

FADA Annual Report 2021



UNIVERSITY
OF
JOHANNESBURG



Faculty of Art, Design and Architecture

Design Café



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1. INTRODUCTION

The Faculty of Art, Design and Architecture comprises nine academic departments, offering a mix of degree and diploma programmes in the following disciplines: Architecture (including the undergraduate Department of Architecture and the Graduate School of Architecture), Department of Fashion, 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 Blackbeard and the NRF SARChI Chair in South African Art History and Visual Culture, under the directorship of Prof. Brenda Schmammann.

The Faculty is located in a dedicated building with customised studios, computer laboratories and workshops, all well-equipped to suit the specific needs of disciplines and departments. The FADA art gallery, library, auditorium, lecture halls and Design Café are all located within the faculty building, providing students and staff with conveniently-situated facilities. 2021 saw the FADA FabLab open its doors in January and attract overwhelming attention from students, staff and external stakeholders.

Despite the significant changes imposed by the national lockdown restrictions, the Faculty of Art, Design and Architecture (FADA) aspired to meet the performance targets linked with the University Strategic Plan in 2021. Administrative and academic staff were attentive to the University's strategic imperatives during the different lockdown levels, impacting access to studios, workshops, computer laboratories, and other essential resources.

This report provides an overview of the critical issues that the Faculty's academic departments, research centres and UJ Arts and Culture addressed in 2021. Furthermore, it provides an overview of highlights and challenges experienced in 2021.



Figure 1: FabLab



Figure 2: Interior Design brainstorming



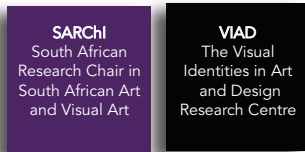
Figure 3: Designed and Produced by Siyabonga Raboe

FACULTY STRUCTURE

9 Academic Departments



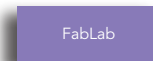
Research



Galleries and Theatres



Innovation



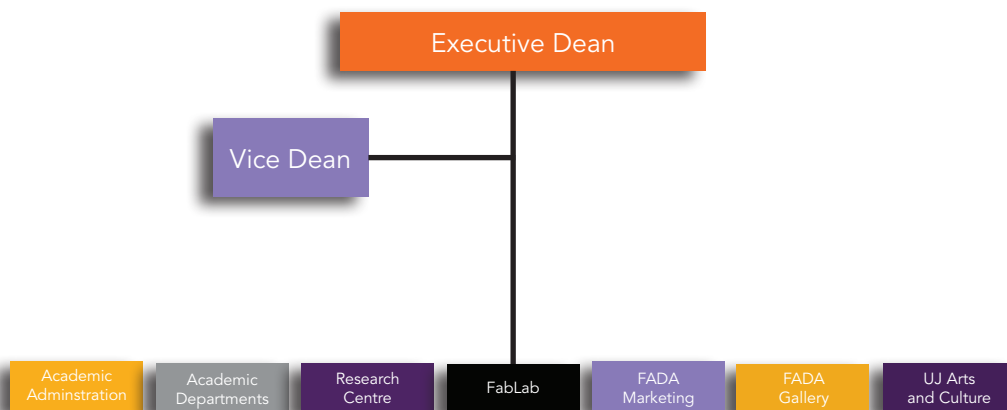
Graph 1 : Faculty Structure

2. GOVERNANCE AND QUALITY ASSURANCE

FADA has maintained its departmental governance structures in 2021. 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, oversee the formulation of strategic objectives in relation, inter alia, to teaching and learning, research and internationalisation.

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



Graph 2: Faculty Management Structure

The Dean’s Committee, comprising Heads of Department (HOD), the Head of Faculty Administration (HFA), the Faculty Marketer, the Director of the FADA Gallery, the Head of UJ Arts & Culture, 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 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 exclusion committee managed student readmission and monitored returning and F7-coded students.

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 COMMITTEES



Figure 5: "Inventions in Practice" Exhibition



Figure 4: "Inventions in Practice" Exhibition

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.

FACULTY BOARD

The Faculty Board convened as scheduled on the Faculty’s academic calendar in 2020. Attendance of meetings continued to be excellent with 80% to 85% attendance.

Fundamental to FADA’s ethos is an awareness

3. ENVIRONMENTAL SUSTAINABILITY



of and active engagement with issues of social responsibility and environmental sustainability. This informs not only our teaching and public image, but also the way in which we conduct our day-to-day business. All Departments engage actively with principles of active citizenship, both at a theoretical level and in terms of various community outreach projects. The faculty runs paperless meetings as far as possible and has recycling stations for paper, glass and tin prominently positioned around the building. Staff is regularly reminded to reduce electricity consumption by turning of lights and minimising the use of space heaters.

The Faculty continued its affiliations with several professional bodies, federations and forums. These are: Cumulus Association (global association), Design Education Forum of Southern Africa (DEFSA), South African Council of Architecture Profession (SACAP) and The African Institute of the Interior Design Profession (IID). FADA works closely with the various associated design industries to ensure that its professional programmes remain relevant and competitive.

Following rigorous professional body reviews, FADA graduates are therefore employed nationally and internationally in diverse areas of the industry or work as freelance designers, architects or independent artists. Whatever 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 are key elements in the programmes offered.

Figure 6: "The Bag Factory" Exhibition

4. STRATEGIC FOCUS AND TARGETS

4.1. RESEARCH AND INNOVATION

4.1.1 TEXTUAL AND CREATIVE RESEARCH OUTPUT

FADA has done exceptionally well in terms of textual and creative research outputs for 2021. The 2021 research output target was 55 units for textual output and 15 for creative output. In total, 61 textual research units were captured, showing a 110% delivery of the 2021 textual research target. The unaudited figures, therefore, indicate that the Faculty will exceed the research output target set at a total of 55 DHET subsidy units for 2021.

Year	2014	2015	2016	2017	2018	2019	2020	2021
Total outputs	34.02	50.75	35.08	75	79	33	53	61
% International articles	26%	70%	45,9%	60,6%	66%	89%	100%	96,2%

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

The DHET introduction of creative outputs has been incorporated into FADA's research output target. Against the 2021 target of 15 units, 11 submissions were captured. It is difficult to predict how many units this will result in as these submissions are evaluated by the DHET creative subpanel. A submission could be awarded between 0.5 to 2 units. Together, the number of textual and creative outputs submitted by FADA to date is 72, with DHET approval still pending. Should the 72 submissions generate 72 units, the 2021 research output would be record-breaking for the Faculty.

VIAD was responsible for approximately 60% of FADA's research outputs detailed above. 2021 was an exceptional year for them: the research centre almost doubled their target of 25 units, submitting 40 units (textual and creative outputs combined).

2021 Submitted	2021 Target	2021 Captured
56 outputs	55 units	61 units
FACULTY TOTAL CREATIVE OUTPUTS:		2021 Submitted
FADA submissions		6 outputs
VIAD submissions		5 outputs

Table 2: Faculty total textual outputs

VIAD CONTRIBUTION:

TEXTUAL OUTPUTS = 35 UNITS – 57%

FACULTY CONTRIBUTION:

TEXTUAL OUTPUTS = 26 UNITS – 43%



Figure 7: Alexa Pienaar Exhibition

Several significant research output development support systems were put in place to assist staff with the submission of creative output. This included support in writing and developing the research rationale, completing documentation, and exhibiting work. In some cases this meant individual mentorship of applicants by senior members of staff involved in research, particularly with the writing of the applicant's annotation. Intensive scrutiny of creative output submissions by the Faculty Research Committee (FRC) meant that the quality of submissions was of a high standard.

A VIAD-FADA workshop, presented by Prof. Leora Farber Blackbeard was extremely successful and has led to the formation of an internal research group where researchers can present their work to peers and get feedback.

This is being implemented in 2022. In preparation for 2022 creative outputs, a Staff Creative Outputs Exhibition gave eight staff members an opportunity to exhibit works in the FADA Gallery.

Another significant project undertaken in 2021 to develop research outputs (both textual and creative) was a series of three workshops on Practice-Led Research Approaches to Writing. These workshops were hosted by VIAD in collaboration with Middlesex University, UK. This was a series of three day-workshops that took place at Middlesex University's campus in Mauritius, at FADA, and at the National Theatre of Nigeria. The project was funded by the British Academy's Writing Workshops 2021 Programme, supported under the UK Government's Global Challenge Research Fund.

The workshop focused on practice-based/creative research, writing and publishing for researchers in architecture, design, visual and the performing arts. A unique aspect of the workshop was the emphasis placed on practice-based research approaches to writing, as well as aspects of writing for journals and fundraising proposals. The workshop consisted of presentations by prominent international, African, and South African academics, editors and practitioners who are well-versed in publication. It was intended to encourage and support early-career researchers to gain knowledge and skills to successfully navigate the challenges of disseminating their research in reputable journals, as well as in successfully applying for competitive research grants.

Presentations provided skills in editing, writing, and responding to peer reviews from academic journals. Several presenters who serve on editorial boards of high-impact journals and are part of funding selection committees tailored their presentations from these perspectives.

There were several research highlights. These included a book edited by Prof. Brenda Schmahmann, *Iconic Works of Art by Feminists and Gender Activists: Mistress-Pieces*, which Routledge published as part of the Routledge Research in Gender and Art series in July 2021. It included 15 scholarly chapters and a scholarly introduction. She authored the introduction and a chapter entitled "Household Matters: Usha Seejarim's *Venus at Home* (2012) and the Politics of Women's Work".

4.1.2 NRF-SARCHI CHAIR IN SOUTH AFRICAN ART AND VISUAL CULTURE

As part of a guest research fellowship at Karlstad University in Sweden, Prof. Schmahmann delivered an online seminar on the volume, focusing particularly on her contribution. Dr. Irene Bronner's chapter, titled "Into the Grave and Back: Psychosomatic Passage through Grief in Lindi Arbi's Unearthed", is the first publication on Arbi's work. Among other chapters were ones by Prof. Karen von Veh, emeritus professor in Visual Art, and Alexandra Kokoli, a VIAD research associate.

