

# FADA Annual Report 2022

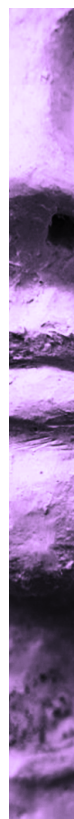
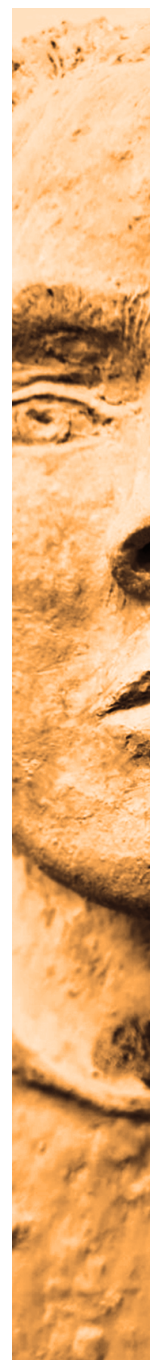
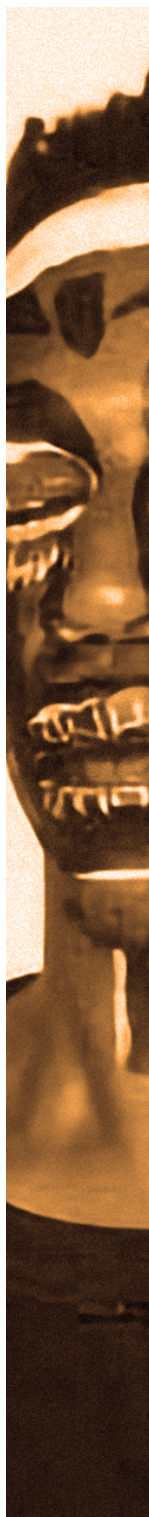
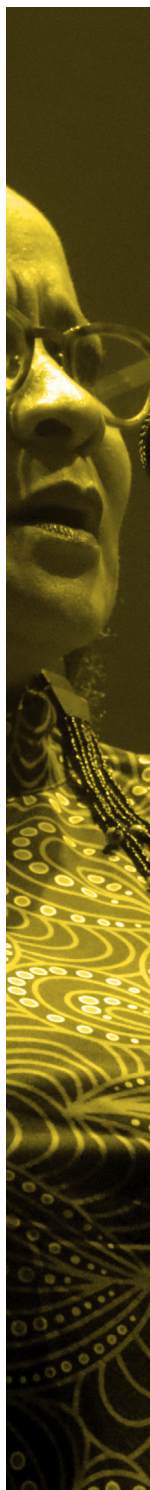
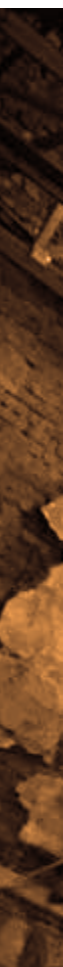






Figure 1: FADA 2022 Exhibition

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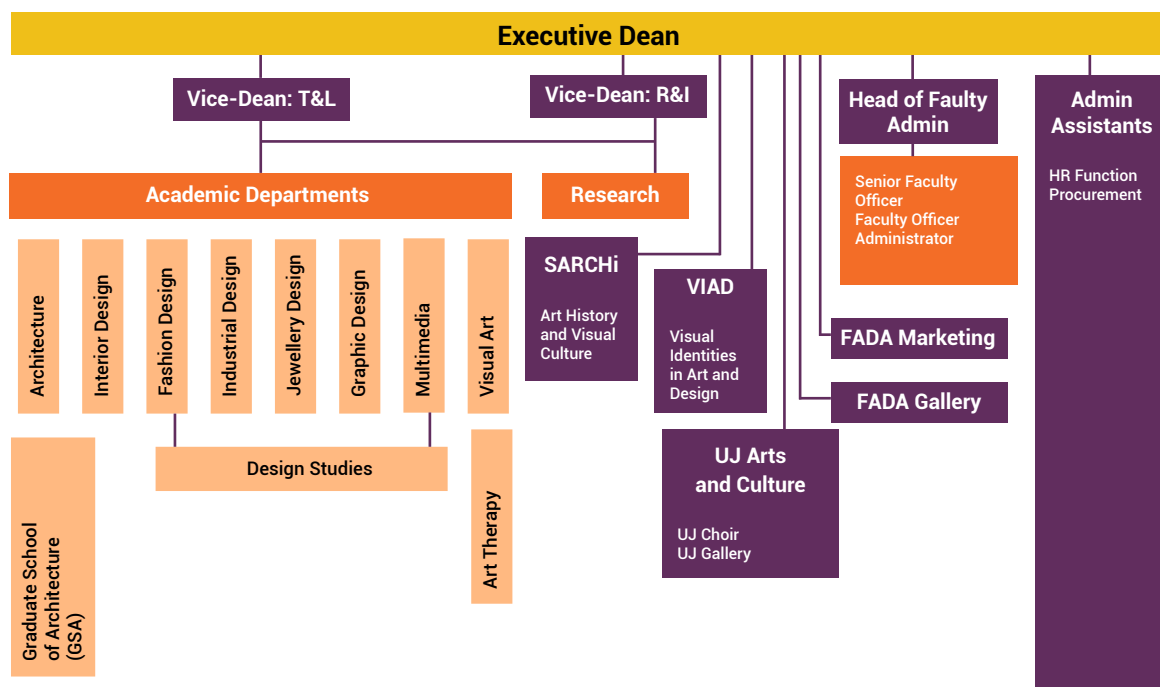
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# 1. Introduction

The Faculty of Art, Design and Architecture (FADA) comprises of 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, 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 several dedicated buildings with customised studios, computer laboratories and workshops, all well-equipped to suit the specific needs of disciplines and departments, the site on APB campus being the largest site. The FADA gallery, library, auditorium, lecture halls and Design Café are all located within the faculty building on APB, providing students and staff with conveniently-situated facilities. In 2022, the Faculty of Art, Design, and Architecture consolidated many strategic initiatives launched in previous years. The Faculty also continued to meet its performance targets while remaining responsive to the University's changing strategic imperatives.

## Faculty Structure



Graph 1: Faculty Structure



## 2. Governance and Quality Assurance

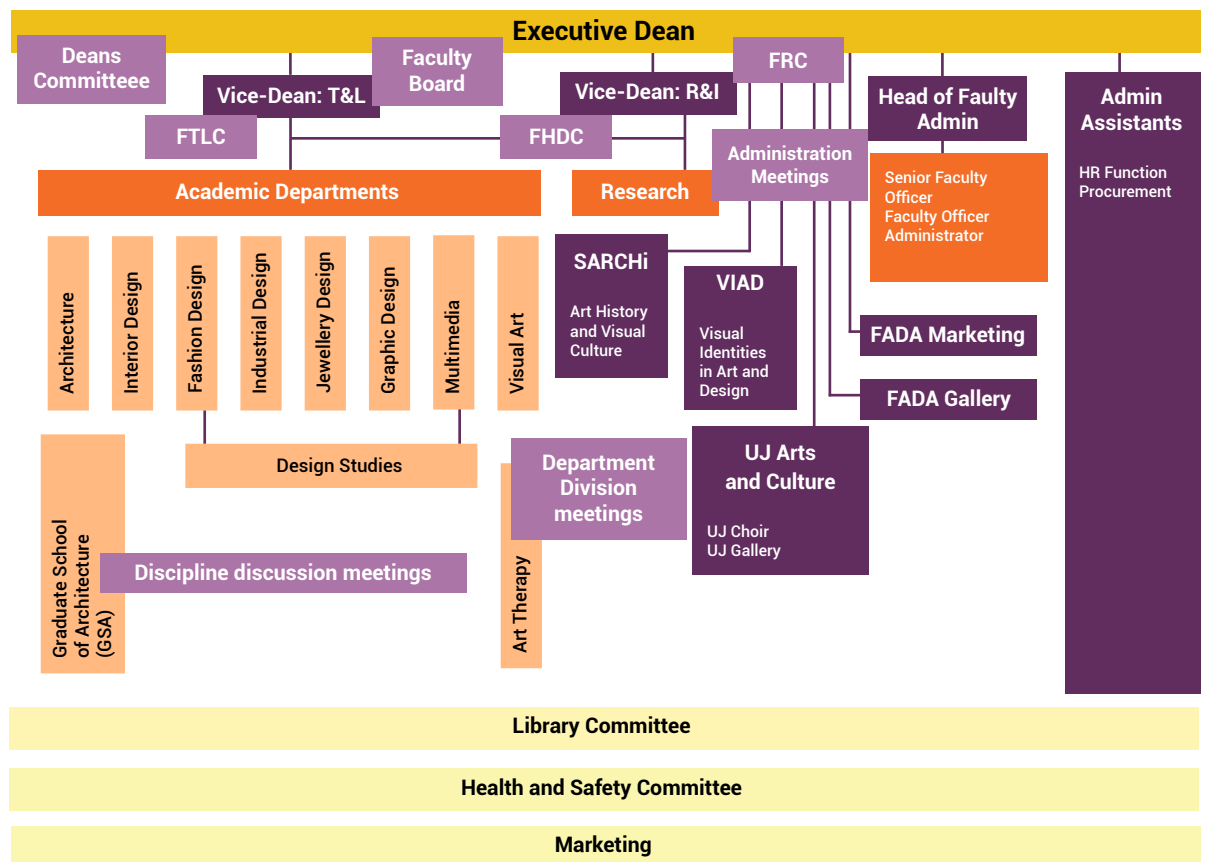
FADA has maintained its departmental governance structures in 2022. The Faculty ensures good management with a system of interlocking committees, effective channels of communication, and the coordination of Faculty actions with the University's strategy and objectives. Appropriate committees, with representatives from the various Departments/ Divisions, oversee 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.

### 2.1 Faculty management structures and committees

By and large, most meetings in 2022 remained online meetings, with some management meetings, such as the Deans Committee meetings being held in person. The Dean's Committee, comprising of 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, Director of the NRF SARCHI Chair (representing the Faculty Research Committee) and Director of VIAD and the Director of the GSA, meet monthly as an integrative and decision-making forum. These meetings deal with day-to-day operational as well as strategic matters.

The Faculty Teaching and Learning committee (FTLC) monitors the approval and progress of new programmes, revision of academic rules and regulations, approval of undergraduate and Honours external examiners, and monitoring of associated faculty policies. In this way, rigorous academic oversight regarding programme quality and integrity is enhanced, ensuring continued programme review and improvement. In addition, the Faculty Readmissions and F7 committee managed student readmission and monitored returning and F7-coded students. The Faculty Higher Degrees Committee (FHDC) monitors all postgraduate studies in the faculty. This committee approves proposals, monitors progress of all postgraduate studies, deliberates on postgraduate processes in the Faculty, and approves examiners for completed postgraduate studies.

## Faculty Committee Structure



Graph 2: Faculty Committee Structure

The Faculty Research Committee (FRC) consists of a few select members of staff where other matters relating to research are tabled and discussed. These include applications for funding of research, submission of textual and creative research output. All academic members are members of the Faculty Board, which meets on a quarterly basis. Faculty Board notes, approves or actions matters brought forward from the various committees. It also provides a platform for open robust discussion and presentations on UJ related matters. Two Executive Deans are invited to attend and participate in Faculty Board meetings. A member of the SRC is invited to all Faculty Board meetings.

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. 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.

## 2.2 Environmental Sustainability

The awareness of, and active participation in, issues of social responsibility and environmental sustainability is central to FADA's ethos. This influences not only our teaching and public image, but also how we conduct our daily operations. All Departments actively engage with active citizenship principles, both theoretically and through various community outreach projects. The Faculty holds paperless meetings whenever possible and has recycling stations for paper, glass, and tin strategically placed throughout the building. Staff is reminded on a regular basis to reduce electricity consumption by turning off lights and using space heaters as little as possible.

The Faculty maintained its membership of a number of professional organisations, federations, and forums. Cumulus Association (global organisation), Design Education Forum of Southern Africa (DEFSA), South African Council of Architecture Profession (SACAP), and The African Institute of Interior Design Profession (IID) are among them. FADA collaborates closely with the various design industries to keep its professional programmes relevant and competitive. FADA graduates are thus employed nationally and internationally in diverse areas of the industry, or work as freelance designers, architects, or independent artists, following rigorous professional body reviews. Regardless of their preference, students and graduates are thoroughly prepared as professionals in the highly competitive fields of art, design, and architecture through creative and entrepreneurial development, which is a key component of the programmes offered.



Figure 2: FADA 2022 Exhibition



## 3. Strategic focus and Targets

### 3.1 Research and Innovation

#### 3.1.1 Textual and creative research output

The Faculty continues to contribute to the various disciplines in art, design, architecture, visual culture and art and design history through textual research output, participation in relevant conferences and, lastly, through creative research output. The target for 2022 was 62 research output submissions, with all departments and divisions being research active. VIAD remains the largest contributor to the Faculty's research output.

