**Wits School of Arts, University of the Witwatersrand**

**Research Report 2013**

**SECTION 1. WSOA Highlights**

In keeping with WSOA’s reputation as the leading School of Arts in the country and on the continent, with a significant international footprint, members of staff in WSOA continued to excel. What follows is a summary of some of the important achievements during the 2013 academic year in a number of the divisions.

**Warren Nebe** (DRAMA FOR LIFE), directed and co-created *Hayani*. This production was nominated for five South African Naledi Theatre Awards and one Fleur du Cap Theatre Award for the 2013 Season. Hayani also won the Best New South African Play, Naledi Theatre Award 2013/4. **Warren Nebe** (DRAMA FOR LIFE), directed and co-created a further production, *Through Positive Eyes*, which was nominated for two South African Naledi Theatre Awards, including Best South African Ensemble/Cutting Edge Production 2013/4. **Tamara Gordon** (DRAMA FOR LIFE), directed the *Mvuso Schools and Community Education Project*, which received the Gauteng Department of Education Service Excellence Award for 2013. The DRAMA FOR LIFE Division also produced four peer reviewed book publications:

* **Barnes, Hazel** ed. 2013. *Applied Drama and Theatre as an Interdisciplinary Field in the context of HIV/AIDS in Africa*. Amsterdam: Rodopi
* **Barnes,Hazel** ed. 2013 *Arts Activism, Education, and Therapies: Transforming Communities Across Africa.* Amsterdam: Rodopi.
* **Barnes, Hazel** and Marie-Heleen Coetzee. Eds. 2014. *Applied Drama/Theatre as Social Intervention in Conflict and Post Conflict Contexts*. Newcastle on Tyne: Cambridge Scholars Publishing
* **Barnes Hazel** and Christina Sinding. Eds. 2014.  *Social Work Artfully: Beyond Borders and Boundaries*. Waterloo, Canada: Wilfred Laurier Press.

The DRAMA FOR LIFE Division presented the 6th Drama for Life Africa Research Conference: “The Unfinished Business of Truth and Reconciliation: Arts, Trauma and Healing”. The Keynote Speakersfor the conference included: Dr John Kani, Dr Sibongile Khumalo, Professor Phil Jones, Professor Viviene Marcow-Speiser

**Professor Kennedy Chinyowa** (DRAMATIC ARTS) was awarded an NRF rating (C category) together with the Wits Incentive Research Award for rated academic staff. He also received a Faculty of Humanities Ad Hoc Research Grant award in early 2013. **Benita de Robillard** (DRAMATIC ARTS) was invited to write a paper for a special volume of African Studies featuring queering scholarship from the African continent. In March, a number of Drama staff and students received Naledi Awards:

* **Professor Sarah Roberts** for best Costume Designer on the best production, *The Miser*.
* **Gina Schmukler** for best new South African playscript
* Drama Division alumni awards : Khutjo Green for best performance by lead actress in *The Line;* Jeremy Richard for best actor in *The* *Red*
* Atandwa Kani for best supporting role in *Rhetorical;* Wilhelm Disbergen for best lighting; Jade Bowers for best sound design; Jemma Kahn for best costume design; Craig Friedmont for leading film production at SAFTA Festival

**Benita de Robillard** (DRAMATIC ARTS) was invited to write a journal article for a special themed volume of the ISI accredited journal *Cultural Politics* to be published by Duke University Press in 2014. She was also invited to attend an advanced social research workshop at the University of Pretoria led by Prof. Nicholas Mirzoeff (New York University). Mirzoeff is the pre-eminent scholar in the Visual Culture Studies field. **Kennedy Chinyowa** (DRAMATIC ARTS) presented a plenary seminar paper entitled, “The quest for a ‘velvet revolution’ in arts and cultural policy in the SADC region,” to the RISDP Regional Researchers Consultative Seminar, Harare, 9 – 10 May, 2013. His peer reviewed journal article entitled, “Interrogating spaces of otherness : Towards a post-critical pedagogy for applied drama and theatre,” in *Applied Theatre Researcher Journal*, was translated into Portuguese and published in *URDIMENTO Journal* at the State University of Santa Catarina in Brazil. In June, **Nicola Cloete** (DRAMATIC ARTS) was awarded the prestigious BIARI Research Fellowship from Brown University’s Advanced International Research Institute in the USA. **Professor Sarah Roberts** (DRAMATIC ARTS) was the leading costume designer for *Starlight Express* at the Johannesburg Theatre productions and leading set designer for Mbongeni Ngema’s *The Zulu* production at the Grahamstown National Festival. **Professor Sarah Roberts** (DRAMATIC ARTS) was notified by ISG Productions on behalf of the Mayor of New York City that *Sarafina!,* forwhich she acted as production designer, had been selected to be one of forty productions for an educational multi-media project on Broadway. **Professor Sarah Roberts** (DRAMATIC ARTS) also acted as the leading production designer for *West Side Story* at the KwaZulu-Natal Playhouse Opera stage. The Division of DRAMATIC ARTS hosted Wits Distinguished Scholar Prof Christopher Odhiambo from Moi University, Kenya from 3 – 30 September.

**Donna Kukama** (FINE ARTS), was awarded the prestigious Standard Bank

Young Artist Award for Performance Art. 2013. The Young Artist Awards acknowledge emerging, relatively young South African artists who have displayed an outstanding talent in their artistic endeavours. These prestigious awards are presented annually to deserving artists in different disciplines, affording them national exposure and acclaim. In addition to this natipnal accolade **Donna Kukama** was also invited to participate in the Venice and Lyon Biennales during the second semester. **Jo Ractliffe** (FINE ARTS) was nominated for the prestigious *Henri Cartier-Bresson Award 2013* and was invited as a Visiting Academic Fellow at the Centre for Curating the Archive, Michaelis School of Fine Art, University of Cape Town. **Rangoato Hlasane** (FINE ARTS), participated in the Mercosul Biennale, Brazil, from1 to 4 November. The Usher Gallery, Lincoln **Professor Raimi Gbadamosi** (FINE ARTS) curated the exhibition *What’s Going On?* at the Usher Gallery, Lincoln, United Kingdom. A number of staff members had solo shows during the course of the second semester: **Natasha Christopher** (FINE ARTS), (FADA Gallery, Johannesburg), **Jo Ractliffe** (FINE ARTS) (Stevenson Gallery, Cape Town), **Walter Oltmann** (FINE ARTS), (Goodman Gallery, Johannesburg), Professor Jeremy Wafer (Wits Art Museum) and Professor Karel Nel (Art First, London). **Zen Marie, Bettina Malcomess and Donna Kukama** (FINE ARTS) participated in the *Urban Scenographies programme*, in Reunion, September 2013. **Dorothee Kreutzfeldt** and **Bettina Malcomess** (FINE ARTS)exhibited their *My Joburg* installation in Dresden, 21 to 28 October **Gabi Ngcobo** (FINE ARTS) presented a Curatorial Workshop in Kampala, Uganda from 15 – 22 September, as part of Bayimba Festival in collaboration with 32° East. Samia Chasi (Wits International Office) presented a paper co-written with **Professor David Andrew** (FINE ARTS) at the ANIE Conference, Addis Ababa, 2-4 October. **Zen Marie** (FINE ARTS) presented his Taxi Poetry -Fiction to Reality project in Thokoza Park, Soweto, along with a panel discussion at the Wits Institute for Economic and Social Research (WISER). This led to an invitation to present a public lecture on his Urban Taxi Project at the Pompidou Centre, Paris, on 11 October. **Zen Marie’s** (FINE ARTS) ongoing contribution to the work of the Johannesburg Workshop for Theory and Criticism (JWTC) is also worthy of note. **Dr Justine Wintjes** (HISTORY OF ART), **Dorothee Kreutzfeldt** (FINE ARTS)and **Bettina Malcomess** (FINE ARTS), coordinated and conceived *Radial Lines*, the first phase of the partnership between WSOA and École Superieure d’Art de la Reunion that took place from 23 September to 6 October. Eighteen students from the two institutions presented work for an exhibition at the Substation on 4 October. **Gabi Ngcobo** (FINE ARTS) was invited to present at the *Curating the Curatorial: An International Summit* convened by Steven Madoff of the School of Visual Arts, New York, from 2-4 November. **Natasha Christopher** (FINE ARTS) and **Zen Marie** (FINE ARTS) coordinated the second phase of the *Play>Urban* project with staff and students from Haute École des Arts du Rhin (Strasbourg, France) in Strasbourg between 24 September and 20 October. Six students and two recent graduates produced work during this period for the final event on 19 October. **Natasha Christopher** (FINE ARTS) and **Donna Kukama** (FINE ARTS) visited the Academie des Beaux Arts de Kinshasa (Kinshasa, Democratic Republic of Congo) in December to finalise the MoA between the two institutions and to establish structures for curriculum developmet projects and creative research.

**Nontobeko Ntombela** (HISTORY OF ART) presented the first Curatorial Talks conference entitled *The Educational Turn* in May 2013 at the Wits School of Arts.

**Dr Carlo Mombelli** (MUSIC), recorded his new CD, ‘Stories’ at Idee und Klang recording studio in Basel, September 2013 and was commissioned to write a string quartet for Grammy-award winning string quartet Ethel, which was recently performed in New York. **Jonathan Crossley** (MUSIC), gave 13 performances in Eastern Europe on his cyber guitar, specifically built for the purposes of his PhD research project and gave 5 performances in classical guitar at the KKNK festival. **Christopher Letcher** (MUSIC), completed his film score for *Elelwani*, directed by Ntshavheni Wa Luruli; this work has since received a nomination in the 'Best Music Composition in a Feature Film' category at the South African Film and Television Awards (SAFTA). Additionally, the BBC drama, *The Challenger*, which Chris scored in 2013, starring William Hurt, has been nominated in the Best Single Drama category at the British Royal Television Society Programme Awards. **Dr Marie Jorritsma** (MUSIC) delivered a plenary address at the international Christian Congregational Music conference in Oxford, United Kingdom.

