FADA

FACULTY OF ART, DESIGN & ARCHITECTURE

ANNUAL REPORT 2020

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1. INTRODUCTION

In 2020, amidst the radical changes enforced by the National Lockdown restrictions, the Faculty of Art, Design and Architecture (FADA) aimed to deliver the performance targets aligned with the University Strategic Plan.

Particularly for FADA, the various Lockdown Levels posed a significant and severe impact on the physical access to studios, workshops, computer labs and other essential resources. However, administrative and academic staff remained responsive towards contributing towards the strategic imperatives of the University. Ultimately, the Faculty's academic departments, research divisions and UJ Arts and Culture rose to the challenge in 2020, successfully completing the academic year timeously.

The 2020 FADA Annual Report highlights staff and student achievements and challenges related to the sudden change to an online teaching and learning environment. The adjustments to a remote work environment show that students and staff endured many challenges while embracing alternative solutions to meet teaching, learning and research expectations. In 2020, students continued to take part in national and international competitions and engagements. The textual research output exceeded the 2020 target, and a significant increase in creative output submissions were evident in October 2020. Online workshops, seminars and gallery activities replaced on-site events. This Annual Report presents an outline of several events moved to online platforms to continue the daily operations of the Faculty.

Image 1: Tsaukani Masilela (Unit 15x) - Evolving Landscape, Perspective drawing

2. OPERATING CONTEXT

FADA comprises nine academic departments, offering a mix of degree and diploma programmes in the following eight creative disciplines in art, design and architecture:

- Architecture (comprising the undergraduate Department of Architecture and the Graduate School of Architecture)
- Fashion Design and Clothing Manufacture,
- Graphic Design,
- Industrial Design,
- Interior Design,
- Jewellery Design and Manufacture,
- Multimedia and
- Visual Art

The UJ Arts and Culture division forms part of FADA, 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 UJ Arts Centre hosts a vibrant programme of award-winning theatre, dance and music, and creates a space for students on all campuses to be involved in cultural activities.

The Faculty has one research centre, the Visual Identities in Art and Design (VIAD), directed by Prof Leora Faber-Blackbeard and is home to the NRF SARChI Chair in South African Art and Visual Culture, which Prof Brenda Schmahmann chairs.

The Faculty building has state-of-the-art, custom-built facilities, which include specialist workshops, computer facilities and design studios, all well equipped to suit the specific needs of disciplines and departments. The FADA Gallery hosts public exhibitions on a variety of themes throughout the year. The Faculty facilities further include a library, auditorium, lecture halls, Fabrication Laboratory (FabLab), all located within the faculty building, providing students and staff with conveniently situated facilities.

3. OPERATING IN THE CONTEXT OF THE COVID-19 PANDEMIC

During the first term of 2020, the Faculty continued to provide support to its students through ongoing initiatives such as the First-Year Seminar, a comprehensive system of tutors for first-year students; special assistance to at-risk students; the Student Success monitoring process and on-site writing tutors and additional tutor support, funded by the MEC strategic fund. Assistant Lecturers were employed in the Departments of Architecture, Industrial Design, Graphic Design and Jewellery Design.

In April 2020, Faculty staff and students encountered the sudden and inevitable changes of the COVID-19 Lockdown. The National Lockdown had a direct and immediate impact on our programme offering and access to custom-built facilities. Through innovative projects, lecturers and students replaced the physical teaching and learning environments with digital spaces and distance teaching strategies to ensure that module offerings remained consistent with programme expectations and outcomes during Lockdown Levels 5 and 4.

Given the nature of the design and art disciplines offered in the Faculty, practical modules require the application of specialised machinery, equipment, software packages and demonstrative teaching methodologies. Completing most practical and studio modules required students to return to campus from Level 3 onwards in July 2020. A phased-in approach, aligned to UJ requirements and protocol, were implemented. Postgraduate and third-year students were granted permission to return during Level 3, followed by first-year students (Level 2) and second-year students (Level 1).

Academics learnt valuable lessons during the Lockdown, which could result in long-term changes in future curriculum development. Traditional classroom teaching and learning strategies were adjusted to assist students in managing their study time, learning pace, environmental circumstances and individual needs.

Blended Learning continued to the end of 2020, and academic and administrative staff discussed and debated the "lessons learnt" at the Faculty Strategic Breakaway in November 2020.

4. GOVERNANCE AND QUALITY ASSURANCE

FADA has maintained its departmental governance structures in 2020. In addition to regular faculty sub-committees and committees, the Academic Planning and Quality Committee (APQC) was merged with the Faculty Teaching and Learning Committee (FTLC). The restructured is named the Faculty Teaching and Learning committee and 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 has been enhanced, ensuring continued programme review and improvement.

In addition, the Faculty Re-admissions 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.

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.

5. STRATEGIC FOCUS AND TARGETS

5.1   Objective 1 – Research and Innovation

Preliminary (unaudited) figures indicate that the FADA will exceed the research output target set at a total of 60 DHET subsidy units for 2020. The Faculty produced 53 DHET textual output subsidy units (target 45 output units). Fifteen creative output subsidy units were presented as per the target. Overall, FADA anticipates an increase in Faculty research output for 2020.

In 2020, the Faculty of Art, Design and Architecture also increased creative work output submissions. Artists and designers in FADA participated in the DHET creative output submissions and await feedback for work produced from 2017 to 2019.
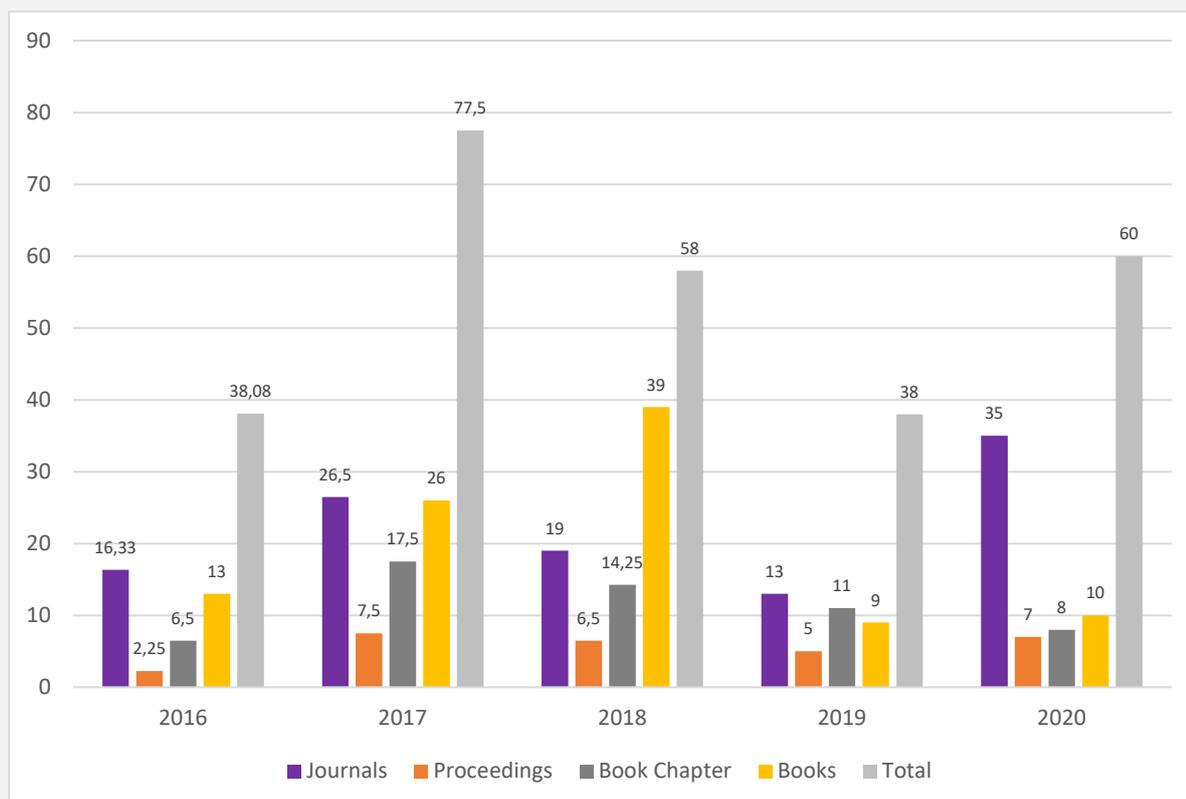
Image 2: FADA Research Output Unit Breakdown (2016 – 2020)

The 2020 submissions comprised 35 units from journal articles (13.00 in 2019) and 7, 5 conference proceeding units (5, 0 in 2019), book chapters 8 units (9, 0 units in 2019) and 10 units for a book submitted by Jennifer Bajorek.

Publications in international journals decreased to 86% in 2020 from 89% in 2019 (see table 1). Journal article submissions contributed towards 58% of FADA's total research output units. The number of Scopus-listed publications was 19 units in comparison to the 10 achieved in 2019.

Table 1: FADA Research Units submitted to DHET (2014-2020)

Year	2014	2015	2016	2017	2018	2019	2020
Total DHET outputs	34.02	50.75	35.08	75	79	33	60
% International articles	26%	70%	45.9%	60.6%	66%	89%	86%

The number of NRF-rated staff in the faculty has remained stable, sitting at nine. The rated researchers in the faculty are Prof Kim Berman (C2), Prof Leora Farber (C2), Prof Federico Freschi (C1), Prof Caroline Kihato (C2), Prof Anitra Nettleton (B1), Mr Alexander Opper (C2), Prof Brenda Schmahmann (B3), Prof Karen von Veh (C2) and Dr Irene Bronner (Y1).

In addition to contributing towards the Faculty's research outputs, new lecturer to the Department of Industrial Design, Ms Moseley, and her Master's student Dominic White were the co-designers of a Patient Transport Apparatus registered in 2020 as a South African provisional national patent (2020/04481) through the UJ Technology Transfer Office.

All FADA departments strive towards contributing towards research and innovation.