The DHET introduction of creative outputs has been incorporated into FADA's research output target. A staff exhibition held in the FADA gallery has enabled several staff to actively participate in creative research output in the Design and Fine Art categories. In addition, the artist in residence programme hosted by UJ Arts and Culture has delivered four creative outputs in the category Theatre, Performance and Dance.

YEAR	2015	2016	2017	2018	2019	2020	2021	2022
<b>Total outputs</b>	50.75	35.08	75	79	33	53	61	54
<b>% International articles</b>	70%	45,9%	60,6%	66%	89%	100%	96,2%	87%

Table 1: FADA textual research units submitted to DHET for accreditation 2014-2021, showing the percentage of contributions to international journals



Figure 3: Second year project at Wits Arts Museum

### 3.1.2 NRF-SARChI Chair in South African Art and Visual Culture

The Chair-holder, Prof Brenda Schmahmann, had been extremely active in research and publications, research related activities, doctoral supervision and student support in 2022. The following activities of the SARChI Chair in South African Art and Visual Culture should be highlighted.

An article Prof Brenda Schmahmann (the Chair holder) wrote on Marco Cianfanelli's sculpture outside Chancellor House in Johannesburg was published in *The Sculpture Journal* (Liverpool University Press), while the article she co-authored on the Karel Landman Monument (with Vineet Thakur and Peter Vale) was published in *Image & Text*. The article she wrote for *Textile, Cloth and Culture* on the Covid Cloths by the Mapula Embroidery Project, has come out in online form. Prof Schmahmann submitted chapters on the Keiskamma Art Project's Intsikizi Tapestries for a volume on Heritage published by Bloomsbury and another on Usha Seejarim's public sculptures for a volume published by University of Provence Press and Liverpool University Press. Prof Schmahmann submitted three further book chapters in the course of the year - two to volumes on public art being published by Routledge and one to a volume on contemporary art for De Gruyter. She delivered a guest lecture to the Gauteng Institute for Architects and presented conference papers at the annual conference of the Association of Art History in the United Kingdom and at a conference on textiles hosted by the French Institute (IFAS) in Johannesburg.

There were publications by others associated with the Chair. Irene Bronner published an article on Paul Emmanuel's work for *Image & Text* and an engagement with a video by Penny Siopis in *De Arte*. Postdoctoral fellow, Philippa Hobbs, published an article on Rorke's Drift tapestries in *Social Dynamics*, and the online version of the article Theo Sonnekus submitted to *Visual Studies* has been published. PhD graduate, Roxy Do Rego, developed an article from her PhD work, which was published in *De Arte*. The Chair hosted the conference, *Hitting Home: Representations of the Domestic Milieu in Feminist Art*, between 14 and 17 November 2022. While the conference was online, an accompanying exhibition, *The Harbingers*, by Christine Dixie, was hosted in our gallery. The conference included 26 papers, a selection of which will be developed into a special issue of *Image & Text* and will be published in 2023. The conference also provided an opportunity to launch *Iconic Works of Art by Feminists and Gender Activists: Mistress-Pieces*, which came out in 2021.

On 19 October, Staffan Löfving, an anthropologist and Associate Professor at Karlstad University in Sweden, Paul Weinberg, a research associate with the SARChI Chair, and Prof Schmahmann co-convened a workshop at SASUF Goes Digital 2022, a week-long event hosted by the Swedish-South Africa Universities Forum. The topic was Photography and Visual Heritage in Sweden and South Africa. The eight presentations included papers by postdoctoral research fellows with the SARChI Chair, Philippa Hobbs and Theo Sonnekus.



Figure 4: Making and Interpreting Art in 2022: A Conference and Exhibition for Honours and Master's Students in the Visual Arts.

Between 30 August and 1 September 2022, the Chair hosted Making and Interpreting Art in 2022, an online conference and exhibition for honours and master's students in South Africa. The exhibition was curated by Dineke van der Walt, a PhD candidate in our cohort who curates festivals such as the Klein Karoo Kunstefees. Dr Irene Bronner organised the conference programme, and was ably assisted by PhD candidate, Ayobola Kekere-Ekun, and postdoctoral research fellow, Melissa Gerber.

The end of the 2022 academic year saw Delene Human, supervised by Prof Schmahmann, being awarded her PhD. Angelique Bougaard, on a SARCHI-linked NRF scholarship (supervised by Irene Bronner and co-supervised by David Paton) was awarded her Master's with distinction. Kailashnee Naidoo, with a SARCHI-linked NRF scholarship and who was supervised by Lize Groenewald, also submitted her Master's successfully.

PhD candidate, Ayobola Kekere-Ekun, was interviewed about her practice by CNN (<https://www.cnn.com/style/article/ayobola-kekere-ekun-quilling-spc-intl/index.html>). There were also some important awards. Philippa Hobbs, postdoctoral research fellow, received an NRF rating of C2. Dineke van der Walt, PhD candidate, won the kykNET Fiësta Award for the Best Achievement in Visual Arts.

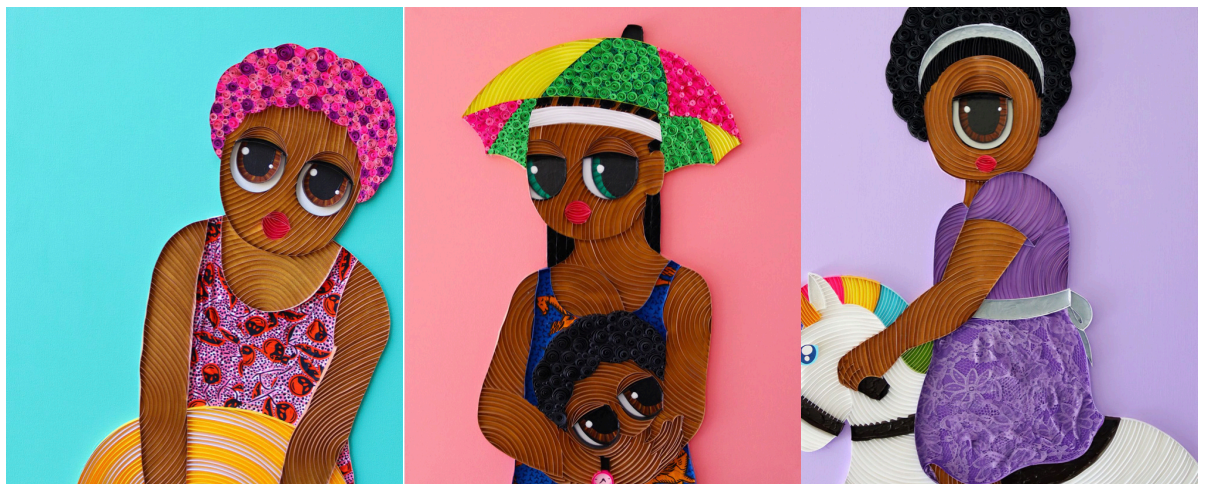


Figure 5: Three of Ayobola Kekere-Ekun's vibrant artworks.



### 3.1.3 The Visual Identities in Art and Design (VIAD) Research Centre

VIAD's goals and target areas for 2022 were to enhance the global excellence and stature of UJ, with focus on its strategic drive towards decoloniality, internationalisation, and academic excellence. These goals were achieved through VIAD's numerous quality creative and textual research outputs, the achievements of its research associates (RAs) and visiting professors (VPs), and the content of the projects undertaken. The quality, integrity, and impact of its numerous research outputs by its RAs, who are predominantly international, have made an important contribution towards excellence in research, innovation, and internationalisation. The Centre's commitment to UJ's Global Excellence and Stature (GES) strategy has been proven through the quality (and quantity) of work VIAD has produced. The Research Centre (RC) has solidified its on-going and long-term contribution to FADA's and UJ's international profile for GES through the appointment of some of the foremost international and national scholars working in the fields of Black Studies and African-Diasporic Visual Culture as well as distinguished international artists such as Alberta Whittle, and South African artists, Senzeni Marasela and Nolan Oswald Dennis, all of whom are doing cutting-edge work.

One of VIAD's strongest contributions to FADA, and towards excellence in research and innovation at UJ and its national and international profile and stature, is the quality, integrity, and impact of the RC's numerous research outputs. The exceptional quality and academic standard of VIAD's Research Associates (RAs) and Visiting Professors' (VPs) textual and creative outputs; the contributions they make to VIAD's focus on 'Living histories'; and their high-level positions within their institutions and profiles within the research community, bring an enormous amount of prestige to VIAD and FADA.

In terms of research outputs, VIAD submitted 36.50 units for textual research, and 4.5 Creative Research output submissions. This far exceeds its target of 25 units for the year. Through a series of online public programme events, interdisciplinary platforms, panel discussions, exhibitions and publications in 2022, VIAD deepened work that was initiated and has been developing since 2017. Projects supported in 2022 contributed towards a critical rethinking of history-making and future-imagining within the historical paradigm (and contemporary afterlives) of racial slavery, colonial modernity and apartheid. This research theme is directly related to UJ's strategic drive towards transformation and decoloniality.



Figure 6: African Fashion conference by Dr Christine Checinska.

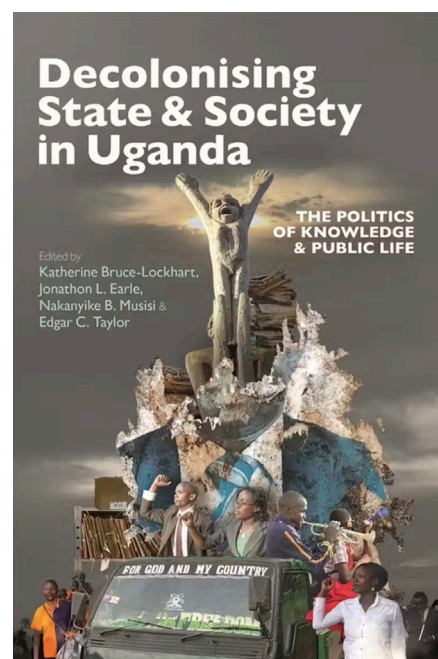


Figure 7: Decolonising State & Society in Uganda.

### 3.1.4 UJ Arts and Culture

The division of Arts & Culture made contributions to research and innovation through the implementation of the University's creative output stimulus programme, the 'Futures and Beyond: Creativity and 4IR Conference', and submission of creative outputs. The Head of Arts & Culture, Pieter Jacobs, is the Chair of the Creative Output Task Team. Towards the end of 2021, the University Research Committee confirmed support of R2 million per year for three years (2022-2024) for the implementation of a creative output stimulus programme. The programme was designed to increase institutional creative outputs through an Artists in Residence Programme and staff group exhibitions. By the end of the year under review, 16 artists in residence were recruited, with the first group set to submit creative output at the beginning of 2024. Two group exhibitions were presented during 2022, namely 'Black Sonic Heritage as Heresy' and 'Situating Making' collectively generating 11 creative output submissions for 2023. The Futures and Beyond: Creativity and 4IR Conference was the division's first academic conference that resulted in the submission of 30 papers and eight industry proposals, of which 13 presentations were hosted at the conference that was attended by 160 delegates over two days. The conference content committee included:

#### Working Committee

<b>Dr Ambala, Anthony</b>	<b>University of Johannesburg</b>
<b>Ms Amanda Breytenbach</b>	<b>University of Johannesburg</b>
<b>Mr Terrence Fenn</b>	<b>University of Johannesburg</b>
<b>Dr Refiloe Lepere</b>	<b>Tshwane University of Technology</b>
<b>Ms Molemo Moiloa</b>	<b>Andani.Africa</b>
<b>Mr Hamish Neill</b>	<b>University of Witwatersrand</b>
<b>Prof Christopher Odhiambo</b>	<b>Moi University in Kenya</b>
<b>Prof Desiree Smal</b>	<b>University of Johannesburg</b>
<b>Prof Jen Snowball</b>	<b>Rhodes University</b>
<b>Dr Cornelius Ssemakalu</b>	<b>Vaal University of Technology</b>

Table 2: Working Committee

## 3.2 Teaching and Learning

The Faculty continued its support to students through ongoing initiatives, extended tutor support, innovative digital technologies to support online teaching and learning methodologies, special assistance to at-risk students, and support mechanisms in collaboration with the Academic Development Centre and the introduction of a first-year mentorship programme.

