani Netshia and Gordon Froud were invited to give artist's talks at the Royal Academy of Fine Arts Antwerp in Belgium, and Vedant Nanackchand was invited to the international October School at the Shiv Nadar University, New Delhi. Executive Dean Prof Federico Freschi was invited to participate on a review panel at the University of Umeå in Sweden, and to continue working on a collaborative research project at Stanford University.

Outbound student exchange also increased in 2018. Students from the GSA continued to win awards and showcase their work internationally. GSA students' international visits included the Global Youth Forum, South Korea; Confluence Summer School, Lyon, France; Kampala, Uganda and Réunion Island. Denver Hendricks (HOD Architecture) initiated a student exchange programme with École Boulle in Paris, funded by the embassy of France in South Africa, allowed students Steffen Fischer and Heidi Lu from the GSA to participate in a series of workshops. BTech Fine Art student, Alexa Pienaar and MA Design student, Ebrahim Ayesh, attended the October School Delhi 2018 workshop at Shiv Nadar University, India. The event was a convergence of students and facilitators from universities in Europe, Africa and Asia to discuss and develop their research work. The Department of Industrial Design continued to host and to send students to Germany through a DAAD-funded exchange programme with the Department of Industrial Design at OTH, Regensburg. The exchange programme is for a three-year exchange programme, which started in the second semester of 2017 with three reciprocally exchanged students per semester, and opportunities for staff exchange.

In addition, there were a number of national collaborations with a variety of national 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



Visual Arts students with a mural that they completed at the Lotlhakane Community Centre

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 2018, as well as being encouraged to work on multidisciplinary projects with a community focus.

Third-year Architecture students undertook to design and build a soup kitchen in Kanana Park near Orange Farm, south of Johannesburg. An Architecture design studio led by part-time lecturer Afua Wilcox worked on designs to improve the lives of the community at Josanna Court, Bertrams through a focus on sustainable living and waterproofing. Architecture, Industrial Design and Visual Arts students continued 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-engagement project (2017-21), which, together with the local community, will co-design and co-build a home-based Communal Care Centre at Lotlhkane.

Prof Thea Tselepis (HOD Fashion Design) and Mrs Joyce Sibeko from the College of Business and Economics (CBE) involved BTech Fashion Design students in the 'Stitch' community sewing entrepreneurship project. The students collaborated with members of the Stitch community on a fashion show. Throughout their undergraduate experience, students work with and for communities, community organisations and clients, often working with a partner and collaborating with their peers in addressing specific community needs.

The Graphic Design Department partnered again with the Centre for Education Rights and Transformation (CERT) on a project entitled 'Design with and for Local Communities'. Students working with a senior researcher at CERT identify design problems, together with community organisations and activists in Westbury.

Interior Design students undertook a building analysis of the Little Eden Society charity shop in Edenvale and presented solutions to the client. Industrial Design students worked in partnership with the Reaboka Foundation, which promotes the economic empowerment of South African women in rural areas. Through site visits and engagement with the craftswomen represented by the organisation, the students developed a range of products that could lead to furthering the potential marketability of Reaboka's products.

Jewellery students once again designed jewellery pieces for the Women in Community Engagement Empowerment Project (WiCEEP). The Jewellery Department and the FADA Gallery once again hosted the Thuthuka Jewellery Awards, which creates opportunities for community jewellery schools to showcase their talent. The Department also supports this programme through offering mentorship, transport and refreshments to the participants. The Multimedia Department's ongoing Social Impact Design projects sees students collaborating with communities in which they live. The projects involve designing digital and social media platforms that assist not-for-profit entities and start-ups to reach their target markets.

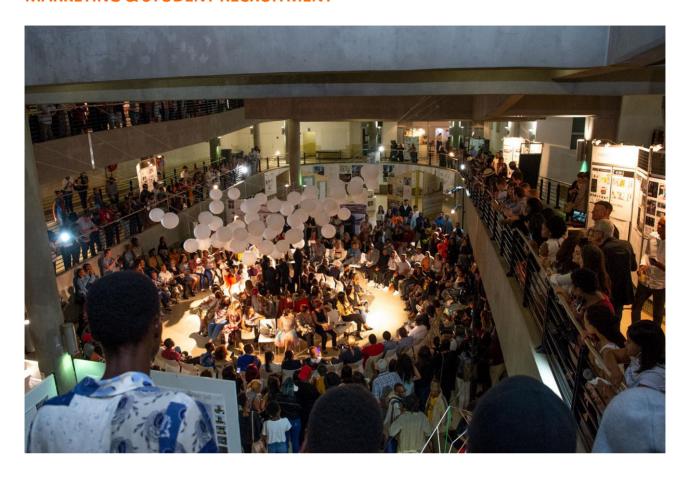
The Visual Art Department, in association with Total South Africa and the Department of Education Gauteng Province (Johannesburg Central District), collaborated on an art education project with grade six learners from selected Soweto schools. Over a period of five months, ten third year and BTech Fine Art students presented a variety of art exercises to learners in environments where art education is virtually non-existent.