NRF SARChI Chair in South African Art and Visual Culture

2020 was meant to be the final year of the first cycle of the SARChI Chair in South African Art and Visual Culture. FADA received the excellent news that the NRF Chair had been renewed for a second cycle starting in 2021. The Faculty and the University celebrated the outstanding work that Prof Schmahmann achieved during the first cycle.

While the impact of COVID-19 meant postponing a conference scheduled for April 2020 to 2021, the period was nevertheless a productive one. One of the notable achievements was the publication of "*Troubling Images: Visual Culture and the Politics of Afrikaner Nationalism*" (Wits University Press),

which Prof Brenda Schmahmann co-edited with Prof Federico Freschi (now a Senior Research Associate with the Chair) and Prof Lize van Robbroeck at Stellenbosch University.

Also significant was a themed edition of the journal Image & Text (University of Pretoria) on "*Material Narratives: Public and Private Histories in Cloth*." Guest-edited by Prof Schmahmann and emanating from a conference in 2019 of the same name, it included journal articles by the Chair, Dr Irene Bronner (senior lecturer with the Chair) and Dr Philippa Hobbs (postdoctoral research fellow with the Chair) as well as Prof Karen von Veh (Visual Art Department) as well as international and local authors.

Additional journal articles were also published by Philippa Hobbs, postdoctoral research fellow Mathodi Motsamayi, research associate Malcolm Corrigall, graduated PhD candidate Jayne Crawshay Hall, and PhD candidate Delene Human.

Roxy Do Rego submitted her PhD in Art History (supervised by Prof Schmahmann) at the end of January 2020 and was awarded the degree after its successful examination. In November, Kate'Lyn Chetty submitted her MTech (Visual Art) dissertation and exhibition for examination, and Alexa Pienaar (MTech Fine Art) submitted her work and exhibition in February/March 2021.

Significant achievements included Dr Irene Bronner receiving a Y1 rating from the National Research Foundation, Philippa Hobbs receiving an award for excellence as a postdoctoral research fellow, and PhD candidate Sinethemba Twalo being on the Mail & Guardian's list of young people to watch.

In addition, the SARChI Chair arranged public online events during the course of the year. Prof Elizabeth Rankin (Emeritus, University of Auckland) delivered a guest lecture titled "*From Memory to Marble: The historical frieze of the Voortrekker Monument*" on 16 September 2020 (see Image 2 page 12).

A series of seminars titled *Artists' Talks* were hosted (see Image 3 page 12). These included presentations by Paul Emmanuel (8 September), Usha Seejarim (29 September), Christine Dixie and Helene van Aswegen (6 October), Senzeni Marasela (13 October), Ilene Bothma (20 October) and Paul Weinberg (27 October).

Image 3: From Memory to Marble - The historical frieze of the Voortrekker Monument

Image 4: Artist Talks Invitation - Ilene Bothma

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

Visual Identities in Art and Design (VIAD) is a significant contributor in delivering Faculty research targets. In 2020 VIAD submitted 31 textual research outputs and three creative research outputs. The textual outputs included one solo-authored book worth 10 DHET units. The Centre also published the e-volume, *Standing Items: Critical pedagogies in South African Art, Design and Architecture*, which was produced in collaboration with STAND (Scholarship for Teaching and Learning in Design). The publication was edited by Brendan Grey, Shashi Cullinan-Cook, Tariq Toffa and Amie Soudien and contained chapters by three FADA staff members. With a foreword by renowned scholar and UJ Honorary Professor Antonia Darder, the book marks an important milestone in local critical pedagogies scholarship.

VIAD Director Leora Farber and Research Associate Renee Mussai guest-edited a special edition of the subsidy-generating journal *Critical Arts*. Titled *Ecologies of Care: Curatorial Re-Positionings, Speculative Photographies*, the articles were drawn from papers delivered at the Curatorial Care conference that VIAD hosted in 2018. The edition features articles by five VIAD Research Associates.

Through a series of online public programme events, interdisciplinary platforms, panel discussions, and publications, in 2020, VIAD deepened work initiated and has been developing since 2017. Building on its established strategic focus area of '*Personal addresses, creative agencies and political resistances in the post-colony*', projects supported in 2020 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.

Central to this focal area is how cultural and aesthetic practices are enacted as 'living histories' and 'imaginings of the new' within contexts of racialised, gendered and sexualised violence, and how such practices open new ways of thinking about freedom, community and what it means to be human.

VIAD adapted swiftly and strategically to the limitations of remote working due to COVID-19 restrictions. The VIAD team concerted all VIAD's programming from physical events to online platforms. This conversion was exceptionally productive, as it opened up new ways of presenting and disseminating research with a global reach. Financially, working online also proved to be more cost-effective. It enabled the VIAD division to work with a range of international scholars and Research Associates without having the expenses of bringing people to Johannesburg.

In addition to VIAD's ongoing public programme of book launches, panel discussions and public lectures, working online enabled the research centre to reinforce and grow its public presence by

introducing new programmes and initiatives. All of VIAD's online public programme events were successful in that they were well attended; drew in a new, wider range of participants; elicited positive feedback from attendees and participants; comprised a broad range of international and national presenters from Art and Design disciplines, as well as from disciplines across the Humanities; included contributions not only from academics, but also from visual/cultural practitioners; gave rise to conceptually strong, dynamic and relevant presentations; and elicited challenging, vibrant, and, at times, robust, conversation and debate.

Ongoing, long-term collaborative projects that VIAD worked on in 2020 included:

*The Imagined New projec*t, which is a three-year project (2019 – 2021) and partnership between VIAD and the Centre for the Study of Slavery & Justice, Brown University.

The *Sojourner project*: *Dialogues on Black Precarity, Fungibility, Futurity.* This is a partnership between Practicing Refusal Collective, the Art for Humanity Research Centre (DUT) and VIAD. It comprises a set of online workshops and discussions around the politics of the refusal of antiblackness in the 21st century.

The *Lesser Violence Reading Group*: between September and November 2020, VIAD and GALA Queer Archive presented a third iteration of *The Lesser Violence Reading Group*. Over five sessions, the group considered the possibilities of creative community care practices and more liveable alternatives to the normative violence of rape culture in South Africa.

5.2   Objective 2 – Teaching and Learning

Implementing Level 5 Lockdown restrictions required a sudden and drastic shift in teaching and learning strategy, from contact classes to online offerings. This shift forced lecturers and tutors to move their class offerings, facilitation and support to the online Blackboard platform in their entirety. The transition had to take place rapidly to ensure that the Faculty and University would meet the targets aligned to the national vision of "saving the academic year". Full-time and part-time lecturers invested many additional hours and worked ceaselessly to keep students on track with their academic projects.

The National Lockdown called for a sudden and immediate conversion regarding the mode of programme delivery. Although the Faculty has introduced a Blended Learning approach progressively since the incorporation of Blackboard, the Lockdown period required a rapid increase in the

advanced utilisation of Blackboard as a tool to allow students to gain access to resources and to attend online classes. Functions such as Blackboard Collaborate (online class presentation and discussion sessions), lecture recording and online assessments have seldom been used before the lockdown period. When faced with this challenge, FADA academics successfully navigated the complexities of online learning and incorporated innovative teaching strategies that enabled the offering of studio modules through online platforms.

Faculty staff and students were removed from physical resources for over three months during highly restricted COVID-19 Lockdown periods. The Faculty's physical spaces and resources were replaced with digital and virtual spaces. Innovative Faculty projects were required to replace activities associated with physical spaces with online platforms. The Faculty marketing office commenced with a Virtual Tour project during Lockdown. The project commissioned virtual videos of the Faculty studio spaces, allowing website visitors to view FADA facilities online.

The End-of-Year Student Exhibition was replaced with a FADA online show and increased access to student work. The first-year selection assessments were reconsidered and converted to online assessments, including online interviews and portfolio submission. The transformation from physical to online platforms assisted the Faculty to radically transform long-standing traditions and embrace marketing, administrative and teaching and learning practices that is more responsive to a Fourth Industrial Revolution paradigm.

5.3   Objective 3 – An International Profile for Global Excellence and Stature

The closure of national borders impacted international travelling and the continuation of international projects. However, Faculty students and staff were presented with opportunities to engage online with international institutions and guest lecture presentations. The following projects outline major global initiatives that took place online in 2020:

- Kimberly Bediako (Department of Fashion Design), Ashley Moseley and Angus Campbell (Department of Industrial Design) continued work on an international collaborative project focused on Gender in Design. The research project with Falmouth University is funded by the Global Challenges Research Fund (£20 000 for 2020). The multi-disciplinary project included students from Fashion Design, Graphic Design and Industrial Design who focused on gender and its effects within each respective discipline. The Department of Industrial Design staff played a leading role as co-

investigators in this international project. In 2020, a curriculum intervention toolkit was developed to provide insight into issues of gender inequality in design. In response, towards the end of 2020, students from Falmouth University developed a range of speculative design interventions.

- Martin Bolton (Department of Industrial Design) and eight third-year Industrial Design students participated in the GloWD 2020 GEL-Lab Design Studio from 8th October until 20th November 2020. The design studio included students and lecturers from Berlin University of the Arts (Germany), Holon Institute of Technology (Israel), California College of the Arts (United States of America), National Autonomous University of Mexico/Universidad Nacional Autónoma de México (UNAM, Mexico), University of Guelph (Canada), University of North Carolina Greensboro (United States of America), and the Royal Melbourne Institute of Technology (Australia). The outcomes will be presented online and exhibited at the GloWD ReDesignEd Educators Forum, which will take place in Mexico City in 2021.

- In the second semester, the Visual Art Department hosted a week-long international online postgraduate seminar on art and activism, resonating with the Department's focus on art and social action. Vedant Nanackchand coordinated the seminar in association with academics from tertiary departments of Fine Art at the Zurich Hochschule der Kuenste (University of Zurich), Facultad de Artes y Diseño (UNAM, Mexico), Shiv Nadar University (Delhi), Akita University (Japan) and the Pontifical Catholic University of Quito (Ecuador). Master and Doctoral Art and Design students engaged online with the theme of Human Rights titled, "Wronging Rights: Challenging Human Rights through Culture".