### 3.2.1 Interdisciplinary teaching

The objective of the 'FADA Interdisciplinary Theatre Programme' is creating opportunities for creative collaboration across disciplines, with the view of acquiring new skills and knowledge that includes, in addition to cross-discipline development, creative and critical thinking and problem-solving skills, as well as learning more about collaborative environments and processes. The programme sees second-year students from FADA get together in interdisciplinary groups to work on different design elements of a production produced by the Arts & Culture division. Titled 'The Theatre 101 Lecture Series' the programme includes the development of mood boards, marketing collateral, building props, and a model of the set designed by groups. In 2022, the project was implemented for the first time since the advent of the Covid-19 pandemic. The case study was the division's production of an original South African musical, 'Hlakanyana', that was performed at the UJ Arts Centre in May.

### 3.2.2 Teaching in the Art Culture Division

During the year under review, Arts & Culture secured funding from The Culture, Art, Tourism, Hospitality, and Sport Sector Education and Training Authority (CATHSSETA) for four year-long internships that commenced in October 2022. The programme includes one copywriting, one digital art, one gallery assistant, and one event management internship. Through the MTN SA Foundation collaboration on the New Contemporaries Awards Programme, four curatorial practice mentorships were offered to students from FADA. Arts & Culture also contributes to job readiness by employing students on a part-time basis as part its Front of House team, working on more than 100 different events presented at the Arts Centre during the year. During 2022, the team comprised of 40 students.



Figure 8: Lebogang Mashile. Poetry Africa



### 3.3 An International role for global excellence and stature

Last year, there was a revival in both international travel and international projects. Opportunities for interaction and engagement with international institutions on various levels were provided for students and staff. The projects listed below highlight significant international activities in 2022.

#### 3.3.1 International engagement through teaching and learning

The Architecture Department of Limkokwing University, Eswatini Campus, visited the Department of Architecture in November, intending to benchmark their Diploma and BSc Architecture degree programmes to meet the requirements of the Eswatini Higher Education Council. They had identified UJ as one of the universities to benchmark. An Advanced Diploma Student in Architecture, Leorick Chilimanzi, who was the 2021 recipient of an outbound travel fund to study a Master's in Advanced Architecture at the Institute of Advanced Architecture in Catalonia (IAAC), Barcelona in 2021, returned in 2022 to complete the Advanced Diploma. He shared his digital learning experience through public lectures and tutorials in the Department, while continuing to collaborate in an international office designing international projects - an exciting digital learning experience.

Dr Khaya Mchunu and Prof Neshane Harvey in the Department of Fashion collaborated with various institutions across the globe. They formed part of the Commonwealth Fashion Council steering committee to host the first-ever international on-line fashion education symposium in November 2022. In addition, the Department of Fashion also hosted the Italian Embassy delegation in a fashion talk by renowned Italian fashion designer, Marianna Rosati, designer of the label DROMÉ. Furthermore, they hosted Nathanaelle Hottois, an award-winning fashion designer, founder, and CEO of Fashion Week-Studio, who engaged with students.

The Department of Interior Design negotiated a Memorandum of Agreement with Hasselt University in Belgium. In the Department of Jewellery Design, Thato Radebe, Khanya Mthethwa and Mmeshi Nkadameng participated in the New York City Jewelry Week in October 2022. This was a project that showcased the work of the second-year students' 'Isibheqe' project. Khanya Mthethwa was invited to showcase her work at Milano Jewelry Week in October 2022. She also showcased her work at A-Galerii in Estonia from November 2022 to January 2023. The Jewellery Design Department also hosted four international design experts, who visited the Department to conduct workshops with the postgraduate students. They focused on introducing the students to working with alternative/found objects and expanding their design knowledge. The Multimedia Department participated in the Erasmus + Exchange Programme with the Academy of Art in Szczecin, Poland. Additionally, the Multimedia Department signed an agreement with Limkokwin University, Eswatini. Through the Royal Academy in Antwerp, the Visual Art Department was awarded a R1 million grant from the VLIR-IOUS foundation for travel and scholarships.

Wilma Mutize spent three months at the Academy as a master's student. Two employees went to the EVC conference in Kassel, Germany, which was held in conjunction with the Documenta Exhibition. In the Department of Industrial Design, Master's student C. Croci, whose master's project is linked to digital fabrication, has visited and assisted at the ARS Electronica Digital Art festival, Univeristy Linz, in Austria. Additionally, in the Loreal Brandstorm International Competition undertaken by Industrial Design honours students, one UJ student group received SA recognition for their design outcome.

The Graduate School of Architecture (GSA) pursued international engagement through a variety of initiatives, including visits, staff and student exchanges with international institutions, schools and conferences, including Kingston University, London; Glasgow School of Art, Glasgow, Scotland; Aalto University, Finland; Graduate School of Architecture, Planning and Preservation, Columbia University, New York; Spitzer School of Architecture, City College of New York; Pratt Institute, Brooklyn, New York; School of Architecture, University of Illinois Urbana-Champaign, Illinois, USA; RMIT University, Australia; and University of Lagos, Nigeria. Prof Mark Raymond, GSA Director, undertook a variety of international presentations at global architectural events, including as keynote speaker at the European Association of Architectural Educators, Glasgow, Scotland, in April 2022, a presentation on 4IR at the London Festival of Architecture, and as keynote speaker at the RMIT University Practice-Based Symposium in Barcelona, Spain. GSA Deputy Director, Anna Abengowe, attended the AHRA Hybrid Conference at the Pratt Institute, Brooklyn, New York, accompanied by GSA Unit 19 Leader, Tuliza Sindi, who presented in person, while four students, Miliswa Ndziba, Tshwanelo Kubayi, Thandeko Mnguni and Tuki Mbalo presented papers online. The Department of Visual Art has been active in pursuing international connections, MOU's and visiting online lecturers. Students and staff participated in Documenta-15 Summer School - Kassel, Germany, which was a great success.



Figure 9: Fashion students with Italian Designer Marianna Rosati.

The Department received an invitation and funding to attend the William Kentridge opening at the Royal Academy, London, for international exposure of Phumani paper collaborative drawing works with William Kentridge. The Department hosted 3 international book artists (Robbin Silverberg, Julie Chen and Veronika Schäpers at APS, UJ and WAM: This included workshops, seminars at UJ and WAM and collaborations. Dr Hayley Berman attended the Art Therapy upskilling workshop in November 2022 and an BAVA Honours student received an internship to attend the Venice Biennale, whilst Master's candidate, Wilma Mutuzi, received a full bursary to study in Belgium for her joint MA/VA including a three-month internship with Royal Academie Antwerp. Ms Shonisani Netshia took part in the Exploring Visual Cultures' (EVC) "Narratives of the Anthropocene" Summer School at DOCUMENTA FIFTEEN in Kassel, Germany from 29 July-5 August 2022.

Dr Ruth Sack was a guest speaker for the Constructed Histories Conflicted Memories project. This was hosted as a joint venture by Kanal-Pompidou, CIVA and Studio Twenty-Nine in Brussels, Belgium. (My travel was sponsored by Studio Twenty-Nine and I was invited to be an exhibiting artist on their upcoming museum exhibition in 2023.) Prof David Paton participated in a conference; Glimpses of slippery slivers: Towards appropriate bibliographic description for artists' books in South Africa. Archives of Print Culture in Southern Africa. 19-20 May. Blended Conference: online and The Rand Club, Johannesburg. University of Pretoria, Wits University & University College London.



Figure 10: Prof David Paton and Gordon Froud for Paton's excellence in teaching award in 2022.



Figure 11: Book artists: Julie Chen, Veronika Schäpers, and Robbin Silverberg.



### 3.3.2 International engagement through Research

In collaboration with the GSA, VIAD hosted The Women's Mobile Museum - a touring exhibition of the photographic practice of black women and women of colour and diverse gender identities. As a partnership with the Tilt Institute and the GSA, the exhibition was shown at UJ in October 2022. VIAD took the lead on the public programme, which included:

- A roundtable discussion with artists from the exhibition, including Tash Billington, Carrie-Anne Shimborsky, and Muffy Ashley Torres, held at the UJ Soweto Campus (SWC).
- An epistemic walk through UJ SWC highlighting public installations from the exhibition and the historic nature of the campus.
- A screening of the video, *Beyond a Whisper and a Cry* by Alberta Whittle.

In addition, VIAD had three international visitors in 2020. They were Prof Kris Rutten (University of Ghent), Meliane Ferdinand King (curator of the Black Sonics exhibition, Brown University), and Machel Bogues (curator of the Black Sonics exhibition, UK-based). VIAD signed a partnership agreement with the British Council for collaborations with them on the Professional Development Programme (PDP), which was run as part of Alberta Whittle's exhibition in Venice. The programme involved sending an undergraduate student to Venice for a period of up to three months, where they would work as an intern. VIAD, in collaboration with the Visual Arts Department and the UJ Internationalisation Office, sent a fourth-year student, Shalom Mushwana, to Venice for a month as part of the PDP.

This second iteration of the four-year Imagined New Project, in partnership with the Centre for Slavery and Justice, Brown University, comprises a four-part online international platform, titled Black Sonics Heritage as Heresy. This was launched in December 2021 and continued into mid-2022. It formed a digital programme that explores sound and sonics not as content, category, or the cultural 'by-product' of the black experience, but as a heritage of heretical praxis; as so many ways of being and becoming. Arts & Culture contributed to internationalisation objectives through strategic partnerships with the Italian Cultural Institute (Istituto Di Cultura), Centro Luigi di Sarro, the French Institute in South Africa (IFAS), and Missouri State University, by hosting international musicians, workshops, and events at the UJ Arts Centre.



Figure 12: Women's Mobile Museum 2022 taken by Leon Krige.

### 3.3.3 Internationalisation through Arts and Culture activities

In 2022, Arts & Culture hosted two international musicians, classical pianist Andrea Bachetti and pianist and jazz musician Raphael Gualazzi, as well as hosting the Video Art Awards presented by Centro di Documentazione della Ricerca Artistica Contemporanea Luigi Di Sarro. Additionally, Arts & Culture partnered with the French Institute by hosting aspects of the 'Paths to Democracy Forum' at the UJ Arts Centre, that was attended by the French Deputy minister, Ms Chrysoula Zacharopoulou and hosted by UJ's designated Vice Chancellor, Prof. Mpedi. Representatives from the French Embassy and the French Institute in South Africa (IFAS) were also in attendance.

The UJ Choir performed locally with Missouri State University Chorale and through the division's partnership with the World of Music, Arts and Dance (WOMAD) Festival, workshops by international artists were presented to UJ students. Artists included ShoShona Kish and Raven Kanatatka from Canada, Esinam from Belgium (originally from Ghana) and Tiki Taane from New Zealand.



Figure 13: UJ Choir Celebration Concert 2022

### 3.4 Enriching student friendly learning and living experience

The Faculty mentorship programme is growing with close to 100 mentees that signed up in 2022. This programme was aimed at Senior students mentoring first-year students. The objective of the mentorship programme was to provide support for first-year students in the Faculty. The mentorship programme had nine mentors and close to one hundred mentees across the various departments.

The mentor programme facilitated open discussions groups, one-on-one meetings between mentees and mentors, and a platform where students could come together and discuss issues / problems that they were experiencing. Last year, Mentors hosted a games day for Mentees for the first time. This event was very successful and students from all departments participated.

In the monthly Faculty Teaching and Learning committee meeting, presentations from the First Year Experience (FYS) and the Senior Student Experience (SSE) representatives add to understanding student experiences and student concerns in the Faculty. The yearly student experience surveys are discussed in both the Faculty Teaching and Learning Committees and the Deans Committee meetings.



Figure 14: Students and student mentors enjoying a day of games



## 3.5 National and Global Reputation Management

### 3.5.1 UJ Arts and Culture

As a division of FADA, Arts & Culture is the custodian of several facilities, where a range of University and external events, including faculty board meetings, VC campus engagements, strategic breakaways, conferences, lectures, concerts, festivals, and theatre productions are hosted. Additionally, the division presents an extramural arts and culture programme to students from across the institution, as well as a diverse annual performing arts and exhibitions programme. UJ Arts & Culture made tangible contributions to the University's strategic objectives during the year under review. This includes the submission of creative outputs, the support of institutional research efforts through the implementation of the University Research Committee (URC)-funded Creative Output Stimulus Programme, and the implementation of a 4IR conference. The division also offers a robust mix of extramural learning and mentorship opportunities for students, while it attracts international partners and collaborators of a high calibre.

The division's strategic annual performing arts and exhibitions programme offers the UJ community access to good quality arts and culture experiences. Its annual programme included six physical and virtual exhibitions, an extensive yearlong playwriting laboratory, music concerts and comedy shows, the production of a new South African musical 'Hlakanyana', the premiere of its art film 'Skeletons' at the Durban International Film Festival (DIFF), the premiere of the theatre production 'Macabre' at and tour of 'Mothers Grimm' to the Vrystaat Arts Festival, several UJ Choir concerts, and the Futures and Beyond: Creativity and 4IR Conference.



Figure 15: Diema Ka Basadi by Neo Komane.