Also significant was a conference titled "Disturbing Views: Visual Culture and Nationalisms in the 20th and 21st Centuries", which was held online between 15 and 18 November 2021.

Figure 8: "Inventions in Practice" Exhibition



It included 24 conference papers as well as a discussion that focused on the volume *Troubling images: Visual Culture and the Politics of Afrikaner Nationalism*, which Prof. Schmahmann had co-edited with Federico Freschi and Lize van Robbroeck and published in early 2020. It was accompanied by an online exhibition, "Family Dissemblance", guest-curated by Annemi Conradie, a former postdoctoral research fellow and now a senior lecturer at North-West University.

Prof. Schmahmann published an article and a book chapter on works by Senzeni Marasela – the former in *Textile: Cloth and Culture* and the latter in a book titled *Feminist Visual Activism and the Body*, edited by Basia Sliwinska and published by Routledge. She also published a chapter on the Kesikamma Art Projects, "Intsikizi Tapestries", in *Craft and Heritage: Intersections in Critical Studies and Practice*, edited by Elaine Cheasley Paterson and published by Bloomsbury.

Figure 9: "Inventions in Practice" Exhibition



Other key publications were journal articles that postdoctoral research fellow Philippa Hobbs and PhD graduate Thabang Monoa developed from presentations at a conference at the University of Pretoria and published in *Pharos: Journal of Theology*. Senior research associate Federico Freschi co-edited a book with Farieda Nazier in *Jewellery Design and Jane Venis*, a Professor at Otago Polytechnic in Dunedin, New Zealand, entitled *The Politics of Design: Privilege & Prejudice in Aotearoa New Zealand, Australia and South Africa*.

Prof. Schmahmann gave an invited online guest lecture at Karlstad University in Sweden on 6 December 2021, which was related to an article on cloths on the topic of COVID-19 made by the Mapula Embroidery Project.

She furthermore wrote a book chapter on "Iconoclasm in contemporary public art" and co-authored an article on the little known Karel Landman Monument in the Eastern Cape with political scientist Peter Vale (University of Pretoria) and historian Vineet Thakur (Leiden University). This co-authored article, accepted and in press, is part of a special issue of *Image & Text* which is being guest-edited by Prof. Von Veh and Landi Raubenheimer in the Design Studies Department.

4.1.3 THE VISUAL IDENTITIES IN ART AND DESIGN (VIAD) RESEARCH CENTRE

2021 was an important year in terms of the quality (rather than quantity) of work that VIAD produced despite the challenges of the lockdown and working remotely. The Centre solidified its ongoing contribution to internationalisation and the advancement of its (and by extension FADA's and UJ's) national and international profile and stature. The quality, integrity and impact of its numerous research outputs by its international Research Associates (RAs), who are predominantly international, have made an important contribution towards excellence in research, innovation, and internationalisation.

VIAD OUTPUTS SUMMARY:

Solo-authored books: 22 units

Journal articles: 8 units

Chapters in books: 4,83 units

TOTAL TEXTUAL OUTPUTS: 34,83 UNITS

Creative Outputs: estimated 8 units (5 submissions)

FINAL ANTICIPATED VIAD TOTAL INCLUDING CREATIVE

OUTPUTS:

42,83 units

VIAD TARGET 2021: 25 UNITS

Table 3 : Viad output summary

Through a series of online public programme events, interdisciplinary platforms, panel discussions and publications, in 2021 VIAD deepened work that was initiated and has been developing since 2017. Projects supported in 2021 contributed toward 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 thematic is directly related to UJ's strategic drive towards transformation and decoloniality.

In terms of research outputs, VIAD submitted textual research outputs to the value of 34, 83 units and 5 Creative Research output submissions, conservatively estimated to bring in 8 units.



This far exceeds its target of 25 units for the year. Overall VIAD contributed 57% of FADA's textual outputs for the year, with the Faculty contribution standing at 26 units (43%).

4.2 TEACHING AND LEARNING

The implementation of Level 5 lockdown restrictions in 2020 required a sudden and drastic shift in teaching and learning strategy, from contact classes to online offerings. In 2021 the Faculty's students could return to studios for practical sessions, while access to specialised equipment and studios was provided to all undergraduate and postgraduate students.

The Faculty had a hybridised approach and most practical classes were face-to-face and theory classes were offered online. 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 mechanism in collaboration with the Academic Development and the introduction of a first-year mentorship programme.

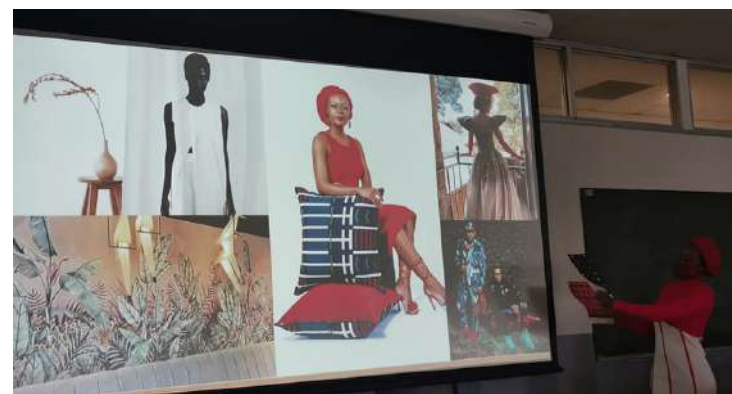


Figure 11: Interior Design Class

4.3 AN INTERNATIONAL ROLE FOR GLOBAL EXCELLENCE AND STATURE

Multinational travel and the continuance of international projects were hampered by COVID-19. However, students and staff were given opportunities to interact with international institutions and attend guest lecture sessions online. The projects listed below highlight significant international activities in 2021.



Figure 12: Alexa Oppen, "Inventions in Practice" Exhibition

- The Faculty's Joint Degree Agreement with the University of Groningen in the Netherlands delivered the first graduate. Dr. Landi Raubenheimer submitted her doctoral thesis in 2021.
- As a strategy to overcome COVID-19 challenges, the Department of Architecture engaged with academics in universities in the BRICS region along with Kenya, Nigeria, India, and Brazil, and introduced "South-to-South" Webinar Dialogues to discuss architecture, planning and urban issues.
- Mr Denver Hendricks visited the Institute for Advance Architecture in Catalonia (IAAC), Barcelona. It was agreed that an MOU would be signed. The drafting of the MOU is in progress. Leorick Chilimanzi, fourth-year Advanced Diploma student, enrolled at the IAAC from 1 October 2021 to 30 June 2022 to pursue studies in architecture and the Fourth Industrial Revolution.



Figure 13: "Inventions in Practice" Exhibition

- The Department of Multimedia has joint programmes, exchange programmes, study abroad programmes (including virtual) – Erasmus+ Exchange Programme with Academy of Art in Szczecin, Poland.
- Prof. Mark Raymond is developing a practice-based PhD structure in consort with VTech (USA), RMIT (Australia), and Kingston University (London).
- Notwithstanding COVID-19, the GSA has actively engaged with several international universities on a range of projects. The joint studio run by Prof. Mark Raymond with the University of Illinois at Urbana-Champaign generated over 240 student and staff interactions.



Figure 14: "Inventions in Practice" Exhibition

- Prof. Raymond has delivered presentations at several international architectural and cultural events, including the Venice Biennale in Europe, the USA, and South America.

- MEASI India, an architecture school in Chennai, India, has agreed to collaborate with the Faculty (Department of Architecture). The collaboration will focus on visiting academics in undergraduate and postgraduate supervision in sustainable materials.

- The department of Jewellery Design pursued three international relations during the year. Mr. T Radebe travelled to Berlin (Germany) with the support of Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) to exhibit student works at the Bazaar Berlin in November 2021.

Figure 15: "Inventions in Practice" Exhibition



Figure 16: "Inventions in Practice" Exhibition

UJ was the only African institution represented at this esteemed event, alongside five selected South African artists. The exhibition was entitled New African Elegance/ Modeschmuck Aus Sud Afrika. Radebe also visited Humboldt Forum Museum, Micheala Binder Jewellery store, Oona jewellery gallery, Volksluxus, and Direktorenhaus museum.

- The Department of Jewellerys' "Casting off Colonialism" project involved a second-year undergraduate group, who collaborated and interacted in three workshops with the London Metropolitan University, School of Art, Architecture, and Design. Approximately 30 students were involved in the online conversations.

- Ms Farieda Nazier collaborated with an internationally renowned artist representing Scotland at the Venice Biennale 2022, Alberta Whittle. Together they produced the RoAR exhibition, hosted by the UJ Arts and Culture Gallery.

4.4 ENRICHING STUDENT FRIENDLY LEARNING AND LIVING EXPERIENCE



The FADA FabLab opened its doors officially in January 2021 after a R1.4 million renovation and has attracted overwhelming attention from students, staff, and external stakeholders.

The FabLab introduces students to digital design thinking in undergraduate level, and at postgraduate level it assists in developing their digital design methods. The facility 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 transdisciplinary research. In future, the FabLab aims to offer short learning programmes and fabrication services. In 2021 the FabLab processed 500 student fabrication files and facilitated 30 workshops and 100 student consultations. It has established multiple cross-faculty collaborations with visiting colleagues. The FabLab has shown that it has the potential to be the Faculty's innovation hub, driving 4IR in art and design.

In 2021 the Faculty implemented a first-year mentorship programme. 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 seventy-seven mentees. 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.

Figure 17: FabLab



Figure 18: *The Sounds of Hlakanyana*. Dancers Khaya Ndlovu and Lulu Mlangeni. Image by Sebastian Burger

4.5 NATIONAL AND GLOBAL REPUTATION MANAGEMENT

UJ ARTS AND CULTURE

UJ Arts and Culture made tangible contributions to the University's strategic objectives during the year under review. These include creative output submissions, the support for institutional research efforts, and the implementation of 4IR projects.

The Division offers a robust mix of extramural learning and mentorship opportunities for students, while it also attracts international partners and collaborators of a high calibre.

Through the Arts Academy, Arts and Culture offers students opportunities to enjoy and participate in arts and culture.