**Professors Georges Pfruender** (HEAD OF SCHOOL) and **Cynthia Kros** (ARTS CULTURE, HERITAGE AND MANAGEMENT) visited the Alle School of Arts at the University of Addis Ababa to finalise the memorandum of understanding for the partnership between the Wits School of Arts and the Alle School of Arts. Berhanu Deribrew, the head of Alle School of Arts visited the Wits School of Arts in August. **Professor Georges Pfruender** (HEAD OF SCHOOL) also participated in the ICI Curatorial Intensive programme in Istanbul during the second semester.

Catherine Gfeller, a video artist from Switzerland, now resident in Paris, completed a short residency at WSOA from 26 September to 8 October. The residency was hosted by the Swiss Embassy in South Africa. The Wits Art Museum will exhibit work developed during the Johannesburg residency in September-October 2014. Bokang Koatja (BAFA 4th year) acted as assistant to Gfeller during the residency.

**SECTION 2. WSOA 2013 Publications and Creative Research Output by Division**

Notes:

1. The following table draws on the information gathered from school and divisional sources (see Section 3).
2. The Creative Research totals have been determined by the divisional returns in Section 3.1. As the peer-review process for 2011 to 2013 is still to be completed, the figures are in all likelihood inflated. While they do not reflect the number of submissions that will qualify for subsidy, they do begin to provide an indicator of the extent and range of Creative Research being produced in the Wits School of Arts.
3. The completion of the peer-review process for Creative Research submissions for the period 2011-2013 should be understood to be a priority for the Wits School of Arts in the second semester 2014.
4. It is clear that there are still a number of Creative Research returns that have not been submitted by academic staff. The reasons behind the reluctance to submit these returns should be investigated and addressed as part of the process noted in point 3 above.

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| **Division** | **Creative Research\*** | **Journal DoE** | **Journal Other** | **Chapter DoE** | **Chapter Other** |
| **Arts Culture and Heritage Management** | **-** | **-** | **1** | **-** | **-** |
| **Digital Arts** | **10** | **-** | **5** | **-** | **2** |
| **Dramatic Arts** | **28** | **1** | **2** | **1** | **-** |
| **Drama for Life** | **35** | **-** | **-** | **-** | **11 (to be confirmed)** |
| **Film & Television** | **3** | **1** | **-** | **-** | **-** |
| **Fine Arts** | **56** | **-** | **1** | **-** | **2** |
| **History of Art** | **5** | **2** | **2** | **1** | **3** |
| **Music** | **26** | **1** | **-** | **-** | **-** |
| **Total** | **163** | **5** | **11** | **2** | **18** |

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| **Division** | **Authored Book** | **Editorship** | **Review** | **Research Report** | **Conference DoE** | **Conference**  **Other** |
| **Arts Culture and Heritage Management** | **-** | **-** | **2** | **-** | **-** | **-** |
| **Digital Arts** | **-** | **-** | **-** | **-** | **-** | **-** |
| **Drama** | **-** | **-** | **-** | **-** | **-** | **-** |
| **Drama for Life** | **-** | **-** | **-** | **-** | **-** | **-** |
| **Film & Television** | **-** | **-** | **-** | **-** | **-** | **-** |
| **Fine Arts** | **1** | **-** | **-** | **-** | **-** | **-** |
| **History of Art** | **1** | **1** | **1** | **-** | **-** | **-** |
| **Music** | **-** | **-** | **-** | **-** | **-** | **-** |
| **Total** | **2** | **1** | **3** | **-** | **-** | **-** |

**\*Performances, exhibitions, screenings, productions, designs**

**SECTION 3. Publications by Division**

**3.1 Creative Research: Performances, exhibitions, screenings, productions, designs, curated projects**

**Wits School of Arts: Creative Work Submitted for Recognition as Research, 2011-2013**

Notes:

1. Creative Research submissions from 2011 to 2013 are listed in the table below as the process towards recognising the 2011 and 2012 projects is still in progress.
2. The third column (Documentation) is a record of the material submitted, or still to be submitted to the peer-review panel. Notes on the process are also to found in this column.
3. The table attempts to provide as comprehensive account of the Creative Research undertaken by staff members during the period 2011 to 2013. Having said this, there are without doubt gaps and absences that need to be addressed.

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| **Discipline, member of staff** | **Work submitted** | **Documentation** |
| DIGITAL ART Tegan Bristow | **2011** (all submitted)  *Elev(i)ate*  Immersive theatrical encounter  *Hotel Yeoville*  Public art, long term research and installation project  *New Coal*  Internet artwork and article presented on the JWTC Salon (Wiser)  *UnSaid*  Art installation in art and performance exhibition Alternating Conditions  *JAF NetArt*  Curatorial special project produced for the Johannesburg Art Fair 2009 (was asked to resubmit 2010 in 2011)  **2013**  *Meaning Motion*  Art Exhibition, Wits Art Museum  (works also on Joburg Art Fair and Turbine Hall Art Fair)  *Pose Votre Question: Hotel Yeoville*  Art Exhibition, La Gaite Lyrique, Paris  *Coming and Going But Never Leaving* on [Working Title] art exhibition, Goodman Gallery. | Motivation, photography, press clippings  Motivation, photography, press clippings  Motivation and link to work  Motivation, photography (catalogue / book subsequently produced and ready for submission)  Motivation, link to work and press clippings  Catalogue, Photographs, Video, Extensive press clippings.  Photographs, Video, Extensive press clippings.  Catalogue, Photographs, press clippings . |
| DIGITAL ART, Christo Doherty | 2011  *‘BOS’: Constructed Images and the Memory of the SA ‘Bush War’*  Solo art exhibition at Resolution Gallery, Johannesburg; US Art Gallery; Apartheid Archive Conference; Standard Bank Gallery, Grahamstown  2012/13  “Mekhonjo: Born in the struggle for Namibia”. An exhibition of photography and texts on the memories of People’s Liberation Army of Namibia veterans by Christo Doherty, exhibited, by invitation, at the 2013 National Arts Festival, Grahamstown, July 2013. | Catalogue, newspaper clippings, articles, etc. |
| DRAMATIC ARTS, Jane Crew | 2012  *Detours*  Movement composition | CD, supporting documentation |
| DRAMATIC ARTS, Jenni-Lee Crewe | 2011  *Flicker*  Physical Theatre production, in collaboration with 5 others, performed at Grahamstown Festival and 969 Festival/Arts Alive  Submitted: CD, visual material, reviews  2012  *Inter.Fear*  Immersive theatrical encounter  Submitted: CD | CD, visual material, reviews  CD |
| DRAMATIC ARTS, Greg Homann | 2011  *A Midsummer Night’s Dream*  Theatre production, Wits Theatre  *Prejudice and Pride*  Theatre production, Wits Theatre  *Saturday Night at the Palace*  Theatre production, Wits Theatre  *The Pirates of Penzance*  Theatre production, performed at the Old Mutual Theatre on the Square & State Theatre | Supporting documents  Student production do not qualify; only Pirates to be reviewed |
| DRAMATIC ARTS, Sarah Roberts | 2011  *Nothing but the Truth*  Production design  *Opening gala performance for International Olympics*  *Committee*  Production design  *Race*  Production design  *Kwela Bafana*  Production design  *Joyous Celebration*  Set/stage design  *Stuur Groete aan Mannetjies Roux*  Costume design  *Tree Aan*  Costume design  *The Pirates of Penzance*  Costume design  *Two Wits events*  Layout and décor  2012  *The Miser*  Production design (set & costumes)  Nominated for 2 Fleur du Cap Awards; won Naledi Award for best costume design  *Goggas* & *Annie*  Production design for 2 productions of children’s theatre  Revival of 5 professional productions: *Race*, *Kwela Bafana*, *Aladdin*, *Charlotte’s Web*, *The Pirates of Penzance*  *Tranceformation*  Production design  ‘Of Voices and Visions’  Introduction to playtext by Zakes Mda, *Our Lady of Benoni*  2013  *Honk!*  Costume design, National Children’s Theatre  *Starlight Express*  Costume design, Johannesburg Theatre  *The Zulu*  Set design, Grahamstown Festival    *Botoo*  Production design (set and costumes), Kwazulu Natal Playhouse  *West Side Story*  Production design (set and costumes), Kwazulu Natal Playhouse  Various repeat seasons for previous productions are listed – for noting | Drawings, photographs, programmes, etc.  Reviews and paper submitted for publication  CD, supporting documentation  CD, supporting documentation  CD, supporting documentation  Should be submitted as a book chapter once published  CDs, drawings, supporting documentation for all submissions |