Figure 16: DRUM magazine cover by Lenah Nawa.



Arts & Culture's programme was augmented through a range of robust partnerships with MTN SA Foundation, the Centre for Creative Arts and the Centre for Jazz at the University of KwaZulu-Natal, Wits School of Arts' Cultural Policy and Management Department, The Cosmopolitan Collective, Music in Africa Foundation, Goethe Institute, DWR, Arts Research Africa (ARA) in the Wits School of Arts, DWR Distribution, Madevu Entertainment, internationally renowned dance company Broken Borders, Love Infinity Media, the Italian Cultural Institute (Istituto Di Cultura), Centro Luigi di Sarro, the French Institute in South Africa (IFAS), Missouri State University, Quava Vocal Group, Veni Cantare, World of Music, Arts and Dance (WOMAD) Festival, Mzansi Youth Choir, Imilonji Kantu Choral Society, Johannesburg School of Mask and Movement (JMAM), and Dos' Graduates Art Programme (GAP). The division also supported activities presented by the UJ Library, UJFM, the Postgraduate School, and the Transformation Unit.

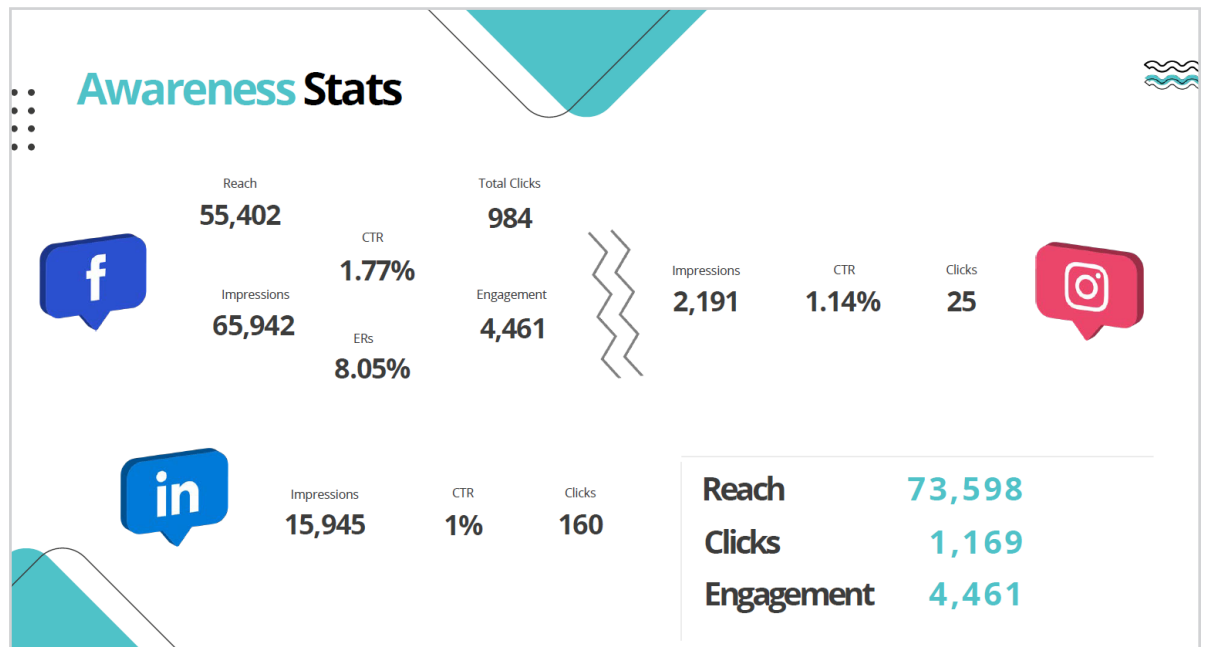
Activities presented by Arts & Culture attracted publicity to the Advertising Value Equivalent (AVE) of R11,846,496, as tracked by the University's media monitoring service, PEAR. The division's main website attracted 139 816 unique visitors, and UJ Art Gallery's digital platform, 'Moving Cube' attracted 66 181 unique visitors. The division's digital footprint has seen an increase of 9.6% with a total of 36 729 followers across the division's social media platforms. As part of FADA's contribution towards Fitness for Global Excellence and Stature, the Faculty encourages a dynamic and vibrant digital presence, representative of the identity of an Art, Design and Architecture faculty.



Figure 17: FADA 2022 Exhibition

### 3.5.2 Growing social media and Digital Presence

FADA Marketing managed a paid-for social media marketing campaign to increase exposure to potential under graduate applicants. Below, Graph 3 highlights the results of this paid-for campaign:



Graph 3: Results of the paid-for social media campaign

**The Faculty continued to grow its social media footprint by posting and sharing events and online activities.**



**Instagram:** Over the course of several months, the Instagram account grew from 1521 to 1857 followers. While this may not seem like a huge increase compared to some accounts, it represents a significant achievement and growth with FADA Instagram following growing from 1521 to 1857.



**Facebook:** Through a combination of content creation, community engagement, and sharing events and activities, the page was able to grow its following from 5,003 to 6,372. This represented a significant increase in a year.



## 3.6 Fitness for Global Excellence and Stature

### 3.6.1 Dean's Merit List

In 2021 the Dean's Merit List of top-performing Faculty students was showcased online. The top eight performers were:

- Jeanne Jansen van Vuuren, BA in Industrial Design
- Carmen Leigh Kwan, BA in Design in Graphic Design
- Matthew Katzke Visser, Bachelor of Architecture
- David Onalenna Ditlhako, Diploma in Jewellery Design
- Sonali Morar, BA in Digital Media
- Kgotsofalo Given Monyamate, BA in Fashion Design
- Rachel Neyt, BA in Interior Design
- Gustav Wilhelm Krantz, BA in Visual Art
- Nhlanhla Neo Moabi, Diploma in Fashion Production
- Nadine Herbst, Diploma in Architecture.



Figure 18: Dean's Merit List Students and Heads of Departments



Figure 19: Dean's Merit List 2022

### 3.6.2 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 FADA Annual Student Exhibition is one of the highlights of the Faculty calendar. It is housed in the Faculty building and presents students, parents, industry, and stakeholders with an opportunity to view the students' work. Last year was the first time post-COVID that the Faculty returned to a physical exhibition. Hundreds of guests (students, alumni, industry and other stakeholders) attended the Event. The Department of Jewellery Design also sold undergraduate jewellery pieces at exhibitions. The Faculty has maintained its online exhibition platform. The online exhibition is available at:

<https://web.uj.ac.za/fada-exhibition/>.



Figure 20: End of Year Exhibition invitation designed by Tyra Gooranah



### 3.6.3 Alumni relations

UJ has an Alumni Office that works closely with Faculties and Departments to build and maintain Alumni relationships. Departments also maintain close relationships with their departmental Alumni. The Faculty is working closely with Alumni to create Affinity groups and Chapters. The Faculty co-hosted an alumni event with the University Alumni Relations Office. The event was held at the annual end-of-year Student Exhibition opening. Guest speaker, Heidi Lu, an architect from Counterspace and senior staff addressed guests, welcomed Alumni and opened the exhibition.



Figure 21: FADA 2022 Exhibition



Figure 22: FADA 2022 Exhibition



Figure 23: FADA 2022 Exhibition



## 4. FADA and 4IR

FADA has and continues to make strides with embracing UJ 4IR through all divisions in the Faculty. Arts & Culture presented the 'Futures and Beyond: Creativity and 4IR Conference' in 2022.

The Department of Visual Art used computer technology in some of the production and designs of work they are actively teaching in New Media as a subject. The Diploma Fashion Production third-year students integrated theory and practical modules to culminate in a 'Retail Collection Project', which centred around an overarching research question: "How can a small start-up clothing enterprise provide value in the 4IR economy (product styling, cost, distribution, and consumption) and attract new retail customers?". To align with 4IR, third-year students were required to develop a digital pattern for a sewn fashion accessory. The materials for the sewn fashion accessory were then cut digitally using the laser cutter in the FADA Fab Lab. The project exposed the students to advanced manufacturing technology and enabled the students to complete all the pre-production steps digitally for a sewn fashion accessory.

By its nature, the Department of Graphic Design closely follows and adjusts its programme to teach the most current software and technology to prepare its graduates for a changing field. The Graphic Design Department continues to make notable efforts to introduce students to and encourage participation in institutional initiatives to integrate concepts of the Fourth Industrial Revolution (4IR) in teaching, learning and research. The Artificial Intelligence in the 4IR module has been embedded in the curriculum and is a compulsory requirement for the completion of selected units, if studying in the undergraduate programme. Consequently, all Graphic Design students will complete this module before graduating. Graphic Design students comprise approximately 90% of FADA students who have completed the 4IR module.

In the second year, students learn the fundamentals of user-interface design, Design Thinking, and online advertising. In the third year, students learn about the online management of their personal branding. Third-year students are also encouraged to experiment with creative AI technology within appropriate creative projects. Several honours, master's and doctoral students in the Department explore aspects of the 4IR in their research. For example, Mr Dominic Hobbs (The Potential for Digital Multimodal Design in the Communication of Public Policy in South Africa: An Investigation into the Informal Trade Sector, supervised by Dr Haese); and Ms Ilhaam Khan (The allure of disability: a rhetorical analysis of three YouTube™ advertisements, supervised by Dr Groenewald).



Figure 24: YCH (Young Creative's Hustle) App designed by Sunelle Swanepoel



Figure 25: Thenga App designed by Given Dube

**Within the 2022 BA Honours Design (Graphic Design) programme, five honours students focussed on design solutions within the realm of 4IR:**

- Sunelle Swanepoel created a shopping and selling app for young creatives to sell their wares and designs.
- Chikondi Divala explored information architecture in an events app for Braamfontein.
- Given Dube designed an app that collects and communicates deals across all South African shopping platforms.
- Aqeelah Kader created an app to encourage mindful, healthy living for users in their 20s
- Uyanda Mabuza created a Youtube channel with animated video guides on schoolyard games as a digital archive.
- Tyra Peter developed an app concept to assist women in social exercising.

Doctoral candidate, Ms Lindie Bhebhe, is exploring online work-based learning (WBL) experiences during the COVID national lockdown at South African institutions offering Graphic Design training. Another Department that is very active with 4IR projects is the Department of Industrial Design on various levels. Under the lectureship of Ashton Moseley and Oratile Mokgatla, linked to industry partner Hansgrohe, the first-year students were required to design a customisable cover plate for a high-end MyEdition basin/bath mixer, incorporating a unique relief pattern inspired by their individual interpretations of their South African culture or heritage. The cover plates were designed to suit any cast material such as metal, resin, ceramic, etc., incorporating a unique relief pattern.

This project aimed to explore the opportunities and challenges of integrating 4IR-related technologies in the design process, in comparison to traditional methods. Therefore, this project was specifically designed to incorporate a variety of different methods/processes to create the same product/outcome, specifically the master pattern. (1st place: Alistair Stubbs, 2nd place: Motheo Poto, 3rd place: Nico Van Blerk). Every Industrial Design year-group incorporated 4IR themes in various modules, spread throughout offered courses: 3D Printing, 3D Scanning, Digital Manufacture, Projection Mapping, VR Sketching, Bio Materials. During 2022, the Department received two Teaching Innovation Grants for increasing capacity and experimentation with 4IR aspects within the Industrial Design curriculum. This included a collection of coding and electronic components, and two Virtual Reality headsets for virtual reality sketching and sculpting. These devices have been integrated into teaching and learning very effectively. A few examples are as follows:

First-year students effectively integrated digital componentry into their first year of Industrial Design and from 2023 we will include Electrical and Coding aspects into the first and second year Design curriculum. Third-year students took part in an Automotive Design project, which was exhibited at the 2022 Naamsa Auto Week exhibition at Kyalami race track in October. This was mentored by ID Alumni and International Automotive Designer E. Meyburgh, based in the UAE.



Figure 26: Capsule Collection by Emma Brink.



The Department of Interior Design's third- and fourth-year students developed a virtual reality (VR) room for the APB library. In its capacity as one of the forerunners of the 4IR, UJ plans to launch a virtual environment, where students can develop their knowledge and comprehension of the virtual world. To complete this project, the team worked collaboratively with the UJ Library.

In 2022, the Department of Jewellery Design continued with a new approach to the curriculum, namely the Techniques Unit system, which focuses on 4IR, local, and industry-relevant techniques. It reinserted the craft of Jewellery Manufacture as the core of our curriculum - around which all our other modules revolve. We have identified the value of hand-crafting to the process of Contemporary Design, be it through traditional drawing or via Computer-Aided Design. More so than ever, the newer technologies of Rapid Prototyping, which lend themselves to extend these processes to greater creative ends, require a firm rooting in traditional skills and methods, as well as an understanding of tooling and materiality. Our international design experts visited the Department to conduct workshops with the postgraduate students. Their main focus was to introduce the students to working with alternative/found objects and to expand on their knowledge of design.