The Division's extracurricular programme, offered to students from across the institution at no cost, included UJ Choir; play reading and photography clubs; drama, dance, and poetry classes and poetry slam competitions a playwriting masterclass series radio drama podcast series recorded in isiZulu and English; as well as participation in a professional musical.

Additionally, an extensive arts appreciation programme was offered, which included film screenings, physical and virtual gallery openings and theatre and dance talks and workshops.

Of the 1 295 students who had registered and auditioned for the Arts Academy and UJ Choir in 2021, 751 participated in activities and programmes. Of this number, 347 students qualified for cultural bursaries at the end of the year, which are dependent on strict attendance and participation criteria.

A very pleasing 27% more students than in the previous year qualified for cultural bursaries. Students reported that access to data and online fatigue played a major role for the 37% of students who did not qualify for cultural bursaries. The Division's strategic annual performing arts and exhibitions programme offers the UJ community access to good quality arts and cultural experiences.



Figure 20: UJ Choir. Image by Lana Nolte



Figure 19: UJ Choir. Image by Lana Nolte

The Division's 2021 programme included a year-long playwriting laboratory, a virtual jazz festival, a creativity and 4IR forum, an animated virtual music concert, and a series of exhibitions.

Arts and Culture's programme was augmented through a range of robust partnerships with the Mexican Ministry of Foreign Affairs, the Embassy of the Philippines, MTN SA Foundation, Design Education Forum of Southern Africa (DEFSA), Centre for the Creative Arts at the University of KwaZulu-Natal, South African Association for Jazz Education, Andani.Africa, Madevu Entertainment, Broken Borders, Natithemba Productions, and Love Infinity Media. Several international participants were included in its programmes and audiences and delegates from across the globe attended virtual events presented by the Division.

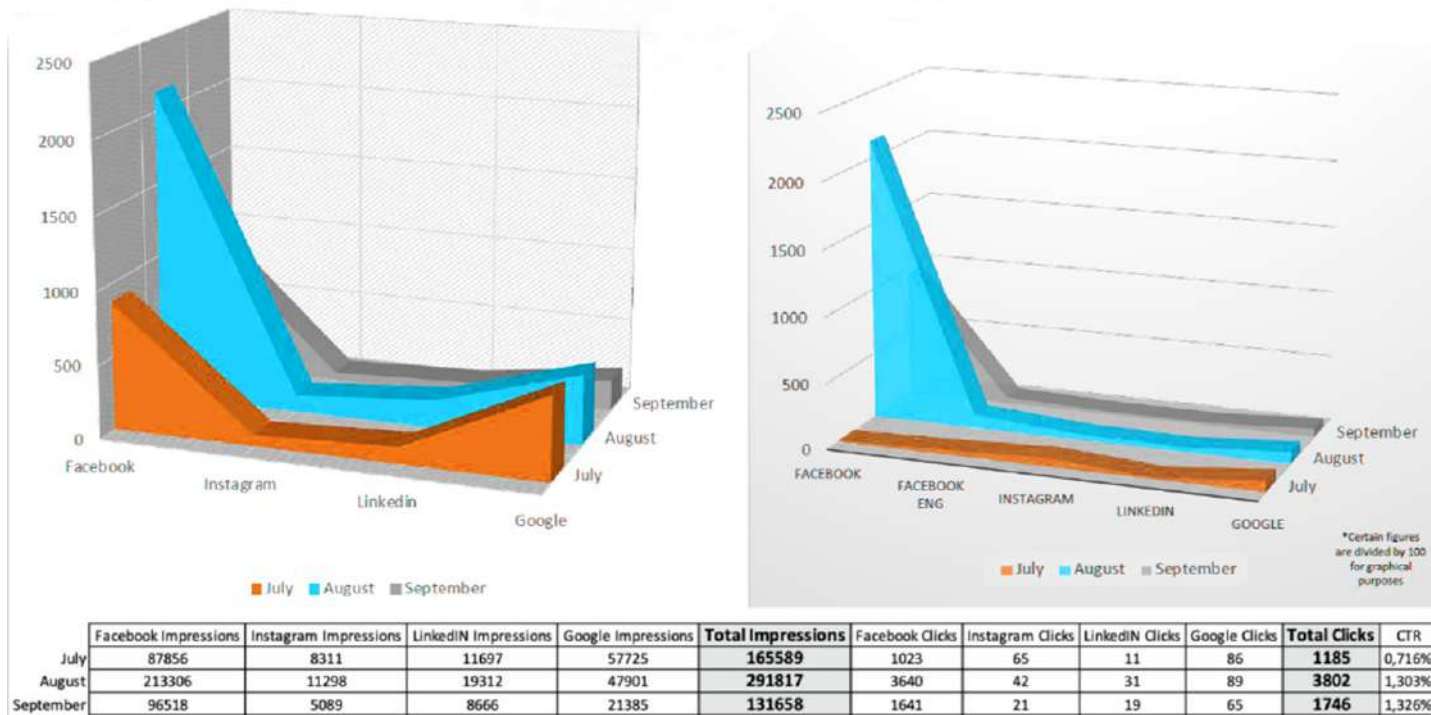
Arts and Culture supported UJ's Transformation Unit with the "UJ Africa Day Virtual Celebration & International Day against Homophobia, Transphobia and Biphobia" and collaborated with the Department of Geography, Environmental Management and Energy Studies on the production and presentation of an industrial theatre project as part of their research efforts. In response to the worldwide COVID-19 lockdown, UJ's Art Gallery launched the "Moving Cube" platform in partnership with long-term partner, MTN SA Foundation. "Moving Cube" was designed as an online gallery that offers 3D virtual exhibitions, 2D documentation, educational programmes, online walkabouts, video interviews with artists and curators, media, and archival material to make the UJ Art Gallery accessible to a global audience. "Moving Cube" received the 2021 Business and Arts South Africa (BASA) Innovation Award.

Activities presented by Arts and Culture attracted publicity to the advertising value equivalent (AVE) of R15 494 562, as tracked by the University's media monitoring service, PEAR, which marks an increase of 62% from the year before. The division's main website attracted 6 669 unique visitors and UJ Art Gallery's "Moving Cube" digital platform attracted 54 840 unique visitors. The Division's digital footprint has seen an increase of 0.6%, with a total of 33 203 followers across the Division's Facebook, Twitter and Instagram profiles.

4.6 FITNESS FOR GLOBAL EXCELLENCE AND STATURE

Impressions

Clicks and Engagement



Graph 3: Results of the paid for social media campaign

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.

In 2021 the Lockdown increased the focus on digital marketing and communication strategies, resulting in a significant increase in the faculty’s presence on digital platforms.

GROWING SOCIAL MEDIA AND DIGITAL PRESENCE

FADA Marketing managed a paid-for social media marketing campaign to increase the reach to potential undergraduate applicants. Above with a figure that highlights the results of this paid for campaign. The Faculty continued to grow its social media footprint by posting and sharing events and online activities.

FADA Facebook followers grew from 5003 to 6011 followers

FADA Instagram following grew from 1188 to 1533 followers

The FADA Annual Student Exhibition is one of the highlights in the Faculty calendar. It is housed in the Faculty building and presents students, parents, industry and stakeholders an opportunity to view the students’ work. In 2021 Faculty Marketing collated the students’ work with departments and uploaded all the information to an End of Year Exhibition website. These online initiatives have provided the Faculty with new avenues to display, showcase its students and work, and extend its reach beyond the limitations associated with

CLICK THE IMAGE BELOW TO VIEW THE ONLINE 2021 FADA EXHIBITION :



FADA EXHIBITION 2021

University of Johannesburg
Faculty of Art, Design and Architecture (FADA)
Bunting Road Campus

DEANS MERIT LIST 2021

In 2021 the Dean's Merit List of top-performing Faculty students was showcased online. The top eight performers were Is-haaq Khan, Sonali Morar, Jesse Shepstone, David Dithako, Mikaele Moller, Jeanne Jansen van Vuuren, Bethanie Trollope, Thulisani Pasiya and Neo Komane.



Architecture
Is-haaq Khan



Multimedia
Sonali Morar



Visual Art
Jesse Shepstone



Jewellery Design
David Dithako



Interior Design
Sonali Morar



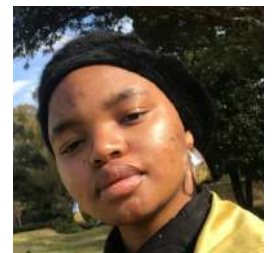
Industrial Design
Jeanne Jansen Van Vuuren



Graphic Design
Bethanie Trollope



Fashion Production
Thulisani Pasiya



Fashion Design
Neo Komane

Figure 21: Deans Merit List 2021 Students

The enforced lockdown restrictions made it impossible for prospective students to view Faculty facilities. In 2021 Ms T Francis commenced with implementing a FADA Virtual Tour project that started the digital documentation of department studios. All Departments were successfully documented in 2021 the faculty has a virtual tour showcasing all its studios, workshops, lecture rooms and departmental student venues.

Click the image below for FADA Virtual Tour :



Figure 22: FADA Virtual Tour

5.FADA AND 4IR

FADA has made strides into embracing UJ's 4IR strategy

- Mr Hendrick from the department of Architecture secured R150 000 from the Gauteng City-Region Observatory (GCRO), a research project for graphic visualisation with GCRO.

This study is linked to a creative research and publication output where we develop visualisation alternatives in 4IR using VR, AR, and laser projection. This is the first year of seed funding and it will pay for assistant research and fabrication.

Mr Hendricks also carried a research project that explores the heritage of Sophiatown using 4IR technologies to develop VR mediums to tell and explore the narratives of South Africa's heritage in cities.

The department hopes to use immersive VR storytelling methods as an alternative-medium teaching tool, which can also be used in museums.

- Under the leadership of Mr Amu Muthambi and Ms Carol Lavelle the third-year Diploma Fashion Production students integrated theory and practical modules, namely: Fashion and Textiles Technology 3 and Applied Quality and Operations 3, to culminate in a "Retail Collection Project" which centred around the overarching

research question: "How can a small start-up clothing enterprise provide value in the 4IR economy in terms of product styling, cost, distribution, and consumption to 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 stages digitally for a sewn fashion accessory.

