UTS Disclosure Log Entry – GIPA2025/08

Provided under s.25 of the NSW Government Information (Public Access) Act 2009.

[Reconsideration of GIPA2024/10]

Date decided:

29 July 2025

Scope of request:

The scope for this reconsideration of access application GIPA2024/10, is limited to decisions that were originally made to withhold information from release (both documents that were originally withheld in full, or partially released).

Only 30 of the documents under the original application were considered. The same document numbering used in the original application apply.

UTS Creative Industries Strategy:

reimagining the creative disciplines

Message from the Vice-Chancellor

This strategy will refocus our approach across the creative disciplines to redefine the future of higher education and research, and achieve the skills and innovation needs of the creative economy.

While Australia has a highly educated workforce, to remain globally competitive more people from backgrounds that have been historically underrepresented will need a post-secondary education to fully participate in the future workforce. This sharpens our focus on building awareness of the value of university education and aspiration for the boundary-crossing skills learnt through the creative disciplines – skills that are essential if we are to have globally competitive industry sectors, supporting the growth of an equitable economy.

To enable this, our strategy will bring staff, students and partners together, across our precinct and internationally, to create a sustainable, ethical and resilient world in the context of Industry 5.0 and beyond; positioning UTS as the preeminent Australian university in the creative disciplines.

As a university of technology committed to social justice, we view our role not only as the creators of new ideas and their practical manifestation in the machines, services and systems that enable our modern economy to thrive, but also in empowering the professions and businesses we work with to embrace and adapt to responsible technological change.

At the heart of this is our approach to innovation. How we engage with industry, and the cultivation of an entrepreneurial spirit among our students and researchers to solve problems creatively to deliver social impact. We are also known for being willing to collaborate and shape our investment of time and resources to align with the goals of our partners in order to deliver mutual benefit.

This can be clearly seen across the work of our Indigenous colleagues, whose practice across the creative disciplines and industries has helped support and develop Indigenous knowledge systems and contributes to the ongoing restoration of Country. UTS has a long tradition of working with and for First Nations people across all of our disciplines, and we will continue to strengthen that work through our increased focus on the creative disciplines and associated industries, to find ways to ethically shape the future Australia that we all aspire to live in.

Professor Andrew Parfitt
Vice-Chancellor and President
University of Technology Sydney

Acknowledgement of Country

UTS acknowledges the Gadigal people of the Eora Nation, the Boorooberongal people of the Dharug Nation, the Bidiagal people and the Gamaygal people, upon whose ancestral lands our university stands. We would also like to pay respect to the Elders both past and present, acknowledging them as the traditional custodians of knowledge for these lands.

We acknowledge that we are situated on the unceded lands of the First Peoples and are the beneficiaries of their knowledge and care of this land, water and species for thousands of generations of occupation of this place.

Strategic Context

Tackling current and future challenges

As the world grapples with greater complexity and uncertainty, we look to strengthen and refocus the creative disciplines to enable practitioners to amplify their unique ways of thinking and working to these problems, along with the interdisciplinary collaboration needed to address our most complex challenges.

Global trends across the university sector show increased activity around, and commitment to, interdisciplinary collaboration. While we have a strong mix of creative disciplines, analysis of global benchmarking identifies an opportunity to increase our competitiveness and impact through the unification of our creative and social practice disciplines. This strategic approach looks to strengthen synergistic activities across UTS, with the aim of increasing our national and international profile.

This strategy builds on our existing strengths in the creative and social practice disciplines. From our inception as a university, we have worked to strengthen these core disciplines – inherited through our antecedent institutions – to unlock innovation through the intersection of technology and creativity. Given the breadth of both discipline groups, this strategic consolidation will build an authentic and distinctive foundation for a new faculty – one that better supports and profiles our world-class academics and industry partnerships.

We will leverage this consolidated expertise to create a renowned education portfolio in creative skills and technology that will bring global reach and reputation, not only in traditional creative disciplines, but across the institution. Allowing us to open up processes that promise to transform the world through a deep awareness of the social and political context of creative practice and research — a concern with how we practice and of who we practice for — and a clear-eyed acknowledgement of collective responsibility to the future. This will build on the success of Indigenous led research programs that increasingly innovate through creative practice, generating transformative change across social and environmental contexts.

To create a just and resilient future, we need innovators, makers, designers, creative practitioners, storytellers, and culture shapers. Practitioners that power the full breadth of the creative economy, which has been identified as a critical sector for sustainable development with the potential to deliver positive societal impact.

The areas that are most closely aligned with the creative and social practice disciplines and underpin the Creative Industries, appear below:

TABLE A: Creative Industries at UTS

Animal Logic Academy • Animation **Faculty of Arts and Social Sciences** <u>School of Communication</u> • Strategic Communication • Digital and Social Media • Creative Writing • Journalism • Social and Political Sciences • Film (Media Arts and Production) • Music and Sound Design • Animation Production <u>School of International Studies and Education</u> • Education • International Studies (Languages and Culture) • Criminology • Sustainability and Environment • International Relations **Jumbunna Institute** • Creative writing • Filmmaking • Broadcasting • First Nations fashion and design • Investigative journalism • Oral history • Music/aural storytelling **Visualisation Institute** • Data Arena	**Faculty of Design Architecture and Building** <u>School of Architecture</u> • Architecture • Interior Architecture • Landscape Architecture <u>School of the Built Environment</u> • Construction • Planning • Project Management • Property Development • Property Economics • Real Estate • Urban Planning • Urban Design <u>School of Design</u> • Visual Communication • Product Design • Fashion and Textiles • Social and Service Design **Faculty of Engineering and Information Technology** <u>School of Computer Science</u> • Games development (software engineering) • Interaction Design **TD School** • Creative Intelligence and Innovation • Diploma of Innovation • Data Science • Transdisciplinary electives

The Creative Economy

The United Nations Conference on Trade and Development (UNCTAD), the UN's leading institution across trade and development, defines the creative industries as:

> *Cycles of creating, producing and distributing goods and services that use creativity and intellectual capital as primary inputs. They are classified by their role in heritage, art, media, and functional creations and comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives.*

The creative industries and their associated practices power the creative economy through the contribution of creative assets, to deliver economic growth and development. Encompassing economic, cultural, and societal aspects as they interact with technology and intellectual property, the creative economy can be understood to be a set of knowledge-based economic activities with a development dimension and interdisciplinary links through macro and micro levels of the overall economy.

The global 'creator economy' sits at the intersection of the creative and digital economies and is estimated to be made up of 50 million people, with this number expected to grow at 10-20% compound rate annually over the next five years. The share of people employed in Australia's creative economy is increasing, with the creative industries ranked among the world's fastest-growing sectors. This has attracted attention from policymakers in Australia and globally given these industries provide high-quality employment, drive innovation, support sustainable development and support civic and social wellbeing.

UTS graduates can lead the creative economy

Our research indicates that emerging skills and jobs over the next decade will likely be driven by macro-trends including technological innovation, increased demands for personalisation, hybridisation, social responsibility, and social models of work. As such, it's forecast there will need to be increased skills proficiency across the following areas:

- **Technology:** digital (AI/ML,XR), data analytics/science, IoT, & smart technologies, 3D modelling, visualisation, advanced fabrication, blockchain, UX/UI design, Building Information Management (BIM).
- **Creative cognitive skills:** collaboration, storytelling, adaptability, creative thinking, leadership and social influence, emotional intelligence, cognitive flexibility, critical thinking, problem solving.

UTS is well placed to meet student, industry and future workforce needs by leading the development of these creative technology and creative cognitive skills. This will help bridge the capability divide in communications and technology identified as a barrier to Australia tapping into the growth of the global creator economy. This strategy aims to build distinctive offerings across the creative and associated disciplines, through a focus on emerging creative-technology skills and capabilities for the digital and creative economies.

Our mission

To lead and innovate in creative disciplines and creative skills, through an inclusive educational and research environment that champions responsible use of technology.

To empower our diverse community to excel in the creative economy, while also contributing to sustainable and equitable societies through ethical practice and the exchange of knowledge.

Our vision

Position UTS as the preeminent Australian university with global impact in the creative disciplines, fostering a vibrant ecosystem where technology and creativity converge, driving progress and innovation in the context of Industry 5.0 and beyond.

An estimated 250,000 new creative jobs are predicted by 2030 as part of the Federal Government's ambition to grow the technology industry by 1.2M jobs.