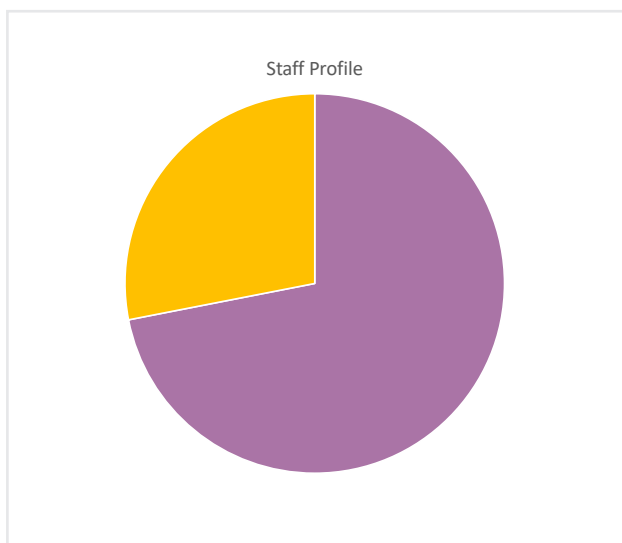
In the Department of Multimedia, the majority of the Department's modules are 4IR compliant, as they are focused on designing with and through digital media. User Experience Design and Contemporary Digital Content Design modules offered in the department are embedded in the 4IR mode. In terms of specific technology, the Department focuses on Coding, 3D animation, Virtual Reality and Drone Technology, among several others.



Figure 27: FADA 2022 Exhibition.

## 5. Employee Profile

The Human Resources headcount for 2022 shows that the Faculty had a total of 98 permanent and full-time contract members of staff. This comprised of 62 academic staff and 36 administrative and support staff. In total, 53% of faculty staff are from designated groups with six from Africa and two from other international countries. The Faculty Management Committee comprised 47% designated and 53% non-designated members. One staff member was promoted from senior lecturer to associate professor. There were two resignations, and two staff retired at the end of 2022, namely Dr Lize Groenewald and Prof Christo Vosloo. Prof Vosloo was appointed as an emeritus professor from 2023.



Graph 4: Human Resource headcount for 2022



Figure 28: Third year Jewellery design and Manufacture.

## 6. Partnerships and Stakeholders

Arts & Culture's programme was augmented through a range of robust partnerships with MTN SA Foundation, Centre for Creative Arts and the Centre for Jazz at the University of KwaZulu-Natal, Wits School of Arts' Cultural Policy and Management Department, The Cosmopolitan Collective, Music in Africa Foundation, Goethe Institute, DWR, Arts Research Africa (ARA) in the Wits School of Arts, DWR Distribution, Madevu Entertainment, internationally renowned dance company Broken Borders, Love Infinity Media, the Italian Cultural Institute (Istituto Di Cultura), Centro Luigi di Sarro, the French Institute in South Africa (IFAS), Missouri State University, Quava Vocal Group, Veni Cantare, World of Music, Arts and Dance (WOMAD) Festival, Mzansi Youth Choir, Imilonji Kantu Choral Society, Johannesburg School of Mask and Movement (JMAM), and Dos' Graduates Art Programme (GAP).

The division also supported activities presented by the UJ Library, UJFM, the Postgraduate School, and the Transformation Unit. The MTN SA Foundation and UJ Art Gallery have been engaged in a successful, and beneficial, Art Collection Partnership since 2017. The aim of the Partnership has been to increase exposure and provenance development for both institutions' art collections; provide mentorship and training opportunities in the curatorial field, and explore innovative ways and digital solutions in contributing towards art education and skills development among our women and youth. The MTN X UJ New Contemporaries Award Programme, relaunched in 2022, takes impetus from the MTN SA Foundation's original New Contemporaries Award - a legacy biennale art competition and accompanying exhibition that ran from 2001 to 2012.

The programme identifies a young guest curator who is considered a future leader within the field of contemporary South African art, and they in turn select and promote four South African artists or collaboratives who had not yet received critical acclaim. Arts & Culture's partnership with the Centre for Creative Arts at the University of KwaZulu-Natal has seen several collaborative projects materialise. Among these were the 'Jazz Appreciation Month' project, 'Time of the Writer Festival' and 'Poetry Africa'. Additionally, the Centre for Creative Arts partnered with the division on its 'UJ Weekend of Jazz' programme, together with Wits School of Arts' Cultural Policy and Management Department, The Cosmopolitan Collective, Music in Africa Foundation, Goethe Institute, DWR, Arts Research Africa (ARA) in the Wits School of Arts, and DWR Distribution. Arts & Culture collaborated with Madevu Entertainment on the production of a new South African musical, 'Hlakanyana', which is based on a Zulu folktale about a character with the same name.

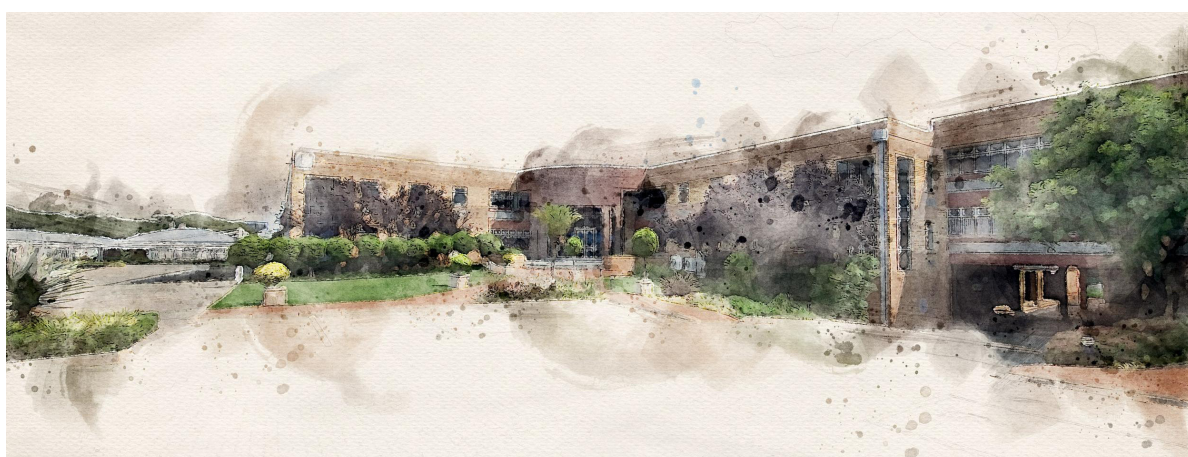


Figure 29: BCX. Meeah,Z. Unit17. 2022



The full-scale musical was utilised as the 'FADA Interdisciplinary Theatre Programme' case study. Arts & Culture's partnership with Broken Borders has seen the development of a new student dance production, in addition to weekly dance classes facilitated by professional choreographers and dancers. The division's partnership with Love Infinity Media has seen three African films, including 'Run George', 'Eruption', and 'A Grave Confession' being screened to UJ students and its community at no cost. Together with the Italian Cultural Institute (Istituto Di Cultura), two music concerts with international musicians were presented, and the division also hosted the International Video Arts Awards presented by Centro Luigi di Sarro. Arts & Culture was a partner of 'Our Future: Africa-Europe Dialogues' presented by The French Institute in South Africa (IFAS), that aimed to explore democracy through innovation and creativity. UJ Choir performed with the renowned Missouri State University Chorale, conducted by Cameron LaBarr, University of Pretoria Camerata.

Through its partnership with the World of Music, Arts and Dance (WOMAD) Festival, Arts & Culture offered free workshops by international artists, including ShoShona Kish and Raven Kanatatka from Canada, Esinam from Belgium (originally from Ghana) and Tiki Taane from New Zealand. Similar partnerships have seen additional workshops being offered by the Johannesburg School of Mask and Movement (JMAM), and Dos' Graduates Art Programme (GAP). The division has two community choirs in residence. Based at the Experimental Theatre on the Kingsway Campus, the choir performed at several university events, as did the Imilonji Kantu Choral Society resident on the Soweto Campus. The division also supported activities presented by the UJ Library, among these TedX University of Johannesburg, collaborated with UJFM, provided student entertainment to the Postgraduate School, as well as supported the Transformation Unit's GBV campaign.

The Department of Interior Design contributed to enhancing the excellence of UJ's profile, by showcasing and promoting collaborative projects and student projects in national media and social media. Two articles were published in the industry magazine, Designing Ways, featuring an article on interior design as a profession, and studying interior design in South Africa. The Faculty also enjoyed significant exposure in the media through the partnership with KFC in the KFC#MashUp, that was publicised by 18 national media houses. To align with global excellence and stature, the UJ Department of Fashion, the preferred partner, and geographical pillar in Africa, engaged in a collaborative launch of the Commonwealth Fashion Council Fashion Education symposium on 20 November 2022, entitled Futurity and inclusion in Fashion Education. Global collaborators included the University of Hertfordshire, Humber College, Bloomsbury Institute, Global Entrepreneurship Network, Pakistan Institute of Fashion Design, and Department of Fashion of UJ. Dr. Khaya Mchunu and Prof Neshane Harvey represented UJ as steering committee members.

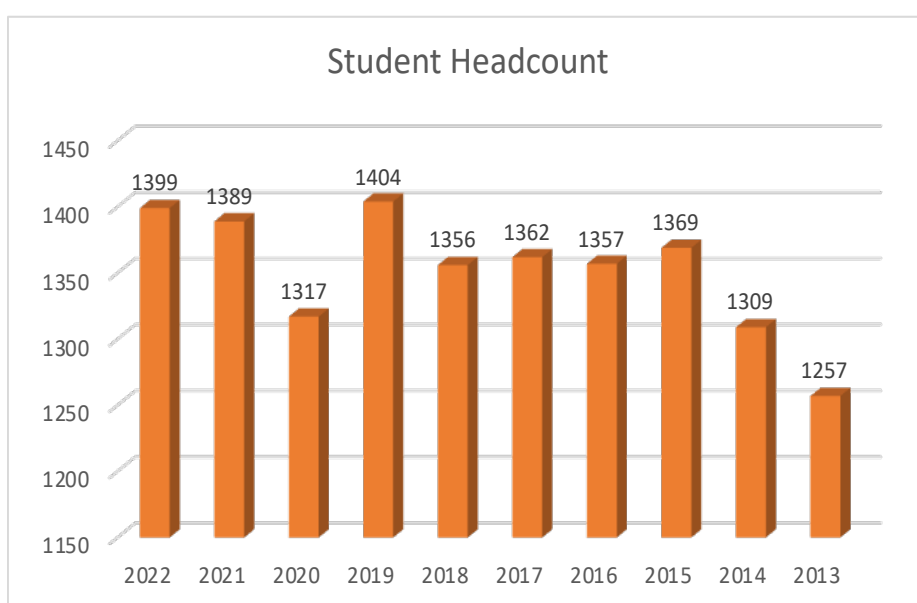


Figure 30: KFCMashUp.

# 7. Student Enrolment

## 7.1 Student Enrolment Profile

The Faculty enrolment for 2022 showed a total headcount of 1 399 students, a marginal increase from the 2021 headcount of 1 390, where 78,5% comprised undergraduate students. The student body consists of 78% designated groups, with a higher percentage of female students registered at both undergraduate and postgraduate level. The total undergraduate headcount in 2022 was 1 112, a slight decrease from 1 119 in 2021, but below the headcount target of 1 169 reached in 2020. The degree numbers slightly decreased to 847 in 2022 (857 in 2021) and diploma programmes to 265 in 2022 (262 in 2021). The total undergraduate headcount comprises 24% at diploma level, and 76% at degree level, and consists of 80% of the total headcount.