- The GSA has actively supported the FabLab as a contribution to 4IR and has begun developing Unit research trajectories and international relationships to integrate the work of the GSA more closely with the 4IR project.

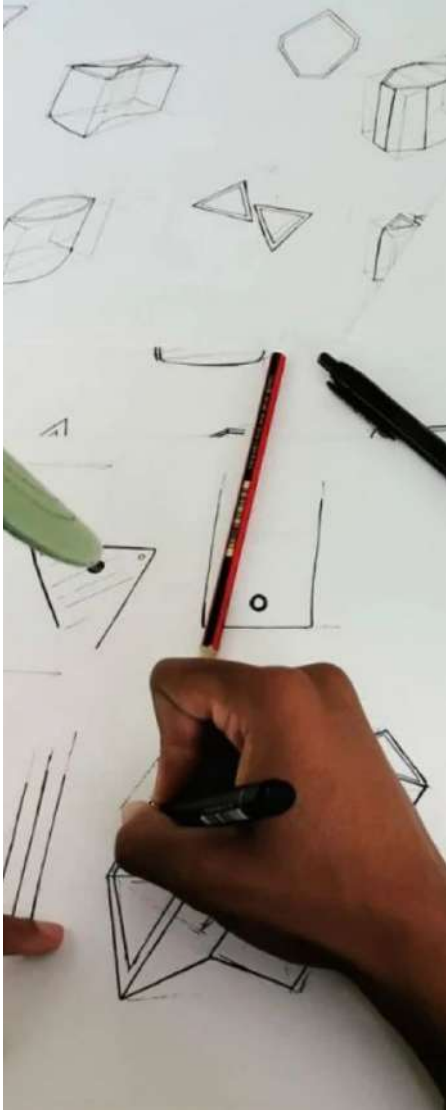


Figure 23: FabLab Brainstorming

- Department of Industrial Design experimented with Projection Mapping throughout 2021 and it was extremely successful. In 2022 students will undertake an international collaborative project linking to projection mapping and self-identity as a method of expression. This will be presented at the UJ 4IR conference.

- In partnership with Constitutional Hill, the Industrial Design third-year group helped with the prototyping for the finalists in the 12th chair design competition. Undergraduate, Postgraduate and Staff research in the department of Industrial Design effectively engaged with 4IR technologies in the digital and physical spaces. This included 3D Scanning, Projection Mapping, 3D printing, and VR sketching and modelling.

- In partnership with Andani. Africa, Arts & Culture brought together some of the most innovative minds on the continent for the presentation of the "Futures and Beyond" forum. The aim of the forum was to serve as an impetus for an Africa-centric discourse at the intersection of Creativity and the Fourth Industrial Revolution (4IR).

Figure 24: FabLab



- The "Futures and Beyond: Creativity and 4IR Forum" presented at the beginning of 2021 was nothing short of inspirational, with presentations by some of the most innovative minds on the continent.

The Vice Chancellor of the University, Prof. Tshilidzi Marwala, presented the welcome address and was joined by Ghana-based ecosystems builder and host of the "Unpacking Africa" podcast Emmanuel Gamor, the Co-Founder and MD of the SME implementation consultancy Perpetu8, S'onoqoba Vuba, social innovation expert Beth Arendse, Namibian Data Scientist and Natural Language Processing expert Wilhelmina Nekoto, CEO of the National Arts Festival Monica Newton, Uganda-based artist, technologist and founder and director of Pollicy Neema Iyer, and Human Rights Fellow at Carr Center for Human Rights Policy at Harvard University Sabelo Mhlambi.

Additionally, the programme included demonstrations by the UJ FADA Fab Lab (South Africa) and the Deko Ak Ñiëp Fablab at Kher Thiossane (Senegal).

The virtual forum was attended by 704 delegates. A total number of 314 delegates from Africa with another 390 delegates from across the globe attended the forum. A forum findings document was prepared and is accessible at no charge.

6. EMPLOYEE PROFILE

The December 2021 Human Resources Headcount report shows that Faculty had a total of 91 permanent and full-time contract members of staff.

This includes an Executive Dean, 56 academic staff and 34 administrative and support staff. The academic staff is comprised of three assistant lecturers, two lecturers, 17 senior lecturers, eight associate professors and two professors. Overall, the Faculty has 21 full-time staff members with doctoral qualifications and eight rated NRF researchers. The Faculty academic staff has 42,5% from designated groups, and 70% of the administrative and support staff members were from designated groups. The Faculty Management Committee comprised 50% designated and 50% non-designated members.

The Faculty had seven permanent and four contract resignations in 2021, of which one was Dr. Hanlie dos Santos, who retired at the end of December 2021. Two new Heads of Departments were appointed. Mr Martin Bolton replaced Mr Angus Campbell as Head of Department of Industrial Design, and Mr Gordon Froud replaced Prof. Karen von Veh in the Department of Visual Art.

Three promotions were awarded to full-time staff members. Prof. Neshane Harvey (Head of Department of Fashion Design) was promoted to associate professor. Dr. Adrie Haese and Landi Raubenheimer were promoted to senior lecturer positions. The institution awarded the first emeritus professor position in our Faculty to Prof. Karen von Veh.

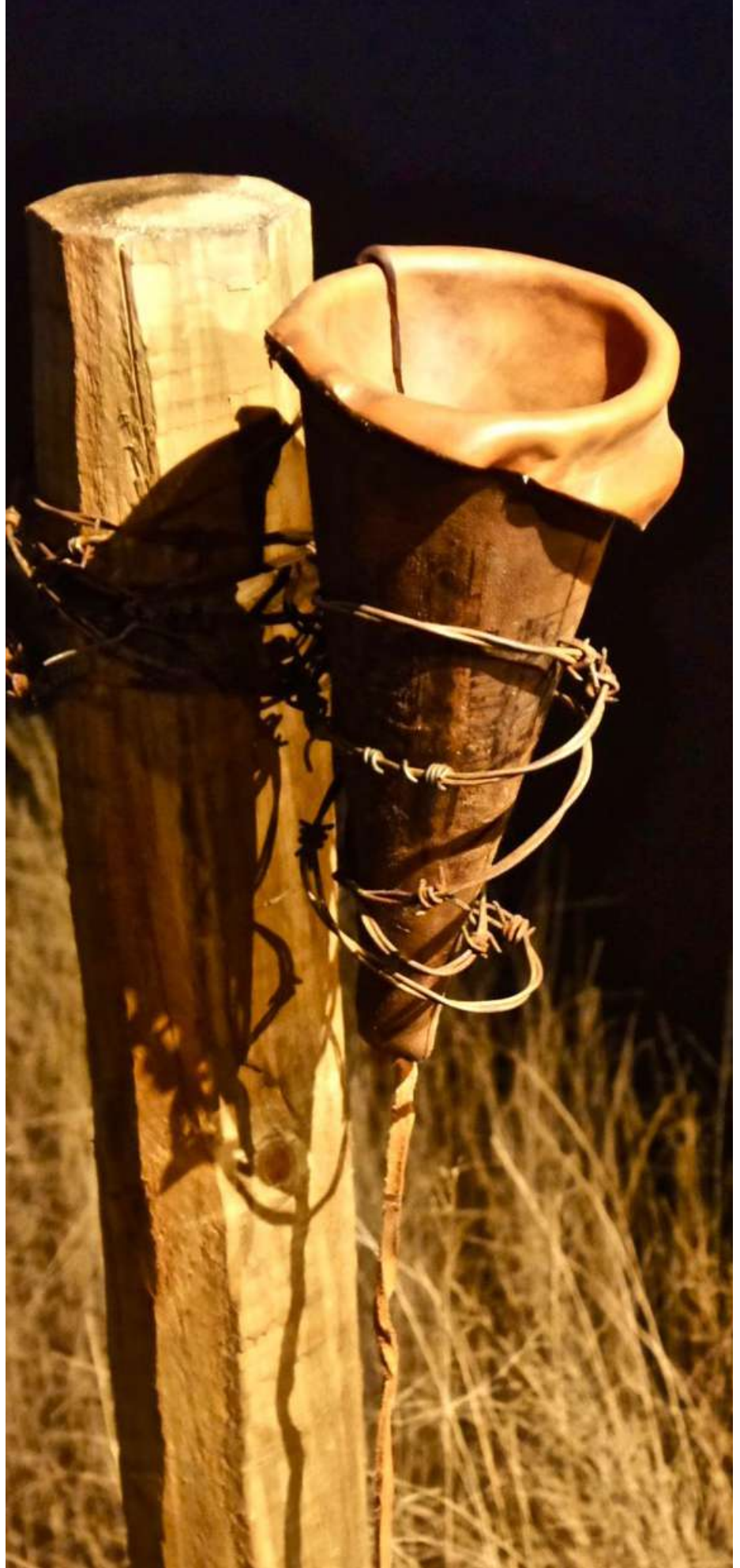


Figure 25: Alexa Pienaar Exhibition

7. PARTNERSHIPS AND STAKEHOLDERS



Despite the global pandemic, FADA has made strides towards starting and maintaining partnerships and collaborative initiatives :

- Arts & Culture’s programme was augmented through a range of robust partnerships with MTN SA Foundation, Design Education Forum of Southern Africa (DEFSA), Centre for the Creative Arts at the University of KwaZulu-Natal, South African Association for Jazz Education, Andani.Africa, Madevu Entertainment, Broken Borders, Natithemba Productions, and Love Infinity Media.

Additionally, the division supported UJ’s Transformation Unit with the “UJ Africa Day Virtual Celebration & International Day against Homophobia, Transphobia and Biphobia” and collaborated with Department of Geography, Environmental Management and Energy Studies on the production and presentation of an industrial theatre project as part of research efforts.