The FADA HIV/AIDS Curriculum Integration research project continued in 2018, with FADA departments engaged in finding appropriate means by which aspects of HIV/AIDS education could be infused in their curricula.



FADA staff and students with members of the Lotlhakane Community

MARKETING & STUDENT RECRUITMENT



In addition to the numerous high-profile exhibitions, lectures, conferences, and other public events detailed elsewhere in this report, Faculty Marketing continued to ramp up its efforts to establish and entrench its presence and profile among all its stakeholders. All public events were publicised through various forms of media, including listings on the UJ and FADA websites and on external websites and social networks. The FADA Facebook page moved from 3 511 (in 2017) to 4 113 (in 2018) subscribers, while the FADA Twitter account had 2 724 followers and Instagram 665 followers.

With regard to student recruitment initiatives, FADA representation at school visits succeeded in both providing information and career counselling to prospective students, and drawing learners, teachers and parents to the Faculty during the year. In addition, the Dean and Heads of Department invited industry stakeholders to student exhibitions, and to other events throughout the year.

Specific marketing initiatives included:

UJ Open Days/Grade 9 Seminars

In keeping with the University's new Open Day format, the Faculty participated in all the scheduled as well as the Grade 9 seminars.

FADA Open Day

The Faculty held an Open Day that was specifically aimed at prospective art, design and architecture students. Approximately 200 guests attended the Open Day.

Dean's Merit List

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

Portfolio Workshop

The FADA Portfolio Workshop is aimed at equipping potential students with skills in developing an effective art or design portfolio, which is required as part of the application process at FADA. FADA hosted a Portfolio Workshop facilitated by Rosalind Cleaver during the Winter Recess (17-21 July). The price of the 5-day workshop was R500-00 per student, which included stationery and a voucher for a sandwich and beverage for the duration of the workshop (5 days). Approximately 100 queries were received for the workshop, which was attended by 42 students.

End-of-Year Exhibition

The FADA End-of-Year Exhibition is a platform to showcase the work of the Faculty's final-year undergraduate students. The exhibition was held throughout the building, and approximately 500 guests attended the opening of the exhibition.

Marketing Material

The faculty produced Marketing Brochures for Undergraduate and Postgraduate programmes. FADA also printed a newsletter that highlighted all the events and activities within the faculty for 2018 (click links below)

FADA Newsletter

FADA Postgraduate Brochure

FADA Undergraduate Brochure



UJ ARTS & CULTURE



The Division of Arts and Culture continued to enhance the excellence and stature of the Faculty and the University in 2018 under the direction of Mr Pieter Jacobs. UJ Arts & Culture contributes significantly to offering an enriching student learning and living experience, as well as raising the University's national and global profile and reputation. In 2018 a number of Arts & Culture's programmes and projects won international and local awards. The division also extended its national and international partnerships, while continuing to provide opportunities for UJ students to engage with arts and culture-related activities. Through the Arts Academy, 416 students participated in a variety of events, including two choirs, a jazz band, theatre productions, poetry, African drumming and drama and dance classes. Additionally, a robust artistic programme, targeted at students and the community, included local and international drama and dance productions, comedy shows, music concerts, arts and culture festivals and art exhibitions. Arts & Culture also hosted external and University events on the Auckland Park and Bunting Road campuses.

During 2018, 108 different events were hosted at the two theatres. Of these events, 26,85% were presented by external clients, 23,15% by other University departments, 14,82% by Arts & Culture partners (which includes other University departments) and 35,19% of the events were presented by Arts & Culture. Footfall for both venues reached 30 183 during 2018, while on and off-campus events presented by the division attracted attendance of 52 322 students, staff and members of the public. Arts & Culture made great advances in increasing its integration into the Faculty of Art Design and Architecture and the broader University through meaningful partnerships that supported curriculum based teaching and learning (not least, the multidisciplinary *Metamorphosis* project referred to above), research and the development of a Short Learning Programme.

In 2018 the 66-member UJ Choir once again proved its reputation as one of the best university choirs in the world, taking gold in two categories at the World Choir Games, namely in the Mixed Choirs category (Western Music repertoire), and in Folk Music A Cappella. In addition to performing at 18 graduation ceremonies, the UJ Choir performed alongside the renowned chamber choir Akustika in preparation for the World Choir Games, undertook a number of local concerts, had a successful tour to China and ended off the year with the customary Celebration and Dean's concerts.