Our Principles

A Creative Village

Respectful practice on First Nations land

Encourage experimentation and collaboration

Lead and partner for societal & economic impact

• foster collaboration through the co-location and virtual proximity of creative practitioners

• create interconnected social and professional networks that build cohesion and strengthen relationships between people

• act as a magnet to attract global talent and partnerships

• contribute to the national cultural commitment to recognise, protect and revitalise Indigenous knowledge systems, continuing to advocate for justice and cultural values, protection and restoration of Country and exercise of self-determination

• amplify the contributions of Indigenous Knowledge across the creative disciplines and industries

• incubate and foster interdisciplinary outcomes through partnerships across and beyond UTS, to advance all disciplines and build researcher agency.

• navigate complex global challenges through innovation at the intersection of technology and creativity

• deliver outcomes that support social impact and communities, guided by the UTS Social Justice Framework

Our strategic objectives and outcomes

Objectives	Outcomes
Build our distinctiveness	• strengthened disciplines through increased intersections between research, creative practice and technologies • greater scale in research by leveraging existing concentrations through increased collaboration • enhanced distinctiveness and impact through research translation and practice • creation of new, strategically-aligned research concentrations and industry partnerships • embedded collaborative creative practices and technologies across education, research and our precinct • global destination of choice for academics, staff, students and external stakeholders across strategic focus areas
Empower our graduates	• delivery of skills, knowledge and employability to enable positive societal impact for technological and climate change transformation • embedded creative technology, digital and entrepreneurial skills, for graduates to be competitive in a global workforce
First Nations knowledge	• increased institutional commitment to Indigenous self-determination in creative practices, industries and economies • implementation of Indigenous Cultural and Intellectual Property Rights, Data Sovereignty and Stewardship • increased higher-degree research opportunities • support leadership in implementing National Cultural Policy • support Indigenous cultural and technological innovation
Leverage our location	• growth in the creative industries and innovation ecosystem within the precinct • maximised student, researcher, industry and partner experiences and engagement to positively change the way we work and collaborate
Sustainable revenue	• evolution of our business models through world-leading, globally recognised curriculum • increased focus on flexible and scalable modes of education delivery • increased partnership funding through research translation and cutting-edge facilities
Embed creative practice	• engagement of creative skills to inform and influence foundational work in areas like digital transformation, capital works and facilities, marketing and communications, and strategic design.

Focus area 1:
Reimagining creative discipline education

Increasing collaboration between the creative and social practice disciplines has been identified as enabling us to prepare graduates from a wide range of social, cultural, and educational backgrounds to be competitive and effective in an increasingly global workforce, with the skills and agency to build a just and sustainable future.

Working with faculty representatives, we have developed a new way of situating creative discipline strengths through outcomes across the social, technological and material practices.
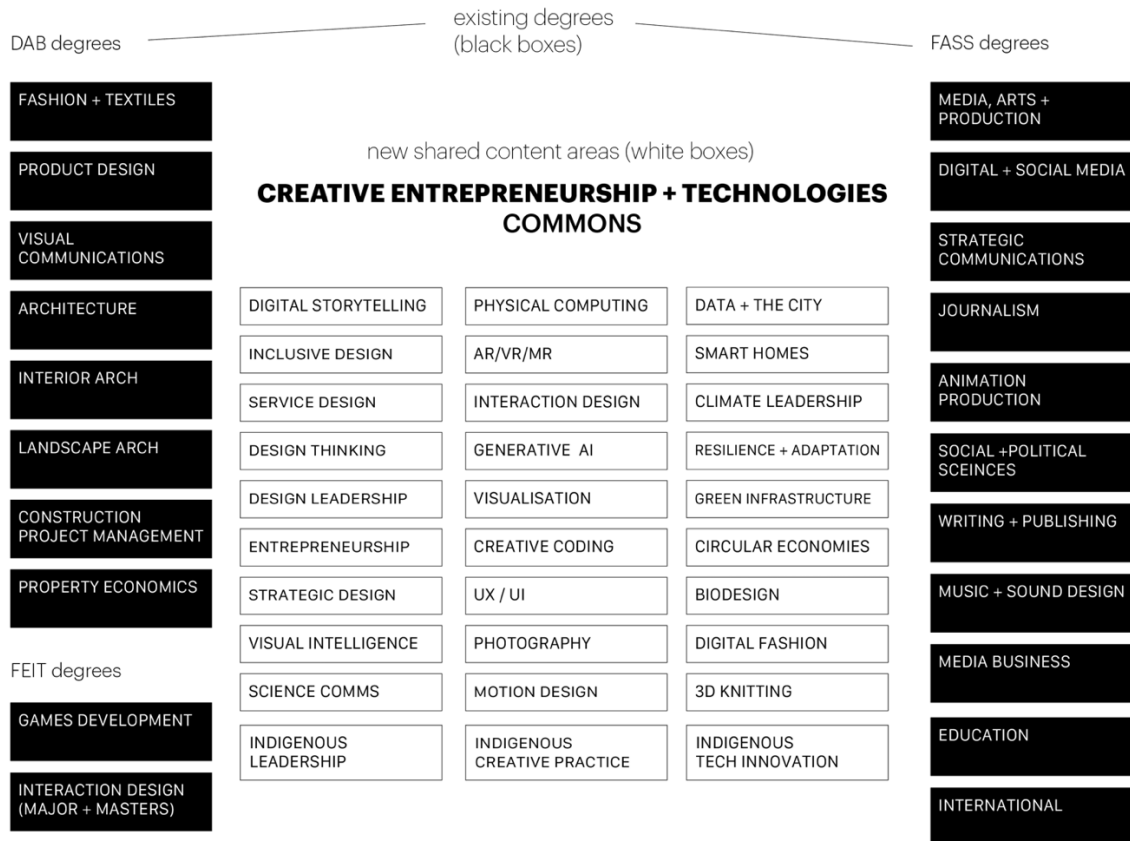
See FIGURE 1 below:

future state

creative and critical thinking
social contexts
material practices
technological enquiry
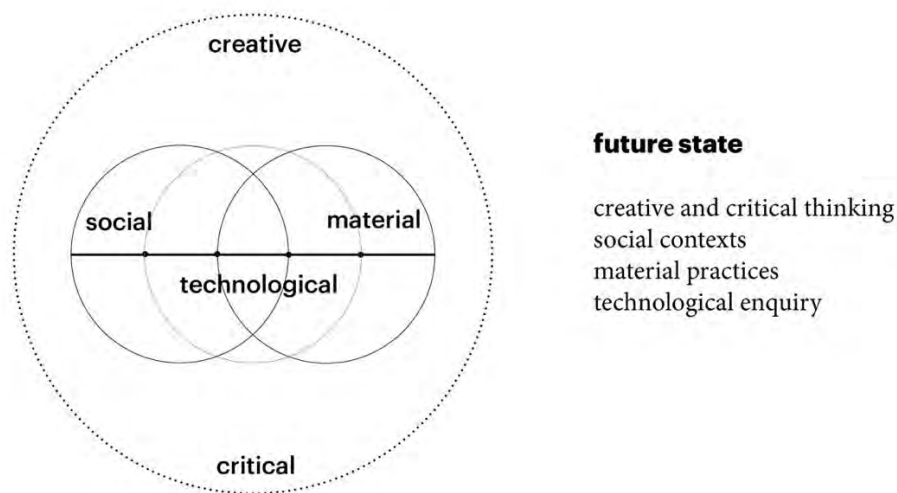
Instead of viewing these outcomes as separated endeavours across individual faculties, the approach above enables a combination of these aspects across a continuum. This flexible and fit-for-purpose framing will allow us to investigate the development of new and distinctive study areas at the intersection of the foundational disciplines, with the following areas suggested for initial focus:

- **Creative technologies**: Generative AI, gamification, visualisation and immersive environments
- **Circular economy**: design, management, advanced fabrication, supply chains, repair
- **Building Indigenous leadership and capacity**: Indigenous knowledge systems and self-determination frameworks, creative practice, technological innovation and designing on Country
- **Climate leadership and adaptation**: sustainability, resilience, planning, industrial and organisational transformation, emerging technologies
- **Social and service design**: equitable and inclusive cities, social innovation, healthy cities, inclusive design in technological transformation.