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| FILM & TV, Damon Heatlie | 2011  *Jackpot*  Short film  2012  *Legends of the Casbah – Indian Rebels of the 1950s*  Heritage documentary film, shown at Durban International Film Festival | DVD  DVD |
| FILM & TV, Jyoti Mistry | 2011  *Pushing the On/off Button of our Consciousness*  Exhibition catalogue essay, published by Fanele (Jacana Media) | CD-rom |
| FINE ARTS, Walter Oltmann | 2011  *Skull*, Fine wire wall sculpture  *Antelope Panel*, wall sculpture  *Shell*, sculpture made for exhibition at Standard Bank  Gallery  *Vector*, sculpture made for exhibition ate Everard Read  Gallery  2012  *Suit I*, *Suit II*, aluminium sculptures for the Zeitz Foundation, Kenya  2013  *Penumbra*  Solo art exhibition, Goodman Gallery, Johannesburg | Descriptive statement, photographs  Catalogue |
| FINE ARTS, Zen Marie | 2011  *Caught in Traffic*  Research project including an exhibition, public talks, site specific interventions & performance, and the independent publication of a book, performed in Bangalore, India  Again submitted in 2012 | Check that supporting materials have been submitted |
| FINE ARTS, Karel Nel | 2011  *There but not There: The Significance of Absence*  Solo art exhibition, Art First, London  *Reflective Field*  Site-specific sculptural installation, Standard Bank Gallery  *Life of Bone*  See description under Brenner  2012  ‘The Cosmos and Africa. Balancing Data and the Poetics of Knowledge’  Chapter in *African Cosmos. Stellar Arts*, published by The Smithsonian Institution, Washington D.C.  *Trembling Field* , installation sculpture and Deep Survey, video projection  Site-specific sculptural installation & video projection, *African Cosmos – Stellar Arts*, curated exhibition at the Smithsonian Museum of African Arts, Washington, DC  2013  Johannesburg Art Fair, three-person exhibition with Joni Brenner and Louis Maqhubela, Art First, September | CD-rom  *Water, the [Delicate] Thread of Life*, which includes the work  Book  CD, reviews |

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| FINE ARTS, Jo Ractliffe | 2011  *As Terras do Fim do Mundo*  Art exhibition and accompanying book, published by Michael Stevenson  Submitted: book, CD, supporting papers  *As Terras do Fim Do Mundo*, solo  exhibition of commissioned platinum  prints, Walther Collection Project Space,  New York  *Impressions from South Africa, 1965 to*  *Now,* group exhibition curated by Judy  Hecker, Museum of Modern Art, New York  *Figures and Fictions: Contemporary*  *South African Photography*, group  exhibition curated by Tamar Garb,  Victoria and Albert Museum, London  *Appropriated Landscapes*, group exhibition of photographs from the Walther Collection curated by Corinne Diserens, Walther Collection, Ulm, Germany  *Point of View*, solo exhibition of work presented for the Discovery Award, Les Recontres d'Arles 2011, France  *Topographies de la Guerre,* group exhibition curated by Diana Dufour, Le Bal, Paris  *Neither Man Nor Stone*, group exhibition, Iziko South African National Gallery, Cape Town  *Lens: Fractions of Contemporary Photography and Video in South Africa***,** group exhibition, Stellenbosch University Art Museum, Stellenbosch  *For a Sustainable World*, group exhibition curated by Michket Krifa, Recontres de Bamako, Mali 2012As Terras do Fim do Mundo, solo exhibition, Fotohof Gallery, Salzburg *Trade Routes Over Time*, group exhibition curated by Joost Bosland, Stevenson Gallery, Cape Town and entry text in accompanying catalogue  *Making History*, group exhibition curated by Celina Lunsford and Peter Gorschlueter, Museum Moderne Kunst, Frankfurt  *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, group exhibition curated by Okwui Enwezor and Rory Bester, International Centre of Photography, New York, travelling to Haus der Kunst, Munich, and PAC, Milan  *Transition - Social Landscape,* photography collaboration between Recontres d'Arles 2012 and Market Photo Workshop for France South African Season, curated by François Hébel and John Fleetwood  **2013**  *As Terras do Fim do Mundo*, solo exhibition, Museet for Fotokunst, Odense, travelling to Aspekte Galerie, Munich  *The Borderlands*, solo exhibition, Stevenson Gallery, Cape Town  *The Loom of the Land*, group exhibition curated by Anton Kannemeyer, Stevenson Gallery, Johannesburg  *Earth Matters: Land as Material and Metaphor in the Arts of Africa*, group exhibition, Smithsonian National Museum of African Art, Washington DC  *Present Tense*, group exhibition curated by Antonio Pinto Ribeiro, Fundação Calouste Gulbenkian, Lisbon  *Distance and Desire: Encounters with the African Archive*, group exhibition curated by Tamar Garb, Walther Collection, Ulm, Germany    *Transition: Social Landscape*, group exhibition, Recontres d’Arles 2013    *My Joburg*, group exhibition, La Maison Rouge, Paris    *Unstable Territory: Borders and identity in contemporary art*, group exhibition curated by Walter Guadagnini and Franziska Nori, Centro di Cultura Contemporanea Strozzina, Palazzo Strozzi, Venice | Submitted: Self-authored Book, cd, supporting documents  Press reviews  Exhibition catalogue and press reviews  Exhibition catalogue/book and press reviews  Book and press reviews  Press reviews  Book  Exhibition catalogue/book and press reviews  Press reviews  Exhibition catalogue  Exhibition catalogue / book and press reviews  Book and press reviews  Book, documentary short films by Axe Sud, press reviews  Press reviews  Press reviews (book in progress - with Patricia Hayes)  Press reviews  Book and press reviews  Book and press reviews  Book and press reviews  Exhibition catalogue  Book and press reviews Book |
| FINE ARTS, Natasha Christopher | 2012  ‘Childhoods’  Book chapter, published in international edited volume  *Play>Urban*  Multi-modal residency including 4 exhibitions, seminar, discussion platforms, international institutional exchanges and publication of a reader, VANSA project space, Doornfontein  2013  *Folly*  Solo exhibition, FADA Gallery, University of Johannesburg, July  Photography and artwork In Schaffler, A. (2013) The State of Green Infrastructure Report, Gauteng City Region Observatory (GCRO), a partnership with the University of Johannesburg, the University of the Witwatersrand, Johannesburg and the Gauteng Provincial Government | Submitted as Chapter in Book – handed to Sao Mendes  Submitted: Reader |
| FINE ARTS, Raimi Gbadamosi | 2012  *Banquet*  Installation, South Hill Park Gallery, Bracknell  *Rendering the Real*  Exhbition, 198 Gallery, London  2013  *Independence*  Art book | Supporting documents  Does not qualify: completed before he joined Wits  No background or motivation; no peer reviewers proposed  Request explanatory material |
| FINE ARTS,  Dorothee Kreutzfeldt | 2012  *Not No Place*  Exhibition of Book Project/research, Goethe on Main, Johannesburg.  *Same Time*  Walking tours in the inner city for Wide Angle-Photography as Public Practice Conference  2013  *Not No Place, Johannesburg, Fragments of Spaces and Times*  Book published in collaboration with Bettina Malcomess, Jacana Media, 243 pages  *My Joburg*  La Maison Roge, Paris, France, (June-September). Installation with Bettina Malcomess. Short film made in collaboration with Phybia Dlamini.  *My Joburg*  Kunsthalle im Lipsiusbau, Dresden, Germany (October). Installation with Bettina Malcomess. |  |
| FINE ARTS,  Jeremy Wafer | 2011  *Modern Art Projects*  Group exhibition, University of Johannesburg, May  *Threshold: Climate change and environmental concern*  Group exhibitions, Michaelis School of Art, Cape Town and International Convention Centre, Durban on the occasion of COP 2011  2012  *Pallet*  Site-specific drawing installation, Melbourne, Australia  *Next Generation*  Group exhibition, works by Hasan and Husain Essop, Jeremy Wafer and Kagiso Pat Mautloa: An exhibition of South Africa ex-artistsin-residence at the Thami Mnyele Foundation in Amsterdam, The Pulchri Studio, Den Hague, Netherlands  2013  *Views of Africa*  Solo installation, National Museum of Air and Space and the National Museum of African Art, Smithsonian Institute, Washington DC  *Survey*  Solo exhibition, PhD submission with catalogue, Wits Art Museum, University of the Witwatersrand, Johannesburg  *Structure*  Group exhibition, Goodman Gallery, Cape Town |  |
| HISTORY OF ART, Federico Freschi | 2011  *Water: The Delicate Thread of Life*  Editorship and 10 pages in text | Book  Not sure whether this qualifies |
| HISTORY OF ART, Rory Bester | 2012  *The Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*  Curated exhibition (with O Enwezor), International Center of Photography, New York (2012-2013); Haus der Kunst, Munich (2013); PAC, Milan (2013); and Museum Africa, Johannesburg (2014-2015) | CD  We need a copy of the book |
| HISTORY OF ART, Joni Brenner | 2011  *Life of Bone: Art Meets Science*  Group art exhibition at Origins Centre, Wits, with Karel Nel and Gerhard Marx  *Unavoidable*  Solo art exhibition, Art First, London  *7 New Works*  Johannesburg Art Fair, Curated stand, September  2013  Johannesburg Art Fair, three-person curated stand with Karel Nel and Louis Maqubela, Art First, September | CDs, brief description, reviews & opening address for *Life of Bone* |
| LITERATURE, Craig Higginson | 2010  *The Girl in the Yellow Dress* (2010)  Play published by Oberon Books, London  2011  *Last Summer*  (2011)  Novel published by Picador Africa  *The Landscape Painter*  Novel published by Picador Africa  *Dream of the Dog*  Play published by Oberon Books, London  2012  *Little Foot*  Play published by Oberon Books, London; also in *Connections 2012: Plays for Young People* by Methuen Drama | Copy of play, extracts from reviews  Copy of novel  Novel, extracts from reviews  Play, extracts from reviews  Book |
| MUSIC, Cameron Harris | 2011  *Musik for the Processional of Delicate Hurdy-Gurdies*  Composition performed at Northwest University Music School and Conservatoire  *Trio for violin, cello & piano; The Adventures of Zafrinista Pontefract and her Faithful Companion; Celestial Dances for violin and cello*  Three compositions for Wits Composers in Profile, performed at the WALE festival  2012  *Lullabies for Philomel*  Composition premiered at Unyazi Festival UKZN  2013  *Stark Winter*  Composition for violin, clarinet, cor anglais, interactive electronics & processed sounds | Score  CD, programme, scores  Score  Score  Score, recording on CD and programme notes |