Other music opportunities offered include the 54-member community choir, UniJoh Chorale, as well as a 30-member Jazz Band, both based on the Soweto Campus. UniJoh Chorale scooped up four awards at the SATICA Choral Music Eisteddfod in 2018 while the Jazz Band received rave reviews for their collaboration with Tlale Makhene during the UJ Weekend of Jazz. Based on the Doornfontein Campus, the Arts Academy African Drumming Group, consisting of 11 members, performed alongside other students during the UJ Youth Arts Festival, which serves as a platform for Arts Academy students to showcase their talents developed throughout the year.

Arts & Culture's student production, *Choir Boy*, won a Standard Bank Ovation Award at the National Arts Festival and was named Best Student Production by the South African Theatre Magazine Awards after being performed at RedFest and the Wits 969 festivals. Weekly poetry sessions, attracting participation of 81 students across all campuses, culminated in the week-long *Izimbongi Poetry Festival*. In 2018 the multi-disciplinary talent competition, *UJ Can You* was themed *Africa Reimagined*, and saw 36 students chosen from 98 hopefuls to attend an intensive boot camp. The top 18 ultimately performed during the final round adjudicated by an independent panel of professionals.

Of the 416 students who joined the Arts Academy at the beginning of 2018, 204 qualified for cultural bursaries, which is dependent on strict attendance and participation criteria.

The first edition of the multidisciplinary collaboration with FADA students, *African Gothic*, enjoyed a full professional run as part of the Main Programme at the National Arts Festival followed by a run at the Joburg Theatre. The production scooped up nine Broadwayworld South Africa awards, with all the students' design work being acknowledged.

Arts & Culture collaborated with the Faculty of Education on its course work for the foundation phase Arts Education students and provided acting coaches and directors to assist students with developing ten-minute plays for their final exams. Arts & Culture's Curator presented six lectures to the FADA B Tech students on practical curatorship. During 2018, two PhD scholars, Thandiwe Lerato Sekhibane (PhD Education) and Farieda Nazier (PhD FADA) were in residence at Arts & Culture. Both were based at the Dance Studio adjacent to the Con Cowan Theatre on the Bunting Road Campus.

The UJ Art Gallery, in collaboration with FADA, Absa and the South African National Association for the Visual Arts (SANAVA), presented a colloquium entitled 'Art in the Time of Africa' with two international and four local speakers. The Gallery also presented a diverse programme, including eight exhibitions, 20 lectures and walkabouts and three workshops. Of the eight temporary exhibitions presented by Arts & Culture three were fully funded by corporate sponsors.

Additional music concerts presented by Arts & Culture included the launch of its refurbished Steinway Concert Grand Piano. Two South African Steinway artists, Christopher Duigan and Charl du Plessis, were joined by the outstanding young pianist Sulayman Human as well as legendary

jazz pianist Darius Brubeck. In partnership with Pro Helvetia, Arts & Culture also presented a concert by the award-winning Swiss jazz sextet, *Hildegard Lernt Fliegen*.

The classical music series culminated once again with the Dean's Concert in November, featuring South African pianist, Christopher Duigan, soprano Loveline Madumo, the Spanish saxophonist David Salleras, the UJ Choir, and the Johannesburg Youth Orchestra, hosted by the Dean. Proceeds from this concert went towards the Dean's Bursary Fund that supports academically deserving FADA students with financial difficulties.



FADA Gallery

The FADA Gallery hosted six art and design exhibitions during 2018, including the very successful 'Black Chronicles IV' in association with VIAD, as discussed above. The 'white cube' of the gallery was totally transformed by black paint, on which the life-size photographs and complementing vinyl grey text were displayed. This visual experience was enhanced by a surround sound system. The experience set the benchmark for future exhibitions.

Other noteworthy exhibitions included the South African Contemporary Jewellery Awards Exhibition, and the Biennial FADA Alumni Exhibition, honouring Dr Carol Hofmeyr, the founder of the Keiskamma Art Project Trust. This exhibition featured major works from the Keiskamma Art Project that have been exhibited nationally and internationally in major centres and in important cathedrals. Works included the *Democracy Tapestries* (2004), Wits Art Museum Art Collection (WAM), the *Marriage of Nolulama and Luthando* (2006), Keiskamma Trust Art Collection, the *Rose Altarpiece* (2006), Nelson Mandela Metropolitan Art Museum Collection, *Keiskamma Guernica* (2007), the *Creation Altarpiece* (2007), the Unisa Art Gallery Collection as well as various art works by Dr Hofmeyr.

The Jewellery Awards Exhibition was hosted in collaboration with media partner *CREATIVE Feel* magazine. The exhibition showcased 56 art jewellery pieces in a broad range of materials, techniques and finishes. The winning pieces and finalists were exhibited alongside the 2017/8 Thuthuka Jewellery Awards Exhibition, which has been hosted by the FADA Gallery for the past decade. This presented a unique opportunity for young and aspiring jewellers to engage with the masterfully crafted conceptual art jewellery pieces produced by renowned South African art jewellers.