Figure 26: Designed and Produced by Athi Takuta



Figure 27: Designed and Produced by Athi Takuta

- Over the past five years Arts & Culture and MTN SA Foundation collaborated on several programmes and exhibitions, with substantial financial support contributed by MTN SA Foundation. At the end of the year under review a new Memorandum of Agreement was signed, confirming continued collaboration for the next three years.

- The division partnered with the Design Education Forum of Southern Africa (DEFSA) on the presentation of their first-ever online accredited conference. DEFSA provides a platform for academics in the design education sector to engage in research, best practice and networking through various mechanisms, including a biennial conference, workshops and an interactive website that hosts peer reviewed and published research papers.



Figure 28: "Inventions in Practice" Exhibition

- UJ Arts & Culture and the Centre for Creative Arts at the University of KwaZulu-Natal joined hands with the South African Association for Jazz Education in presenting a one-day virtual mini-festival to celebrate Jazz Appreciation Month. Fondly known as "JAM", the global event, held in April every year, recognises and celebrates the extraordinary heritage and history of jazz. JAM is intended to stimulate and encourage people of all ages to participate in jazz – to study the music, attend concerts, listen to jazz on radio and recordings, read books about jazz, and more.

- In partnership with Andani.Africa, Arts & Culture brought together some of the most innovative minds on the continent for the presentation of the "Futures and Beyond" forum. The aim of the forum was to serve as an impetus for an Africa-centric discourse at the intersection of Creativity and the Fourth Industrial Revolution (4IR).

- Arts & Culture collaborated with Madevu Entertainment and Janice Honeyman on the development of a new South African musical, "Hlakanyana", based on the Zulu folktale about a character with the same name.

- Ms. Kimberly Bediako was actively involved in a joint teaching, learning and research project entitled "Unequal stories", funded by the Global Challenges Research Fund. The stakeholder participants comprised United Kingdom-based Falmouth University and UJ's Department of Industrial Design and the DoF.

In 2021 the DoF started a partnership with members of the Commonwealth Fashion Council (CFC), which includes representatives from the University of Hertfordshire, Pakistan Institute of Fashion and Design, and Auckland University of Technology. DoF is represented by Prof. Neshane Harvey, Prof. Desiree Smal, and Dr. Khaya Mchunu. Prof. Desiree Smal was invited by the Italian Embassy to present the situation of Fashion Design Education in the South African context.

- In addition, alumni engaged in a collaborative industry-led project at the second-year level. The BA Fashion Design students were involved in Convoy, an industry-based design project led by Ms. Lee de Wet. Convoy is a collaborative retail space established in the Bamboo Centre in Melville, Johannesburg, shared between several South African designers.

The project was aimed at exposing students to a real-life design experience, involving the input of the owner, Ms. Lesley Whitter (DoF alumni), who is also one of the designers at Convoy. The brief required students to design and develop a prototype garment suitable to the Convoy consumer.

Lesley Whitter was involved with the online briefing process to inform students about the Convoy collaborative retail space concept, the type of customers, garment styling, fabrics, colours,

and appropriate price range. Students then progressed to each designing and constructing a ladies' top. As part of the assessment of the project, students submitted stylised photographs of the completed garment. Likewise, several alumni presented ideas on research projects to BA Hons: Design students.

- Dr. Adrie Haese, in collaboration Rhodes University, World Fish and the South African United Fishing Front (SAUFF) – a registered NPO that represents

fishers in various sectors – utilised part of her Blue Skies Community Engagement grant for the creation of a poster that communicates COVID guidelines for fish traders (Fig. 6). The poster is accompanied by a series of WhatsApp images that can easily be shared on social media platforms. The poster has been circulated by SAUFF and World Fish and was made available just before the fourth wave of COVID in South Africa (December 2021).



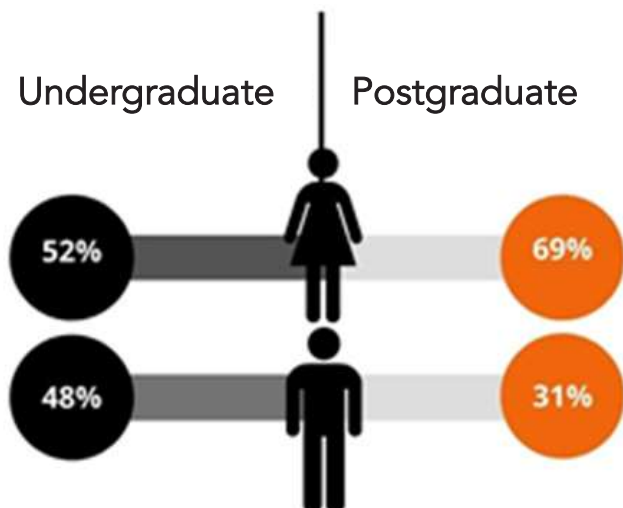
Figure 29: Dr Adrie Haese (facilitator). Poster that communicates COVID guidelines for fish traders. Planning, text and character development collaboration with Rhodes University, World Fish and the South African United Fishing Front (SAUFF). Illustrator

8. STUDENT ENROLMENT PROFILE

8.1 STUDENT ENROLMENT ROLE AND PERFORMANCE

The Faculty enrolment for 2021 shows a total headcount of 1 390 students, an increase from the 2020 headcount of 1 317.

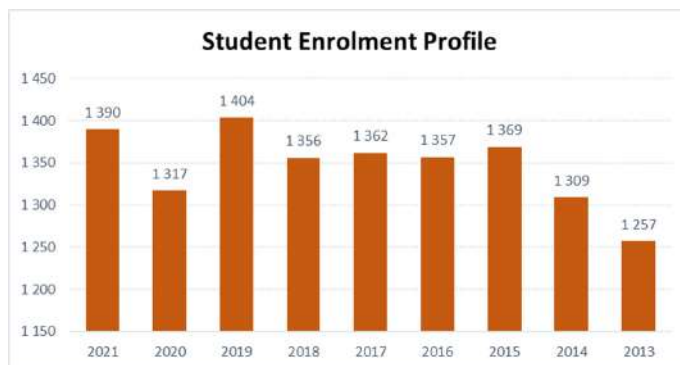
A comparison between undergraduate and postgraduate levels shows that at the undergraduate level 52% female and 48% male students are enrolled, while female enrolments increased to 69% and male enrolments decreased to 31% at postgraduate levels.



Graph 4: FADA Enrolment figures by Gender

The total undergraduate headcount in 2021 was 1 119, an increase from 1 069 in 2020 but below the headcount target of 1 159 reached in 2019.

The increase in undergraduate numbers was evident in both degree and diploma programmes. The degree numbers increased to 857 in 2021 (840 in 2020) and diploma programmes to 262 in 2021 (229 in 2020).



Graph 5: Student Enrolment Profile

The total undergraduate headcount comprises 19,6% at diploma level, 3,8% at advanced diploma, and 76,6% at degree level.

At the postgraduate level, honours programmes show a headcount increase to 139 in 2021 (121 in 2020), which indicates a consistent increase over a three-year period. The overall masters' programmes headcount also increased from 108 in 2020 to 113 in 2021.

Doctoral registrations did not deliver the anticipated increase in 2021 and remained consistent with 2020 registrations (19 in both 2021 and 2020). There was an overall increase in postgraduate student registrations, with a total headcount of 271 in 2021 (248 in 2020, and 245 in 2019). This overall headcount comprises 51% at honours, 42% at masters and 7% at the doctoral level.

8.2 STUDENT HEAD COUNT ENROLMENT TRENDS

The academic performance of students in the Faculty displays a slight decrease from 87,4% in 2019 and 86,9% in 2020, to 85,2% in 2021. The overall dropout rates (from an institutional perspective) have been an ongoing source of concern. The Faculty rate had improved in 2019 to 14% but increased to 14,5% in 2020. Current figures for 2021 stand at 18,6%, with the Faculty awaiting final figures for 2021.

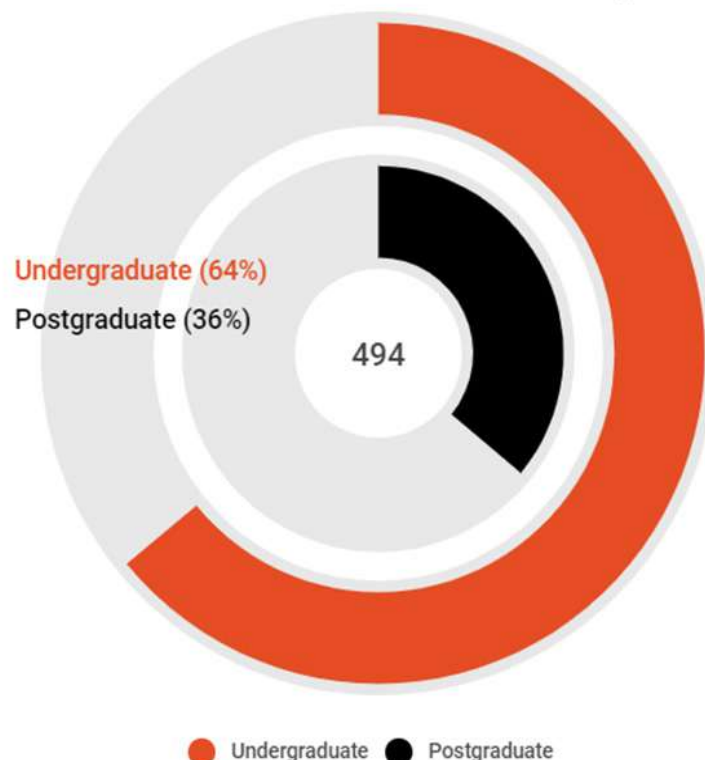
Total graduation output had decreased to 403 in 2020 (a decrease from 478 in 2019). In 2021 the total graduation output was 494, which is a significant increase and the highest graduate output delivered to date.

The increase in graduation numbers is mostly evident in the undergraduate programmes, where the Department of Architecture increased from 58 in 2020 to 95 in 2021, the Department of Jewellery Design and Manufacture increased from 12 in 2020 to 26 in 2021, and the Department of Interior Design increased from 19 in 2020 to 31 in 2021.