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| MUSIC, Carlo Mombelli | 2011  *Mombelli’s Intergalactic Bass Programme*  Book: Jazz course for the bass guitar  Submitted international publication of book in 2012  2013  *Stories*  CD recording of original compositions  *The Mime Artist*  Original music composition for the film *Exquisite Corps*  *Song for Sandra*  Original music composition, performed by Ethel String Quartet  Music for documentary film by Willem Boshoff, commissioned by UFS  Two commissioned pieces for the SAMRO overseas bursary competition. *Quick Study no.1* and *Quick Study no. 2.* | Book  CD  CD  CD and score  CD  Scores |
| MUSIC, Jeanne Zaidel-Rudolph | 2011  *Takes Two to Tango*  Composition performed in Cleveland, USA & Johannesburg; Grahamstown Festival, Aardklop Festival and Wits University  2013  *Wits Trio Tribute*  Composition for piano, violin and cello, commissioned by Wits Piano Trio, premiered at the “Jeanne Zaidel-Rudolph Tribute Concert” in the Atrium – August 2013  *Hebrotica*  Composition for solo marimba, commissioned by Education Africa for Marimba Festival 2013 | Score  CD, Score  CD, Score, motivation, programme |

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| MUSIC, Chris Letcher | 2012  *Elelwani*  Original score for feature film, shown at Durban International Film Festival and selected for Berlin Film Festival  *Arrangements*  Re-compositions for solo guitar and orchestra  *Zenos*  Original score for short film directed by Jyoti Mistry, shown at Johannesburg Art Fair, to be shown in Lyon  *Songs*  Composition for 8-piece band and string trio, performed live in the UK, France and Germany  *Little Foot*  Original score for Craig Higginson’s play, performed at the Market Theatre  *Black South-Easter*  Musical composition for feature film directed by Cary McKenzie  *Challenger*  Original Score for BBC feature film (winner of a best film award at UK’s Royal Television Society Programme Awards 2014)  *Cold Harbour*  Original score for feature film  *Hyperbalist*  EP of original song  *Stillness*  New music composition: a gallery installation for four speakers, in a collaboration with the painter Hermann Niebuhr. | Film, review  CD, score  CD  CD with live recoding, scores for 8 string trio arrangements  CD, review  CD |
| MUSIC, Malcolm Nay | 2012  *Pendulum for Piano and Orchestra*  Performance of a composition by Jeanne Zaidel-Rudolph with the Cape Town Philharmonic  *Mendelssohn’s Piano Concert*  Performance with the KZN Philharmonic Orchestra  2013  Performance of Peter Klatzow, Sonata for cello and piano (2010), with Heleen du Plessis | Motivation, CD |
| DRAMA FOR LIFE,  Levinia Jones | 2011  *Sex Actually Festival: Our Stories. Human Stories.*  Curated  2011  Lover+Another: Poetry Slam  Directed  2012  *Sex Actually Festival: Queer Curious*  Curated  2012  *Lover+Another: Poetry Slam*  Co-directed | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Pieter-Dirk Uys (DFL Carnegie Resident Equity Scholar & Patron) | 2012  “You ANC nothing yet – on the road to Mangaung” – A public lecture by Pieter-Dirk Uys  (Documentary)  2012  *The Merry Wives of Zuma, play script, performance, documentary film*  Writer, Director | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Gina Shmukler | 2012  *The Line*, an original play based on verbatim ethnographic accounts of xenophobic attacks in 2008 in South Africa, Market Theatre  Writer, Director, Researcher  (Supervisor, Warren Nebe) | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Caryn Green | 2012  *The Internet And South African Music: The impact of the Internet on the protection of South African recording artists’ copyrights and consumers’ fair use rights*. Germany: Lambert Academic Publishing | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Hazel Barnes | Hazel Barnes is the co-chair of the Drama for Life Research Committee. She has played a prolific and leading role in editing and writing for several publications emanating from the Drama for Life research conferences. Her work includes:   1. Barnes, Hazel ed. 2013. *Applied Drama and Theatre as an Interdisciplinary Field in the context of HIV/AIDS in Africa*. Amsterdam: Rodopi 2. Barnes.Hazel ed. 2013 *Arts Activism, Education, and Therapies: Transforming Communities Across Africa.* Amsterdam: Rodopi. 3. Barnes Hazel. 2011. Mapping Ethics in Applied Drama and Theatre in Acting on HIV:using drama to create possibilities for change. Edited by Dennis Francis. Rotterdam: Sense Publications. 4. Barnes, Hazel Remembering You Like Something I'd Forgotten:  Memory, Identity and Form in Current South African Theatre-making *Contemporary Theatre Review*, Volume 21 Issue 1, 35 – 49. February 2011. 5. *Johnny Boskak is feeling funny and other plays by Greig Coetzee*. Compiled and introduced by Hazel Barnes. 2009. University of KwaZulu-Natal Press Pietermaritzburg. | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Hamish Neill | 2012  *Life.Beats FM* on VOW FM nominated for SAMA Award  Assistant Director  2013  *Four Us, Themba Theatre Company, Moutse East Youth Festival*  Director/Applied Drama Facilitator | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Ayanda Khala-Phiri and Faith Busika | 2012 – 2013  *Virtual Dynamics, Themba Theatre Company, Gauteng Schools, LGBTI Conference, other*  Director/Performer/Applied Drama Facilitator | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Kathy Barolsky | 2013  Drama for Life Playback Theatre Company:   * Studies Trust * Swiss Agency * Flourish Conference | To submit to Sao Mendes |
| DRAMA FOR LIFE, Tammy Gordon-Roberts | 2012  *Mvuso Schools and Community Education Project*  Director/Dramatherapist  2012  *Themba Interactive, Gauteng, The use of practice based supervision for the development of best practice approaches to community development*.  Dramatherapist  2013  *Mvuso Schools and Community Education Project*  Director/Dramatherapist  2012 – 2013  *Zakheni Arts Therapy Foundation, Internship, Tzaneen, The use of the Zakheni FireMaker model to enhance the psychosocial support offered by home based carers and social workers.*  Dramatherapist | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Cherae Halley | 2013  *Human Rights and Social Justice Season: Sensing (Dis) Ability*  Curated | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Tshego Khutsoane | 2013  *SA Season: Re/Think. Re/Act*  *Sex, Violence, Culture, Education*  Curated | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Tarryn Lee | 2012  *Can’t see the forest for the trees, a multi-media installation, including animation video titled: ACOPALYPSE, Wits*  Director  2013  *Wilderness, sensory experiential installation, Nunnery Theatre*  Director  2013  *Sex Actually Festival: Masculinities, Gender based Violence and Reproductive Health*  Curated | To submit to Sao Mendes |
| DRAMA FOR LIFE,  Warren Nebe | 2011  *SA Season: Exploring the Personal Archive: Diversity in Conversation*  Curated  2011  *Hayani*, directed and co-created, for Goethe Institut Art in Troubled Times Conference  2012  *Human Rights and Social Justice Season: trafficking, sexual harassment , mental health and environmental sustainability*  Curated  2012  *SA Season: CrossingBorders*  Curated  2012  *Hayani*, directed and co-created, Arts Alive International Festival  *Through Positive Eyes*, directed and co-created, for UCLA Arts and Global Health Collaboration and Gideon Mendel, Sex Actually Festival  Book Chapter:  Nebe, W (2012). What’s in a Name? In L. Heidenreich-Seleme & S. O'Toole (eds.), Uber(w)unden - Art in troubled times (pp. 70-79). Johannesburg: Jacana Media (Pty) Ltd. 978-1-4314-0497-1.  2012  *COP 17 Site Specific Installation and Theatre for Social Change, COP 17 UN Conference*  Directed  2013  *Hayani*, directed and co-created, Baxter Theatre and Market Theatre  *Through Positive Eyes*, directed and co-created, Soweto Theatre  *Morwa: The Rising Son*, directed, Sex Actually Festival, Maitisong Festival (Botswana) and UCT Masculinities Conference  2013  Editorial Review Member:   * Barnes, Hazel ed. 2013. *Applied Drama and Theatre as an Interdisciplinary Field in the context of HIV/AIDS in Africa*. Amsterdam: Rodopi * Barnes.Hazel ed. 2013 *Arts Activism, Education, and Therapies: Transforming Communities Across Africa.* Amsterdam: Rodopi.   2012 - 2013  Practice-based Research  Nebe, Warren 2012 (Supervisor) Nelson Mandela Community Dialogue Programme in Moutse East Villages, Mpumalanga and Limpopo  Moutse East Youth Festival  Co-director | To submit to Sao Mendes |

**3.2 Journals: DoE Submissable**

Wits-2014-005511 Olwage GE 1,00 1,00

"(2013). ""The world is his song"": Paul Robeson's 1958 Carnegie Hall Concerts and the Cosmopolitan Imagination. Journal of the Society for American Music, 7 (2), pp. 165 - 195."