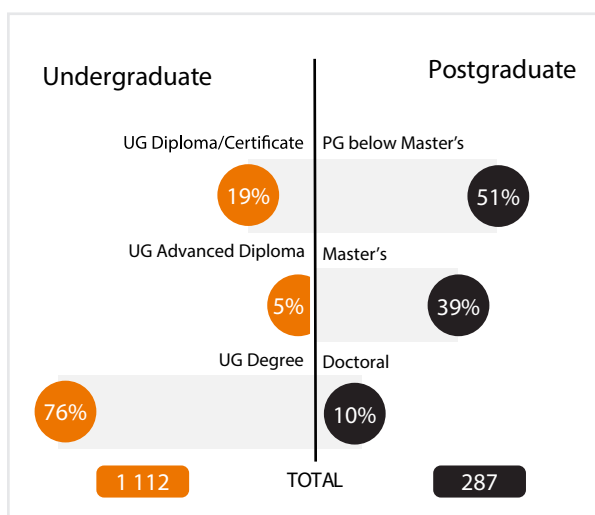
Graph 5: Student Head Count



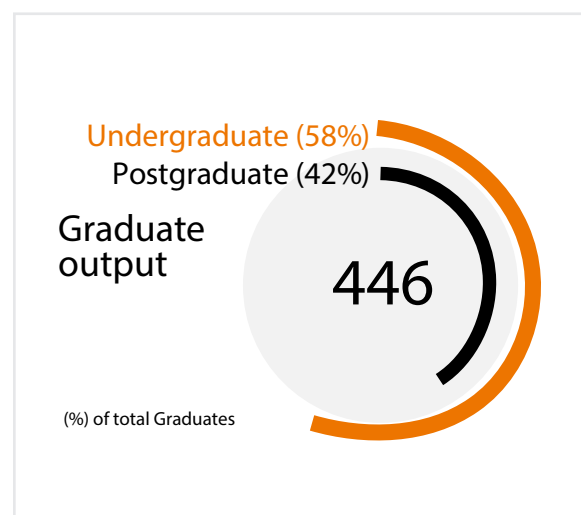
Figure 31: FADA 2022 Exhibition.

At the postgraduate level, honours programmes showed a headcount increase to 144 in 2022 (139 in 2021), which indicates a consistent increase over a three-year period. The overall master's programmes headcount remained at 113, as in 2021. Doctoral enrolments increased from 19 candidates (2021) to 29 candidates (2022). There was an overall increase in postgraduate student enrolments with a total headcount of 287 in 2022 (271 in 2021, and 248 in 2020). This overall headcount comprises 51% at honours, 39% at master's and 10% (7% in 2021) at the doctoral level.

In 2021, the total graduation output was 406, which increased to 446 in 2022. Of this 58% is undergraduates and 42% postgraduates. The increase in graduation numbers is mostly evident in the undergraduate programmes. The postgraduate output has been stable over a two-year period, with 187 recorded in 2021 and 188 in 2022. These outputs equate to an overall graduation rate of 36,2% in 2022 (compared with 30,8% in 2021 and 33,9% in 2020).



Graph 6: Undergraduate versus Postgraduate figures



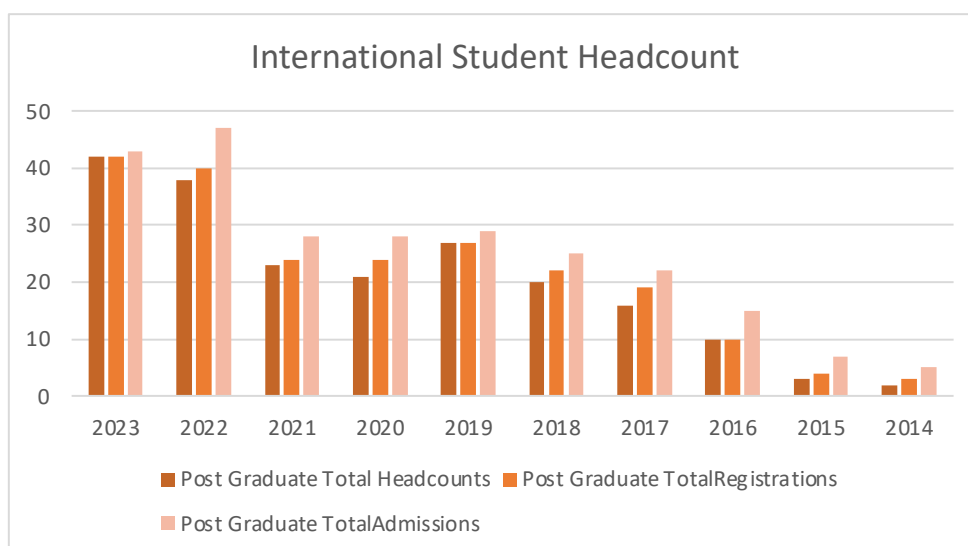
Graph 7: Graduate Output



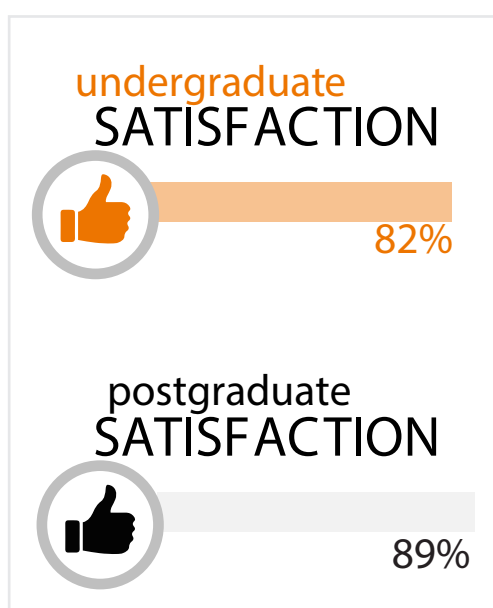
In 2022, the international first-time entering headcount increased to 33 from the 28 in 2021 and is close to the pre-COVID enrolment number (36 in 2019). The overall international undergraduate enrolment remained at 65 after the headcount number had dropped to 53 in 2020. The postgraduate numbers showed a significant increase to 38 in 2022 (23 in 2021). The total overall international enrolment showed an increase from 88 in 2021 to 103 in 2022.

The academic performance of students in the Faculty displays a slight decrease from 87,4% in 2020, 87% in 2021, to 85,3% in 2022. The overall dropout rates at undergraduate level have been an ongoing source of concern. The Faculty rate was 15,9% in 2021 but increased to 17% in 2022. Considerable discussion and introspection are ongoing in the Faculty to understand the rise in dropouts.

Student satisfaction at undergraduate level was at 82% (88% in 2021), and 89% (81% in 2021) at postgraduate level.



Graph 8: International Student Head Count



Graph 9: Student Satisfaction

## 7.2 Student Achievements

The Faculty encourages students to participate in various extracurricular activities and competitions. In 2022, with the encouragement of staff, students participated in multiple competitions.

### Graphic Design competition participation

In 2022, the Department of Graphic Design managed to excel in the following national and international competitions: Five finalists and a Bronze Award for MA student Christi du Plessis in the prestigious Loeries Student Design competition (entries by Ms Christa van Zyl); Five finalists and a Silver Award for second-year Alyssa Dayanand in the 2022 Pendorring awards (entries by Ms Christa van Zyl); Five third-year students were Goldpack finalists, namely Bethanie Trollope, Tyra Gooranah (Silver winner), Asanda Silo, Lerato Ngcobo and Ni'mat Joosab (entries by Dr Adrie Haese); Five third-year students received certificates of recognition in the Worldstar Packaging awards, namely Bethanie Trollope, Tyra Gooranah, Asanda Silo, Lerato Ngcobo and Ni'mat Joosab (entries by Dr Adrie Haese).

Honours student Sana Machabi, voted top student at the intervarsity portfolio reviews, hosted by Vega in August. Honours student Gabriella de Abreu received 6th place. (entries by Ms Christa van Zyl); One second-year student, Lamees Omar, received the Gold Assegai Student Award. (entries by Ms Christa van Zyl).



Figure 32: Bronze Loerie award won by Christi du Plessis



Figure 33: Lamees Omar 2022 Assegai Gold.



Figure 34: Silver Pendorring won by Alyssa Dayanand

## Loreal Brandstorm 2022 Competition

Under the lectureship of Ashton Moseley, the BA Honours Industrial Design students took part in the L'Oréal Brandstorm 2022, a global annual competition. The mission of Brandstorm 2022 was "Disrupt Beauty 2030!". Participating teams, consisting of 3 members, could choose one of three tracks (Green, Tech and Inclusivity) and then come up with an innovative solution to pitch to the L'Oréal experts. Two UJ Industrial Design teams were selected as the top 3 teams (in South Africa) in their respective tracks, and were invited to present their work at the National finals (Tech track: Aiden Fleetwood, Angelo Davis and Justin Solomon. Inclusivity track: Jeanne Jansen Van Vuuren, Maya Barry and Nathan Prah-Andresen). Jeanne, Maya and Nathan Won 1st place in their track in South Africa for their New Inclusive L'Oréal Packaging and they moved into the Global Final representing South Africa.



Figure 35: Loreal Brandstorm 2022 Competition by Industrial design



Figure 36: Loadshedding Survival Kit. GoldPack & World Star Packaging Awards by Tyra Gooranah



## Hansgrohe Student Design Competition

Under the lectureship of Ashton Moseley, the BA Honours Industrial Design students were tasked to design a futuristic bathroom product for the basin, bath or shower area for the Axor/Hansgrohe brand. This product needed to consider sustainability, usability, functionality, aesthetics/brand alignment and innovation.

Aiden Fleetwood won 3rd place for his design of the "Smart WaterFall", a conceptual Axor smart, water-wise mirror, which harnesses multiple existing Hansgrohe technologies, alongside some new ones. Jeanne Jansen Van Vuuren won 2nd place for her design of a "Shower Spa" consisting of two cleansing brushes harnessing ultrasonic vibration, steam and LED light therapy technologies. Dylan Prout Jones won 1st place for "Flow", an innovative, sustainable smart bath. The bath keeps water at a constant temperature; and can clean dirty bath water, allowing it to be re-used.

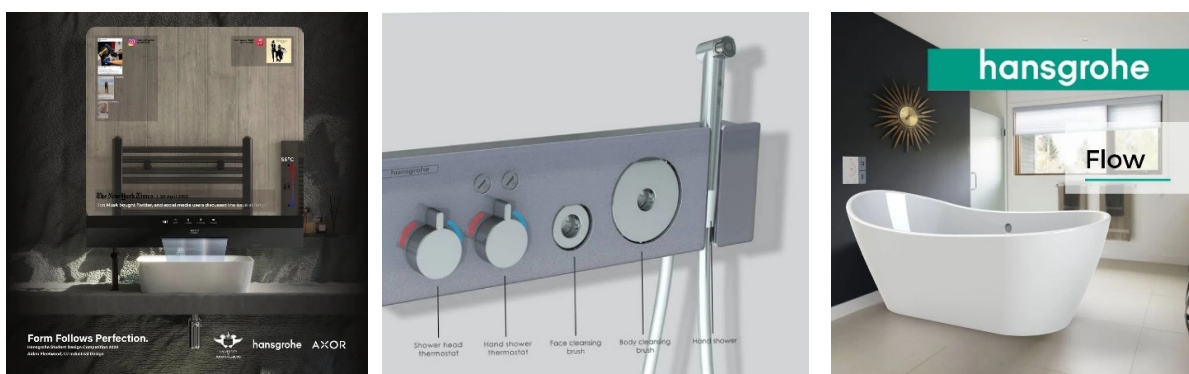


Figure 37: HansGrohe BA Hons Project Outcomes

## 2022 DTI Furniture Design Competition

The Covid pandemic caused significant disruptions to the global supply chain, and highlighted the need for some level of self-reliance, as well as opportunities for import substitution and localisation. Against this background, the Industrial Design second-years designed furniture pieces that will respond to these challenges and embrace localisation, celebrate the South African heritage, and portray a South African identity. The outcomes were exhibited in collaboration with Tandem Design House (Lecturer Pia Findlay's professional practice) at Victoria Yards, and entered into the DTI 2022 Furniture Design competition. UJ students were placed in the top 5 and competition finalists included Luc Salzwedel, Daniel Selvan, Bongani Radebe (3rd place) and Jose de Sousa (2nd place). 1st prize was awarded to Tshepiso Motau.



Figure 38: BA Industrial Design 2nd Year student project.

## Collaborations with FEBE

The second-year Industrial Design project was submitted to the International Cumulus Green 2022 competition. This was a project undertaken with the FEBE Centre for Ecological Intelligence, where students developed growing systems for implementation within UJ Bunting Road Growing Tunnels. This project saw several of the student prototypes being prototyped and tested within the tunnels. The Department is pursuing the refinement of several student designs for manufacturing in the Industrial Design workshop, for implementation in the forthcoming UJ Gardens, planned for all campuses.

## AXOR My Edition Cover plate

Under the lectureship of Ashton Moseley and Oratile Mokgatla, linked to industry partner Hansgrohe, first-year students were required to design a customisable cover plate for a high-end MyEdition basin/bath mixer, incorporating a unique relief pattern inspired by their individual interpretations of their South African culture or heritage. The cover plates were designed to suit any cast material such as metal, resin, ceramic, etc., incorporating a unique relief pattern. This project aimed to explore the opportunities and challenges of integrating 4IR-related technologies in the design process, in comparison to traditional methods. Therefore, this project was specifically designed to incorporate a variety of different methods/processes to create the same product/outcome, specifically the master pattern. (1st place: Alistair Stubbs, 2nd place: Motheo Poto, 3rd place: Nico Van Blerk).