There are also opportunities to grow the value of student outcomes across creative practices and creative technologies by offering new, shared content areas in a modular way—as single subjects or grouped to form diplomas or post-graduate degrees. See FIGURE 2* below:

DAB degrees ——————— existing degrees (black boxes) ——————— FASS degrees

DAB degrees			
FASHION + TEXTILES			MEDIA, ARTS + PRODUCTION
PRODUCT DESIGN			DIGITAL + SOCIAL MEDIA
VISUAL COMMUNICATIONS			STRATEGIC COMMUNICATIONS

CREATIVE ENTREPRENEURSHIP + TECHNOLOGIES COMMONS

new shared content areas (white boxes)

ARCHITECTURE	DIGITAL STORYTELLING	PHYSICAL COMPUTING	DATA + THE CITY	JOURNALISM
INTERIOR ARCH	INCLUSIVE DESIGN	AR/VR/MR	SMART HOMES	ANIMATION PRODUCTION
LANDSCAPE ARCH	SERVICE DESIGN	INTERACTION DESIGN	CLIMATE LEADERSHIP	
	DESIGN THINKING	GENERATIVE AI	RESILIENCE + ADAPTATION	SOCIAL +POLITICAL SCEINCES
CONSTRUCTION PROJECT MANAGEMENT	DESIGN LEADERSHIP	VISUALISATION	GREEN INFRASTRUCTURE	WRITING + PUBLISHING
PROPERTY ECONOMICS	ENTREPRENEURSHIP	CREATIVE CODING	CIRCULAR ECONOMIES	MUSIC + SOUND DESIGN
	STRATEGIC DESIGN	UX / UI	BIODESIGN	
FEIT degrees	VISUAL INTELLIGENCE	PHOTOGRAPHY	DIGITAL FASHION	MEDIA BUSINESS
GAMES DEVELOPMENT	SCIENCE COMMS	MOTION DESIGN	3D KNITTING	EDUCATION
INTERACTION DESIGN (MAJOR + MASTERS)	INDIGENOUS LEADERSHIP	INDIGENOUS CREATIVE PRACTICE	INDIGENOUS TECH INNOVATION	INTERNATIONAL

* This diagram identifies opportunities across a sub-set of disciplines. It is not a comprehensive list of our whole interdisciplinary mix or predetermined subject areas.

Our focus will initially be on developing and testing this new approach with international and post-graduate markets, with improvements to undergraduate courses being incorporated into existing course quality assurance programs and processes. This will enable us to continuously improve student learning experiences through work-integrated-learning opportunities and research-informed teaching, to strengthen employability for both specialist creative roles, as well as embedded creative practitioners across all industry sectors.

Focus area 2:
Leveraging campus and precinct through innovation

Our city campus is situated on unceded Gadigal land, within a precinct that is more recently defined as Tech Central. By building on our founding role as an anchor tenant of Tech Central—home to some of Australia's most exciting creative enterprises, start-ups and innovative institutions—and partnering with state government and industry, we will grow the creative industries ecosystem within our precinct.

We look to catalyse this innovation ecosystem; connecting academics and partner organisations to create a globally renowned community that draws top talent from across the world to do their best work.

The concept of a Creative Village aims to foster collaboration and seed innovation through the co-location, physical clustering, and virtual interconnectedness of creative practitioners. Our facilities will be upgraded to feature contemporary and future focussed learning and research spaces, situated alongside informal collaboration areas to achieve greater interaction between disciplines.

Investment in our campus and facilities will necessitate increased returns from existing programs, sustainable new course revenue and commercial hire of facilities in off-peak periods. Our Creative Village will act as a magnet for potential global partners for research collaboration, technical experimentation, conversations, exhibitions and showcases, and collaboration with students.

Focus area 3:
Creation of new knowledge and research excellence for positive impact

We aim to increase our global impact by bringing together a significant and critical mass of researchers across the creative and social practice disciplines, as well as those who wish to collaborate with them. These researchers create new knowledges, practices, materials, stories and immersive experiences to generate alternative vantage points which shape culture, meaning and understanding.

It's at the threshold of technological and creative boundaries where our research thrives, to communicate complex ideas which are able to be seen, heard, felt and experienced, not merely told. Some current areas of strength include:

- Place-based research: externally funded and acclaimed collaborations such as through the Australian Centre for Public History and ARC Discovery projects.

- Experimental methodologies: sound, film, creative writing, animation, visual communication, design and textiles and materials research.

- Visualisation, AR and VR: the Visualisation Institute offers opportunities for uplift and consolidation of creative visualisation research.

- Creative Practice Research Group: an interdisciplinary group that has allowed interaction and cross-fertilisation across UTS since 2022.

- Green Infrastructure Lab: brings together built environment, social science and design-led approaches to develop sustainable solutions to urban and regional infrastructure.

Creative and social practice research is distinctly placed to create positive societal impact through emerging technologies such as visualisation, immersive media, digital services, new materials and advanced fabrication. Opportunities have also been identified for UTS across the following areas:

- Decarbonisation and the climate crisis

- Social justice and inclusion in multi-cultural societies

- Indigenous knowledges, truth-telling and Caring for Country.

In the long shadow of the COVID-19 pandemic, our research and creative practice allows society to navigate the effects of accelerated digital transformation across the globe, and ethically harness growth in the creative and broader economy.

Focus area 4:
Indigenous self-determination, truth telling and cultural resilience through creative practice

Indigenous led research programs are increasingly innovated through creative practice, contributing to the transformative impact of this work in broader social and environmental contexts. In 2023, the Australian Government released its five-year National Cultural Policy, recognising the crucial place of First Nations stories at the centre of Australia's arts and culture. First Nations peoples are our first innovators, artists, scientists and technologists. First Nations creative practitioners continue to give voice to unheard stories through truth-telling and by developing commitment to revitalised Indigenous knowledge systems and restoration of Country.

We look to build on the work of initiatives such as the Cultural Resilience Hub and Indigenous Archives and Data Stewardship Hub to drive industry and legislative reform, enhance capability of cultural leaders, build commitment to Indigenous self-determination, build recognition of Indigenous Cultural and Intellectual Property Rights, Date Sovereignty and Stewardship and build higher degree research opportunities.

Indigenous technological innovation is driven across UTS through deep interdisciplinary collaboration offering strong synergies across design, digital humanities, science, health, engineering and nature based sustainable disciplines.

Focus area 5:
Partnerships for positive global impact

Global macroeconomic trends are driving a need for sustainable and thriving creative industries, which provides a value context for us to plan our partnership initiatives. Our investment in facilities will provide a clear campus home, and an increased focus on external communications will serve to attract new partners across research and education.

This will build on our core strengths at the intersection of creativity, technology and innovation, underpinned by our practice-based approach and strong industry connections. We are also known for being willing to collaborate and shape our investment of time and resources to align with the goals of our partners – to deliver mutual benefit. For example, the UTS Animal Logic Academy builds a pipeline of graduate talent and research opportunities for industry while also providing students with studio-based teaching, delivering learning experiences that make them industry ready.

We will also support academics to forge new partnerships in industry, government, non-profits and global communities and create a compelling vision for the creative disciplines and leverage successful showcase programs such as the annual fashion, architecture and animation shows, and initiatives like GLAMSLAM.

Conclusion

The predicted impact of technological and societal trends on future skills and jobs, along with the preliminary insights from our market research and global benchmarking, show real opportunities across student experience and curriculum, and for research and industry engagement across the creative and social practice disciplines.

Our disciplinary mix lends itself to the achievement of our proposed strategic objectives; and the aim of this strategy is to give a tighter strategic focus and to unlock opportunities for scale to increase our global reputation and revenue. This will enable us to deliver improved benefits for our graduates, researchers and partners, generating societal and economic benefit.

APPENDIX 1: Implementation approach

Stakeholder and industry consultation has provided insights to allow a better understanding of our current activities across the creative disciplines. This engagement confirmed there is a range of disciplinary experts at UTS who are committed to producing positive impact. Also apparent is the lack of a cohesive and compelling vision for the creative disciplines, along with negative impacts from delayed investment in facilities and inconsistent resourcing across teaching, research and engagement. This has resulted in time consuming workarounds deployed by schools and faculties to make the current activities sustainable.

It was also identified that there would be benefit in a more consistent approach to creative discipline planning, resource management and allocation of work. This includes the removal of duplicated course offerings to reduce internal competition and bespoke processes, along with increased collaboration and better sharing of facilities and spaces. These opportunities suggest an overarching strategy and associated implementation plan could deliver great value for UTS and our industry partners, across the next 10 years.

Our proposed organisational model

Recent global benchmarking shows there is increased commitment to interdisciplinary collaboration globally, where it is clear that leading universities are responding to macro-trends and future skills needs across their research, education and industry partnerships.