The Gallery, in collaboration with the Johannesburg Junior Council (JCC), once again hosted the annual 2018 JJC Art and Design Awards Exhibition, directed at senior high school pupils, and enabling them to showcase their work in a public gallery space. The awards exhibition, now in its tenth year, promotes the value-adding experience of art education in secondary schools in a digital and information age.



RESOURCE MANAGEMENT

GOVERNANCE AND QUALITY MANAGEMENT

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

As noted in the introduction, the South African Council for the Architectural Profession reviewed the undergraduate and postgraduate programmes in architecture, and gave full and unconditional validation to both.

Student and academic data continued to be well managed, and Academic Administration maintained its excellent record under the headship of Ms Neeradevi Chinnah and her team of administrators. Key performance indicators in all functions were highly rated in the audits conducted regularly by Central Academic Administration.

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.

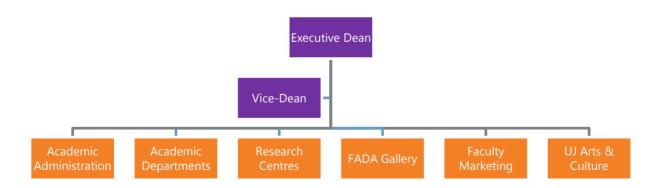


Figure 15 Faculty management structure

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.

Meetings attended by the Dean and two Faculty representatives were scheduled as necessary 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 as required to deal with matters related to the planning and management of the FADA and UJ Art Galleries.

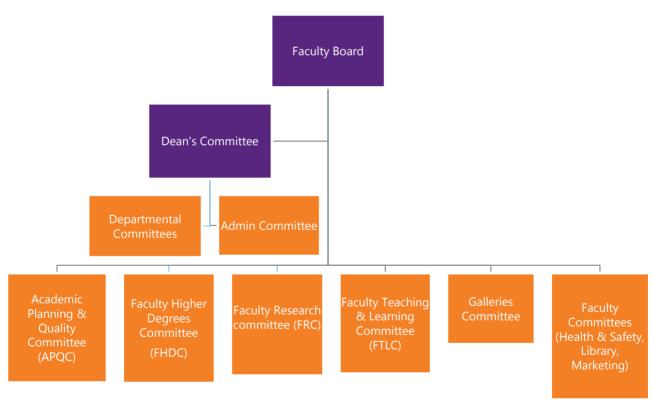


Figure 16 Structure of Faculty committees: hierarchy and oversight

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 2018. 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 2018. The Committee devoted a great deal of time to ensuring that academic offerings are aligned to the HEQSF and academic amendments met requisite standards.

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 2018 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. These functions are now devolved to the FTLC, allowing 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, with an increased drive to ensure that all first-year modules are evaluated. All exit modules were externally moderated and attention was given to recommendations made in moderators' reports.

Programme Reviews

All academic programmes in the faculty are subject to periodic review by external assessors. As noted above, the South African Council for the Architectural Profession reviewed the undergraduate and postgraduate programmes in architecture between 9 and 11 April, and gave full and unconditional validation to both.

The panel consisted of Prof Gerhard Bosman (Chairperson), Mr Daniel van der Merwe (Secretary), Ms Lula Scott, Mr GP Motswai, Ms Nomagugu Manci, Mr Rowen Ruiters, Mr Yusuf Patel, Mr Vusi Phailane (SACAP Observer) Mr Joseph Komane (CBE Observer), Mrs Kimberley Rowan (SACAP Education and Accreditation Manager) and Mr Rakau Lekota (Chairperson of SACAP).

With regard to the undergraduate programme, a key commendation included the great strides the department has made in terms of transformation and decolonisation, while continue to deliver high contact time with diverse lecturers using critical approaches to curriculum. The high throughput rate was also commended, particularly in view of the fact that the department is running two undergraduate streams. Recommendations included paying attention to the infrastructure and resources to deliver the programmes; increasing access to studios on a 24-hour cycle; and the appointment of a dedicated administrator (currently the departmental secretary is shared with Interior Design). A concern was noted regarding the potential loss of institutional knowledge the large contingent of part-time and contract staff.

The GSA was also commended for its work in transformation. The exit statement noted that 'The proportion of black students within the GSA is notable as amongst the highest of any Master's programme in South Africa. It is evident that one of the key successes of the application of the Unit System has been the creation of space for black students to find their voice and express their architectural identity through their research and design work, an important step against the backdrop of the agenda for the decolonisation of higher education.' Recommendations included the need for additional full-time resourcing, both administrative and academic, as well as the need for workshop space. The Department of Architecture, the GSA and the Faculty are addressing the recommendations and concerns.