The increase in 2021 undergraduate graduation rates, from 23,5% in 2020 to 28,2% in 2021, reflects a recovery from the lockdown restrictions, which had limited access to studios and specialised equipment.

The graduation rate of master's students has been stable over a three-year period, showing a result of 53 in 2020 and 56 in 2021. These outputs equate to an overall graduation rate of 35,6% in 2021 (compared with 30,8% in 2020 and 34% in 2019). The postgraduate graduation rate was 66,4% in 2021, which is a significant increase from 61,7% in 2020.

FADA Graduate Output



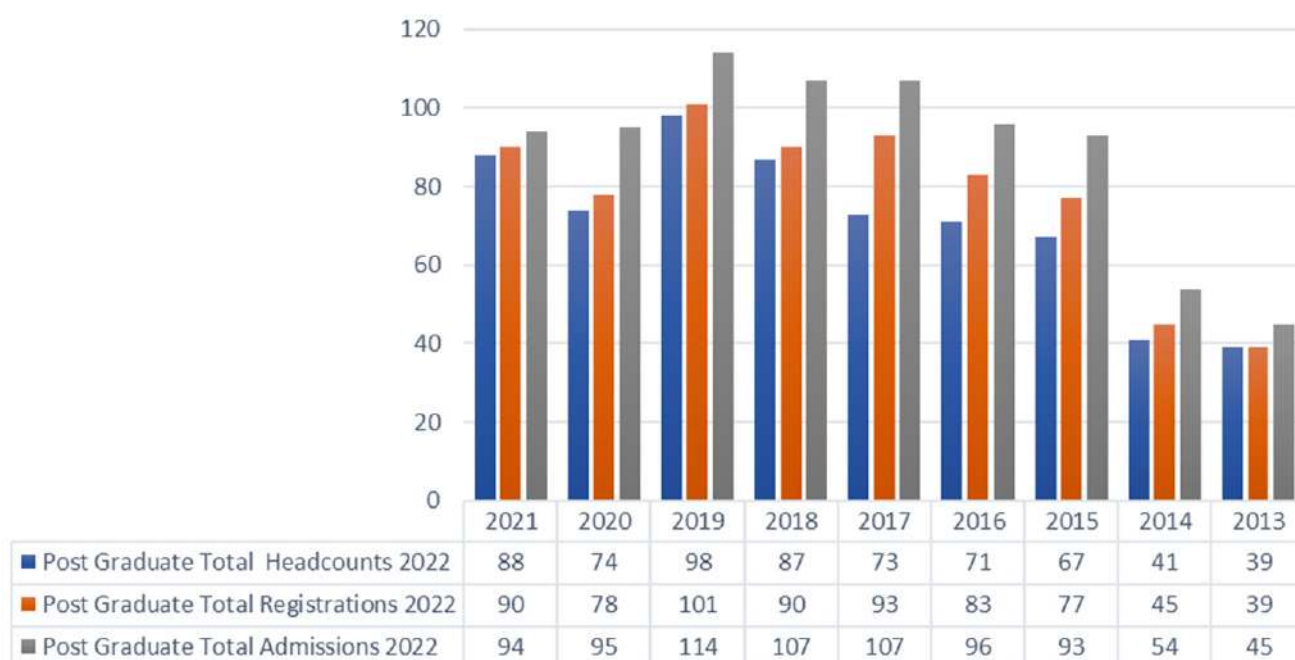
Graph 6: Graduate Output

8.3 INTERNATIONAL STUDENT ROLE

In 2021 the international first-time entering headcount recovered with an increase to 27 from the drastic drop to 14 in 2020, during the Lockdown period. The 2019 first-time entering headcount of 36, however, had shown a significant spike from previous years.

The overall international undergraduate enrolment increased to 64 in 2021 (dropped to 53 in 2020) and the postgraduate numbers show a slight increase to 23 in 2021 (21 in 2020). The total overall increase in international enrolment shows the numbers recovering to 88 in 2021 (74 in 2020 with a previous enrolment of 98 in 2019).

International Student Head Count



Graph 7: International Student Head Count

8.4 STUDENT ACHIEVEMENTS

In 2021 the Faculty continued to provide support to its students through ongoing initiatives such as the First-Year Seminar, an extended system of tutors for first-year students; special assistance to at-risk students; the student success monitoring process; and on-site writing tutors. Additional support was provided by implementing a mentor programme which allowed senior students to support and guide first-year students entering the Faculty. Tutor support was funded by the MEC strategic fund, with further student support offered through the continued deployment of assistant lecturers in the Departments of Architecture, Graphic Design, and Jewellery Design and Manufacture.

The implementation of Level 5 lockdown restrictions in 2020 required a sudden and drastic shift in teaching and learning strategy from contact classes to online offerings. In 2021 the Faculty's students could return to studios for practical sessions, while access to specialised equipment and studios was provided to all undergraduate and postgraduate students. The return to campus assisted in improving overall student performance.

Mid-year student performance indicated a total subject performance rate of 91,2%, an increase from 89,3% in 2020. However, the implementation of various levels of lockdown restrictions continued in the second half of 2021, which necessitated adjustments in teaching and learning methodologies, from face-to-face classes to online offerings, to accommodate lockdown level changes. The third COVID-19 wave in June-July had an immediate impact on the infection rate of staff and students, which resulted in the closure of studios and computer labs. Both full-time and part-time lecturers put in many extra hours and worked diligently to keep students on track with their academic projects.

The following national and international accomplishments and accolades attest to the Faculty's successes during a period marked by significant challenges:

Figure 30: "Inventions in Practice" Exhibition



Figure 31: "Inventions in Practice" Exhibition

A master's student in the Department of Visual Art was awarded the Thami Mnyeje Merit award. The Department of Graphic Design students continued to perform exceptionally well in a range of national competitions. They had five student finalists for Loeries Awards, one Silver Loeries Award and a Loeries finalist, and master's student Zinhle Zulu's "Inland Fishing Comic" was funded by the NRF community engagement grant.

Industrial Design honours students were awarded in the National Furniture Design Competition hosted by the Department of Trade, Industry and Competition on 10 March. Amukelani Mathebula and Michal Sushan took first prize and Katlego Madumo and James Fowler took third prize in the Student Category.

Furthermore, in the Department of Architecture two students were awarded bursaries to support their studies. The South African Council of Architects (SACAP) awarded a bursary of R40 000.00 to one student, while Public Works and Infrastructure awarded another student over R38 000.

The Fashion BA Honours Design students participated in the "Unequal Stories" project, a cross-national comparison which aims to investigate gender equality, diversity and representation in the design disciplines in higher education and industry. The "Unequal Stories" project saw the development of a toolkit and website by academics at UJ FADA (Fashion and Industrial Design) and Falmouth University, which were used as resources to facilitate the project/assessment in both institutions.

Additionally, the postgraduate students in the SARChI Chair won prestigious awards. Alexa Pienaar won the Chancellor's Award for her master's study and Ayobola Kekere-Ekun won the Absa Atelier 2021 in her category. Lastly, Dineke van der Walt, who curated the Klein Karoo National Arts Festival and Aardklop, was the kykNET Fiësta Award Winner, Best Achievement in Visual Arts, for her curatorial presentation of the KKNK Virtual Gallery.

She also received a kykNET Fiësta Nomination, Best Online Festival Project, for the KKNK Virtual Gallery as an online project, and was the Aardklop 2021 Hartsvriende Award winner: Mees grensverskuiwende werk/Most groundbreaking work. Three Honours students from the GSA participated in the International Forum "On Architectural Education" Lectures by international speakers (online) included R&R Studios, Flores & Prats, Sumayya Vally and Lesley Lokko and Jimenez Lai.

9. ACADEMIC PROGRAMME OFFERING AND CURRICULUM DEVELOPMENTS



Figure 33: Multimedia Photography class



Figure 32: Designed and produced by Laiyah Makuyi

The Faculty commenced with offering its first two Advanced Diploma programmes in 2021, these are the Advanced Diploma in Design and Advanced Diploma in Architecture. The multi-disciplinary focused Advanced Diploma in Design attracted 10 students and 32 students registered in the Advanced Diploma in Architecture, with a total headcount of 42 students. The Art Therapy Master's programme received programme accreditation in 2021.

The Faculty is proudly implementing this programme in 2022, which will be the first Art Therapy Master's qualification to be offered in South Africa and in Africa, a momentous achievement for UJ. The programme application was submitted by Prof. Kim Berman, who hosted a site visit by the Health Professions Council of South Africa (HPCSA).

A letter of approval was received on 25 August 2021 from the HPCSA, approving the Art Therapy Master's programme for offering in 2022. Final approval by CHE and DHET ensured the intake of the first group of students in 2022.

10. COMMUNITY ENGAGEMENT

- Understanding the complexity of our local context requires collaboration with communities. As a result, the Faculty's teaching programmes continue to incorporate community service and good citizenship principles. COVID-19 lockdown restrictions have impacted some of these initiatives in 2021. The Faculty participated in the following projects:

- Mr Opper from the Department of Architecture continued to work with students on the "Public Art Murals for the Community of Westbury", a UJ Flagship project aimed at completing community murals in the neighbouring community of Westbury.

- The Department of Visual Arts students painted educational murals in schools and student residences. The BA Visual Art Honours students participated in a highly successful community engagement project led by Mr Carlo Gibson. They created sleeping bags and jackets for homeless people.

- The SARChI chair collaborated with the Fashion Department in a teaching/community engagement initiative. Staff members in the Fashion Department, Tinyiko Baloyi and Khaya Mchunu, ran a project with first-year students in which they were asked to make a pattern for a tote-bag that the Mapula Embroidery Project could potentially use as a product that would feature their embroidery. The winning designs were sent to the Mapula Embroidery Project. Background was given on the Mapula Embroidery Project in theory classes, including a talk by Prof. Schmahmann.

Young, Gifted & Free was a collaboration of Graphic Design students with fashion, jewellery and accessory designers. Students' projects were featured in an online publication sponsored by the Department of Arts and Culture. Graphic Design Students also collaborated with the UJ Faculty of Engineering to design e-waste infographics.