See FIGURE 3 below

Global Benchmarking　　　　UTS

Simple → Comprehensive

	Interdisciplinary Degrees	Creative Industries Hubs and Spaces	Interdisciplinary Research Centre	Interdisciplinary Faculty	Whole of University Positioning
Best Examples	• Nanyang Technological University, Singapore • University of Hong Kong (HKU)	• Aalto University • MIT	• MIT • Royal College of Art • Hong Kong Polytechnic University	• University of Arts London • National University of Singapore • University of Nebraska—Lincoln	• Aalto University • Carnegie Mellon • RIT (Rochester Institute of Technology)
More Examples	• Cincinnati University • Quest University	• Cornell Tech • Zurich University of the Arts • Royal College of Art • QUT • CalArts	• Zurich University of the Arts • University of Oxford • University of Amsterdam • Sheridan College • USC • University of Pennsylvania • Princeton University • Stanford University • ETH Zurich	• Tsinghua University • Imperial College London • Cornell University • QUT • CalArts • USC • Stanford University • Harvard University • Simon Fraser University • University of Waterloo • Arizona State University • University of Canterbury • HAW Hamburg	• Parsons School of Design • Cranbrook Academy of Art • Minerva University • TU Delft

In reviewing these trends, we have developed a 'creative industries spectrum' as a means to investigate the different approaches that are being taken globally. This strategy aims to move UTS to a more 'comprehensive' curriculum, engagement and research approach.
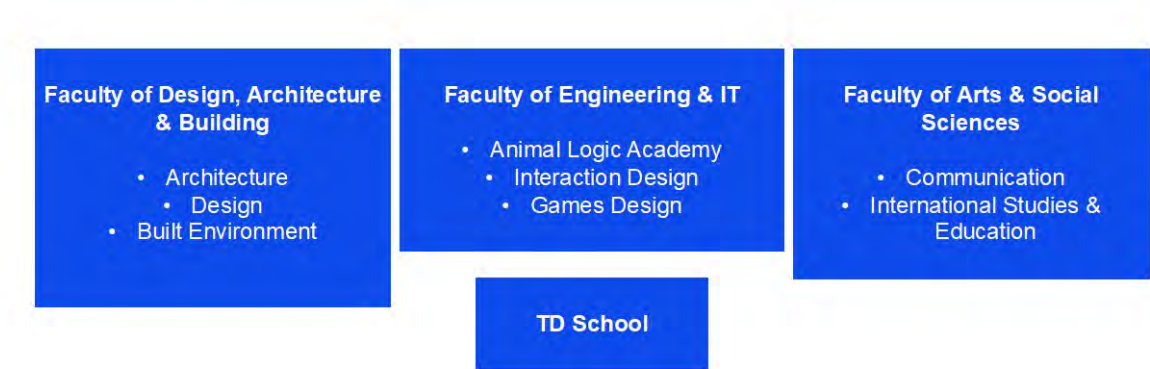See FIGURE 4 below:
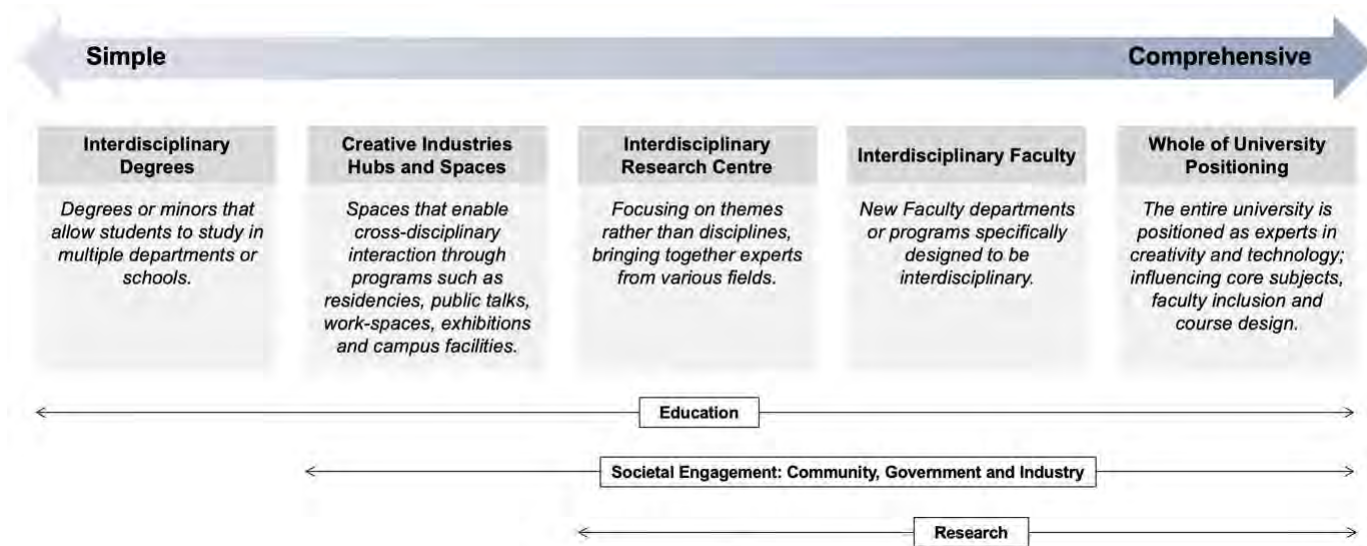
In considering how best to give effect to our strategic vision and achieve our ambitions for our creative and social disciplines, the University Leadership Team (ULT) has agreed that the establishment of a new faculty will best serve to drive our ambitions and leverage opportunities across this space. Work has now begun on a proposal that will articulate the new faculty's leadership structure, along with the establishment of working groups to develop new education and research opportunities, laying the groundwork for increased collaboration and more focused strategic investment.

Our aim is to establish a new faculty to act as the key sponsor and owner of this strategy, who will foster porosity and collaboration across the university to achieve our strategic goals. As a result, it is not necessary for all of the many areas that contribute to the Creative Industries (Table A, page 5) to be constituent parts of the new faculty. In investigating the appropriate mix of expertise within the proposed new faculty, we mapped the areas that are likely to deliver the most positive impact through coming together. This group is shown as 'Status Quo' below.

Status Quo

Faculty of Design, Architecture & Building

- Architecture
- Design
- Built Environment

Faculty of Engineering & IT

- Animal Logic Academy
- Interaction Design
- Games Design

Faculty of Arts & Social Sciences

- Communication
- International Studies & Education

TD School

⚛ UTS

We then reviewed the current strategic foci of this group to understand what the best synergistic mix of schools might be, to enable better use of resources across disciplinary boundaries. In doing so, we look to build scale across strategic initiatives to increase student numbers, allowing flexibility and optionality. The result of that analysis is depicted as the proposed 'New Faculty' below.

New Faculty Option

Faculty of Engineering & IT

- Interaction Design
- Games Development

TD School

New Faculty

- Animal Logic Academy
- Architecture
- Built Environment
- Communication
- Design
- International Studies and Education
- Visualisation Institute

⚛ UTS

Staff consultation on this proposed consolidation is planned for August 2024, with any change managed appropriately in line with the relevant UTS Staff Agreement. ULT will then consider staff input and any suggested amendments to the proposal. If after that process of review, the decision is made to progress to implementation of a new faculty, we anticipate an international search for a Dean will then commence.

Distinctive Identity: Creative Industries

31 March 2023

Distinctive Identity

Recurring themes from Council meetings and Retreat:

- Importance of distinctiveness – connectivity and interdependencies across Strategic Initiatives drives our distinctiveness

- Leveraging innovation and entrepreneurship – and they are distinct from each other – across teaching, research and engagement

- Agreement around core elements of this as being creativity, innovation and technology – but also capturing our culture and values

- It has informed the development of our People Strategy, our focus on Enterprise Learning, research translation, equity and inclusion, Precinct focus and more

- Current activities include Digital Presence and development of Marketing and Comms strategy

- Today we'll focus on the Creative Industries

UTS

Distinctive Identity:

Creative Industries

What are we trying to do?

- Position UTS as the pre-eminent Australian university in the creative industries, and
- Leverage our campus and precinct location to maximise student, researcher and industry experience and engagement in the creative Industries.

This will attract academics, staff and students, at all levels, as well as growing partnerships in the creative industries for research, creative practice and capacity-building through education.

APPROACH

STAGE 1: The UTS Vision

STAGE 2: Project Execution

Powerhouse Partnership

Industry Engagement

Developing Creativity at UTS

- Embed creative methods in education

- Embed creative disciplines in traditional research

- Strengthen the Creative Practice Strategy

Distinctive Identity Communication

What is our vision for Tech Central as a CREATIVE precinct in the city?

What is the most effective way to engage with the creative industries?

Photo: Systems Reef 2.0

What are our best opportunities to embed creative methods in education?

What are our best opportunities to embed creative discipline researchers in research across UTS?