Department of Architecture HOD Denver Hendricks (third from right) with the SACAP review panel

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. The upgrading of the HVAC system was largely completed during 2018, making a considerable positive change to the working environment. The GSA's newly refurbished studio spaces opened in the FADA building in 2018, but lack of access to a workshop for GSA students remains a major problem. 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. As detailed below, new appointments in the faculty have focused on mitigating this, and the Faculty's employment equity statistics have improved marginally.
- 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. HVAC Phase III was completed in 2018, and while this has brought considerable relief to the staff offices, problems with insulation still persist (particularly during the rainy season).

Teaching and research infrastructure

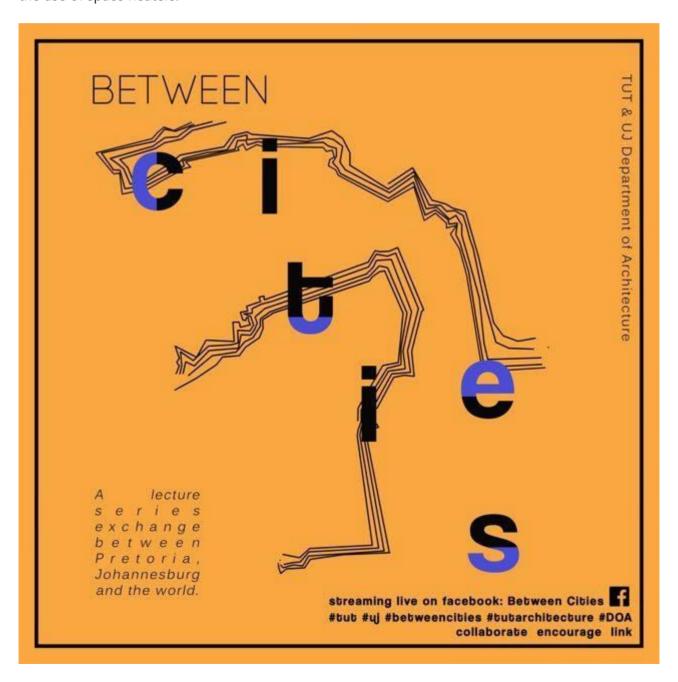
As the faculty continues to grow, and as it pursues ever-more ambitious targets with respect to research and the enrolment of postgraduate students, there will have to be increased provision of office space as well as dedicated areas for use by postgraduate students. In particular, the anticipated growth of the Graduate School of Architecture and other postgraduate programmes will also necessitate a rethinking of the allocation of studio and review space. Although this has been factored into a strategic master plan for the building, it is increasingly clear that the current building has reached its capacity. This has necessitated the hiring of external space for the GSA.

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 the Faculty continues to expand the scope of this to improve success and throughput rates in the perennially problematic theory modules like Design Studies.

The planned provision of a FabLab workshop and laboratory for experimenting with materials and technologies will commence in 2019. This will partly mitigate the problems associated with the lack of workshop facilities for the Department of Architecture and the GSA, as well as enabling a handson engagement with the new technologies.

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 of 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

In 2018 the Faculty had a total of 90 permanent and full-time contract members of staff. In addition to the Executive Dean, this comprised 58 academic staff and 32 administrative and support staff (including the Dean). The academic staff comprised four Assistant Lecturers, 27 Lecturers, 18 Senior Lecturers, five Associate Professors and four Professors (excluding the Dean). The number of Professors increased by two with the promotions of Profs Kim Berman and Lesley Lokko from Associate to Full Professor. Ms Marisca Deminey was appointed a Lecturer in the Department of Interior Design. There were no resignations of academic staff.

Of the academic staff, 36,2% were from designated groups and 6.7% were foreign nationals. Seventy-seven per cent of the administrative and support staff members were from designated groups, and the Faculty Management Committee comprised 50% designated and 50% non-designated members.

Dr Marlize (Lizè) Groenewald, Senior Lecturer in Graphic Design, was awarded her PhD from the University of Pretoria and Prof Christo Vosloo (Associate Professor GSA) was awarded his PhD, also from the University of Pretoria. This brings the number of staff members with doctorates (including the Dean) to 16.

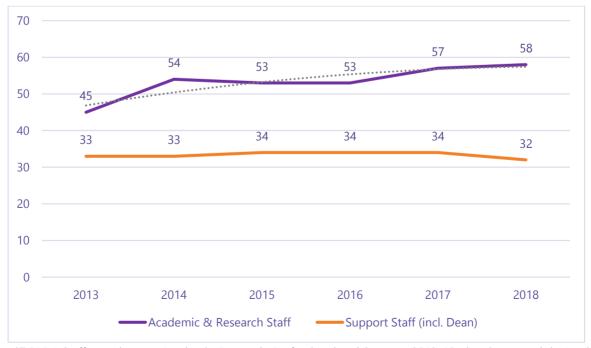


Figure 17 FADA Staff complement: Academic, Research, Professional and Support, 2013-18, showing growth in Academic, Research & Professional category.