- Ms Kimberly Bediako managed the Department of Fashion's participation in the Windhoek Fashion Week through a virtual fashion show. The Sustained Memory collection by third-year BA Fashion Design students was showcased at the Windhoek Fashion Week in December 2020. In September 2020, Prof Desiree Smal attended an international webinar around Multilogue in Fashion education. In the same light, Dr Neshane Harvey participated in a panel discussion around African and African Diaspora Fashion with African fashion designers in collaboration with the V&A Museum.

- Department of Jewellery Design and Manufacture's Farieda Nazier, via the African Contemporary Jewellery Association (ACJA), collaborated with Melbourne-based Garland Magazine and hosted an online seminar comprising UJ staff and students Khanya Mthethwa, Oscar Zondi and Taryn Joseph. They presented alongside other contributors from the African continent. This initiative

was preceded by the AFRICA Edition entitled Africa is Coming, produced in consultation with ACJA, published in June of the same year. Ms Nazier is also co-editor for the book Politics of Design: Privilege and Prejudice Aotearoa New Zealand, Australia, Canada and South Africa, co-edited with Federico Freschi and Jane Venis from Otago Polytechnic. The book is due for publication in 2021. Khanya Mthethwa and Thato Radebe's SA Jewellery Week initiative was featured at the prestigious New York City Jewellery Week in November 2020.

5.4   Objective 4 – Enriching Student-Friendly Learning and Living Experience

Although the pandemic meant restrictions to movement and physical distance, FADA could still complete its FABLAB project, thereby creating a unique learning environment for its students.

The FADA FABLAB is now complete and open to the Faculty. Denver Hendricks started this project in 2017 and is the coordinator. He designed the space, developed the menu of all the machines. It is now a fully-fledged Fabrication Lab with analogue and digital machines, serving as interdisciplinary and innovative methods and tools for all art, design, and architecture students.

With the help of the previous Dean (Prof Freschi), the DoA and GSA, the facility was budgeted to have a bouquet of CNC, 3D printing, VR and AR machines. Denver Hendricks is currently working on short learning programmes, research, internationalisation, events, and systems to improve the facility's footprint and teaching and learning culture.

Enhancing the UJ Devland Campus – The Bio-Dome on the campus was finally completed, in large part to the 2020 BA Hons ID Practice 4 project, under the lectureship of Ashton Moseley and in collaboration with GrowingUpAfrica and UJ Advancement.

Image 5: Dominic White (2020 Master's Student) Final implemented Bio-Dome

5.5   Objective 5 – National and Global Reputation Management

UJ Arts and Culture

UJ Arts & Culture made tangible contributions to the University's international profile and its national and global reputation in 2020. Various programmes and projects presented by the division attracted local and international attention, and several team members were invited to participate in local and international virtual industry forums and workshops. Through the support of research, interdisciplinary collaborations and the development of new African content, the division supported the University's strategic objective of research and innovation. The division also made meaningful contributions to an enriching student-friendly learning and living experience through the UJ Arts Academy that offers opportunities to students from across the University.

At the beginning of 2020, 4.7% more students were selected for the Arts Academy. Of the 546 students whose auditions were successful, only 199 students qualified for cultural bursaries at the end of the year, depending on strict attendance and participation criteria.

The steep increase in the 49% of students who did not complete their programmes, generally around 20%, can be attributed to the advent of the Covid-19 pandemic that necessitated the re-design of programme offerings and which challenged students mentally, emotionally and financially. The division's re-designed extracurricular programme, offered to students at no cost, included online classes and an extensive online poetry programme with virtual slams and a festival. Drama, dance, choral singing, and musical theatre classes were presented online, supported by video tutorials and one-on-one engagements. The division also offered UJ students access to free virtual performances and other morale-boosting online content and experiences.

The Covid-19 pandemic severely impacted the division's ability to utilise and lease out UJ Arts & Culture facilities, including the UJ Arts Centre, UJ Art Gallery, Experimental Theatre, and the Con Cowan Theatre. A re-articulation and re-positioning of services have seen the division utilising facilities for different purposes than the large-scale events it is used to hosting.

The division's re-invented arts and culture programme found its way onto the global virtual stage with interdisciplinary projects such as 'The Pandemic' and 'CURE' gaining international traction. In 2020, the division launched the UJ Art Gallery's online platform, 'Moving Cube'. One of the most innovative visual art platforms in South Africa, it offers an array of 3D and 2D virtual exhibitions, video interviews with artists, curators and specialists, as well as educational programmes, competitions and fun educational quizzes. The platform attracted more than 8000 unique website visits within the first three months of being launched.

Activities presented by Arts & Culture attracted publicity to the Advertising Value Equivalent (AVE) of R9 935 624, as tracked by the University's media monitoring service, Pear. The division's digital footprint has seen an increase of 8.7%, with a total of 33 787 followers across the division's Facebook, Twitter and Instagram profiles.

International Collaboration and Partnerships

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

The Agreement between the Department of Multimedia and the Szczecin Art Academy, an EU-funded art and design university in the city of Szczecin, Poland for an annual exchange programme for students and staff between the two institutions under the Erasmus+ programme had to be

postponed due to Covid-19 travel restrictions. The Department eagerly awaits the lifting of restrictions to resume this initiative.

In addition to this, Landi Raubenheimer (Department of Design Studies) planned the convening of a panel for the 2021 annual conference for the International Association for Art History with Prof. Karen von Veh. The panel was conceived in 2020, and is entitled: *Challenging Legacies in Post-Colonial and Post-Socialist Notions of Place*.   Eight international speakers will take part in the panel.

Martin Bolton and eight 3rd year Industrial Design students participated in the GloWD 2020 GEL-Lab Design Studio from 8th October until 20th November 2020. The design studio included students and lecturers from Berlin University of the Arts (UdK Berlin, Germany), Holon Institute of Technology (HIT, Israel), California College of the Arts (CCA, United State of America), National Autonomous University of Mexico / Universidad Nacional Autónoma de México (UNAM, Mexico), University of Guelph (U of G, Canada), University of North Carolina Greensboro (UNCG, United State of America), and the Royal Melbourne Institute of Technology (RMIT, Australia). The outcomes will be presented online and exhibited at the GloWD ReDesignEd Educators Forum, which will take place in Mexico City in 2021.

Department of Visual Arts: An International partnership has been established between UJ the University of Hertfordshire, UK, and an MOU is pending. This enables the delivery of the Art Therapy Honours programme and towards the MA with access to 6 international lecturers and advisers on the programme from the following international programmes: UK Art Therapy Programmes including Hertfordshire University and Goldsmiths College, and the University of Roehampton. The USA Art Therapy programmes include New York University, George Washington University and Lesley University.

Kim Berman was invited by Nico Daswani, Head of Arts & Culture, World Economic Forum (Davos), to participate and represent South African initiatives in response to the Global pandemic at Town Hall of the Arts & Culture Global Solidarity Network. This is a monthly forum in which she attends as a participant.

The Department of Industrial Design and Fashion Design staff played a leading role as co-investigators in the Unequal Stories. Collaborators in the project developed a curriculum intervention toolkit that provides insight into issues of gender inequality in design. In response, students from Falmouth University developed a range of speculative design interventions at the end of 2020. On 28 August 2020, Asthon Moseley and Kimberley Bediako presented an online presentation titled; *Exploring Gender Diversity in Creative Disciplines through Speculative Design*. The presentation firstly introduced the Unequal Stories research project in collaboration with Falmouth University (UK). It

then led to a discussion on speculative design, with examples of projects undertaken by fashion design students at UJ.
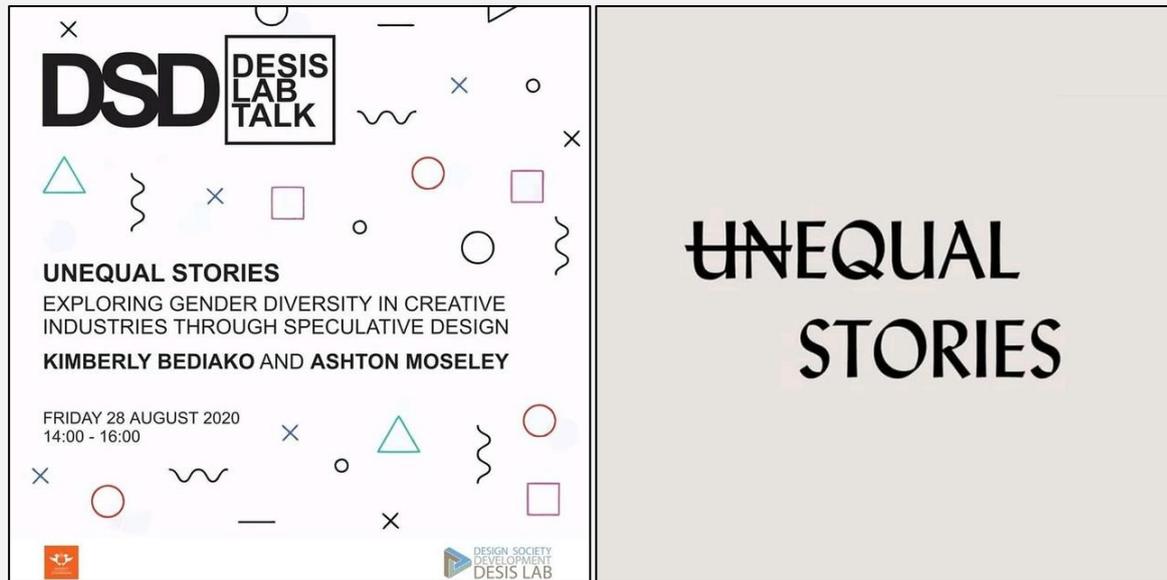
Image 6: Unequal Stories Social Media content, DSD Lab Talks

Industry Engagements

Led by Ms Lee de Wet and co-teaching with Prof Desiree Smal from the Department of Fashion Design, the collaborative Convoy industry-based design project was designed and implemented with second-year BA Fashion Design students with the aim of exposing students to a real-life design experience, involving the input and feedback from Ms Lesley Whitter, a South African professional fashion designer and retail owner of Convoy. The industry-based partner, Ms Lesley Whitter was involved with the online briefing process by means of self-created video clips.