UNIVERSITY OF TECHNOLOGY SYDNEY

UNIVERSITY LEADERSHIP TEAM

ULT RETREAT 30-31 MARCH 2023 RETREAT SUMMARY

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Session 6 - Distinctive Identity

ULT had a deep discussion about our physical place within the Tech Central precinct, and the exciting and timely opportunity we have to position ourselves distinctively as a University known for its <u>technology, innovation and creativity</u>.

Need to resolve what is our vision? How do we ensure it becomes our vision?
Everything must come into view and boundaries in scope within the next few months as it impacts on upcoming decisions about property, education and research agendas.

- Start large and don't leave anything out. Include space, student experience, link to the innovation review and do something bold to demonstrate how engagement can work.

We want to have fingerprints across the precinct, removing fragmentation and giving visibility to our expertise. Leveraging our location within the tech central precinct to provide other Creative Industries occupants access to space, skills uplift and skills around sustainability.

How do we own CI leadership through our place? *Removing fragmentation.*

Tracy Chalk is reviewing how we do thought leadership, events and activities on campus. It will be important for us to lead in this space and demonstrate that we have something to offer.

Consider how facilities can come together as an iconic piece, and are showcased to tell inspirational stories.
ULT talked about the importance of having a physicality to presenting ourselves as a <u>university of technology, innovation and creativity.</u> Not sure where or how big…but this will be necessary. Through purposeful physical design and visual narrative, we can change people's perception, and showcase cohesion, interdisciplinarity and presence in the precinct. Clever redesign and adaptive reuse could create a new 'front door' experience.
- Opportunities on the Goods Line to give visibility to labs and workshops
- Explore partnerships, events and programs that will be most effective
- Interrogate event data to tap into our strongest supporters of creative events. Build external champions and influencers that we can use/engage with
- Link to innovation review engagement conversation

If we drive creative practice we need to link this to staff recognition and reward
Communicate with academic group the priorities, and align our reward/recognition and internal promotion pathways with what we say is important.

Are we up for taking this approach to the wider education experience?
Keys will be visibility, cohesion, engagement, access, and presence.
How do we embed <u>technology, innovation and creativity</u> into each degree?
This can infuse a new model of learning by leveraging our campus and precinct to maximise student, researcher and industry experience and engagement in creative industries.

We will need line of sight as to how our students will see and experience this – considering also graduate attributes.

Suggest starting with the low hanging fruit: Consider s.14, cl.4(a)(c)(d) ██████████████ .

We have a research identity and narrative that we can build and leverage. Whilst barriers to cross faculty collaboration still exist we need to focus on the value of creative practice to research.

A conversation will be needed around structure to capture a less fractured view of various areas to ensure we are 'crossing boundaries. The TD school would be good in this space.
- An unintended consequence of this vision will be the need to invest in a 2nd tier of researchers s.14, cl.4(a)(c)(d) ████████████████ .
- Avoid mixing messages when we talk about research
- Leverage against our global presence – s.14, cl.4(a)(c)(d) ████████████████ ████████████████

ULT identified that a **problem-based approach is the preferred model for transdisciplinary research,** to unite and engage people**. Example. UTS Aging Research Collaboration.

Our performance is better than our reputation because we don't communicate and give enough visibility to the things we do well.
Key Insights/Questions/Actions:
- *Communication Strategy*
  - *How do we present ourselves to external (industry/prospective students etc.)?*
  - *How do people know about our interdisciplinary approach? Our varied industry partnerships?*
  - *How do we tell the story of our Indigenous distinctiveness and place-based story more clearly?*
- *Reconsider the way we do consultation to achieve better engagement so we can get things done.*

UNIVERSITY OF TECHNOLOGY SYDNEY

UNIVERSITY LEADERSHIP TEAM (ULT)

AGENDA ITEM:	4.1	ULT 27/07/2023
SPONSOR:	PROFESSOR ELIZABETH MOSSOP	
	DEAN, DAB	
VISITOR/S:	NIL	
A VISION FOR THE CREATIVE INDUSTRIES AT UTS		

Purpose

☒ For Decision/Endorsement   ☐ For Discussion   ☐ For Noting
☐ Other:

Recommendations

1. That ULT endorse the proposed approach and further consultation on a vision for the Creative Industries at UTS as described in this paper and support the formation of a Steering Committee to oversee the project and secure appropriate resources for its further implementation. The committee to be composed of the Provost, DVCR, DVCE&S and Professor Mossop as Chair.

Executive Summary

Following discussion of this idea at the last ULT retreat, this proposal has been further developed in consultation with key stakeholders from across the university.

Background

The UTS Creative Industries Strategy has come about at this moment in time in response to a number of key issues. The strategy recognises the current and historical importance of the creative disciplines and creative practice at UTS and builds on the university's existing strengths. It speaks to the university's distinctiveness in creativity and innovation and the ongoing role of creativity in driving innovation. We are also in a time when both federal and state governments are focused on the creative industries and their potential to contribute to economic development, a knowledge economy and good jobs in Australia.

Aims of the Project

The aim of the Creative Industries Strategy program of work is to:
- position UTS as the preeminent Australian university in creative industries, through
- strengthening and supporting research, education, and creative practice in the creative disciplines,
- increasing the universities distinctiveness by embedding creative practices throughout the university's education and research, and
- leveraging our campus and precinct location to maximise student, researcher and industry experience and engagement in the Creative Industries.

This will attract academics, staff, and students, at all levels, as well as growing partnerships in the creative industries for research, creative practice, and capacity-building through education. Embedding creative practice disciplines at UTS within the wider precinct will

consolidate our distinctive identity as the leading hub of creative and innovative practice in Australia.

STAGE ONE: A Vision for the Creative Industries at UTS
The aim of this work is a clear articulation of the UTS Vision for Creative Practice and its role in Tech Central. This vision will guide UTS strategy and position UTS as the leading university in creative practice and position UTS as a key city-building institution.

This bold and distinctive vision will embody UTS' ongoing role as the convenor of the precinct's anchor creative institutions and a focus for industry interest and activity. It will form the basis of work to secure further government investment and support for creative industries in Tech Central including shared use infrastructure; as well as ongoing advocacy to influence government policy.

An outline of the key components of the Creative Vision is attached for discussion.

If ULT agrees to the key components of the Vision, the next step will be to prepare Creative Industries Project Plan and Timeline, which will clearly identify key stakeholders and an associated consultation plan and timeline to socialise the Vision more broadly. As the Vision and strategy develops any proposed change will include consultation and involvement of staff in line with the Managing Workplace Change clause in the UTS Enterprise Agreement 2021.

Alongside this work, a compelling visual illustration will be developed. It will be used during the consultation process through a suite of digital assets to communicate and socialise the vision.

STAGE TWO: Implementation
1. UTS Vision Assets
This series of digital assets will be used strategically across the institution and with our external partners and audiences throughout the program.

2. Powerhouse Partnership
This partnership is for the development and promotion research, education and engagement in creative practice and the creative industries through shared programs.

Current work underway:
- Joint Precinct Planning and Development - Mary Ann Street Precinct Pilot
- Joint Research Opportunities – in development with shared group
- Programming and Events - Sydney Science Festival, Sydney Design Week
- Internships, Learning and Career Opportunities
- First Nations Focus

3. Industry and External Engagement
This work aims to strengthen and increase the number and scale of UTS partnerships and develop research and education activities:

Currently a consultative committee drawn from across the university is developing the plan for stakeholder engagement. A precinct stakeholder group is already operating from the Precinct Scoping Study and there is already an industry roundtable operating in the Centre for Sustainable Fashion and Textiles. Other Industry Advisory Groups for Screen and Media, Writing and Communication, and Design and Architecture will be convened. A series of industry events will be held in September and October 2023 to consult on the vision and establish the ongoing engagement.

4. Developing Creativity at UTS

As we move to a future challenged by increasingly complex issues, there is an emerging understanding that new potential to unlock innovation comes through the transdisciplinary fusion of technology and creativity. This program of work aims to increase the university's distinctiveness by embedding creative practices throughout the university's education and research. The following projects should be scoped and funded for 2024.

Embed creative methods in education
- What opportunities are there for further adoption of studio education and creative methods across UTS? DVCE&S project to work with ADE's across all faculties.
- What opportunities are there for new creative practice offerings? DVCE&S project to work with ADE's across all faculties.
- Major campaign of external communication and marketing to re-frame our offerings in creative practice – MCU.

Embed creative disciplines in traditional academic research
- What opportunities are there for increased collaboration with creative discipline researchers in research? DVCR project to work with ADR's across all faculties.
- Major campaign of external communication and marketing to re-frame and more widely disseminate our research in creative practice – MCU.