Another partnership was with a UJ Engineering graduate and required the Graphic Design students to use infographics to communicate BNAqua technology to investors. Lastly, Dr. Adrie Haese facilitated the illustration of wordless picture books which aim to reduce the risk of adult violence against children. This project was called Mikhulu Trust Wordless Books Project.

Figure 34: FabLab



Figure 35: Fablab

11. RESOURCE MANAGEMENT

The FADA FabLab opened its doors officially in January 2021 after a R1.4 million renovation and has attracted overwhelming attention from students, staff, and external stakeholders.

The FabLab introduces students to digital design thinking in undergraduate level, and at postgraduate level it assists in developing their digital design methods. The facility 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 transdisciplinary research. In future, the FabLab aims to offer short learning programmes and fabrication services.

In 2021, the FabLab processed 500 student fabrication files and facilitated 30 workshops and 100 student consultations. It has established multiple cross-faculty collaborations with visiting colleagues. The FabLab has shown that it has the potential to be the Faculty's innovation hub, driving 4IR in art and design.



Figure 36: FabLab Collaboration

12. STAFF ACCOMPLISHMENTS AND AWARDS

- First Prize was awarded to Mr Leon Krige in the “PeriUrban Narratives” photo competition as a part of the International Conference: REIMAGINING PERI-URBAN FUTURES, which was held on 1- 2 October 2021 and organised by Anglia Ruskin University and funded by The Royal Academy of Engineering. Mr Oppen also presented two art works for the Creative Output exhibition for staff in the FADA Gallery in August 2021.

- Through Mr Hendricks the department, using the newly setup Fabrication laboratory (FABLAB), has started a research project of utilising Mycelium as an application for affordable Housing. The department hopes to use this research to engage with the Department of Housing and with other African universities in order to evaluate tangible applications of Mycelium.

- Dr. Haese brought in NRF funding of R584 000 to the department through the Blue Skies project that has provided bursaries for postgraduate students. Dr. Haese also completed the Postgraduate Research Supervision (210PGRS) short learning programme with distinction (96%).

- In the response to the COVID-19 worldwide lockdown, the University of Johannesburg’s Art Gallery launched the “Moving Cube” platform in partnership with long-term partner, MTN SA Foundation. “Moving Cube” was designed as an online gallery that offers 3D virtual exhibitions, 2D documentation, educational programmes, online walkabouts, video interviews with artists and curators, media, archival material, and has made the UJ Art Gallery accessible to a global audience. “Moving Cube” received the 2021 Business and Arts South Africa (BASA) Innovation Award.

- VIAD RA Dr. Michael McMillan’s installation “The West Indian Front Room” (which he at the FADA Gallery in 2016) was selected to be part of the permanent installation at the Museum of the Home in London.

- VIAD RA Alberta Whittle was selected to represent Scotland at the 59th International Art Exhibition – La Biennale di Venezia in 2022. The Venice Biennale is recognised as one of the world’s most prestigious festivals of contemporary art.

- VIAD RA Prof. Mabel O. Wilson co-curated MoMA’s first exhibition to explore the intersections of architecture, Blackness and anti-Black racism in African American and African diaspora communities. Titled “Reconstructions: Architecture and Blackness in America”, the exhibition presented the newly commissioned work of ten architects, artists and designers who were invited to explore the various ways in which Black cultural spaces and practices have been mobilised as sites of imagination, refusal, liberation and resistance.

Click the image below for Virtual Tour of the Exhibition:



- VIAD RA Prof. Mabel O. Wilson was announced as winner of the 2021 Vincent Scully Prize. The prize is awarded annually by the National Building Museum in recognition of excellence in practice, scholarship, or criticism in architecture, historic preservation, and urban design.
 - VIAD RA Dr. Saarah Jappie was appointed Research Scholar in Africana Studies at Barnard College, New York, for June 2021- June 2022.
 - VIAD RA Dr. Candice Donnah Jansen was appointed as a fellow of the African Humanities Program Postdoctoral Fellowships 2021 by the American Council of Learned Societies.
 - VIAD RA Prof. Jennifer Bajorek was shortlisted for the Association for the Study of the Arts of the Present (ASAP) 2021 book prize for her recent book titled "Unfixed: Photography and Decolonial Imagination in West Africa" (Duke, 2020).
 - VIAD RA Edouard Duval-Carrié was selected as the Grissom artist-in-residence by the Centre College, Danville, USA.
 - VIAD RA M. Neelika Jayawardane was appointed as writer in residence at the Centre for photography at Woodstock, New York.
 - VIAD Director Prof. Leora Farber Blackbeard's 2020 exhibition titled "Intimate presences/ affective absences", was shortlisted for the NIHSS Visual Art award.
 - VIAD RA Prof. Erica Moiah James received a \$200K grant from the Mellon Foundation for a two- year project that takes a new look at the work of multi-modal artist, actor, and Tony award winning director Geoffrey Holder. She has also been invited contribute a chapter to the Cleveland Museum of Art's first edited volume of a series of peer reviewed texts based on their collection.
 - VIAD RA Dr. Christine Checinska was appointed as the first curator of African and African diaspora fashion at the Victoria and Albert Museum in London.
 - VIAD Director Prof. Leora Farber Blackbeard exhibited a major installation titled "Disquieting domesticities, vestiges of violence (or, the ghost in the house)" at the Iziko South African National Gallery (ISANG) in Cape Town.
- This was followed by a second iteration of the show, titled "Disquieting domesticities, vestiges of violence (regenerations)", which took the form of a video installation, also at ISANG.
- VIAD RA Nolan Oswald Dennis held a very successful major exhibition of his work at the Goodman Gallery in Johannesburg.
 - VIAD RA Dr. Alexandra Kokoli was awarded a research fellowship by the Leverhulme Trust for her work on the art and visual activism at Greenham Common.
 - VIAD RA Senzeni Marasela exhibited a major retrospective of her work at ZEITZ MOCCA, Cape Town.



Figure 37: "Inventions in Practice" Exhibition

13. FINANCIAL RESOURCE MANAGEMENT

The Faculty abridged income and expenditure statement is tabled below. FADA summary of savings in 2021 includes Personnel Costs saving of R3 486 684.89, Restricted Expenses R 96 750, and Operations R3 706 654. These savings are due to COVID-19 lockdown less Travel and Office Expenses.

Expenditure	Budget 2021	Amount Spent 2021
Personnel Costs		
Salaries Cost to Company	75 501 271,55	72 308 954,80
Temporary Salaries	12 249 781,73	12 380 625,94
Examiners & Moderators Salaries	552 454,53	339 395,93
Tutorial Salary Expenses	659 932,82	536 819,01
Strategic Tutor Intervention Salaries	82 452,76	11 890,98
Overtime Salaries	38 485,00	20 006,84
Subtotal	89 084 378,39	85 597 693,50
Restricted Budget (Software)	1 647 768,04	1 671 267,54
Operational Costs	8 832 996,08	5 679 752,20
TOTAL	99 565 142,51	92 948 713,24

Table 4: Abridged Income and Expenditure Statement (FADA 2021)

14. EXHIBITIONS AND PROGRAMMES (UJ ARTS AND CULTURE AND THE FADA GALLERY)

14.1 UJ Arts and Culture

The division’s arts and culture programme included a playwriting laboratory, a virtual jazz festival, a Creativity and 4IR Forum, and animated virtual music concert and a series of exhibitions. 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 second iteration, the playwriting laboratory received 127 applications and 12 playwrights were selected. Presented alongside the playwriting programme, a series of masterclasses were presented:

Date	Masterclass	Presenter
21 April	Introduction to Playwriting	Pieter Jacobs
28 April	Characterisation and Identity	Tlotlego Gaogakwe
5 May	From Page to Stage	Princess Zinzi Mhlongo
12 May	Action, Tension & Conflict	Makhaola Ndebele
19 May	Dialogue & Language	Selloane Mokuku
26 May	IP, Copyright & Publication	Jade Bowers, Ilyana Van Tonder & Andi Mgibantaka

Table 5: Master Classes Presented by UJ Arts and Culture

Four of the plays developed in 2020 were recorded as podcasts during 2021 and will be released in 2022. Five of the plays from the same cohort were selected for publication by Junkets Publisher.

In collaboration with the Centre for Creative Arts and the Centre for Jazz and Popular Music at the University of KwaZulu-Natal and the South African Association for Jazz Education, a virtual Jazz Festival presented a virtual Jazz Festival to mark the global Jazz Appreciation Month (JAM).

The festival featured legendary South African composer Todd Matshikiza in “Milestones: The Todd Matshikiza Centenary”, which was moderated by veteran South African journalist Sam Mathe with Dr. Lindelwa Dalamba (Wits University), Dr. Sazi Dlamini (University of KwaZulu-Natal), Ms Nomfundo Xaluva (University of Cape Town) and Dr. Carol Muller (University of Pennsylvania).

In another webinar, “King Kong: 60 Years Later”, Adam Glasser presented his popular lecture reflecting on the musical 60 years after its staging.

The “COVID-19: Impacts on the Jazz Festival and Gig economy” webinar was presented by digital media journalist Atiyyah Khan, who moderated a discussion with Billy Domingo (Cape Town International Jazz Festival), Mantwa Chinoamadi (Joy of Jazz), Alan Webster (National Youth Jazz Festival) and independent promoters Marlyn Knol and Nikki Froneman.

In “Dreaming and Believing: New South African Voices in Jazz”, Brenda Sisane presented an exciting programme featuring six young South African Jazz musicians and their music and discussed with them their aspirations.

The festival was attended by 309 online audience members. The "Futures and Beyond: Creativity and 4IR Forum" presented at the beginning of 2021 was nothing short of inspirational, with presentations by some of the most innovative minds on the continent.

The Vice-Chancellor of the University, Prof Tshilidzi Marwala, presented the welcome address and was joined by Ghana-based ecosystems builder and host of the "Unpacking Africa" podcast, Emmanuel Gamor; the Co-Founder and MD of the SME implementation consultancy Perpetu8, S'onqoba Vuba; social innovation expert Beth Arendse; Namibian Data Scientist and Natural Language Processing expert Wilhelmina Nekoto; CEO of the National Arts Festival Monica Newton; Uganda-based artist, technologist and founder and director of Pollicy, Neema Iyer; and Human Rights Fellow at Carr Center for Human Rights Policy at Harvard University, Sabelo Mhlambi.