Wits-2014-005512 Roberts SE 1,00 1,00

(2013). Sightlines: the 'limits of illusion' in Oedipus Tyrannos and King Lear . Shakespeare in Southern Africa, 25 (2013), pp. 31 - 42.

Wits-2014-005514 Vorster SL 1,00 1,00

(2013). Inner-city safaris and wild public art. Critical Arts-South-North Cultural and Media Studies, 27 (2), pp. 147 - 162.

Wits-2014-005518 Sakota-Kokot T 1,00 1,00

(2013). When the past talks to the present: fiction narrative and the 'other' in Hotel Rwanda. Critical Arts-South-North Cultural and Media Studies, 27 (2), pp. 211 - 234.

Wits-2014-005611 Wintjes JM 1,00 1,00

(2014). The Frobenius expedition to Natal and Cinyati archive. Southern African Humanities, 25 pp. 167 - 205.

**3.3 Journals: Other**

Wits-2014-005697 Bester RM 1,00 1,00

(2013). That land and landscape, parts I-XVII (after Walter Benjamin). Camera Austria, 1 pp. 37 - 48.

Wits-2014-005704 Bristow TM 1,00 1,00

(2013). Une culture de la technologie: comprendre l'art numerique en Afrique du Sud et de L'Est. Magazine Des Cultures Digitales, 71 pp. 18 - 21.

Wits-2014-005705 Bristow TM 1,00 1,00

(2012). We want the funk: What is a Afrofuturism to the situation of Digital Arts in Africa. Technoetic Arts, 10 pp. 25 - 32.

Bristow TM

(2013). ‘Half Tiger’: An interrogation of digital and mobile street culture and aesthetic practice in Johannesburg and Nairobi. Technoetic Arts, 11.3 pp. 221 - 230.

Bristow TM

(2013). We Want the Funk: What is AfroFuturism for Africa. The Shadows Took Shape. Catalogue Harlem Studio Museum Exhibition. pp. 20 - 25.

Bristow TM

(2013). ‘Half Tiger’: An interrogation of digital and mobile street culture and aesthetic practice in Johannesburg and Nairobi. Technoetic Arts, 11.3 pp. 221 - 230.

Bristow TM

(2013). We Want the Funk: What is AfroFuturism for Africa. The Shadows Took Shape. Catalogue Harlem Studio Museum Exhibition. pp. 20

Wits-2014-005708 Ntombela NM 1,00 1,00

(2013). Silent Toyi-Toyis in the work of Donna Kukama and Reshma Chhiba. n.paradoxa, 31 pp. 23 - 31.

Wits-2014-005768 Chinyowa K 1,00 1,00

(2013). Interrogating spaces of otherness: towards a post-critical pedagogy for applied drama and theatre. Applied Theatre Research, 1 pp. 7 - 16.

Wits-2014-005770 Chinyowa K 1,00 1,00

(2013). A matter of ""knowledge in the blood""? Unperforming racial and ethnic prejudice in tertiary educational spaces in South Africa. African Conflict and Peacebuilding Review, 3 pp. 91 - 109.

Wits-2014-006087 Gbadamosi RO 1,00 1,00

(2013). The Ten Art Commandments . Art South Africa, 11 (4), pp. 14 - 14.

Kros, C.

(2013). ‘Heritage? What Heritage?’ in The Digging Stick, 30 (2), pp.6-7 .

**3.4 Authored Book**

Wits-2014-006089 Gbadamosi RO 1,00 1,00

(2013). What's going on? Usher Gallery 2013-2015 (1 ed.). Johannesburg: The Collection. 32 pp.

**3.5 Chapter in Book: DoE Submissable**

Wits-2014-005699 Bester RM 1,00 1,00

(2013). The Politics and Aesthetics of the Fall of Apartheid or, The Translatability of Witnessing In O. Enwezor & R. Bester (eds.), Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life, (pp. 508-521). New York, Munich: International Centre of Photography: Prestel. 978-3-7913-5280-0.

Wits-2014-005774 Chinyowa K 1,00 1,00 (note: DFL)

(2013). Tackling sexual harassment through role play: case study of a workshop conducted at the University of the Witwatersrand . Chapter 37. In P. Ebewo & I. Stevens & M. Sirayi (eds.), Africa and Beyond: Arts and Sustainable Development (pp. 84-94). Newcastle upon Tyne: Cambridge Scholars Publishing. 978-1-4438-4236-5.

**3.6 Chapter in Book: Other**

Wits-2014-005695 Bester RM 1,00 1,00

(2013). Diasporic Grace In k. Sheth (ed.), A Certain Grace - The Sidis: Indians of African Descent (pp. 105-107). New Delhi: Photoink. 978-93-82846-00-0.

Wits-2014-005696 Bester RM 1,00 1,00

(2013). Jeremy Wafer in conversation with Rory Bester In J. Wafer (ed.), Jeremy Wafer: Survey (pp. 1-3). Braamfontein: Wits Art Museum. None.

Wits-2014-005703 Bristow TM 1,00 1,00

"(2013). ""Yo Peeps!!! My guest today is....Weeelll... it's me"" In T. Kurgan (ed.), Hotel Yeoville (pp. 89-99). Johannesburg: Fourth Wall Books. 978-0-9869850-9-6."

Wits-2014-005707 Ntombela NM 1,00 1,00

"(2013). Tierney Fellowship exhibition ""ke lefa laka"" In J. Fleetwood (ed.), Lebohang Kganye: Ke Lefa Laka (pp. 15-16). Johannesburg: Market Photo Workshop and Tierney Foundation. none."

Wits-2014-005712 Niwenshuti T 1,00 1,00 (note: DFL)

(2012). Bringing colour into life again In L. Heidenreich-Seleme & S. O'Toole (eds.), Uber(w)unden - Art in troubled times (pp. 70-79). Johannesburg: Jacana Media (Pty) Ltd. 978-1-4314-0497-1.

Wits-2014-006088 Gbadamosi RO 1,00 1,00

(2013). Pour ceux que ma mixture interesse In R. Cuir (ed.), Hybridation & Art Contemporain (pp. 57-70). France: AICA/AL Dante. 978-2-84761-792-4.

MacQueen K. & Ractliffe, J.

(2013). Silence as an Act of Recovery In L. Heidenreich-Seleme & S. O'Toole (eds.), Uber(w)unden - Art in troubled times (pp. 182-197). Johannesburg: Jacana Media (Pty) Ltd.

Geyser, H.

(2013). “Return to darkness: Representations of Africa in *Resident Evil 5.”* In Murali Balaji (Ed) *Thinking dead: What the zombie apocalypse means* (pp. 103-119). Lanham, MD: Lexington/Rowman & Littlefield

*Note from the Drama for Life division: There are approximately 10 chapters from different staff and students from the 2013 publications that should be accredited here.*

**3.7 Editorship**

Wits-2014-005698 Bester RM 1,00 1,00

(2013). Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life (1 ed.). : International Centre of Photography, and Prestel.

**3.8 Reviews**

Wits-2014-005515 Vorster SL 1,00 1,00

(2013). Picturing change: curating visual culture at post-apartheid universities (4 ed.).

Wits-2014-005701 Kros CJ 1,00 1,00

(2013). Becoming uwc: reflections, pathways and unmaking apartheid's legacy

Wits-2014-005702 Kros CJ 1,00 1,00

(2013). Heritage, Culture and Politics in the Postcolony

**3.9 TV and Radio Interviews/ Media and Public Engagement**

Wits School of Arts staff members appear regularly on TV and radio for interviews.The Drama for Life academic and project staff exemplify this active engagement with the media. The following staff members were interviewed during 2013:

* **Warren Nebe** (Radio 702, Power FM, Radio 2000, Radio Today, SAFM, ChaiFM, Morning Live SABC)
* **Munyaradzi Chatikobo** (SAFM)
* **Tammy Gordon-Robert** (ChaiFM)
* **Tarryn Lee** (Radio Today, SAFM)

**Warren Nebe** was selected as a Lead SA candidate for Radio 702.

Drama for Life Distinguished Scholar and Dramatherapist, **Professor Robert Landy** was featured guest on the Redi Thlabi Show, Radio 702 and on Power FM.

The total A.V.E. for all projects in 2013 is 9.5 Million Rand which translates into a PR value of 15.2 Million Rand. Values by Wits Marketing.

The total A.V.E. for all Drama for Life projects in 2013 is 9.5 Million Rand which translates into a PR value of 15.2 Million Rand. Values by Wits Marketing. This doesn’t include academic

The total A.V.E. for all Drama for Life projects in 2013 is 9.5 Million Rand which translates into a PR value of 15.2 Million Rand. Values by Wits Marketing. This does not include academic presentations or interviews.