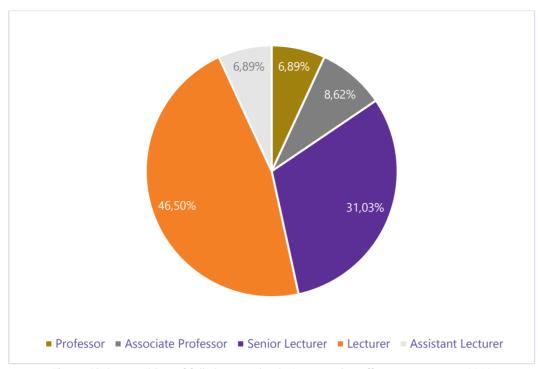


Figure 18 Composition of full-time academic & research staff as a percentage, 2018

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 in 2018, 36% were from designated groups (an improvement on the 33% in 2017) and 6,9% were foreign nationals (a marginal improvement of 5,2% in 2017). 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.

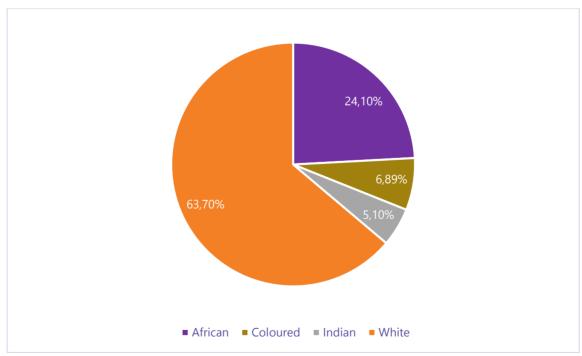


Figure 19 FADA academic and research staff by race, 2018

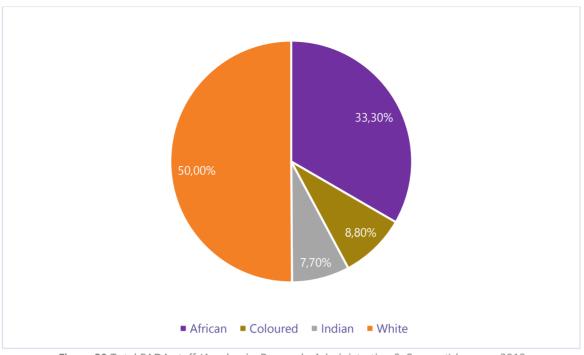


Figure 20 Total FADA staff (Academic, Research, Administrative & Support) by race, 2018

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. 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. A diversified strategy aimed at developing different areas of research competence amongst academic staff was actively promoted to address the need to grow research capacity and output.

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. The Faculty managed its financial expenditure within budget.



FINANCIAL REPORT

INCOME

Disposable Income (Budget Allocation)	84 806 340	
Remuneration	71 798 949 ¹	
Operating Costs (* included)	12 257 391 ²	
Capital Expenditure	750 000 ²	
Research *	179 894	
Printing *	808 963	
Conference Fees *	82 775	
Travel *	2 584 698	
Income Generated	50 066 825	
Tuition Fees (Subsidy Type A)	49 251 781 ³	
Interest	587 048	
Donations	129 714	
Other	98 282	

Research Funds

Income (* included)	7 585 188 ³
Interest *	577 168
Donations *	4 294 940
Other Income *	10 020

Trust Funds

Income (* included)	6 275 541 ³
Interest *	577 168
Donations *	3 469 736
Sales and Services *	506 123
Other Income *	1 722 513

Extra-Curricular

Income (* included)	401 ³
Interest *	401

EXPENDITURE	82 277 483
Remuneration	70 398 943 ¹
Operating Costs (* included)	11 238 567 ²
Capital Expenditure	639 973 ²
Research *	123 180
Printing *	694 702
Conference Fees *	51 026
Travel *	2 365 738

Research Funds	9 174 199
Remuneration	2 093 860 ¹
Operating Costs (* included)	5 249 084 ²
Capital Expenditure	18 484 ²
Bursaries	1 812 771
Conference Fees *	28 580
Travel *	1 002 315
Trust Funds	6 115 123
Remuneration	1 786 997 ¹
Operating Costs (* included)	4 199 974 ²
Capital Expenditure	128 151 ²
Printing *	219 942
Conference Fees *	369 870
Travel *	1 108 410
Extra-Curricular	-
Operating Costs (* included)	-
Travel *	-

Note 1: Remuneration

The Faculty spent R70 398 943 of the R71 798 949 total remuneration budget.

The Faculty's permanent salary budget was underspent, but with a R1.4m saving. The annual salary increases and scarce skills are budgeted centrally.