Strengthen the Creative Practice Strategy

Implement the policy across the university and build capacity in research support for creative practice and with academics.
- Implement case study project and communicate content.
- Implement creative practice support hub.
- Further develop and embed policy in research management at UTS.

This builds on work already done to embed creative practice in the UTS research frameworks. This work needs dedicated resources either in the Faculty or with the DVCR. Some early work is underway with the ADR in DAB currently.

5. UTS Distinctive Profile Communication

Aim: to strengthen the position of UTS as the leading 'Creative Practice' university in Australia and a significant global presence in the creative disciplines

June 2023-June 2024
- Develop a detailed communication plan for 2024-2026.
- Quantify and scope the resources and collateral needed to deliver the communications plan.
- Develop content for use on UTS channels, recruitment, and market to appropriate media.
- Support with profiling events

Financial Implications

A Creative Industries Project Plan will be developed and will include an overview of the proposed resourcing investment for this project, and forecast the ongoing investment required. It is assumed that this work will operate as a strategic project within the university for the next two years (2024-2025) and after that, will be fully integrated into our business-as-usual.

Risks/Challenges

A Risk Assessment will be developed as part of the next phase of work. Any proposed change will include consultation and involvement of staff in line with the Managing Workplace Change clause in the UTS Enterprise Agreement 2021. Consultation and stakeholder feedback is essential to the success of this work, and to ensure that effective programs continue to grow.

There is also a major risk to UTS in not proceeding with reform. In an increasingly competitive higher education landscape and with very significant competitor investment, compounded by the current lack of adequate facilities in key areas, UTS risks losing its leading reputation in the creative disciplines. UTS potentially loses the opportunity for increased market share, educational offerings and research and creative practice partnerships through not taking up this opportunity.

Communications
This project plan will require a comprehensive communication plan, to allow us to socialise the vision and subsequent programs of work within the university. It will also require extensive external communications in the recruitment space as well as with broader external audiences in industry, government and the general public.

Next Steps
- Formation of the project Steering Committee.
- To further socialise the Vision a Creative Industries Project Plan and Timeline will be developed by September 2023, which will clearly identify the key stakeholders and an associated consultation timeline. This plan and timeline will be reviewed by ULT in mid-September.
- Project resourcing and investment needs will also be developed for ULT consideration at that time.
- Following procurement of an appropriate consultant, the Vision digital assets will also be developed to socialise with the university and key stakeholders.

Appendix
Appendix 1: Internal Stakeholders

Attachments
Attachment 1: What would the vision include?
Attachment 2: Creative disciplines at UTS

Appendix 1 – Internal Stakeholders

Creative Industry Strategy Committee

Prof. Elizabeth Mossop	Dean, Design, Architecture and Building
Matthew Proft	Director Precincts, Deputy Vice-Chancellor (Enterprise)
Prof. Alison Page	Associate Dean (Indigenous Leadership and Engagement), DAB
Tracy Chalk	Chief Marketing & Communication Officer, Marketing and Communication Unit
Grahame Edwards	Executive Manager, Campus Planning & Urban Design, Capital Works
Prof. Stephanie Hemelryk Donald	Head of School, Communication, Head of School, Communication, FASS
Prof. Martin Tomitsch	Head of TD School, TD School
Ian Thomson	Head of UTS Animal Logic Academy, Animal Logic Academy
Prof. Andrew Johnston	Head of Discipline (Interaction Design), School of Computer Science, FEIT
Prof. Ana Filipa Vrdoljak	Professor, Law
Dr. Lisa Lake	Centre Development and Partnerships Manager, School of Design, DAB
Dr Sumati Ahuja	Senior Lecturer, Management Discipline Group, School of Business
Prof. Kate Sweetapple	Head of School, Design, School of Design, DAB
Marcus Eckermann	Media Production and Technology Manager, ADMIN Media Lab
Prof. Josh Pienaar	Deputy Dean, Executive, DAB
Mark Lillis	Executive Manager, Strategy Alignment, Vice-Chancellor's Office
Mitra Gusheh	Executive Manager, Social Impact, Centre for Social Justice and Inclusion

UTS Creative Industries Strategic Foundations

Our vision:
- position UTS as the preeminent Australian university with global impact in the creative industries, through strengthening and supporting research, education, and creative practice

Objectives:
- increase our distinctiveness by embedding collaborative creative practices across education and research to attract academics, staff, students, and external stakeholders
- empower our graduates with the skills and knowledge needed to lead Australia's digital transformation
- deliver new revenue streams through market-leading curriculum, research translation and facilities hire
- build a structured approach to creativity into our academic profile across all disciplines to support future graduates and research collaborations
- grow partnerships for research creative practice to enable capacity-building through knowledge creation for positive societal impact
- lead national conversations in the design and development of First Nations policy across the creative industries
- provide culturally safe spaces where creative practice can be realised, and become the employer of choice for First Nations creative practitioners
- leverage our campus and precinct location to maximise student, researcher and industry experience and engagement in the creative industries to positively change the way we work and collaborate

Our principles:
- **A creative village**: foster collaboration through the co-location, physical and virtual proximity of creative practitioners, via easily navigated and interconnected social and professional networks that build cohesion and strengthen relationships between people.
- **Respectful practice on First Nations land:** contribute to the national cultural commitment to protect and revitalise Indigenous knowledge systems and restoration of country – as detailed in the National Cultural Policy.
- **Encourage experimentation and innovation**: strategy will guide and anchor our work, with discipline clusters incubating innovative creative practice to deliver strategic outcomes and build agency and empowerment for people.
- **Lead and partner for societal and economic impact:** global challenges are increasingly complex, and there is an emerging understanding of the potential to unlock innovation through the transdisciplinary fusion of technology and creativity, which is the essence of the UTS brand.

Creative industries

The United Nations Conference on Trade and Development (UNCTAD), the UN's leading institution across trade and development, defines the creative industries as:

> *Cycles of creating, producing and distributing goods and services that use creativity and intellectual capital as primary inputs. They are classified by their role in heritage, art, media, and functional creations and comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives.*

The creative industries and their associated practices power the creative economy through the contribution of creative assets, to deliver economic growth and development. It encompasses economic, cultural and societal aspects as they interact with technology, intellectual property and tourism objectives. It can be understood to be a set of knowledge-based economic activities with a development dimension and transdisciplinary links through macro and micro levels of the overall economy.

The creative economy has been identified as a critical sector for sustainable development, with the potential to deliver positive societal impact as we grapple with some of the most significant global challenges in decades – including the COVID-19 pandemic and emerging diseases, the impacts of climate change, geopolitical tensions and a cost-of-living crisis.

International trade in creative goods and services generates substantial and increasing national revenues, with the export of creative services now exceeding creative goods. Creative goods exported globally represented US$524 million in 2020, while exports of creative services reached US$1.1 trillion; estimated to be 3 and 21 per cent respectively of total goods and services exported. UTS aims to leverage this growth, through brand-aligned initiatives across education, research and partnerships to produce economic and societal benefit, as well as contributing to the improvement of Australia's Economic Complexity Index (ECI) rating.

UTS Creative Disciplines

At UTS, the academic areas that currently contribute most to the creative economy through the creative industries, are best described as *creative disciplines*, which also includes the *creative practice* of these skills to produce new knowledge. Below is a list of the disciplines that are most closely aligned with the creative industries, which form the basis of this strategic investigation:

Animal Logic Academy • Animation **Faculty of Arts and Social Sciences** School of Communication • Strategic Communication • Digital and Social Media • Creative Writing • Journalism • Social and Political Sciences • Film (Media Arts and Production) • Music and Sound • Animation **Jumbunna Institute** • Creative writing • Filmmaking • Broadcasting • First Nations fashion and design • Investigative journalism • Oral history • Music/aural storytelling **Visualisation Institute** • Data Arena	**Faculty of Design Architecture and Building** School of Architecture • Architecture • Interior Architecture • Landscape Architecture School of the Built Environment • Construction • Planning • Project Management • Property Development • Property Economics • Real Estate School of Design • Visual Communication • Product Design • Fashion and Textiles • Social and Service Design **Faculty of Engineering and Information Technology** School of Computer Science • Games development (software engineering) • Interaction Design

Our current investigation has begun with staff consultation, initially with a Working Group with membership across the above areas. This group fed into the Terms of Reference for it and the Steering Committee, the overall scope of the project and the initial strategic pillars that have formed the basis of the expanded staff consultation via workshops. Consulting with First Nations staff has begun to align with the First Nations Vision for Creative Industries, which will be reflected in the refreshed Indigenous Education and Research Strategy.