**3.10 Permanent Staff with PhDs**

**Arts Culture Heritage and Management**

1 permanent staff member with PhD (Cynthia Kros)

**Digital Arts**

-

**Drama for Life**

-

**Dramatic Arts**

2 permanent staff members with PhD (Kennedy Chinyowa, Haseenah Ebrahim)

**Film and Television**

2 permanent staff members with PhD (Jyoti Mistry and Tanja Sakota-Kokot)

**Fine Arts**

2 permanent staff members with PhD (David Andrew and Raimi Gbadamosi)

**History of Art**

1 permanent staff member with PhD (Justine Wintjes)

**Music**

6 permanent staff members with PhD (Cameron Harris, Susan Harrop-Allin, Marie Jorritsma, Andile Khumalo, Carlo Mombelli, Grant Olwage, Jeanne Zaidel-Rudolph)

**3.10.1 Breakdown by discipline**

**Profs, Aspros, Snr Lects, Lects, Assoc Lects, Tutors**

**Arts Culture Heritage and Management**

1 Associate Professor (Cynthia Kros)

2 Lecturer 50% (Avril Joffe, Nontobeko Ntombela)

**Digital Arts**

1 Associate Lecturer (Christo Doherty)

3 Lecturer (Tegan Bristow, Hanli Geyser, Bronwyn Horn)

**Drama for Life**

1 Senior Lecturer (Warren Nebe)

**Dramatic Arts**

2 Associate Professor (Kennedy Chinyowa, Sarah Roberts)

1 Senior Lecturer (Haseenah Ebrahim)

8 Lecturer (Joni Barnard, Nicola Cloete, Benita de Robillard, Catherine Duncan, Jane Crewe, Jenni-Lee Crewe, Jill Waterman, Sarah Woodward)

**Film and Television**

1 Associate Professor (Jyoti Mistry)

3 Senior Lecturer (Damon Heatlie, Lieza Louw, Tanja Sakota-Kokot)

4 Lecturer (Ken Kaplan, ,Nobunye Levin, Mncedisi Mashingoane, Eran Tahor)

2 Associate Lecturer (Pervias Khan, Joao Orrechia)

1 Senior Tutor (Jurgen Meekel)

**Fine Arts**

1 Professor (Jeremy Wafer)

3 Associate Professor (David Andrew, Raimi Gbadamosi, Karel Nel 70% and Walter Oltmann 50%)

1 Senior Lecturer (Jo Ractliffe 50%)

5 Lecturer (Dorothee Kreutzfeldt 50%, Donna Kukama 50%, Gabi Ngcobo 50%, Rangoato Hlasane, Zen Marie)

1 Senior Tutor (Natasha Christopher)

**History of Art**

1 Professor (Gerrit Olivier)

3 Lecturer (Rory Bester, Nontobeko Ntombela 50%, Justine Wintjes)

1 Associate Lecturer (Stacey Vorster)

1 Principal Tutor (Joni Brenner)

**Music**

1 Professor (Jeanne Zaidel-Rudolph)

1 Associate Professor (Malcolm Nay)

3 Senior Lecturer (Marie Jorritsma, Carlo Mombelli, Grant Olwage)

6 Lecturer (Jonathan Crossley, Lindelwa Dalamba, Andile Khumalo, Cameron Harris, Chris Letcher, Donato Somma)

1 Principal Tutor (Marian Friedman)

**3.12 International Research Collaborations**

The Wits School of Arts has numerous international partnerships that are integral to its research and curriculum vision and ambitions. The following table details the majority of the formalised partnerships:

**Wits School of Arts International Partnerships 2014**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Institution** | **Contact person** | **Focus of Collaboration** | **Level of activity** | **WSOA Contact** |
| Arcada | Ann Karkulathi | Arcada (media School in Helsinki, Finland) and WSOA Film and TV run a student exchange programme called North South South. Focus is on documentary film making. Aim is to develop student’s awareness of their own cultural conditioning through investigating unfamiliar cultures in documentary film making. |  | Lieza Louw |
| Ampersand Foundation/Johannesburg Repertory Players (JRP) | Jack Ginsberg | Through the Foundation, the JRP make available an annual fellowship to a member of staff or senior student in the field of Drama. The Fellow receives free accommodation for a month in New York, as well as financial contributions for travel, per diem expenses and theatre attendance | Annual, depending on funding | Professor Gerrit Olivier |
| DeD | Tork | Drama for Life partnership, providing support for human resource | Two volunteers have begun working as Wits staff on 1yr contract. Discussion for increasing numbers has begun. We are busy defining a contract for an expert specialist to join the management team of DFL | Warren Nebe |
| Ecole de Cantonale d’Arts du Valais (ECAV) Sierre  Switzerland  Hogeschule fur Gestaltung (HGK), Luzen  Switzerland | Nika Spalinger (HGK Luzern)  Sybille Omln (ECAV) | Partnership in Masters of Art, Public Sphere (MAPS) which includes Schools from European countries. |  | David Andrew |
| German Development Cooperation (GTZ) | Helmut Mueller –Glodde | GZT, DeD and Goethe has partnered with DFL to provide 48 SADC and African Scholarships to support research initiatives | Initial seed monies completed. GTZ is committed to further scholarships in 2010 but on a limited basis. | Warren Nebe |
| Kenyatta University | George Vikuri | Digital Arts and Visual Arts have MOA with Kenyatta University and anticipate future academic exchange. Wits staff visiting as external examiner |  | Professor Christo Doherty  Professor Jeremy wafer |
| Konstfack Univ  College of Arts Crafts and Design, Stockholm | Britt-Marie Kuhlhorn and Anette Gothlund | Art Education focus, aims to develop art education programmes. Focus in the PGCE, AEC (Arts and Culture), B Ed and BAFA programmes at Wits. Staff and students (3) from both institutions work on a range of projects. Part of the broader Linnaeus-Palme exchange programme is funded by SIDA | Two students, two staff members from Konstfack/Wits annually Student and staff exchanges came to and end in 2012. Now active on level of On Location research project | Professor David Andrew |
| Roger Ballen Foundation (RBF)for photography | Meredith Randall | RBF organises and funds visits to JHB by prominent international photographers/artists with Wits hosting and co organising associated lectures and colloquia |  | Professor Jeremy Wafer  Jo Ractliffe |
| Swiss-South African International Research Programme | Patrick Harries, Univ of Basel and Sheila Meintjes, Wits | Support from Swiss and SA gov, governed in SA by Dpt of Science and Technology and CSIR. Project called ‘Safeguarding democracy-contests of memory and heritage, a project in the field of general History’ | History research group | Professor Cynthia Kros |
| Tierney Foundation New York | Matthew Tierney | Funds a series of inter Fellowship with one devoted to Wits graduates. Linkage with a group of inter selectors, mentors and fellows | Annual fellowship | Jo Ractliffe  Rory Bester |
| Tisch SOA, New York Univ | Annie Stanton | Wits offers study abroad programme for +/- 16 NYU students in the first semester each year. Students specialise in Performance or TV documentary. In return, 1 or 2 students from Wits attend Sights and Sound course in Drama NYU each summer. The partnership also funds visits to NYU by Wits staff. | Annually |  |
| Toneelgroep De Appel, Amsterdam | Gerrit Dikstra and Anita Hofman | Theatre collaboration organised by Dutch company with Wits. Four graduates travel to Holland to collaborate with directors and writers. A programme of exchange is being organised between De Appel and Wits. The company laboratory, a theatre company devoted to nurturing graduates and PG talents | Two PG performers will participate in Toneelgroep De Appel’s major collaborative festival, the big five in Europe in June 2012. We will organise for directors and managers to join the project | Warren Nebe |
| Univ of California | David Gere | UCLA and Make Art Stop Aids forms part of the DFL programme. A commitment to four DFL festivals in JHB, Durban and CPT. Additional festivals are planned for Malawi and Botswana | Major funding was acquired in 2010 and 2011 for festivals in JHB, CPT and Durban. Dr Galia to join Wits staff as part of partnership | Warren Nebe |
| Univ FH Potsdam, Germany | Arthur Engelbert  [engelbert@th-potsdam.de](mailto:engelbert@th-potsdam.de) | Teaching and student exchange as well as on collaborative research into digital urban culture | Ongoing | Professor Christo Doherty |
| Haute École des Art du Rhin (Strasbourg) Play>Urban | Jean-Christophe Lanquetin | Student and staff exchange programme in Visual Arts | Ongoing | Zen Marie |
| Le Ecole Supérieure d’Art de la Reunion, Le Port | Johan Queland de Saint Pern  Cédric Mong-Hy | Staff and student exchange; artist projects; curatorial projects | Ongoing | Dr Justine Wintjes  Dorothee Kreutzfeldt |
| Institut Supérieure Technique Académie des Beaux-Arts de Kinshasa | Patrick Missasi Kabwith | Staff and student exchange; artist projects; curatorial projects; creative research; curriculum development | Ongoing | Natasha Christopher |
| Univerisity of Addis Ababa, Alle School of Art and Design | Berhanu Deribew | Staff and student exchange; artist projects; curatorial projects; curriculum development; creative research; publications | Ongoing | Professor Raimi Gbadamosi (Fine Arts) |
| Zurich University of the Arts |  | Staff and student exchange: artist projects; creative research |  | Jenni-Lee Crewe |
| Great Zimbabwe University |  | MoU discussions taking place. |  | HoD Dramatic Artts |

In addition to the above entries the following should also be noted:

The Drama for Life division’s international research collaborations from 2011 to 2013 included:

* UCLA Arts and Global Health Centre, Through Positive Eyes Project, Professor David Gere
* New York University, Drama Therapy Programme, Professor Robert Landy
* Lesley University, Expressive Therapy Programme, Professor Marcow-Speiser
* Eduardo Mondlane University, Drama Department, Rogerio Manjate, Evaristo Abreu, Dadivo Combane
* Institute of Education, University of London, Professor Phil Jones

**Donato Somma** (MUSIC) has worked on research focused on opera in Africa with University of Michigan African and Diasporic Studies and Gender Studies Professor N. Andre

-Hosted 3 lecturers and 7 students during an academic exchange collaboration between DODA and the University of Zurich, Switzerland.

**3.13 Conferences, symposia, public lectures.talks/seminars and visiting speakers/book launches**

The following section offers a selection of conference participation in 2013 by members of staff from the Wits School of Arts.