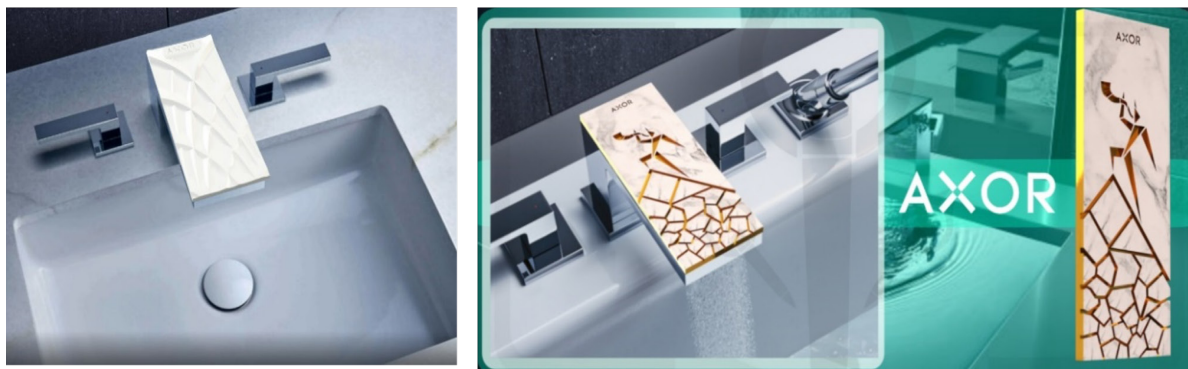


Figure 39: AXOR My Edition Cover plate student design outcomes.

## Participation at Arts Fairs

Students from the Department of Visual Art exhibited widely and made the finals of the SASOL New Signatures and Thamy Mnyele Art Awards. Students were also selected to exhibit and participate in the Turbine Art Fair, Johannesburg Art Fair and Latitudes Art Fair.

### PG Bison 1.618 student competition

Third-year students in the Department of Interior Design entered the PG Bison 1.618 student competition. Ms Nina Ridsdale received a Top Ten award. The third-year students in Interior Design also participated in a national initiative by the Kitchen Suppliers Association (KSA), by entering kitchen designs for evaluation by a panel of professional kitchen designers. Mr Trevor Sibanda, an Interior Design Department Assistant Lecturer, initiated the Student Conversations as the Student Advisory Committee Chair of the African Institute of Interior Design Professions (IID). The event was hosted at FADA and Interior Design institutions from Gauteng and NorthWest Province attended the presentations by industry members and academics. Ms Marisca Deminey presented a lecture on Sustainable Design.

### Mr Price and the South African Fashion Week

An Alumnus from the Fashion Department, Ms Botshelo Molete, won the Mr. Price + Creative Collabs competition. The collection was retailed at Mr. Price stores nationwide. BA Honours student Kgotsfalo Given Monyamate won the Vaal Designer of the Year 2022 under the category of non-qualified design still in training. BA Honours student Thando Ntuli won the South African Fashion Week New Talent Search Award under the fashion label 'Munkus'. Following the award, the Munkus exhibition entitled 'Sisendlelen' was showcased at the FADA Gallery.



Figure 40: MUNKUS by Thando Ntuli.

### UJ Arts and Culture

During the year under review, 'The Sounds of Hlakanyana' produced by UJ Arts & Culture in partnership with Madevu Entertainment won the Award for Best Public Performance at the 7th HSS Awards Ceremony, presented by the National Institute for the Humanities and Social Sciences (NIHSS). The division's Operations Manager, Karabo Mtshali, received two Naledi Theatre Award nominations for Best Set Design. Arts & Culture's production of 'Macabre', written by the Head of the division, Pieter Jacobs, and designed by Karabo Mtshali, was nominated for the Vrystaat Arts Festival's Trailblazer Award in October 2022.



## 8. Community Engagement

Community Engagement remains an integral part of teaching and learning in the Faculty, and as in the past, the Faculty developed projects that aimed to positively impact the community. Mr Alex Oppen registered a three-year project as a FADA Flagship Community Engagement project (2021-2023), which involves public art collaboration with the community of Westbury. This project has gained recognition from the Office of the MMC Community Engagement in the City of Johannesburg, MMC Ronald Harris. The project exposes students to explore the meaning of social justice, restitution, and self-spatial expression of marginalised and under-resourced communities. Department of Visual Art third-year students participated in various community projects, including painting educational murals at schools and student residences. They also participated in an international exhibition, based on community engagement with Johannesburg waste pickers and the African Recycling Organisation (ARO).

The results of the BA Honours collaboration with ARO and Johannesburg waste pickers was presented at an international conference in Kassel, Germany, as part of Documenta 15. In the Department of Industrial Design, community engagement projects in 2022 included outreach in Victoria Yards (third-year organised outreach), as well as an Honours project, linked to the UJ Feral Cats Project, in the form of a mini-dissertation project. The Department of Graphic design participated in various community engagement projects, which included the following: With the assistance of UJ Branding and the UJ Technology Transfer Office, four students created designs for the UJ Centre of Ecological Intelligence (UJ CEI), including a programme on healthy eating for Early Childhood Development Centres, wayfinding and branding, marketing materials, and an application for the selling of short learning programmes, run by UJ CEI.

Five students worked with the Johannesburg Zoo, Seccus agency and HTGR agency on design solutions for the Zoo Edu-centre, Zoo interactive and selfie murals, events at the zoo, a wayfinding and events app (with support from UJ Technopreneurship Centre for SCiIS), to extend the project as a student project in coding). Three students worked with Girls and Boys Town RSA on a commemorative food truck wrap for static fundraising, a food garden programme, and educational support materials. One student worked with Buna Africa, a collaboration between UJ Graphic Design and Rhodes University, as well as the national government, on marketing and branding materials, including a website redesign, for freshwater fishermen throughout Africa. One student worked with the UJ-based journal *Communicare*, based in UJ Strategic Communications, on a redesign and cover for the journal.



Figure 41: FADA Clean-up Campaign.

## 9. Resource Management

The Faculty continues to grow resources, while at the same time maintaining the resources that we have, such as studios, workshops, computer labs and other essential resources. The FADA FabLab, which opened its doors officially in January 2021, has attracted overwhelming attention from students, staff, and external stakeholders. The facility introduces students to digital design thinking at undergraduate level, and at postgraduate level it assists in developing their digital design methods.

It is well-resourced to provide a rich learning experience, with modern 3D printers and 3 axis CNC machines. It also has virtual reality headsets, a drone, and other high-tech equipment. The facility further provides a space for staff to conduct high-impact research and innovation with a developing culture of nurturing trans disciplinary research. In future, the FabLab aims to offer short learning programmes and fabrication services. FADA started with future-fit spaces for teaching and learning, and our first Smartboard was fitted in one of the shared lecture venues. Valued at an estimated R 105 546 108, the UJ Art Collection is managed by attending to the upkeep of storage spaces, documentation, research, redistribution of artworks, completion of an annual inventory and assessment of display spaces on campuses. The lack of museum standard storage facilities in the Art Gallery and on any of the campuses, poses a major risk to both the condition and safety of the UJ Art Collection. The subsequent increase of moisture in the storerooms, due to ongoing leaks in the gallery roof is a cause for concern, due to the collection's exposure, as is the increased development of mould, which if unmonitored and unresolved will cause great damage to the collection. Some of the older artworks in the storerooms are exhibiting signs of deterioration.

Arts & Culture is also responsible for the management of several facilities, including the UJ Arts Centre with a 428-seater theatre, a 16-seater conference room and two studios, the UJ Art Gallery, the Experimental Theatre, also on the Kingsway Campus, as well as the 180-seater at Bunting Theatre with adjacent studios, an office on the Doornfontein Campus and an office and rehearsal studio on the Soweto Campus. Arts & Culture secured an allocation for the refurbishment of its Bunting Road facility, Old Central Kitchen, which will be utilised by the Faculty for a range of research, academic, and arts and culture activities.



Figure 42: First year analogue pre-digital curriculum

## 10. Staff Accomplishments and Awards

The Faculty celebrates the achievements of the following staff:

- In the Department of Visual Arts, Prof David Paton won the 2022 Vice-Chancellor's Distinguished Award for Teaching Excellence.
- Dr. Saidi, the Head of the Department of Architecture, served as Vice SACAP Validation Panel for Tshwane University of Technology, served as SACAP Pre- Validation Panel for the School of Exploratory Architecture Cape Town, served as an examiner of a Master's in Landscape Architecture at the University of Cape Town, and he served as an assessor for a PhD candidate at Wits.
- Mr A Oppen and Mr J Makhubu both served on the Durban University of Technology pre-validation panel. Mr. A Oppen served as an examiner at Wits.
- Mr J Makhubu served on the African Union of Architects Education Commission. Mr. M Makhubu examined the Master's programme at Tshwane University of Technology.
- Mr. L Krige examined the Master's programme at the University of Pretoria.
- Head of Department Gordon Froud received a recognition award from the South African National Association for the Visual Arts (SANAVA).
- From the Department of Visual Art, Mr Gordon Froud was again elected as Vice President of the South African Association of Visual Art (SANAVA).
- Ms Shonisani Netshia and Ms Diane Victor (part-time staff member) were invited to be ABSA L'Atelier Adjudicators for the Pan African Art Award.
- Emeritus Professor Karen von Veh, from the Department of Visual Art, has been nominated as the Chairperson for the Fellowship Committee in International Association of Art Critics (AICA) for 2023. AICA is affiliated with UNESCO, which has approximately 5000 international members).
- Ms. Nomalanga examined the third-year programme at Tshwane University of Technology.
- Several staff received NRF ratings in 2022. These included Prof D Pretorius, C2 rating and Prof D Paton, C2 rating.
- The Interior Design staff members are active members of the African Institute of Interior Design Professions (IID). They occupy the positions of Chair of the Educational Committee and Chair of Student Affairs and are members of the working groups on the Professional Practice Exams, and Identification of Works for the South African Council of Architectural Professions (SACAP), where the IID is a voluntary member.



# 11. Financial Resource Management

The Faculty's abridged income and expenditure statement is tabled below. The FADA summary of savings in 2022 includes personnel costs (a saving of R 3 606 109), restricted expenses (R 88 687), and operations (R 1 259 419). These savings are due to corporate function, travel, and office expenses.

<b>AN ARBRIDGED INCOME AND EXPENDITURE STATEMENT OF FADA FOR 2022</b>		
<b>EXPENDITURE</b>	<b>BUDGET 2022</b>	<b>AMOUNT SPENT 2022</b>
<b>Personnel Costs</b>		
Salaries Cost to Company	75 431 110,96	71 721 426,55
Temporary Salaries	7 220 996,54	7 372 784,73
Examiners & Moderators Salaries	435 570,50	356 475,12
Tutorial Salary Expenses	651 971,16	590 960,89
Strategic Tutor Intervention Salaries	94 647, 15	93 913,89
Overtime Salaries	40 024,40	48 688,54
Ad-hoc Salary Payments		83 961,07
<b>Subtotal</b>	<b>83 874 320,71</b>	<b>80 268 210,79</b>
<b>Restricted Budget (Software)</b>	<b>1 904 516,44</b>	<b>1 815 828,59</b>
<b>Operational Costs</b>	<b>6 708 976,05</b>	<b>5 449 556, 59</b>
<b>TOTAL</b>	<b>92 487 813,20</b>	<b>87 533 595,97</b>

Table 3: FADA Income and Expenditure Statement 2022

## SUMMARY OF SAVINGS.

Personnel Costs, R 3 606 109, Restricted Expenses, R 88 687 and Operations, R 1 259 419. These savings are due to Corporate Function, Travel and Office Expenses.

# 12. Exhibitions and Programmes (UJ Arts and Culture and the FADA Gallery)

## 12.1 UJ Arts and Culture

The division's annual programme included six physical and virtual exhibitions, the UJ Playwriting Laboratory, the production of a new South African musical, 'Hlakanyana', the premiere of its art film 'Skeletons' at the Durban International Film Festival (DIFF), the premiere of the theatre production 'Macabre', and a tour of 'Mothers Grimm' at the Vrystaat Arts Festival, several UJ Choir concerts, the UJ Weekend of Jazz, and the 'Futures and Beyond: Creativity and 4IR Conference'. 'Susurrations: faint whispers, deep understanding' was a Visual Arts Master's Exhibition by Corne Venter, whose practice is aligned to the study of palimpsestic processes and engaging with memories of childhood trauma through dialogical self-theory. Supplementary to the physical iteration of 'Ghosted Matter, Phantom Hurt (and other chimera)' by Leora Farber at the FADA Gallery,

UJ Art Gallery's online platform, Moving Cube, presented video works from the installation. 'Privileges of Proximity', curated by Thabo Seshoka, cast a spotlight on university collections that are traditionally shaped by the notion of collecting in the present and preserving for the future. In most cases, art collections are often built around particular periods, sentiments, and ideologies. 'Bodyland: A Site for Contemplation', curated by Anelisa Mangcu, is the result of a 14-day high-octane group incubator, and subsequent creative programme, set up to provide a group of creative, young socially engaged residents of the Eastern Cape with the opportunity to take their work, in whatever medium, to a new level, while engaging with the history, natural resources, and body/land politics of the Tyhume Valley. "Bodyland is a play on humanity's need for geographical markers (e.g.: XhosaLand, Scotland, Switzerland et al).