The workshops have provided a more holistic understanding of our current activities across the creative disciplines. This included engagement with a range of discipline experts who are demonstrably committed to producing impact, working collegiately and freely share pains points and opportunities.

Some key current-state problems have emerged from the workshops:

- A need for better collaboration and connectivity, with the aim to enhance our distinctiveness through the increased support of disciplinary excellence via teaching, research and engagement.
- Lack of a cohesive and compelling vision for the creative disciplines, along with negative impacts from our delayed investment in facilities and inconsistent resourcing across teaching, research and engagement.
- We are experiencing negative impacts from our delayed investment in facilities and inconsistent resourcing across teaching, research and engagement.
- Siloed activities have resulted in time consuming work-arounds deployed by each school and faculty to make the current activities sustainable; made worse by ineffective processes and systems.
- Enhance alignment with the National Cultural Policy to allow UTS to drive industry and legislative reform to protect Indigenous knowledge systems and enable the growth of opportunities for First Nations creative practitioners
- There could be benefit in:
  - a more consistent approach to creative discipline planning, resource management and allocation of work.
  - removal of duplicated courses, internal competition and bespoke processes, alongside increased collaboration and sharing facilities and spaces.

The common areas of consensus are:

- Our new vision should solve current problems and deliver new opportunities.
- Structural or process improvements need to be carefully implemented to not adversely affect delivery of teaching, research and engagement.
- Increased collaboration is critical to strengthening the creative disciplines.
- Flagship, functionally appropriate and technically up-to-date facilities (both shared and specialist), situated alongside informal collaboration spaces.
- Physical concentration of the creative disciplines (Building 5 now, and 3 and 4 later).
- Commitment to dedicated studio teaching by providing adequate administrative and learning support – funded by sustainable course cross-subsidies, new revenue and commercial use of facilities in off-peak periods.
- The need for a recognition of Indigenous Cultural and Intellectual Property Rights, and Indigenous Data Sovereignty and Stewardship
- A continued commitment to Indigenous self-determination, truth telling and cultural resilience
- Visibility of activities and outcomes on and around campus, for internal and external audiences.
- Dedicated marketing and communication resources to communicate a seamless continuity across these disciplines.

Drawing from both the current-state problems and consensus areas, a program of work will be developed to guide the next stage of investigation. This investigation will be across three areas – people, programs and place – and will occur in Q1 2024. The beginnings of this program of work is articulated in the tables below, and will be confirmed by the middle of December 2023.

Strategic Priorities

PEOPLE
Aim: improve the way we work and collaborate to strengthen and better support research, education, and creative practice in the creative disciplines.

Project	Focus area	Outcomes	Timeline
Scale and structure	*How we work*: review resource needs (people, tech and space), processes, and systems.	More effective utilisation of resources, processes, and systems, to better support prioritised activities.	Options for consultation by April 2024
	How we are grouped: investigate structural options that allow easy collaboration and coordination between creative disciplines, which has been identified as critical to strengthening the creative disciplines.	Increase the significance and impact of the creative disciplines by concentrating activity. Exponentially advance our standing within the creative disciplines and industries.	

PROGRAMS

Aim: build and support innovative programs that promote meaningful collaboration, distinctive student outcomes and facilitate coordination of offerings to advance creative disciplines across education, research and external engagement.

Project	Focus area	Outcome	Timeline
Embed creative methods in education	s.14, cl.4(a)(c)(d)		Options for consultation by April 2024
Enhance the excellence and impact of research in the creative disciplines			Initial investigation by Q2 2023

PROGRAMS

Aim: build and support innovative programs that promote meaningful collaboration, distinctive student outcomes and facilitate coordination of offerings to advance creative disciplines across education, research and external engagement.

Project	Focus area	Outcome	Timeline
	s.14, cl.4(a)(c)(d)		
Communications and Advocacy			**In the short term**, this will be incorporated into the new Marketing and Communication Plan and the Distinctive Identity Framework initiatives. Each of these tools will prioritise the use of story-led campaigns to build awareness of UTS and deepen our relationship with targeted audience segments. Across the **medium term**, it's suggested that dedicated resources, more deeply embedded alongside creative practitioners, is needed to grow awareness and advocacy of UTS across this space.
Collaboration			Options for consultation by April 2024

PROGRAMS

Aim: build and support innovative programs that promote meaningful collaboration, distinctive student outcomes and facilitate coordination of offerings to advance creative disciplines across education, research and external engagement.

Project	Focus area	Outcome	Timeline
	s.14, cl.4(a)(c)(d)		
New and increased revenue			Options for consultation by April 2024

PLACE

Aim: build on our role as convenor of the precinct's anchor creative institutions and a focus for industry interest and activity, underpinned by a respect for Gadigal lands, traditional custodians, knowledges and practices maintained by First Nations people.

Project	Focus area	Outcome	Timeline
A creative village	s.14, cl.4(a)(c)(d)		**Short term:** Expand the inhabitation of Building 5 for creative discipline studios and other creative discipline facilities. **Medium to long term:** Use the Master Plan 2040 to create new front doors that incorporate exhibition and industry/public engagement space

PLACE

Aim: build on our role as convenor of the precinct's anchor creative institutions and a focus for industry interest and activity, underpinned by a respect for Gadigal lands, traditional custodians, knowledges and practices maintained by First Nations people.

Project	Focus area	Outcome	Timeline
	s.14, cl.4(a)(c)(d)		
Industry and External Engagement			Options for consultation Q2 2024 (aligned with External Engagement review outcomes)
Activate our campus			Options for consultation to Q3 2024

UTS

Reimagining creativity:
transforming our creative and social practice disciplines

Confidential Draft for discussion at ULT Retreat

Message from the Vice-Chancellor

From our inception as a university, we have built on the strengths of the creative disciplines inherited through the legacies of our antecedent institutions. Our reputation for strong industry partnerships and work-integrated learning has come, in large part, from the success of our graduates across these disciplines. As the world now grapples with more complex and shared challenges, it is important we strengthen and recalibrate our focus on the creative disciplines; building on the work of our current creative practitioners and researchers as they concentrate their work around interdisciplinary collaboration to achieve important societal impact through research, creative practice, research inspired teaching and industry engagement.

As a university of technology committed to social justice, we view our role not only as the creators of new ideas and their practical manifestation in the machines, services and systems that enable our modern economy to thrive, but also in empowering the professions and businesses we work with to embrace and adapt to responsible technological change. At the heart of this is our approach to innovation and how we engage with industry, and the cultivation of an entrepreneurial spirit among our students and researchers to solve problems creatively to deliver social impact. We are also known for being willing to collaborate and shape our investment of time and resources to align with the goals of our partners – to deliver mutual benefit.

This can be clearly seen across the work of our Indigenous colleagues, whose practice across the creative industries has helped support and develop Indigenous knowledge systems and contributes to the ongoing restoration of Country. UTS has a very long tradition of working with and for First Nations people across all of our disciplines, and we will continue to strengthen that work through our increased focus on the creative disciplines and associated industries, to find ways to ethically shape the future Australia that we all aspire to live in.

This strategy aims to refocus and reenforce our approach across the creative disciplines. In doing so we will redefine the future of higher education and research to achieve the skills and innovation needs of the creative economy. While Australia has a highly educated workforce, to be globally competitive more people from backgrounds that have been historically underrepresented will need a post-secondary education to fully participate in the future workforce. This sharpens our focus on building awareness of the value of university education and aspiration for the boundary-crossing skills learnt through the creative and social practice disciplines – skills that are essential if we are to have globally competitive industry sectors, supporting the growth of an equitable economy.

To enable this, our strategy will bring staff, students and partners together, across our precinct and internationally, to create a sustainable, ethical and resilient world in the context of Industry 5.0 and beyond; positioning UTS as the preeminent Australian university in the creative disciplines.

Professor Andrew Parfitt

Vice-Chancellor and President
University of Technology Sydney

Acknowledgement of Country

UTS acknowledges the Gadigal people of the Eora Nation, the Boorooberongal people of the Dharug Nation, the Bidiagal people and the Gamaygal people, upon whose ancestral lands our university stands. We would also like to pay respect to the Elders both past and present, acknowledging them as the traditional custodians of knowledge for these lands.