5.6   Objective 6 - Fitness for Global Excellence and Stature

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 2020, 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 (see results Image 6). The Faculty continued to grow its social media footprint by posting and sharing events and online activities.

- FADA Facebook followers grew from 4 232 to 5 003
- FADA Instagram following grew from 967 to 1 188

Image 7: Social Media Campaign Statistics (left)
Image 8: FADA Online End of Year Student Exhibition (right)

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 2020, Tamara Morgan collated the students' work with departments and assisted in moving the Annual End of Year Student Exhibition to an online platform. 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 physical space. The online exhibition is available at https://web.uj.ac.za/fada-exhibition/.

In 2020, the Dean's Merit List of top-performing Faculty students was showcased online. The top eight performers were; Anita Makgetla, Christine Uekermann, Elizabeth Findt, Cornel Hugo, Yumna Motala, Mary-Ann Green, Jamie Calf and Jesse Shepstone (see Image 8).

The enforced Lockdown restrictions made it impossible for prospective students to view Faculty facilities. In 2021, Tamara Morgan commenced with implementing a FADA Virtual Tour project that started the digital documentation of department studios. The Department of Interior Design was successfully documented in 2020, and the Faculty Virtual Tour project will be completed in 2021 (see Image 9).

Image 9: Dean's Merit List

Image 10: Virtual Tour of the Department Interior Design
https://360pro.co.za/university_of_johannesburg/FADA-interior-design/

6. FADA AND DECOLONISATION

FADA has continued to explore various avenues in which to creatively integrate and introduce decolonised curricula.

In particular, the Department of Multimedia offered a second semester unit titled "*Contemporary Narrative Adaptations: An Africanist Lens*", introduced students to WEB Du Bois' ideas on *Double Consciousness* and linking these to Franz Fanon's writing. Kwame Nkuruma's thoughts on Pan-Africanism, Egalitarianism and Consciencism. Aimé Césaire's, Léopold Sédar Senghor's and Léon-Gontran Damas's concept of Négritude. Ngugi wa Thiongo's thoughts on language and decoloniality and discourses on Afrofuturism. These were intended to inspire students' adaptations, concepts and designs.

The Department of Industrial Design continued work towards refining its curriculum, in order to reflect a more decolonial content. Specifically, modules such as ID History 3 and ID Studies 3 focused on a combined and collaborative project aimed at "*Undesigning Apartheid*" in the 2nd semester of the year.
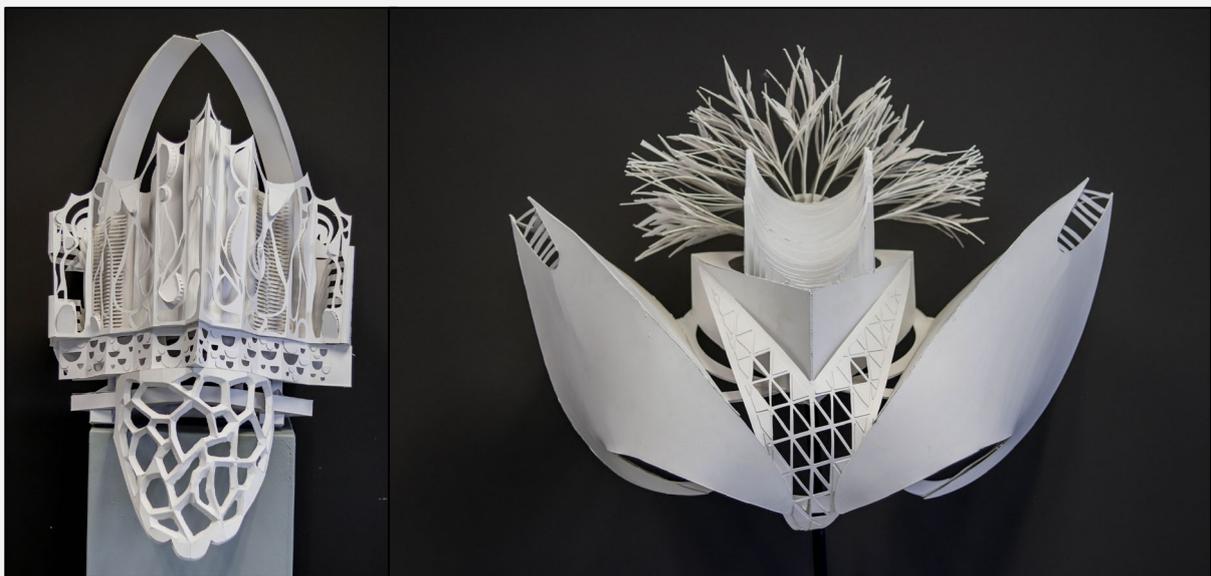
Image 11: Top achiever in first-year Interior Design: Mikaela Moller

The Department of Interior Design's Interior Design 1, (Marisca Deminey, Sadiyah Geyer and LizaTitlestad), facilitated multi-disciplinary learning in the Mask project when students were required to design a wearable head mask. The students visited the Wits Art Museum where they encountered African masks, which they were required to carefully examined and drew. Through the process of

drawing, the students also analysed the architectural language and stylistic essence, particular to their chosen architect. The mask resulted from the collision of the chosen architect's work and an African mask.

The Department of Industrial Design, under the lectureship of Ashton Moseley, contributed towards the IOHA HIV & STI Awareness Campaign sisterhood programme Woman's Month Social Awareness Campaign Posters.

Image 12: IOHA & UJ Sisterhood Programme: Athenkosi Mdingi

The Graduate School of Architecture's objective of providing students with a variety of ways of learning about architecture and society continued online through talks, webinar dialogues and guest lectures. A number of our academics, led by Dr Huda Tayob, Mr Eric Wright, Sara De Villiers, Claudia Morgado and others, organised Webinar engagements. Key among them being the 'Dialogues with Dust' that brought academics and practitioners, artists, and social scientists from across five continents. The GSA also focussed on the African continent by hosting the South-North Dialogues: A Festival of the Minds Webinar organised by Dr Saidi, Dickson Adu Agyei and Jabu Makhubu. These initiatives were intended to promote dialogues among scholars in African countries, in order to discuss teaching approaches on the continent and exploring new ways to tell African stories in academia.

7. FADA AND 4IR

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

The Department of Multimedia, in collaboration with the Institute for Intelligent Systems, offered Drone Flying workshops to its third and fourth-year students. The Department, through the HOD, together with Prof Babu Paul from the Intelligent Systems Institute and James Howard, a licensed drone pilot, are in discussions with the South African Civil Aviation Authority (SACAA) regarding taking this initiative further.

Although implementation of many projects were severely impacted by the Lockdown, Denver Hendricks managed to continue the implementation of the Faculty collaborative research and experimentation-focused fabrication lab positioned within the framework of Industry 4.0.   The FabLab was completed in 2020.
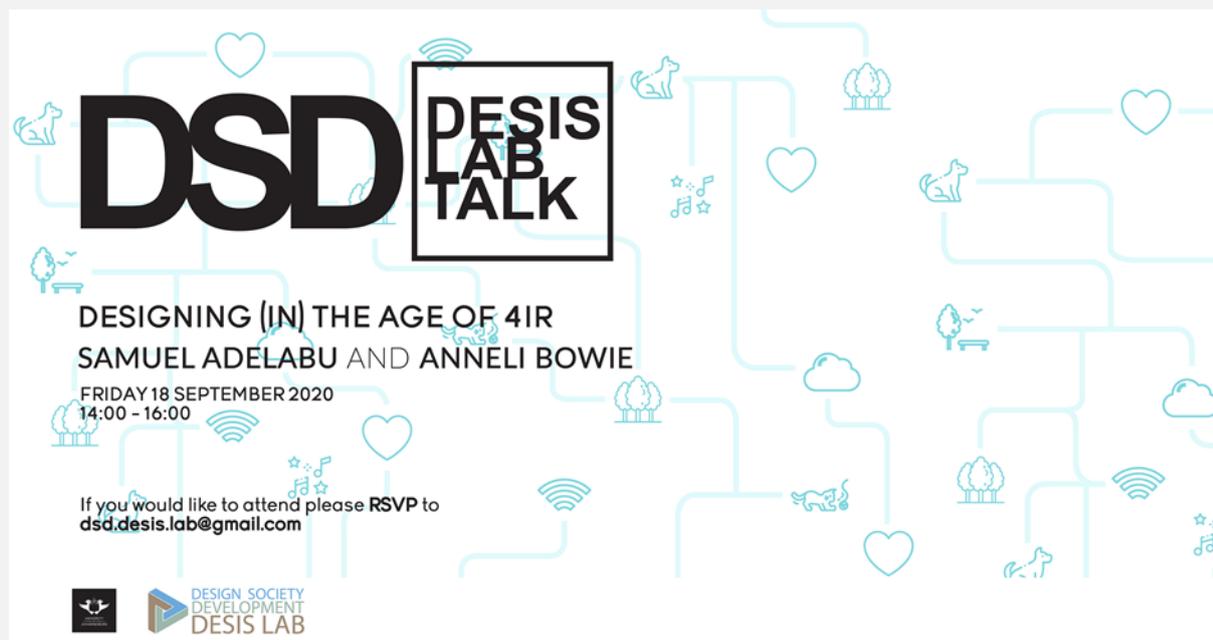
Image 13: DSD Lab presentation – Designing in the age of 4IR

On 18 September 2020 the Faculty's Design Society Development (DSD) DESIS Lab presented a seminar that included two presentations by FADA postdoctoral research fellows, Dr Samuel Adelabu and Dr Anneli Bowie. Dr Bowie's (VIAD) paper titled: *Re/framing the 'Fourth Industrial Revolution'*, explored 'Fourth Industrial Revolution' rhetorics, or, the manner in which the '4IR' as a mega-trend is rhetorically constituted, verbally and visually 'packaged' and persuasively promoted. The paper explored how various critics have begun to question both the logics and ethics of widespread '4IR'

discourse in order to reflect on the rhetorical implications, local relevance and broader serviceability of the concept in South Africa. Dr Adelabu's (ID) paper: Design Education and the 4IR Imperatives, aimed to contribute to the ongoing effort towards rethinking the future of design education, raising critical questions on the position industrial design education should take within the narrative of the 4IR. Dr Adelabu argued that in the South African context, it is increasingly important that a balanced orientation of socio-technical and ecological components is embraced within the curricula to prepare students with the appropriate knowledge, skills and mindsets towards more sustainable outcomes and innovative design in the future.