These are markers that suggest imposed grouping and soulful belonging in relation to the land - its history and ecological wants. It offers the artist to establish [or reject] this relationship with the land, and to embody this knowledge through artmaking. The body becomes the site [or even sight] for much contemplation," says Ruga, Director of 'Bodyland'. 'Urban Soundscapes - Crafting Spaces of Belonging' by South African artist Kagiso "Pat" Mautloa and curated by Thabo Seshoka, looked at how ordinary life in urban spaces is accompanied by the sounds of the metropolis; a plethora of synchronised melodies that emanate from the shadowy figures that fuel the hustle and bustle of the city; an omnipotent machine, that in the words of Silvana Barbali is "characterised by a cacophony of sounds, voices, structures, spaces, smells, and sights that weave [the] complex fabric".

The MTN X UJ New Contemporaries Exhibition, supported by Business and Arts South Africa (BASA), saw the introduction and launch of the MTN X UJ New Contemporary Awards in 2022. Unique in their approach, the awards look at developing both the curator and the artists selected to participate. Khanya Mashabela was awarded the curatorship of MTN X UJ New Contemporary Awards, and Inga Somdyala has been announced as the winner of the overall Artist Award at the inaugural MTN X UJ New Contemporary Awards on 25 November, while Nkule Mabaso's curatorial excellence was acknowledged with the Legacy Panel Special Award. The awards ceremony, which took place at the Keorapetse William Kgositsile Theatre at UJ's Kingsway Campus, heaved with youthfulness, creativity, and innovation as it celebrated the vision of curator Khanya Mashabela and her four artists: Inga Somdyala, Thandiwe Msebenzi, Callan Grecia, and Natalie Paneng. The UJ Art Gallery had the opportunity to work on and open the long-term showcasing of the Nimrod Ndebele-Gerard Sekoto Collection, which is on loan to the University, and on display in the Art Gallery, courtesy of Professor Njabulo Ndebele. Originally purchased by Nimrod Ndebele from Gerard Sekoto, just before the artist left for Paris, France in 1947, the three artworks have hung together on the living room walls of all Ndebele's abodes, from Pietersburg, Sophiatown, and Western Native Township, to Charterston and Duduza (both satellite locations of the town Nigel).

For at least 70 years, they have been on private, home display, and they are now on a long-term loan to the University. UJ Arts & Culture is a proponent of new original South African work, and the UJ Playwriting Laboratory was designed to support the development of new creative content. In its third iteration, the playwriting laboratory received 164 applications and 16 playwrights were selected. Presented alongside the playwriting programme, a series of masterclasses were presented, including an 'Introduction to playwriting' by Pieter Jacobs, 'From page to stage' by Billy Langa, 'Action, Tension and Conflict' by Ameera Patel, 'Dialogue and Language' by Gcina Mhlope, and 'IP, Copyright and Publication' by Jade Bowers. An extension of the UJ Playwriting Laboratory has seen Arts & Culture produce and release four plays, developed previously as podcasts.



Figure 43: Kagiso Pat Mautloa. *Urban Sundsscapes. Crafting Spaces of Belonging*



Two of the plays were selected by the division's resident director, Jade Bowers, for a creative output project 'The Paper Double-Bill'. After a long development journey since the advent of Covid-19, 'Hlakanyana' opened at the Keorapetse William Kgositsile Theatre at the UJ Arts Centre on Africa Day. Directed by South African theatre icon Janice Honeyman, and performed by some of South Africa's most promising emerging artists, 'Hlakanyana' featured a cunning, unethical creature, depicted in animal or human form, and who is the long-awaited son of the chief of a village, but instead of being a uniting force, he leaves devastation in his wake. This retelling of the traditional Zulu folktale, 'Hlakanyana' is an Afrofuturistic fusion of traditional folklore and the contemporary world. The trickster Hlakanyana is an anti-hero, beset by isolation and forging a path in a rapidly changing world. Many of the issues South Africans are facing, such as gender-based violence, corruption, a lack of mentorship, moral guidance, and uncertainty, were explored through the medium of folklore.

'Skeletons' is a film by UJ Arts & Culture, conceived and created during the height of the COVID-19 lockdown, at a time when theatres were shut down. The script was rewritten for film, giving way to an experimental new project of a theatre-film hybrid. Set in the heart of the Maluti mountains in Lesotho, 'Skeletons' grapples with social and political issues. This magical realist film casts a spotlight on matters of land and ownership. Stories of four multi-dimensional characters unfold in a space and time of absolute scarcity, and they wrestle to break free from the vicious cycle of oppression. 'Skeletons' confronts the notions of home, belonging and identity. It was directed by UJ Arts & Culture Resident Director Jade Bowers, written by Head of Division Pieter Jacobs, and produced by Operations Manager Karabo Legoabe, with the talented Bonga Nkomo as Cinematographer. The team has produced several creative output projects, looking at different elements of the process, including writing, directing and production design. 'Skeletons' brings a talented cast to the screen, featuring Mpho Osei-Tutu, Wayne van Rooyen, Jacques Blignaut and Carla Fonseca-Mokgata.



Figure 44: Paper Double Bill by Carla Classen

The film premiered at the Durban International Film Festival (DIFF) and was subsequently screened at the Vrystaat Arts Festival and at Javett-UP's First Friday Film Club, supported by the National Institute of Humanities and Social Science (NIHSS). Directed by Gopala Davies, written by Pieter Jacobs, with production design by Karabo Mtshali, 'Macabre' is a site-oriented immersive theatre experience. From a modern-day South African vantage point, the play delves into the experience of senescence and abandonment. This psychological suspense play premiered at the Vrystaat Arts Festival, where it invited small audiences for an exclusive intimate experience. 'Macabre' is a story of guilt, loss, and remorse, sparked by the dramatic collision between Maude's past and Abel's future. The production received a nomination for the Festival's Trailblazer Award.

The customary 'Candle Lighting' concert, kicked off UJ Choir's annual performance programme, followed by concerts at the Fontainebleau Community Church, at the Musaion, together with the University of Pretoria Youth Choir, at Domus Dei in Randburg, at the Choral Celebration Network Foundation (CCNF) Convention at Linder Auditorium, at the Nederduitse Gereformeerde Kerk in Weltevreden, with the Drakensberg Boys Choir in KwaZulu-Natal, and a concert with Veni Cantare and Quava in Johannesburg. Additionally, UJ hosted 'Kaleidoscope' a long-standing tradition of the UJ, UP, and NWU choirs, presenting a collaborative concert. During the UJ Arts Academy Showcase, UJ Choir presented a free lunch hour concert for staff and students and closed off the year with their Celebration Concert at St. Michaels and All Angels Church.

UJ Weekend of Jazz was presented on 2 and 3 September 2022. The intergenerational programme featured Abbey Cindi's 'United States of Africa', that included a musical dialogue with the award-winning a cappella ensemble No Limits. His performance was followed by Zoë Modiga, which marked the end of the on-campus proceedings, before audience members were invited to join an after-party at Chiesa in Melville. The programme also included a panel discussion, 'Jazz as Heritage', and an oral history performance honouring uBab' Abbey Cindi, which was live-streamed, a discussion on Jazz Education by jazz pianist, composer and educator Neil Gonsalves, and a free fundraising workshop presented by the Centre of Creative Arts' director, Ismail Mahomed and Siphindile Hlongwa, the Centre's Senior Administrator and Programmes Co-curator.



Figure 45: Zoe Modiga. Uj Weekend of Jazz.

## 12.2 FADA Gallery

In 2022, the FADA Gallery on the APB campus hosted a number of exhibitions featuring well-known artists. A list of some exciting activities that took place at the FADA Gallery in 2022 is provided below:

### 'Situated Making'

'Situated Making' is the latest offering of creative outputs from academics in FADA. The exhibition, which showcased works by 13 creative practitioners, posits the artefact as creative research. In presenting 'artworks' as research, the exhibition challenges the primacy of the written word as vehicle for meaning making. Through their inter-disciplinary explorations across ceramics, video art, sculpture, installation, jewellery, design, architecture, assemblage and performance, the featured makers question the nature of knowledge creation and dissemination. Financially supported by the University and the Faculty's research committees, the exhibition showcased UJ's commitment to support practice-based research and development. Although diverse in form and theme, the body of works were linked through their engagement with the social, geopolitical and ecological realities that constitute being here, now.

The participating artists are: Anna Abengowe, Ruth Sacks, Alison Kearney, Tuliza Sindi, Marc Edwards, Miliswa Ndziba, Lizè Groenewald, Farieda Nazier, Deirdre Pretorius, Christa van Zyl, Thato Radebe, Eugene Hön and Lukasz Pater. Curated by Eugene Hön.



Figure 46: Situated making Invitation 2022

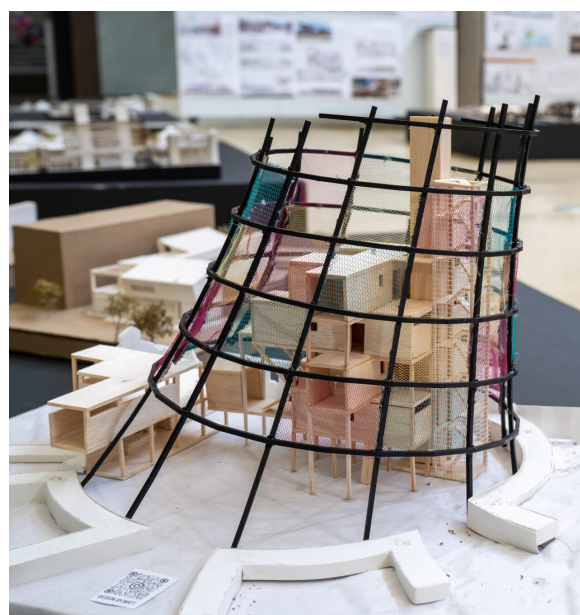


Figure 47: FADA 2022 Exhibition



## Black Sonic Heritage

The imagined New, Black Sonic Heritage as Heresy Exhibition. Hosted in association with VIAD and CSSJ (Centre for the Study of Slavery and Justice at Brown University).



Figure 48: Black Sonic Heritage as Heresy logo

## SISENDLELENI

Another exhibition hosted in 2022, was the winning fashion range by MUNKUS, titled, SISENDLELENI (we are on our way). Designed by UJ honours student, Thando Ntuli, the first six looks in the collection are named 'ME' in various South African languages, with the seventh look named 'WE' (ME, MINA, NNA, MNA, NNE, MINE, WE). With each look, the designer sought to represent South African women and wanted to design unique looks for a wider age group as she is influenced by both the past and the present. The looks consist of layered pieces, allowing women to uniquely wear each piece. The prints used to make the pieces are fun and simple with a modern look. The collection helps women in forging their own path to finding their best 'me'.



Figure 49: MUNKUS Fashion Design 2022

## PRODUCT

PRODUCT [object; space; environment; interaction; system; prototype; process; research; information; language; discourse; transformation] An exhibition of work by master's and honours students from the Departments of Industrial Design and Multimedia, explored the reframing of design and designerly engagement with the social, technological, and material worlds.



Figure 50: PRODUCT Exhibition 2022

## ghosted matter, phantom hurt (and other chimera)

This was an innovative and exciting installation, comprised of five major video works and a set of prints that feature digital interpretations of physical artworks that fall under the term 'creative bio-research' or 'bioart' - an umbrella term for art forms that entail the fusion of biology, biotechnology, life sciences and visual art. Bioartists engage with scientific processes, using living and non/living matter as media.



Figure 51: Leora Farber: ghosted matter, phantom hurt FADA Exhibition 2022



## 13. Leadership and the The Way Forward

Following the departure of Prof Laurent, FADA is looking forward to starting a new chapter with a new executive dean in 2023. The student selection process that was changed in 2022, will be reviewed and improved for applications received in 2023. After much planning and deliberation, the FADA FabLab will incorporate the industrial design workshop space, thereby enabling greater exploration and interdisciplinary teaching through making and research. The Old Central Kitchen on APB, a UJ Arts and Culture facility, will become a research hub to accommodate some postgraduate programmes, research, and the Artist in Residence programme.



Figure 52: FADA Fablab 2022



Figure 53: FADA Fablab Anti-shuttering concrete with bamboo rebar.





Figure 54: FADA 2022 Exhibition



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