The Faculty's temporary salary budget was underspent by R1.1m.

The Faculty's tutor budget was slightly underspent with R10k saving for 2018.

The Faculty used R3 880 857 for temporary appointments against Research Funds and Trust Funds.

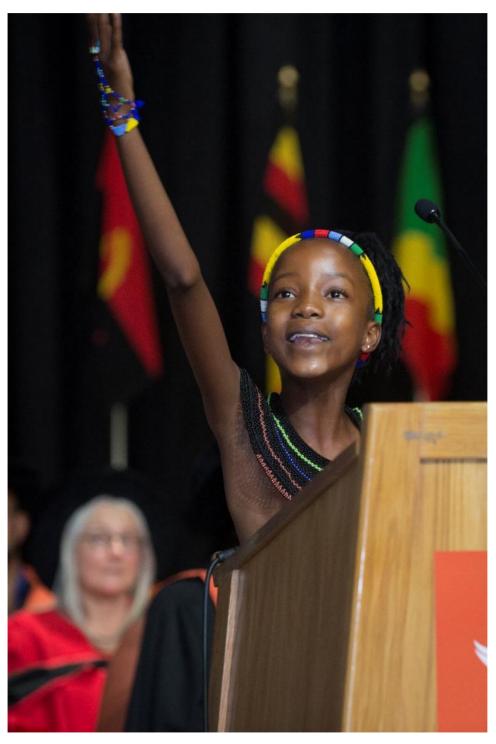
Note 2: Operating Expense (excludes Capital Expenses > R15 000)

The Faculty spent 95% of the Operating Budget. This excludes the total encumbrances of R673 863. The Faculty spent R9m against Research Funds and Trust Funds in 2017.

Note 3: Income Generated

Tuition fees generated R49 251 781 income for the year.

The Faculty received a total of R1 467 153.93 for 2018 Publication Income (2016 approved DHET submissions)



A young member of the Mahlangu family takes the stage to praise Esther Mahlangu on the awarding of her honorary doctorate.

LOOKING FORWARD

As this report demonstrates, 2018 was overall 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, reaching and sustaining critical mass in the research output of full-time academic staff, 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 2019 include a focus on stabilising enrolment, particularly as regards the enrolment of postgraduate and international students. The Faculty will continue to support Prof Brenda Schmahmann's NRF SARChI Chair in South African Art History and Visual Culture, and Prof Leora Farber's VIAD Research Centre, both of which are important players in continuing to develop and grow the Faculty's research culture. At the undergraduate level, we will be focusing on meeting enrolment targets and ensuring better throughput rates.

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. Going forward we will be looking for ways to increase inter- and multidisciplinary engagement across the faculty and the university, while remaining responsive to the imperatives both of decolonisation and the Fourth Industrial Revolution.

The continued integration of UJ Arts & Culture into the Faculty will enjoy specific focus in 2019, not least in terms of continuing the multidisciplinary theatre design project which involves second year students collaborating on the design of a UJ Arts & Culture theatre production. The longer-term vision is to see ultimately how this kind of project can be extended dynamically into postgraduate studies.

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 will be on five key areas identified in the University's strategic objectives, 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 2018 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, adapting the protocols that have been established over the past two years to be in line with the new DHET requirements.

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 continue to enjoy priority. 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.

Supporting GES 4.0

FADA is alert to the role that it can play in supporting the university's strategic drive to distinguish itself as a thought leader in the context of the Fourth Industrial Revolution (4IR). The important role of creativity as the wellspring of human agency along with the need for socially responsible, user-centred design cannot be underestimated in relation to understanding, implementing and shaping the disruptions of 4IR. To this end, the Faculty has begun a series of strategic conversations on the theme of Society 4.0. These conversations are directed at designing future-fit strategies that will drive the following:

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 in the context of Society 4.0.

Programmes and Qualifications

The Faculty will continue to focus on the increased enrolment of postgraduate students, particularly into its Doctoral programmes. At the same time, it will increase the scope of its inter- and multidisciplinary potential by forging closer links with cognate departments in the Faculty of Humanities, Engineering, and the College of Business and Economics. 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, while the Graduate School of Architecture will continue to attract postgraduate students to the Faculty for both professional and post-professional programmes.

High-level engagement with industry

The Faculty will continue its strategic drive to position itself as a leading player in enterprise development and commercialisation, in collaboration with internal and external partners.

International linkages and mobility

The Faculty Strong will focus increasingly on leveraging dynamic collaborations with leading art and design institutions in the world and will offer increased 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.