Department of Jewellery Design and Manufacturing, Thato Radebe and Khanya Mthethwa participated in the ASAP to 4IR group exhibition, exploring how new technologies are employed within South African postgraduate jewellery research.

Generally, FADA academics have explored ways and means by which to incorporate, research and integrate 4IR strategic objectives into its programmes. This process is ongoing as the Faculty works towards understanding its role within the UJ 4IR Strategy. Image 13, shows an example of a second year project in which design and 4IR technology is integrated in the design process. The project is representative of several undergraduate projects that integrate innovative thinking within the 4IR technology context. .

Image 14: DSD Lab presentation – Designing in the age of 4IR

8. EMPLOYEE PROFILE

FADA's employee profile consists of approximately 56 permanent academic/research staff members. Of this compliment, 31 are female and 25 are male, illustrating FADA's firm commitment towards the recruitment, growth and development of female academic staff members.

With regards to transformational objectives, FADA is striving towards improving the number of designated academic staff members, which currently stands at 16, in comparison to non-designated staff who account for 40.

Table 2: Permanent Instruction/Research Staff (HEDA, Dean's KPI Report)

Permanent Instruction/Research Staff			P	AP	SL	L	AL	Total
Designated	African	DEANS OFFICE: ART,DES & ARCHITECTURE				1		1
		DEP OF ARCHITECTURE				2		2
		DEP OF FASHION			1	2		3
		DEP OF JEWEL DESIGN & MANUFACTURE				1	1	2
		DEP OF MULTIMEDIA				1		1
		Total			**1**	**7**	**1**	**9**
	Coloured	DEP OF ARCHITECTURE				2		2
		DEP OF JEWEL DESIGN & MANUFACTURE			1			1
		Total			**1**	**2**		**3**
	Indian	DEP OF ARCHITECTURE			1			1
		DEP OF FASHION			1			1
		DEP OF GRAPHIC DESIGN					1	1
		DEP OF INTERIOR DESIGN				1		1
		Total			**2**	**1**	**1**	**4**
	Total				**4**	**10**	**2**	**16**
Non-Designated	Foreign National	DEANS OFFICE: ART,DES & ARCHI		1				1
		DEP OF ARCHITECTURE		1	1		1	3

							Total
		DEP OF INDUSTRIAL DESIGN				1		1
		DEP OF MULTIMEDIA			1			1
		Total	**2**	**2**	**1**	**1**		**6**
	White	DEANS OFFICE: ART,DES & ARCHITECTURE	1		2			3
		DEP OF ARCHITECTURE		1	2	2		5
		DEP OF FASHION		1		3		4
		DEP OF GRAPHIC DESIGN		1	1	3		5
		DEP OF INDUSTRIAL DESIGN			1	1		2
		DEP OF INTERIOR DESIGN			2	3		5
		DEP OF MULTIMEDIA			2	4		6
		DEP OF VISUAL ART	1	2	1			4
		Total	**2**	**5**	**11**	**16**		**34**
	Total		**2**	**7**	**13**	**17**	**1**	**40**
Total			**2**	**7**	**17**	**27**	**3**	**56**
Female			**2**	**3**	**6**	**18**	**2**	**31**
Male			**0**	**4**	**11**	**9**	**1**	**25**
Disabled			**0**	**0**	**0**	**1**	**0**	**1**

Given the practical nature of most FADA programmes, FADA's staff:student ratio has remained stable over recent years.

Table 3: FADA – Staff: Student Ratio

Calendar Year	Academic Staff (A)	Student Headcount (B)	Ratio (B/A)
2020	60	1,317	1:22
2019	66	1,404	1:21
2018	60	1,356	1:23
2017	60	1,362	1:23
2016	56	1,357	1:24

9.   STUDENT ENROLMENT PROFILE

9.1   Student Headcount Enrolment Trends

The Faculty enrolment for 2020 shows a total headcount of 1,317 students, a decrease from the 2019 headcount of 1,404. Given that the Faculty's Programmes and Qualifications Mix (PQM) has shifted over the past ten years to predominantly degree programmes, there was a continued increase in the number of enrolments in undergraduate degrees until 2019 (250 in 2012 to 883 in 2019).

In 2020, the total headcount for undergraduate degrees showed a slight decrease to 840 and a decrease in the undergraduate diploma headcount of 229 (down from 276 in 2019). The total undergraduate headcount in 2020 was 1,069 (a decrease from 1,159 in 2019).

Overall though, FADA has remained reasonably stable with regards to its total student enrolment headcounts.

Table 4: Student Headcount Overview [2016 – 2020], (HEDA, Dean's KPI Report)

Year	Student Headcount	FTE Enrolled	FTE Passed	FTE % Pass	Graduates
2020	1,317	1,175.7	1,012.5	86.12%	406
2019	1,404	1,224.1	1,061.7	86.73%	478
2018	1,356	1,123.7	1,001.9	89.16%	426
2017	1,362	1,147.5	1,009.6	87.99%	449
2016	1,357	1,143.7	1,023.6	89.50%	443

FADA student demographics have remained stable over the years. The female student population, currently sitting at an impressive 52 % of the total student population.

Table 5: FADA Student Demographics [2016 – 2020], (HEDA, Dean's KPI Report)

Year	Student Headcount	Female %	Group African	Coloured	Indian	White
2020	1,317	52	812	78	105	320
2019	1,404	53	855	87	120	342
2018	1,356	51	794	88	118	356
2017	1,362	51	790	88	115	369
2016	1,357	52	745	99	107	406

The decrease in undergraduate numbers was balanced against the rapid increase in Honours numbers in 2019. At postgraduate level, the Honours enrolment stabilised with a slight headcount increase to 121 in 2020 (112 in 2019). The drastic decrease in the Graduate School of Architecture Master's intake in 2019, resulted in a revised enrolment target for this division, and an overall Faculty Master's headcount of 108 in 2020 (116 in 2019). The Doctoral headcount continued to increase from 17 in 2019 to 19 in 2020.

Hence there was an overall increase in postgraduate student registrations with a total headcount of 248 in 2020 (245 in 2019 and 199 in 2018).

Table 6: Student Headcount Enrolments Per Qualification Type (HEDA Dean's KPI Report)

Headcount		2020	2019	2018	2017	2016
Degrees	DEP OF ARCHITECTURE	182	203	188	210	180
	DEP OF FASHION	70	75	58	34	9
	DEP OF VISUAL ART	80	65	50	29	10
	DEP OF GRAPHIC DESIGN	142	138	134	129	134
	DEP OF INDUSTRIAL DESIGN	75	82	86	96	90
	DEP OF INTERIOR DESIGN	118	117	111	83	55
	DEP OF JEWEL DESIGN & MANUFACTURE	1	12	4	5	4
	DEP OF MULTIMEDIA	172	191	169	114	77
	Total	**840**	**883**	**800**	**700**	**559**
Diplomas and Certificates	DEP OF ARCHITECTURE	107	128	143	148	195
	DEP OF FASHION	64	78	97	127	147
	DEP OF VISUAL ART	3	6	28	51	71
	DEP OF GRAPHIC DESIGN					
	DEP OF INDUSTRIAL DESIGN					1
	DEP OF INTERIOR DESIGN		2	8	35	70
	DEP OF JEWEL DESIGN & MANUFACTURE	55	57	62	47	48
	DEP OF MULTIMEDIA		5	19	63	102
	Total	**229**	**276**	**357**	**471**	**634**
Doctoral	DEP OF VISUAL ART	7	7	7	8	6
	DEANS OFFICE: ART,DES & ARCHI	12	10	4	1	
	Total	**19**	**17**	**11**	**9**	**6**

Honours	DEP OF GRAPHIC DESIGN	17	27	22	27	33
	DEP OF INDUSTRIAL DESIGN	12	15	8	9	
	DEP OF ARCHITECTURE	48	45			
	DEP OF FASHION	6	4			
	DEP OF INTERIOR DESIGN	9	8			
	DEP OF MULTIMEDIA	16	13			
	DEP OF VISUAL ART	13				
	Total	**121**	**112**	**30**	**36**	**33**
Masters	DEP OF ARCHITECTURE	43	45	90	82	77
	DEP OF FASHION	10	13	15	12	9
	DEP OF VISUAL ART	9	15	14	17	13
	DEP OF INDUSTRIAL DESIGN	8	8	6	6	5
	DEP OF INTERIOR DESIGN	6	4	7	9	9
	DEP OF GRAPHIC DESIGN	27	27	26	20	12
	DEP OF MULTIMEDIA	5	4			
	Total	**108**	**116**	**158**	**146**	**125**
Total		**1 317**	**1 404**	**1 356**	**1 362**	**1 357**

FADA has also attracted a larger percentage of students with APS> 35, growing from 4,8 % in 2019 to 24,1 % in 2020.