Additionally, the programme included demonstrations by the UJ FADA Fab Lab (South Africa) and the Deko Ak N'iep Fablab at Kher Thiossane (Senegal). The virtual forum was attended by 704 delegates.

A total number of 314 delegates from Africa with another 390 delegates from across the globe attended the forum. A forum findings document was prepared and is accessible at no charge.

After completion of the "Hlakanyana" performance script, music was composed and five of the songs were released as part of an animated concert, "The Sounds of Hlakanyana", in celebration of Heritage Day.

The music is available for download from music streaming sites Spotify, iTunes and YouTube Music. The concert was attended by 362 online audience members. The division's exhibitions programme featured artists Lwandiso Njara, Diane Victor, Pauline Gutter, Alberta Whittle and Farieda Nazier, Paul Emmanuel, and Willem Boshoff and Jaco Meyer.



Figure 38: "Inventions in Practice" Exhibition

Date	Exhibition	Artist	Description
3 – 24 March	Engineering and the New Jerusalem III: The Digital City	Lwandiso Njara	Njara works around various themes such human existence within technocratic social orders, and his own spiritual journey through Christianity and ancestral rituals.
14 April – 19 May	Folly, Frailty and Fear	Diane Victor	Well-known South African artist and printmaker Diane Victor is known for her satirical and social commentary of contemporary South African politics.
9 June – 21 July	Primordial	Pauline Gutter	Gutter, known for her monumental works addressing issues of power and land through the analogy of the unstable situation in the agricultural sector, focused on universal themes of negligence, decay and conflict between the use of machines and the land.
4 – 25 August	Right of Admission Retrospective	Alberta Whittle and Farieda Nazier	Nazier and Whittle have worked collaboratively on the research project “Right of Admission (RoA)” since 2014. This retrospective resonated with the ongoing nature of this body of research that takes shape in the form of performance, intervention and archive.
11 September – 2 October	Substance of Shadows	Paul Emmanuel	Emmanuel, best known for employing various media to reveal layered visions concerned with his identity living in post-apartheid South Africa, created a new body of work.
27 October – 24 November	Blind Alphabet, Sculpture and Sound	Willem Boshoff and Jaco Meyer	An exhibition of forty artworks from Willem Boshoff’s “Blind Alphabet, Letter B: Babery to Bigeminate”, with sound and voice-overs, made this body of work digitally available to the blind. The works by the ten finalists of the Emerging Artist Development Programme, created in reaction to Boshoff’s work in 2020, were also on display.

Table 6: Arts and Culture Exhibition Programme 2021

The UJ Art Gallery hosted exhibition walkabouts with limited number of attendees as well as reserved in-person viewings during 2021. Although the opening events had to be cancelled due to the pandemic, it was heartening to observe the dedicated and focused interest in the various artists' work. The UJ Art Gallery's online platform "Moving Cube" had 54 840 unique visitors since the launch of the programme shortly before the start of 2021.

Walkabouts	Quantity	Attendance	In person viewings
Diane Victor: Folly, Frailty and Fear	5	102	70
Pauline Gutter: Primordial: Exhibition closed to the public due to Covid restrictions after the first ten days	1	14	44
Paul Emmanuel: Substance of Shadows:	4	50	34
Blind Alphabet: Sculpture and Sound: Willem Boshoff/ Jaco Meyer	4	22	
Total	12	188	148

Table 7: Overview of Arts and Culture walkabouts and in person viewings

14.2 FADA GALLERY

FADA Gallery started the year with the Alexa Pienaar Exhibition titled "Excavating Landmarks: Navigating Self." The work consisted of three installations constructed on both levels, including the stairwell, transporting the viewer into a realistically created South African landscape, complete with rain catchers, and enhanced with a video projection in the black cube, located on the lower ground floor of the FADA Gallery.

FADA Gallery was also privileged to host the anniversary exhibition "The Bag Factory 30 Years: So Far, The Future". The Bag Factory celebrated three decades of their history and legacy by looking through archives and highlighting its unique, long-standing relationship with artists. More than 80 works dating from 1991 to the present were drawn from the Bag Factory's collection of artworks bestowed to them over the years by previous studio artists, award recipients and visiting artists from all corners of the world who have participated in their internationally renowned artist in residence programme.



Figure 39: Alexa Pienaar Exhibition

Finally, FADA Gallery proudly initiated and hosted the first Creative Output staff group exhibition, titled "Interventions in Practice", with funding support from the University of Johannesburg Research Committee.

The exhibition comprised the work of eight academic staff members from the Faculty of Art Design and Architecture (FADA) and was curated by gallery director Eugene Hön. The participants were Alexander Oppen, Bongani Khoza, Deirdre Pretorius, Khanya Mthethwa, Marc Edwards, Martin Bolton, Eugene Hön and Thato Radebe. A diverse range of work across disciplines was on display, from photography to jewellery, an artist's book, industrial design tools and products, ceramic transferware and various forms of visual art expressions in mixed media.

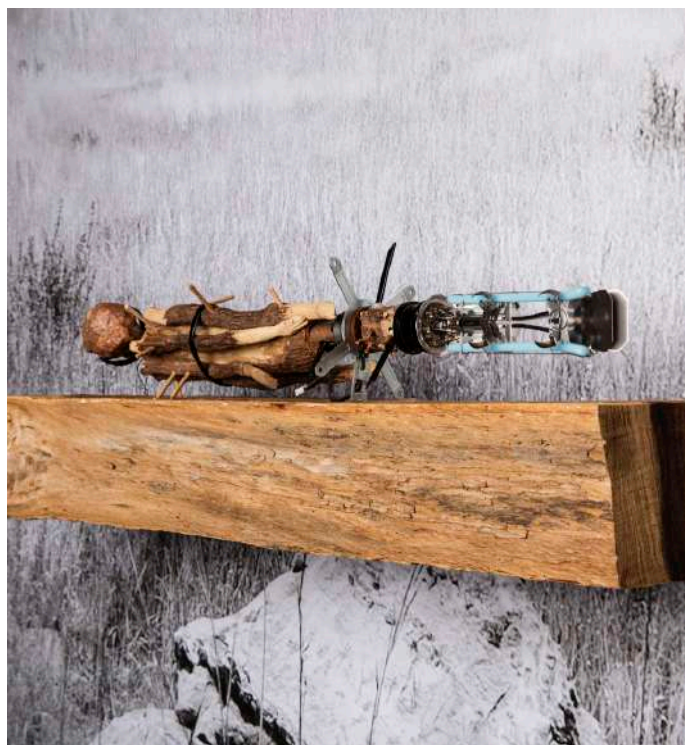


Figure 40: "Inventions in Practice" Exhibition

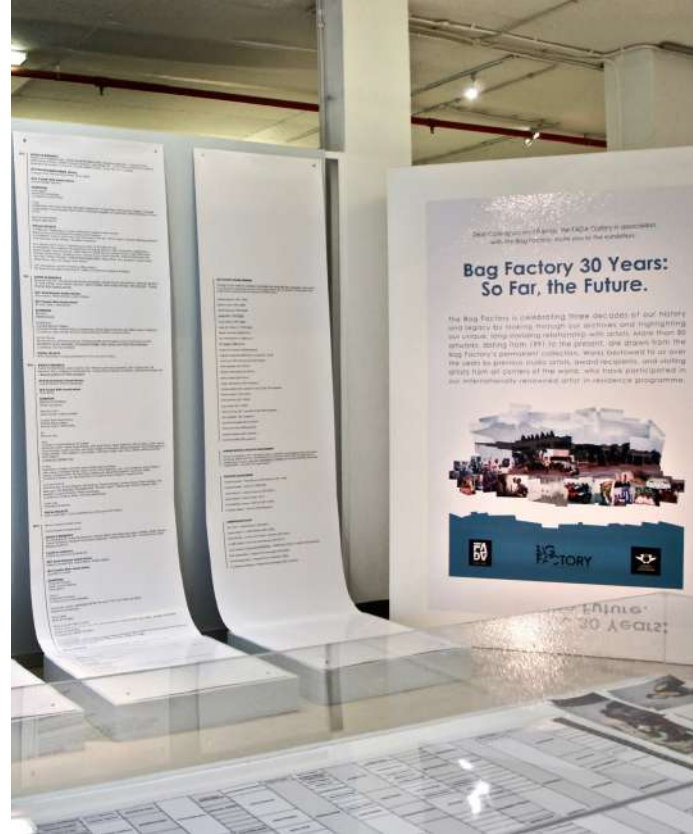


Figure 41: "The Bag Factory" Exhibition

The FabLab's development will be a top focus to foster interdisciplinary teaching and research and provide fabrication as an additional advanced knowledge asset for students. Furthermore, national and international connections with professionals, professional bodies, institutions and universities will be formed for visiting academics, short learning programmes, sponsorships, conferences, events, and research.

The Faculty will review its selection processes to recruit the best students while simplifying the process. In addition, a new website and brochures will be used to promote the Faculty. New programmes will also be developed. Finally, there will be an emphasis on improving and maintaining the FADA Building to ensure that staff and students have a comfortable environment for working and learning.

FADA remains committed to maintaining its strategic momentum in curriculum development, research development, internationalisation, an enhanced student experience, community engagement, transformation and a significant public profile. As we advance, FADA leadership intends to look for ways to increase inter- and multi-disciplinary engagement across the Faculty and the University while remaining responsive to the imperatives of decolonisation and the Fourth Industrial Revolution.

15. LEADERSHIP AND THE WAY FORWARD

Prof. Stephane Laurent was appointed the Faculty's next Executive Dean and joined the Faculty in October 2021. Prof. Laurent's key goals for 2022 are to increase postgraduate student enrolment, research accomplishments, postgraduate programmes and outputs, and expand research.

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