**Chris Letcher** (MUSIC), presented a paper at the African Film and Politics Conference in November 2013 at the University of Westminster, London. “Tone, ‘Race' and Representation: hearing voices in *Red Dust* (2004) and considering the production of the soundtrack”.

**Dr Marie Jorritsma** (MUSIC), presented a plenary paper at the Christian Congregational Music conference, Oxford, UK, August 2013.

**Dr Marie Jorritsma** (MUSIC), paper presented at second international music and landscapes conference in Stellenbosch, September 2013.

**Professor David Andrew** (FINE ARTS) was invited to attend the World Summit on Arts Education in Munich and Wildbad-Kreuth, Germany, in May 2013.

**Professor David Andrew** (FINE ARTS) presented a paper entitled *Histories of Arts Education in South Africa* at the Arts in Society Conference in Budapest, Hungary, in June 2013.

**WARREN NEBE** (DRAMA FOR LIFE, Full-Time Staff) - TED TALKS and DFL VISION

Warren Nebe the Founder and Director of Drama for Life, a Fulbright Alumni, a Theatre Director, a Senior Lecturer and a registered Drama Therapist was part of the TED talk in 2012.

TED is a nonprofit devoted to Ideas Worth Spreading. It started out (in 1984) as a conference bringing together people from three worlds: Technology, Entertainment, Design. Since then its scope has become ever broader. Along with two annual conferences -- the TED Conference on the West Coast each spring, and the TED Global conference in Edinburgh UK each summer -- TED includes the award-winning TED Talks video site, the Open Translation Project and TED Conversations, the inspiring TED Fellows and TEDx programs, and the annual TED Prize. <http://www.ted.com/pages/about>.

Warren’s presentation explored the founding of Drama for Life and its role in Africa as a cutting edge programme in social transformation, education and therapy. Drama for Life’s participation in the TED Talks was one of the major publicity highlights.

Warren’s role has been to develop a research hub out of Drama for Life. This unique programme structure integrates theoretical and empirical research thrusts with unique postgraduate academic degrees that cut across Applied Drama and Theatre, Drama Therapy, Arts Education and Performance Studies. These programme aspects are deeply rooted in an extensive community outreach arm that provides further opportunity for practice-based research.

Keynote, plenary or invited conference/seminar papers

1. Nkosi, L., Penn, C., Nebe, W. 2012 *“The Word can Kill and the Word can Heal”* *A Study of Communication in a South African Clinic and its Application to Theatre*, HEAIDS Conference, University of Cape Town
2. Nebe, Warren 2012 *Critical Reflexive Pedagogy in HIV/AIDS education through Applied Drama*, HEAIDS Conference, University of Cape Town
3. Nebe, Warren 2012 *Theatre as Ethnography: A Case Study of Through Positive Eyes*, Drama for Life Africa Research Conference, University of Pretoria

Conference Chair and Co-Chair

1. Nebe, Warren and Barnes, Hazel 2010 Drama for Life Africa Research Conference, University of the Witwatersrand
2. Nebe, Warren and Barnes, Hazel 2011 Drama for Life Africa Research Conference, University of the Witwatersrand
3. Nebe, Warren and Coetzee, Marie-Heleen 2012 Drama for Life Africa Research Conference “*Applied Drama and Theatre as Social Change Intervention in Conflict and Post-Conflict Contexts”,* University of Pretoria
4. Nebe, Warren 2013 Drama for Life Africa Research Conference “The Unfinished Business of Truth and Reconciliation: Arts, Trauma and Healing”, Soweto Theatre in collaboration with University of the Witwatersrand

* **MUNYARADZI CHATIKOBO** (DRAMA FOR LIFE, Programme Manager) – CULTURAL LEADERSHIP INTERNATIONAL PROGRAMME

The Drama for Life Programme Manager- Munyaradzi Chatikobo was one of the two people from South Africa selected to participate in the British Council Cultural Leadership International Programmes “*which seeks to identify, celebrate and support the next generation of international cultural leaders and help them to develop their skills and talent*”. This capacity enhancement programme which started at the end of 2011 with the Turkey-Istanbul Introductory Workshop will ran until December 2012. As part of this programme, Munyaradzi Chatikobo attended the **International Summer Program “Cultural Industries and Creative Economy” short course scheduled for 17-21 July, 2012, in Amsterdam** as well as **The International Symposium on Cultural Diplomacy in Africa 2012 (Berlin, July 25th - 28th, 2012.** He also to part in number of regional seminars and festivals which included

* the African Arts Institute Cultural Leadership Workshop 28 -29 Feb 2012,
* the Harare International Festival of the Arts and The Cultural Symposium “ Giving the Voice to Artist” The Impact of Current Cultural Policy Discourse on Zimbabwean Artists -2nd to 4th May 2012
* the ACT/UJ Arts and Culture Conference on Creative Economy – 24th – 25th May 2012
* the Zimbabwe Arts Festival at Great Zimbabwe University from 23 – 29 September 2012.

The Programme Manager’s Participation in this was not only critical for his growth as a Cultural Leader, but also for the consolidation of Drama for Life as a Leader in Applied Drama, Drama in Education and Drama Therapies.

Keynote, plenary or invited conference/seminar papers and attendance

1. ACT |UJ Arts& Culture Conference 2012 on The Art of the Creative Economy.
2. *Arts for  Social Transformation:  The Core of Creative Economies* By  Munyaradzi Chatikobo, Drama for Life –Wits School of Arts , University of The Witwatersrand  presented at the  Drama for Life, the Arts and Culture Trust and Nedbank Arts Affinity  Dialogues 27th , 29th  & 31st  August 2012
3. *Theatre for Social Transformation and Creative Economies*  By Munyaradzi Chatikobo, Drama for Life –Wits School of Arts, University of The Witwatersrand presented at Dzimbahwe Arts Festival / Symposium at  Great Zimbabwe University 25th & 29th  September  2012

* **NATASHA MAZONDE** (DRAMA FOR LIFE Programme Manager) – Edinburgh Business School MBA by Distance Learning 2014

Natasha Mazonde is the Programme Manager responsible for Student Recruitment, Welfare & Scholarships at Drama for Life. She is a qualified Applied Drama Practitioner and Drama for Life Alumni (2009). Whilst working with British Council Johannesburg, Natasha successfully implemented the Creative & Cultural Economy Programme (CCE), an initiative that aimed at forging the connections between the creative industries in the UK and South Africa. Natasha’s work experience with International bodies such as British Council and SADC organisations bring a wealth of exceptional networking skills.

At Drama for Life, Natasha participated in several workshops, courses and trainings offered by the University of Witwatersrand, Centre for Learning, Training & Development (CLTD). She took part in the following trainings;

* *Project Management*
* *Development & Fundraising*
* *Proposal Writing*
* ACT |UJ Arts& Culture Conference 2012 on The Art of the Creative Economy.

Her involvement in these workshops has been crucial to the development and management of the Student Recruitment, Welfare & Scholarship Office. Over the past year, Natasha has successfully managed to secure scholarships for over 30 postgraduate South African scholars. Natasha has recently been awarded a Canon Collins Scholarship with Edinburgh Business School MBA by Distance Learning. This opportunity will strengthen her work within the Student Welfare office, as it presents her with unique management skills relevant to Drama for Life and Wits University.

**CARYN GREEN** (DRAMA FOR LIFE)

Conference Attendance

1. ACT |UJ Arts& Culture Conference 2012 on The Art of the Creative Economy.
2. ACT |UJ Arts& Culture Conference 2013 on Creative Currencies: accessing opportunities in an expanding marketplace.

**DR KENNEDY CHINYOWA** (DRAMATIC ARTS/DRAMA FOR LIFE)

Publications in accredited journals

1. Chinyowa, K. C., “Giving voice to the past : Nostalgia as an anti-post apartheid syndrome in South Africa,” in Youth Theatre Journal, 2013 (forthcoming)
2. Chinyowa, K. C., “Towards building critical citizenship through syncretic theatre : Perspectives on community-based theatre practice in Zimbabwe,” in *Journal of Peacebuilding and Development ,* 7 : 2, 2013, pp, 67 – 78
3. Chinyowa, K. C., “Revisiting monitoring and evaluation strategies for applied drama and theatre practice in African contexts”, in *Research in Drama Education* (RiDE), 16 : 3, 2011, pp. 337 – 356
4. Chinyowa, K. C., “From oral literature to performance analysis : Towards an aesthetic paradigm shift,” in *The Contemporary Theatre Review (CTR),* 21 : 1, 2011, pp. 60 – 70

Publications in peer reviewed journals

1. Chinyowa, K. C., “‘A matter of ‘knowledge in the blood’? Unperforming racial and ethnic prejudice in tertiary institutional spaces in South Africa,” in *African Conflict and Peacebuilding Review*, 3 : 2, 2013 (forthcoming)
2. Chinyowa, K. C., “Interrogating spaces of otherness : Towards a post-critical pedagogy for applied drama and theatre,” in *Applied Theatre Research*, 1 : 1, 2013, pp. 7 – 17 (also being translated into Portuguese and published in URDIMENTO Journal at the State University of Santa Catarina in Brazil)
3. Chinyowa, K. C., “A question of difference : Understanding conflict management through applied drama,” in *Drama Research : International Journal of Drama in Education*, 3 : 1,2012, pp. 2 - 15