Table 7: Proportion of students with APS >= 35

Enrolments First-time entering UG		2020		2019	
Proportion of students with APS >= 35 (Score without Life)	DEP OF VISUAL ART	7	24.1%	1	4.8%
	DEP OF GRAPHIC DESIGN	4	9.3%	6	15.0%
	DEP OF INDUSTRIAL DESIGN	1	5.3%	5	19.2%
	DEP OF ARCHITECTURE	11	15.1%	7	11.7%
	DEP OF JEWEL DESIGN & MANUFACTURE		0.0%		0.0%
	DEP OF INTERIOR DESIGN	4	10.5%	6	18.8%
	DEP OF MULTIMEDIA	4	8.5%	5	9.3%
	DEP OF FASHION		0.0%	2	4.3%
	Total	**31**	**10.0%**	**32**	**10.8%**

9.2   International Student Profile

The Faculty's undergraduate and postgraduate international enrolments decreased in 2020 and this drastic decrease is evident in the first-time entering headcount from 36 in 2019 to 14 in 2020. The 2019 first-time entering headcount had however shown a significant spike from previous years (18 in 2018 and 14 in 2017). The undergraduate enrolment decreased from 71 in 2019 to 53 in 2020 and the postgraduate numbers decreased from 27 in 2019 to 21 in 2020. The total overall decrease in international enrolment shows the numbers dropping from 98 in 2019 to 74 in 2020. Given the global Covid-19 pandemic, the decrease is not unexpected.
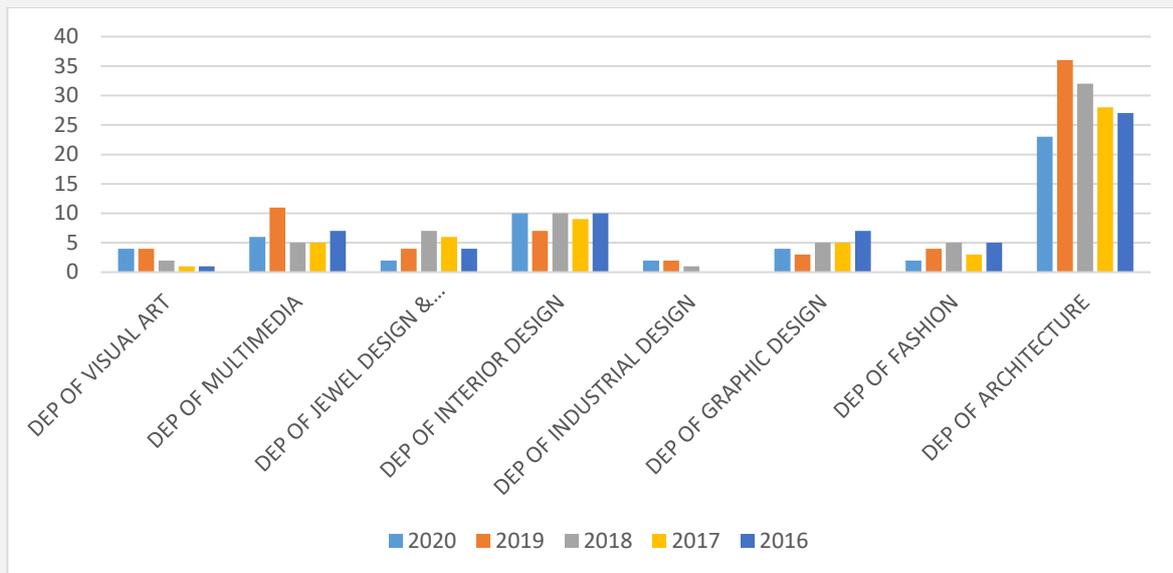

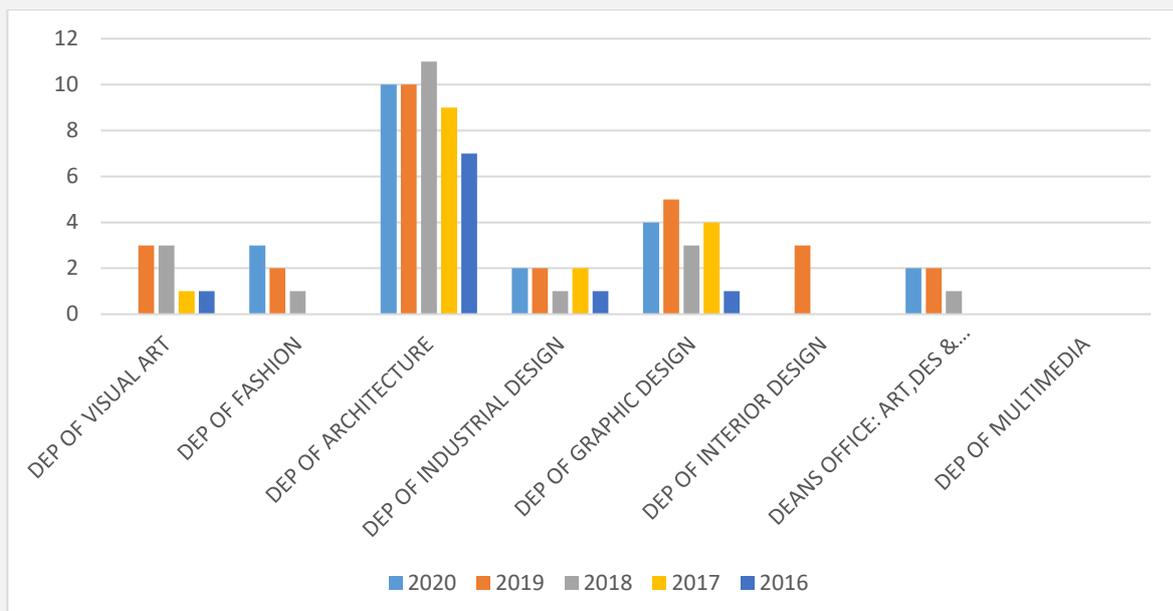**Image 15: International UG Enrolment trends (2016 – 2020)**

Image 16: International PG Enrolment Trends (2016 – 2020)

9.3 Student Success

Students' academic performance in the Faculty displays a slight decrease from 87,4% in 2019 to 86,9% in 2020. The overall dropout rates (from an institutional perspective), have been an ongoing source of concern. The rate improved in 2019 to 14,5% and increased again to 18,3% in 2020, which will require renewed attention in 2021.

Total graduation output, however, decreased from 478 in 2019 to 406 in 2020. The drastic drop in graduation numbers are mostly evident in the undergraduate programmes, where Department of Architecture decreased from 97 in 2019 to 58 in 2020, Fashion Design decreased from 47 in 2019 to 36 in 2020, Interior Design decreased from 26 to 19 and Jewellery and Manufacture decreased from 26 in 2019 to 12 in 2020.

The 2020 drop in undergraduate graduation rates, from 27,6% in 2019 to 23,4% in 2020, should take into consideration the final phasing out of Bachelor of Technology programmes in 2018 and immediate increase in Honours graduation numbers in 2019.
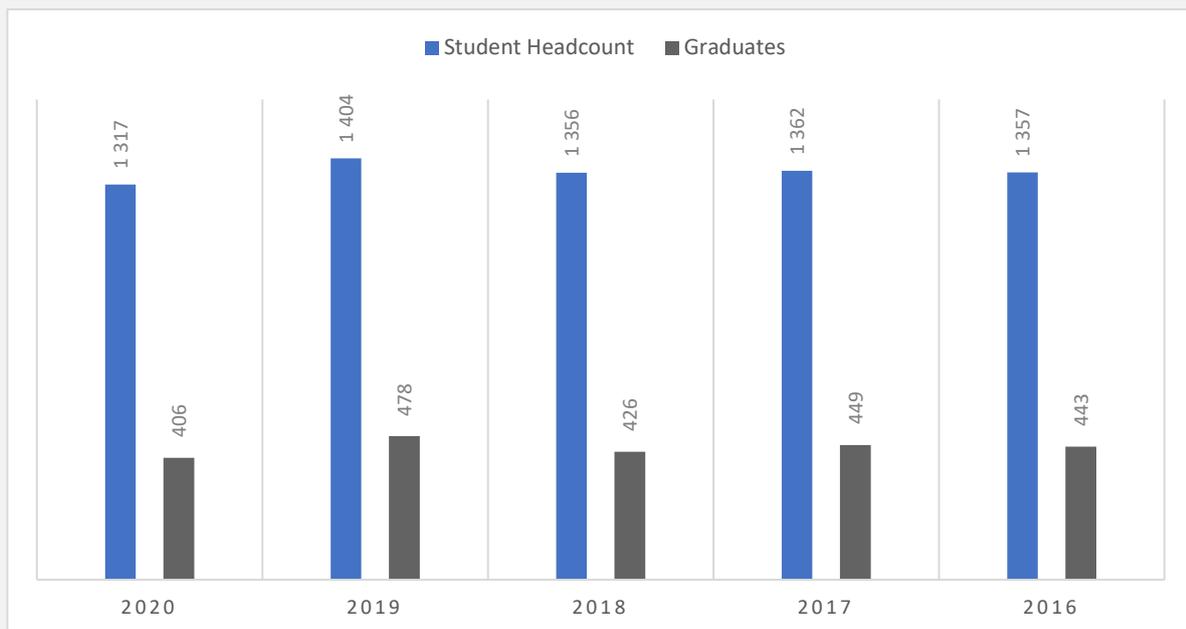

Image 17: Graduation Trends (2016 – 2021)

The graduation rate of Master's students has been stable over a three-year period, showing a result of 56 in 2019 and 52 in 2020. These outputs equate to an overall graduation rate of 30,6% in 2020 (compared with 34% in 2019). The postgraduate graduation rate was 64,5% in 2019 with a slight decrease to 61,7% in 2020.

9.4   Student Achievements during the Pandemic

Despite the global pandemic, FADA students achieved a great deal considering the challenging circumstances in 2020.   The following national and international achievements and awards are a sample of some student successes that achieved during the Lockdown period:

• The Graphic Design Department had 30 finalists at the Loeries Awards in the Digital Craft, Illustration, Branding, Packaging, User-Interface Design, General Design, Publication Design and Social Media Marketing categories. Overall, the Department took a Silver for Publication Design and a Bronze Award for the Zoo Buddies Campaign. The Graphic Design at FADA was rated in the top five design institutions nationally.