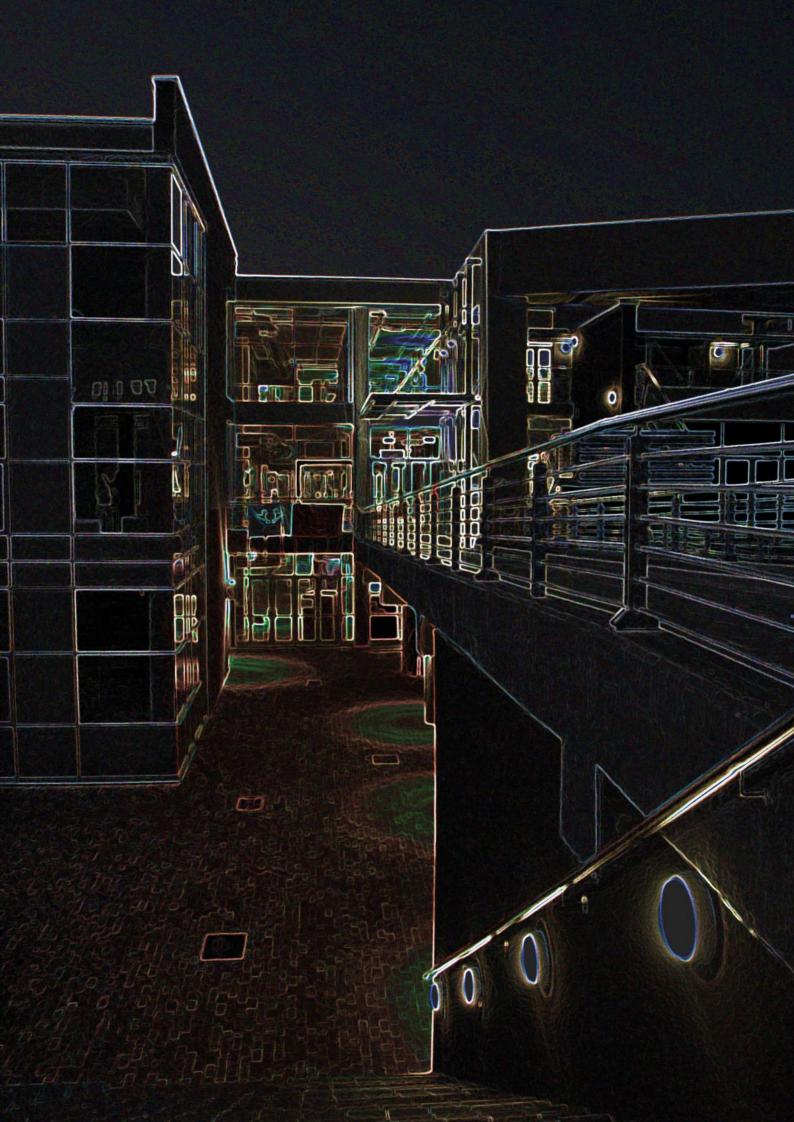
CONCLUSION

In the final analysis, 2018 saw an increased research output, increased postgraduate enrolment (particularly at doctoral level), a growth in international linkages and collaborations, a positive student experience and an 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 Global and Excellence Strategy.

Prof Federico Freschi

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Executive Dean | Faculty of Art, Design & Architecture



APPENDICES (LINKED)

LINKS TO DEPARTMENTAL REPORTS

Arts & Culture

https://drive.google.com/open?id=1FI5WmgRYAHw3iKOysb1jvxGj0pg-XvJk
Department of Architecture

https://drive.google.com/open?id=19rd87TpRlJvF45BwVYL573Z4bVOIHJyAGraduate School of Architecture

https://drive.google.com/open?id=1ih4p5vCvO2H32U-hnLj4 cPn1sFe7qKz Fashion Design

https://drive.google.com/open?id=1Uq3dobgQGWWYwUTqqCdblB0y2ZJSolOa Graphic Design

https://drive.google.com/open?id=1JEv56uwa npE9A4UhspqlfcjUblV2LQO Industrial Design

https://drive.google.com/open?id=132TSoplqySygkazHsZMcRhQCsjitSK_W Interior Design

https://drive.google.com/open?id=18eYfk07P9nPXoibkPEorMIRWwMQJwoxp Jewellery Design & Manufacture

https://drive.google.com/open?id=1QpxfoHV_vYRiQJWTZY3o1vXMrtVAF4Ir Multimedia Design

https://drive.google.com/open?id=1rE_Mct5Ji3KM1bMO9YpguFMo2LUAkpxU Visual Art

https://drive.google.com/open?id=1J3m3qUbQ78ez8kIrnTHvZCFld80n87-k Design Society Development DESIS Lab

https://drive.google.com/open?id=1bAsLB2JHHKQ6hikKfz88vUn2lbJ5tFBa Visual Identities in Art & Design (VIAD) Research Centre

https://drive.google.com/open?id=1KGoKrCXVmYjG6gj2U2O M7lywON0wTH-