Chapters in books

1. Chinyowa, K. C., “Exploring conflict management strategies through applied drama : A Wits University case study”. In Barnes, H. (ed.). *Arts Activism, Education and Therapies: Transforming Communities across Africa*. Matatu 44; Amsterdam & New York : Rodopi, 2013, pp. 39 – 54
2. Chinyowa, K. C., “A poetics of contradictions? HIV/Aids interventions at the crossroads of localisation and globalisation”. In Barnes, H. (ed.). *Applied Drama and Theatre as an interdisciplinary field in the context of HIV/Aids*. Matatu 43; Amsterdam : Rodopi & New York, 2013, pp 173 – 212
3. Chinyowa, K. C., “Emerging paradigms for managing conflicts through applied arts,” in Sinding, C. and H. Barnes, eds., *Social Work Beyond Borders : Social Work Artfully*. Toronto : Wilfrid Laurier University Press, 2013
4. Chinyowa, K. C., “Tackling sexual harassment through role play : Case study of a Wits University workshop,” in *Africa and Beyond : Arts and Development*. Cambridge : Cambridge Scholars Publishers, 2013, pp. 84 - 94.
5. Chinyowa, K. C., “Theatre as a laboratory for HIV/AIDS education : The case of Amakhosi Theatre’s play, *Vikela”*. In Francis, D., (ed.). Acting on HIV : Using drama to create possibilities for change. Rotterdam : Sense Publishers, 2011, pp. 67 – 78

Peer reviewed international conference papers

1. “Play as a discourse in African cultural performances,” The African Theatre Association International Conference, University of London, Goldsmiths College, 11 – 15 July, 2013
2. “Using Heathcote for managing conflicts in African contexts : A South African case study,” National Drama International Conference, University of Greenwich, London, 4 – 7 July, 2013
3. “Unperforming racial and ethnic prejudice in tertiary institutional spaces in South Africa,” The African Theatre Association International Conference on ‘Querying Africa : Dis-ease, Metamorphosis and Unconventionality in African Theatre and Performance, University of Cape Town, 12 – 15 July, 2012
4. “Problematising the oppressor/oppressed divide: A post-critical pedagogy of Boal’s Theatre of the Oppressed”. The Pedagogy and Theatre of the Oppressed Conference on ‘Interpreting the World, Changing the World’ held at the University of California, Berkeley (USA), 31 May – 5 June, 2012
5. “Emerging paradigms for managing conflicts through applied arts”. The ‘Social Work Beyond Borders, Social Work Artfully’ Symposium hosted by the Drama for Life Programme in collaboration with McMaster University (Canada), University of the Witwatersrand, Johannesburg, 21 – 23 November, 2011
6. “Interrogating spaces of otherness: applied drama and theatre as a post-critical performative pedagogy”. The Drama for Life (DFL) Africa Research Conference on ‘Building a critical pedagogy in applied drama and theatre higher education in Africa’, University of the Witwatersrand, Johannesburg, 18 – 19 November, 2011
7. “Play as a people’s idiom: An exploration of trends in political protest theatre in Zimbabwe,” The Protest Arts International Festival (PAIF) on ‘Civil Society, Arts and Culture, Crown Plaza Hotel, Harare, 27 – 29 October, 2011
8. “Confronting race and xenophobia in South African tertiary institutional spaces,” The International Conference on ‘Transformative Arts’, University of Zimbabwe, Harare, 21 – 23 September, 2011
9. “Confronting race and xenophobia in South African tertiary institutional spaces,” The International Conference on ‘Transformative Arts, University of Zimbabwe, Harare, 21 – 23 September, 2011
10. “Giving voice to the past: nostalgia as an anti-post-apartheid syndrome,” The 3rd Apartheid Archive Conference on ‘Narratives, Nostalgia, Nationhoods’, University of the Witwatersrand, Johannesburg, 27 – 29 July, 2011
11. “Tackling sexual harassment through role play : case study of a Wits University workshop,” The International Conference on Arts, Society and Sustainable Development, Tshwane University of Technology, Pretoria, 27 – 29 June, 2011
12. A question of difference: understanding gender conflict through interactive theatre,” The 6th International Conference on ‘English and the distinctly African University, University of Botswana, Gaborone, 1 – 3 June, 2011
13. “Jackal the judge: an ecocentric approach to environmental education through African narrative performance,” The 6th International Conference on ‘English and the distinctly African University’, University of Botswana, Gaborone, 1 – 3 June, 2011

Keynote, plenary or invited conference/seminar papers

1. “Play is the thing : The ludic dimension in African cultural performances,” Plenary paper to be presented at the 7th International Conference on ‘Language, Literature, Theatre and Indigenous Knowledge’, University of Botswana, Gaborone, 11 – 14 June, 2013
2. “The quest for a ‘velvet revolution’ in arts and cultural policy in the SADC region,” Plenary paper presented at the RISDP Regional Researchers Consultative Workshop, Harare, 9 – 10 May, 2013
3. “The performing arts as a process of empowerment,” Plenary presentation at UNESCO’s workshop on International Monitoring and Comparative Research in Arts Education, Wildbad Kreuth (Germany), 25 – 27 May, 2011

Research seminar papers

1. “Are we not racist? Reimagining Boal through the theatre of the oppressor,” Wits School of Arts Seminar Series, University of the Witwatersrand, 22 May, 2013
2. “A matter of ‘knowledge in the blood’? Unperforming racial and ethnic prejudice in tertiary institutional spaces in South Africa,” Wits School of Arts (WSOA) Seminar Series, University of the Witwatersrand, 29 September, 2011

**3.13 NRF ratings**

Professor Jeremy Wafer (FINE ARTS) B rating

Profesor Jeanne Zaidel-Rudolph (MUSIC) B rating

Associate Professor Kennedy Chinyowa (DRAMATIC ARTS) C rating

**3.14 Steps taken to develop the next generation of artists and scholars**

The Wits School of Arts has a number of internal and external structures that seek to ensure that graduates are able to play leading roles in the arts and culture sector during and after their studies. The Wits Theatre and Wits Art Museum are integral to the conventional and creative research opportunities for both staff members and students. The following section identifies a number of other formal and informal structures.

In DRAMATIC ARTS students are actively involved in professional productions with a number of them receiving prestigious awards:

1)Craig Eisenstein (MA candidate) won the PANSA / NLDTF Festival (Durban) on Reading of New Writing for his play, *Your Hand in my Pocket* which he developed last year as his final submission in writing 4B. This play will be presented at the MUSHO Festival in January, 2013 2) Dominic Gumede and Lidija Marelic, two graduate alumni from the Drama Division were each awarded the Emerging Theatre Director’s Award by the Gordon Institute for Performing and Creative Arts.  The Emerging Theatre Director’s Bursary is presented by the Theatre Arts Admin Collective, GIPCA, the Baxter Theatre Centre and Distell

3) Jemma Kahn, alumni and sessional staff member, won a Silver Standard Bank Ovation Award at the National Arts Festival in Grahamstown for her new production, *The Epicene Butcher*. This began a series of national and international tours, winning two awards in Amsterdam

4) Pusetso Thibedi, graduate directing student from the Drama Division, was Assistant Director in the new Athol Fugard play, The Blue Iris, directed by Janice Honeyman, which premiered at the National Arts Festival and then toured to Cape Town and Johannesburg.

-Drama Division student : Hlakanipho Sakwe awarded talent based scholarship to study MFA in Acting for Film from the New York Film Academy.   
  
–Klara Van Wyk, a current 4th year performance Student, travels to the Edinburgh Festival as a cast member of the production The Epicene Butcher, created by ex-alumni Jemma Kahn

Albert Khoza, 4th year BADA, was invited to Paris to perform his piece, *Influences of a Closet Chant*, at the 67th [La Ferme du Buisson Festival](http://www.lafermedubuisson.com/" \t "_blank" \o "official site).

Awards received by DRAMATIC ARTS alumni and the projects they go on to develop, demonstrate how students go on to play important roles both nationally and internationally:

Yael Farber has earned leading playwright and theatre director acclaims in North America, the UK, Australia, Japan, Europe and Africa.

Dominic Gumede and Tony Miyambo formed the popular Wits Repertory Theatre Company.

**Professor Sarah Roberts** (DRAMATIC ARTS) and Drama students received acclaims for the highly successful *The Julius Caesar Project. The Julius Caesar Project* was showcased at the Shakespeare Schools Festival at the Johannesburg and has been booked for tour in South African schools for 2013 and 2014.

In FINE ARTS students have the opportunity to lead and organise the annual Creative Exchange conference during the second semester at WSOA. The second annual conference also marked the launch of a student publication bringing together the proceedings from the 2012 conference.

The *Pre-Print* collaboration with University of Stellenbosch, Department of Fine Arts, took place between 11 and 18 October. Led by Niall Bingham, sixteen students produced a portfolio of prints for two exhibitions.

The annual Martienssen Prize and Graduate Show exhibitions takes place in November at the Wits Art Museum.

The Center for Historical Reeanactments project led by **Gabi Ngcobo** (FINE ARTS) and **Donna Kukama** (FINE ARTS) provides opportunities for internships and exhibition participation both nationally and internationally.

Students have access to the *Digital Arts Soirees*, the *We Too Have Something to Say: Thoughts that Lead to Art* lecture series, and the *DIVA Talks* across each academic year.

In the MUSIC division students are encouraged to submit their long essays to the *Journal of Musical Arts in Africa* undergraduate essay competition and also to submit abstracts for presentation at the national SASRIM (South African Society for Research in Music) annual conference. The MUSIC division also encourages postgraduate students to participate in the SASRIM conference as well as various overseas performance opportunities for composers, such as the International Summer Course for New Music at Darmstadt and the Ostrava festival in the Czech Republic.

Professor David Andrew

June 2014