• A Gold Assegai Student Award was presented to Tyra Peter (see Image 18), a second-year Graphic Design student. It is the Graphic Design Department's eighth consecutive year of winning a Gold Award in this prestigious event.
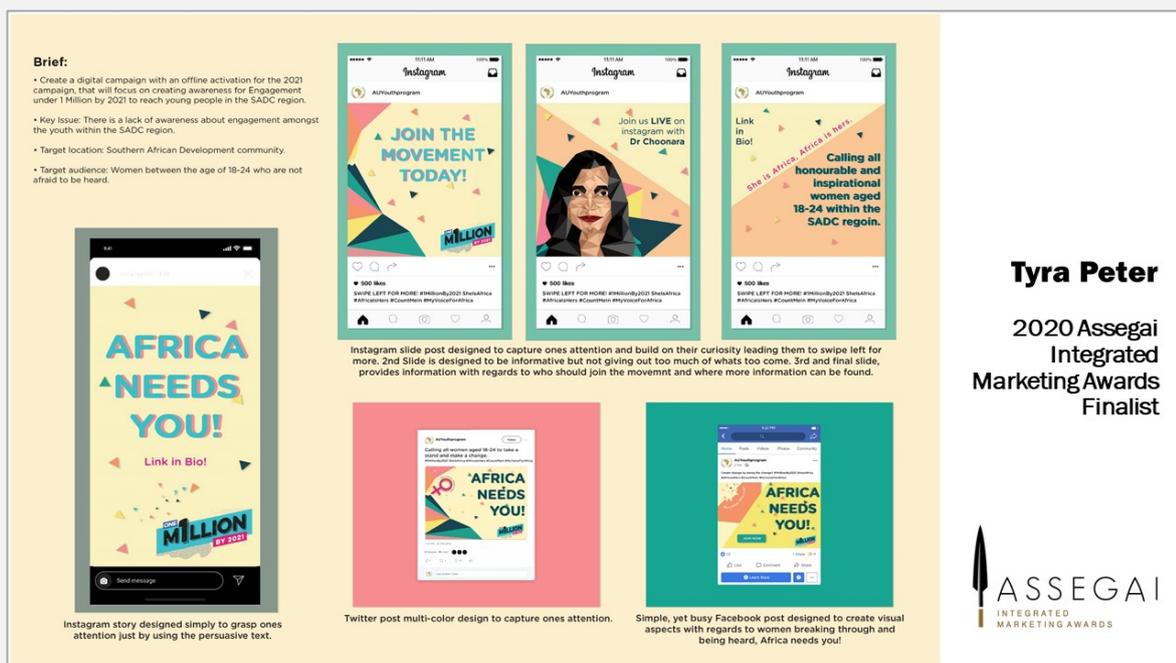
Image 18: Tyra Peter Gold Assegai Student Award

• In the Department of Graphic Design, two Honours students achieved exceptional awards. Dominic Hobbs was awarded the Financial Mail Adfocus Top Student Portfolio in South Africa (see Image 19). This remarkable achievement places the Department of Graphic Design at the forefront of communication design training in Southern Africa. Weronika Lukasiak had her SNUGG project (conceptual product name) accepted for the Global Grad Show in Dubai; Ms Lukasiak was one of 100 exhibitors selected from 1,600 entries submitted from 270 universities worldwide.
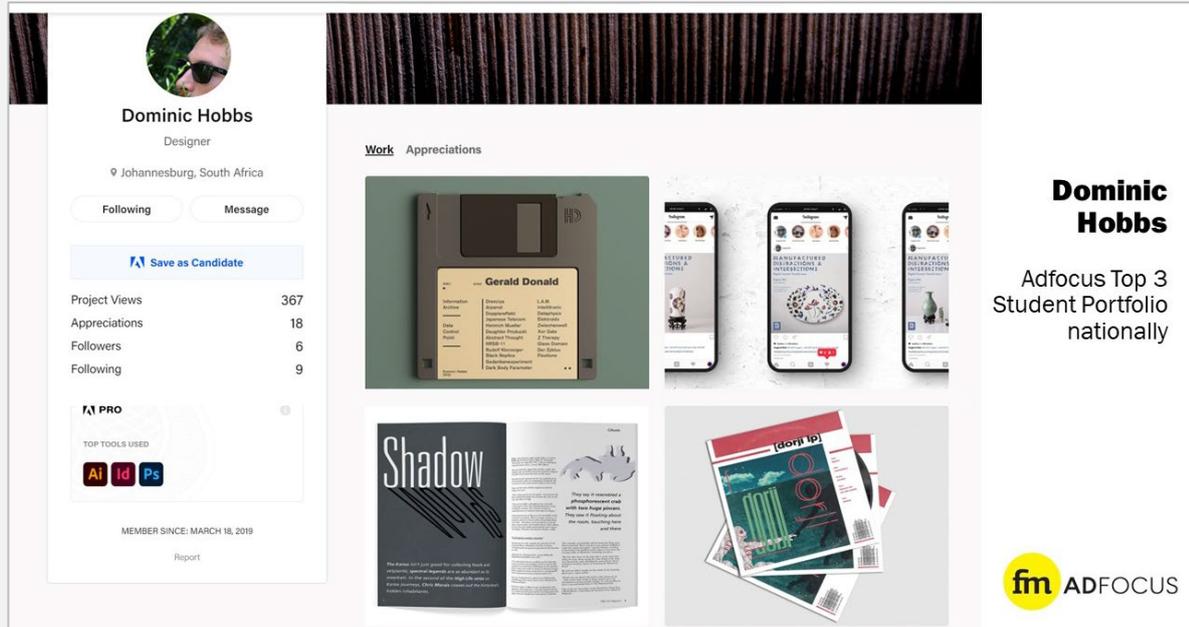
Image 19: Dominic Hobbs Top Student Portfolio

• In the 2020 National Student Gold Pack awards, the Department of Graphic Design had the following achievements: Jauhara Allee won first place in Category 3, and placed third overall in the national competition, Given Dube achieved second place in Category 1, and Shriya Baboolal took third place in Category 2. The Department of Graphic Design had five finalists nationally in the 2020 Wild Bean Café design competition. Galya Raff's design was awarded second place; all leading design and advertising schools in South Africa participated in the competition.

• Industrial Design student Nathan Prahl-Andresen was placed third in the 2020 Association of Rotomoulders of Southern Africa (ARMSA) student design award for his Social Distancing Bench.

Image 20: ARMSA competition entries: Nathan Prahl-Anderson (Left) and Tanaka Mapondera (Right)

• The Industrial Design students continued to perform exceptionally well in a range of national competitions. In the HomeMakers Industrial Design Challenge 2020, three BA Hons Industrial Design

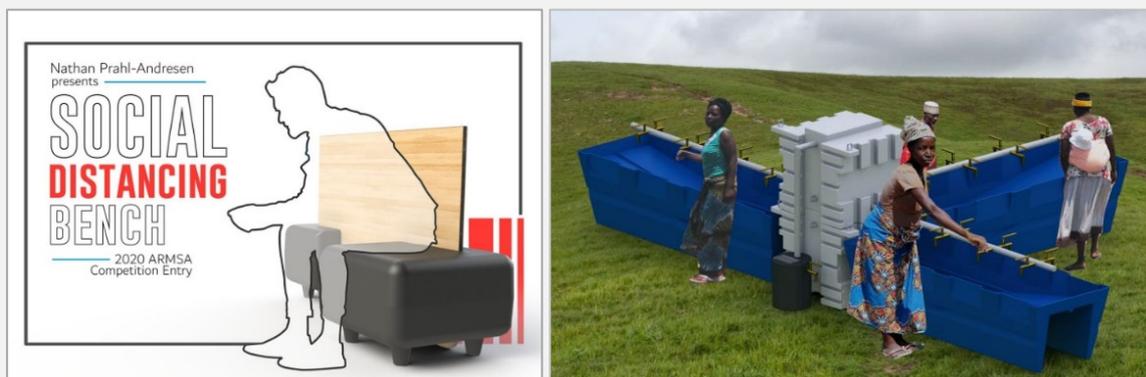students were awarded tool and equipment prizes from Vermont Sales and cash prizes from HomeMakers Expo, with 1st place going to Katlego Madumo, 2nd place to Loubser Meyer, and 3rd place to Natalie Selibas.

Image 21: Homemakers Industrial Design Challenge 2020

• The Naledi Theatre Awards is recognised as South Africa's most prestigious ceremony acknowledging excellence in theatre. In 2020, UJ Arts & Culture received nine nominations for its production of 'Metamorphosis' that was staged in 2019 and won in two categories. The multi-disciplinary theatre project that was completed in 2019, Metamorphosis, was entered for the prestigious Naledi Theatre Award in 2020. The Award for Best Set Design was presented to the student cohort who designed the 'Metamorphosis' set, and the production also won the award for Best Lighting and Animation.

• A third-year Interior Design student, Nathon Ehrke, was selected as a top 10 finalist in the prestigious PG Bison national student competition. Lorein Siguake, who had received Best Fourth Year Design Award in Interior Design in 2019, was one of two global winners of the 2020 Helen Green Design Foundation Bursary. After reiving input from her fourth-year lecturer, Ms Sadiyah Geyer, she entered the competition and won the bursary.

• In the Department of Visual Art, Dahlia Maubane (Master's student) was awarded an Ampersand Foundation Fellowship to New York in January 2020. Her exposure to New York-based photographers, artists, writers and exhibitions has furthered her career and academic opportunities.

Master's student Yannis John Generalis graduated and received the Chancellor's medal for Meritorious Postgraduate Research.

9.5   UJ students participating in the UJ Choir

UJ Choir's much anticipated new album, 'When the Earth Stands Still', was released in 2020 and is available with previous albums on Spotify, Amazon Music, Google Play, Apple Music and Deezer. After development auditions, the 63 members selected for the UJ Choir received six video tutorials on vocal techniques for choristers with live demonstrations of the exercises to continue their development during the time the choir is unable to rehearse due to the Covid-19 pandemic. UJ Choir participated in the XI Festival Internacional De Coros Universitaros UTE 2020 and was part of a Virtual Choral Celebration of University Choirs hosted by Choral Celebration Network Foundation (CCNF), hosting university choirs from all over the world.

Image 22: UJ Choir 9th album cover When the Earth Stands Still (Image Credit: Lana Nolte)

10. SUBSIDISED PROGRAMMES - IMPACT AND CURRICULUM CHANGES

January 2020 commenced with the introduction of a new Bachelor of Arts Honours in Art Therapy. Nine students were enrolled in the programme. An international partnership was negotiated between the UJ and the University of Hertfordshire (UK) to assist in programme delivery and provide access to six international lecturers and advisors on the programme offering. The MA in Art Therapy awaits a professional evaluation by the Health Professions Council of South Africa (HPCSA), to be conducted in 2021.

The completion of the FabLab will go a long way to mitigating the problems caused by the lack of universal workshop access in the Faculty and encouraging inter-and cross-disciplinary engagement amongst students, focused on learning through making and engaging with new technologies of making. It is intended that the FabLab will promote a positive change in curriculum development towards innovative practices, collaborative interaction and creative technological applications.

Image 23: FabLab Facility

11. COMMUNITY ENGAGEMENT

Working with communities is core to understanding the complexity of our local contexts. Thus, community service and good citizenship principles remain an integral part of the Faculty's teaching programmes. In 2020, these initiatives were impacted by COVID-19 Lockdown restrictions. The following projects were completed:

• The launch of the Zoo Buddies in 2020, a range of printed educational toys to be sold by the Johannesburg Zoo, was a significant Community Engagement success. The Zoo Buddies project realises the practical outcomes from a collaborative project in which commenced in 2015 between third-year Industrial Design and Graphic Design students in partnership with the Johannesburg Zoo. The project continued for several years, and in 2020, Interior Design students joined the project to assist in the design of the exhibition that was presented at the Johannesburg Zoo.

• From March to June 2020, Graphic Design Honours students Larissa Evans and Laudette Sass worked with authors from the community of Makanda, north-east of Port Elizabeth, to illustrate wordless picture books as part of the ongoing Dithkga tša Gobala/Reading Champions project. This community engagement initiative, first launched in 2019 and spearheaded by Dr Adrie Haese, utilises stories from parents and children in South African communities to create wordless picture books that allow readers to use illustrations to create a story in a language of their choosing. The aim is to foster a love of books, reading and storytelling regardless of literacy levels, language preferences and age. The project has made both the print files and an e-book version of each book available for free download.

• From February – March 2020, Second Year Graphic Design students collaborated with ten crafters from the Bokone Bophirima Craft and Design Institute (BBCDI) to create communication tools for craft practitioners, who have subsequently started implementing the branding materials. The BBCDI was set up in 2009 to promote craft and design as an economic sector in the North West Province and was established in line with the National Craft Sector Programme. The second years executed the community project under the supervision of Christa van Zyl.

- In 2018, third-year students from the Department of Architecture (DoA) at FADA was tasked with designing, documenting and ultimately building a soup kitchen in Kanana Park (a settlement not far from Orange Farm, south of Johannesburg). This project continues a long and proud tradition of high-level and intense commitment by the DoA to UJ's mandate of Community Engagement. The Kanana Park Community and Design/Build project was completed and launched in 2020. The soup kitchen can serve 150 meals a day to children and needy members of the community.

Image 24: The Kanana Park Soup Kitchen (completed 2020)

- The Graduate School of Architecture: Students' activities in the GSA included a community engagement project of the South African Native Labour Corps Memorialization Project. This project aimed at social redress by commemorating missing servicemen and women who died in the First and Second World Wars. The design project was sponsored by the Commonwealth War Graves Commission (CWGC) who awarded book prizes and certificates of participation to winning students.

12. RESOURCE MANAGEMENT AND STAFF ACHIEVEMENTS

12.1 Human Resource Management and Staff Development

In 2020, the Faculty had a total of 85 permanent and full-time contract staff members. The staff complement comprised 59 academic staff and 26 administrative and support staff. The academic staff comprised three Assistant Lecturers, 27 Lecturers, 16 Senior Lecturers, six Associate Professors and two Professors (excluding Prof Freschi's Visiting Professor position).

The Faculty had nine resignations in 2020, of which six were from designated groups and one international academic. Prof Karen Von Veh and Mr Vedant Nanackandt went on retirement end of December 2020 and are included in the resignation count. The Faculty expresses our appreciation to these two colleagues for their dedication and commitment over many years. Mr Nanackandt and Prof Von Veh both served as HoDs of the Department of Visual Art. Prof Anitra Nettleton completed her three-year post-retirement contract in Visual Art, in which she focused on the development of decolonisation curriculum content.

The composition of Faculty academic staff comprises 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 appointed two new Heads of Departments in 2020. Dr Lizé Groenewald was appointed as the Head of Department of Graphic Design in January 2020 and Dr Neshane Harvey as Head of Department of Fashion Design in March 2020.

Amukelani Muthambi graduated with an MBA from Regents College and Thato Radebe with a MA in Design.

Dr Irene Bronner received a Y1 rating from the National Research Foundation.

Prof Desiree Smal (Vice-Dean Teaching and Learning) and Prof David Paton (Department of Visual Art) were promoted from Senior Lecturer positions to Associate Professors.

12.2   Staff Achievements

Faculty members reached outstanding achievements through delivering exhibitions, collaborating with internationally recognised institutions. These included the following;

Towards the end of the year, Angus Campbell (Head of Department of Industrial Design) was invited to present a *Studia Generalia* lecture and workshop at the Finnish Design Academy, a cooperative network of nine Finnish design universities. His presentation focused on designing for the underserved by exploring the complexities of Design in South Africa linked to the Sustainable Development Goals.

Prof Karen Von Veh was an invited speaker to the October School international Symposium convened under the aegis of *InOctober* 2020, an international consortium of contemporary tertiary art departments. The symposium's theme was Art and Human Rights, and the title of her presentation was: Feminism as Activism in Diane Victor's *No Country for Old Women*.

Due to Lockdown, most art exhibitions went online or were cancelled for the year. Gordon Froud continued to show on 35 exhibitions across the country during this period, including a solo show at Art@Africa Gallery Cape Town. Gordon Froud was re-elected to the National Executive of the Arts Association as Deputy Vice-Chairperson and the Executive of Arts Association Pretoria.

In September 2020, Prof Deirdre Pretorius was invited by the Chair of the editorial board of the prestigious international *Journal of Design History* to join the journal's advisory board for five years.

Prof Kim Berman was one of the Lockdown Collection (TLC) co-founders to respond to the first 21 days of the Lockdown in March 2020. As a result of a successful art activism campaign, Lockdown raised over R3 million that established the Vulnerable Artist Fund. Thus far, this fund has awarded 500 grants (of R3000 each) to art students and artists in need over the lockdown period. The TLC produced two Artists collections, with the first curated by Prof Berman and the second by Gordon Froud and three student collections featuring UJ and Artist Proof students.

Farieda Nazier launched *The Posterity Project* at the Castle of Good Hope on 24 November 2020 and produced an online version of the same exhibition was launched via the Castle of Good Hope platform on 2 January 2021. The online iteration includes an exhibition video and an extensive e-catalogue.

Eugene Hön and Prof Leora Faber showcased solo exhibitions in the second semester in the Faculty Gallery - showcasing two solo exhibitions by full-time academic staff members in the same year was an outstanding achievement for FADA.

Image 25: Eugene Hön Solo Exhibition digital invitation (left)
Image 26: Eugene Hön Solo Exhibition in FADA Gallery (right)

Image 27 and 28: Leora Faber Solo Exhibition

12.3 Financial Resource Management

The Faculty abridged income and expenditure statement is tabled below. FADA summary of savings in 2020 includes; Personnel Costs: R 1 931 514, Restricted Expenses: R 196 750 and Operations: R 3 706 654. These savings are mainly due to COVID-19 Lockdown less Corporate Function, Travel and Office Expenses.

Table 8: Abridged Income and Expenditure Statement (FADA 2020)

Expenditure	Budget 2020	Amount Spent 2020
Personnel Costs		
Salaries Cost To Company	64 303 976,16	62 909 375,46
Temporary Salaries	6 515 415,28	6 546 135,02
Sabbaticals Salaries	49 178,00	49 177,97
Examiners & Moderators Salaries	599 229,72	324 963,30
Tutorial Salary Expenses	633 316,94	527 175,72
Strategic Tutor Intervention Salaries	191 771,10	28 556,48
Overtime Salaries	40 409,00	16 398,28
Subtotal	**72 333 296,20**	**70 401 782,23**
Restricted Budget (Software)	**1 605 067,69**	**1 408 317,44**
Operational Costs	**10 752 155,56**	**7 045 501,16**
TOTAL	**84 690 519,45**	**78 855 600,83**

13 LEADERSHIP AND WAY FORWARD

The Faculty continued to prepare for the new executive leadership position after the resignation of the Executive Dean, Prof Freschi, in July 2019. A new Executive Dean, Prof Stephane Laurent, was appointed, but due to international travel restrictions, he could not relocate to South Africa in 2020. Amanda Breytenbach remained as the Acting Dean of the Faculty.

In the Graduate School of Architecture, Dr Finzi Saidi continued to manage the Acting Director positions, as the Faculty awaited Mark Raymond, who will take over as Director in 2021.

FADA remains committed to maintaining its strategic momentum in terms of curriculum development, research development, internationalisation, an enhanced student experience, community engagement, transformation and a significant public profile.

Going forward, FADA leadership intends to be looking for ways to increase inter-and multi-disciplinary engagement across the Faculty and the University while remaining responsive to the imperatives both of decolonisation and the Fourth Industrial Revolution.

Image 29:   Multimedia dance piece BìNGDú by Ignatius van Heerden, UJ Arts & Culture's interdisciplinary project, The Pandemic

14 CONCLUSION

The COVID-19 Lockdown restrictions have impacted our annual academic cycle, teaching and learning strategies, international partnerships, research activities, financial sustainability and human resources. The changes implemented in 2020 will have a ripple effect on the 2021 programme offerings, and Blended Learning will have a longer-term impact on teaching and learning strategies in the Faculty.

In the final analysis, our 2020 performance shows a slight decrease in undergraduate enrolment, followed by an increase in Honours enrolment in 2019. The substantial decrease in research output in 2019 was rectified in 2020 with an increase in textual research output and an additional increase in creative output submissions. International projects and partnerships continued through online platforms and could initiate a new strategy for strengthening international partnerships and networks. Staffing presented concerns in terms of staff retention and finding suitably qualified and experienced replacement appointments.

Transformation, improving staff qualifications, and the provision of studio and workshop space for the growing demands of the Faculty will require continued focus in 2021, as FADA increasingly realises its vision of becoming a leading centre of excellence in tertiary art and design education in Johannesburg and beyond. It remains a dynamic and active contributor to the University's Global and Excellence Strategy.