Contents

Introduction

The United Nations Conference on Trade and Development (UNCTAD), the UN's leading institution across trade and development, defines the creative industries as:

> ***Cycles of creating, producing and distributing goods and services that use creativity and intellectual capital as primary inputs. They are classified by their role in heritage, art, media, and functional creations and comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives.***

The creative industries and their associated practices power the creative economy through the contribution of creative assets, to deliver economic growth and development. Encompassing economic, cultural, and societal aspects as they interact with technology and intellectual property, the creative economy can be understood to be a set of knowledge-based economic activities with a development dimension and interdisciplinary links through macro and micro levels of the overall economy.

The creative economy has been identified as a critical sector for sustainable development, with the potential to deliver positive societal impact as we grapple with some of the most significant global challenges in decades – including emerging diseases and future pandemics, the impacts of climate change, geopolitical tensions, and a cost-of-living crisis.

> ***At UTS, the academic areas that currently contribute most to the creative economy through the creative industries, are best described as creative disciplines, which also includes the creative practice of these skills to produce new knowledge.***

Supporting responsible growth in the creative economy

The share of people employed in Australia's creative economy is growing. The 2021 Census revealed 714,632 people were employed in the creative industries in Australia – making up 5.9% of the total workforce in 2021, up from 5.5% in 2016. Creative employment as a share of workforce is also growing. Between the census years of 2016 and 2021, total creative employment grew by an annual average rate of 3.8%, well above the rate of 2.4% for the rest of the workforce – despite some creative sectors being adversely affected by COVID-19.

An estimated 250,000 new creative jobs are predicted by 2030 as part of the Federal Government's ambition to grow the technology industry by 1.2 million jobs – an initiative that would see an additional 650,000 technology industry jobs if achieved. The Export Council of Australia predicts Australia's creative economy exports will be worth $16 billion by 2030, largely driven by digital goods and services such as software, books, music, films and games. This represents a 400% growth in just over a decade.

International trade in creative goods and services is also generating substantial and increasing national revenues, with the export of creative services now exceeding creative goods. Creative goods exported globally represented USD$524 million in 2020, while exports of creative services reached USD$1.1 trillion; estimated to be 3 and 21 per cent respectively of total goods and services exported.
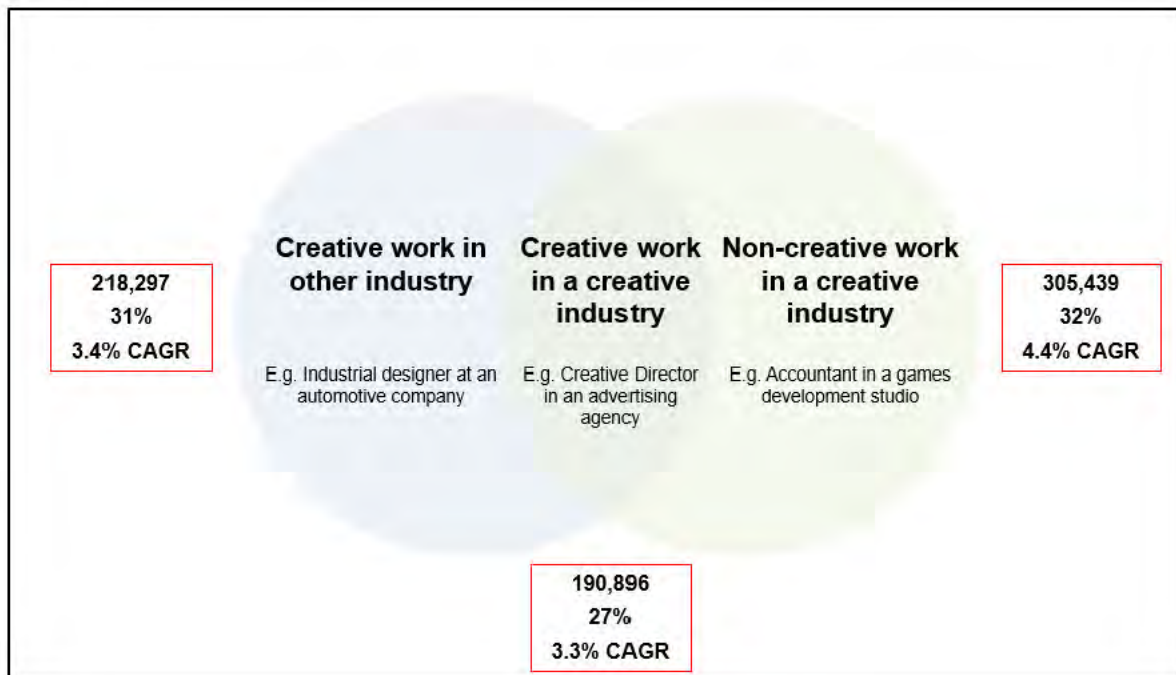
UTS aims to both enable and leverage this growth, through brand-aligned initiatives across education, research and partnerships to produce economic and societal benefit, as well as contributing to the improvement of Australia's Economic Complexity Index (ECI) rating.

The median income for a creative worker was $85,600, more than 30% higher than the median for the rest of the workforce, and growing at a rate of 2.4% p.a., more than 40% faster than other industries (1.7%).

Exponential growth in digital channels and platforms has enabled independent creative practitioners – like writers, designers, podcasters, animators and musicians – to connect with audiences directly to not just create content, but also become producers and managers of their portfolio of work. This global 'creator economy' sits at the intersection of the creative and digital economies and is estimated to be made up of 50 million people, with this number expected to grow at 10-20% compound rate annually over the next five years. Work from this group has been valued in 2023 at around USD$14 billion per year and can be seen to be driving demand for creative technology skills, which will need to continually evolve in response to the sustained disruption and transformation that's forecast as an effect of the continued evolution of generative Artificial Intelligence (AI).[1]

While we can't predict the full impact on skills brought about by AI's evolution, it's evident that creative skills provide a solid disciplinary foundation in this era of technological change and are highly transferable. There are currently more creative practitioners working in industries that aren't classed as creative industries (218,297 embedded creative practitioners) than creative practitioners working within the creative industries (190,896 specialist creative practitioners). There were also 305,439 support workers working in the creative industries in 2021 – around 1.5 times the amount working in specialist roles.

There is also increasing demand for creative capacity to aid the transformation of industry practices, as can be seen across the construction sector. That change can be achieved through social innovation (diversity of workforce) and technological innovation (advanced fabrication, innovation in supply chain and construction management); and will be enabled through the creative approaches and future-focused skills of our graduates. Growth can also be seen in the demands of the circular economy, as applied to all material production; buildings, products and processes. Understanding the opportunities afforded by emerging technologies and their application, can improve industry and society, and will build distinctive graduate attributes and opportunities for our graduates.

218,297	**Creative work in other industry**	**Creative work in a creative industry**	**Non-creative work in a creative industry**	305,439
31%				32%
3.4% CAGR	E.g. Industrial designer at an automotive company	E.g. Creative Director in an advertising agency	E.g. Accountant in a games development studio	4.4% CAGR

190,896
27%
3.3% CAGR

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[1] https://hbr.org/2023/04/how-generative-ai-could-disrupt-creative-work

Future skills

Creative economy jobs had a Compound Annual Growth Rate (CAGR) of 3.8% between 2016-2021, well above the 2.4% CAGR for the rest of the workforce. Within this analysis, software development had the greatest number of workers (over 220,000), and also had above average growth (6.4%). Australia's creative economy has seen strong employment growth, higher incomes and higher income growth than the rest of the workforce, with the sector's employment and income growth being driven by two fields: software development and software publishing.
The emerging skills and jobs within creative industries across the next decade are predicted to be driven by several macro trends, including *technological innovation (especially XR and AI), increased demands for personalisation, hybridisation, changing models of work and social responsibility.*

It is forecast that there will need to be increased skills proficiency across the following areas:

> **Technical skills:** digital (AI/ML, XR), data analytics/science, IoT & smart technologies, 3D modelling and fabrication, blockchain, UX/UI design.
> **Non-technical skills:** collaboration, storytelling, adaptability, creative thinking, leadership and social influence, emotional intelligence, cognitive flexibility, critical thinking, problem solving.

Regardless of the new skills mix that becomes critical, UTS is well placed to meet both employee and employer needs. While there are divergent views from these groups as to which skills are a priority, this strategy aims to build distinctive offerings across emerging creative-technology skills and capabilities – with a key focus on creative thinking for the digital and creative economies.

Employees are most focused on training in AI and big data, while employers place emphasis on analytical thinking

Ranking	Employee reskilling priorities	Employer reskilling priorities
1	**AI and big data**	Analytical thinking
2	Creative thinking	Creative thinking
3	Analytical thinking	Leadership and social influence
4	Leadership and social influence	**AI and big data**
5	Technological literacy	Curiosity and lifelong learning

Question: "Which of the following skills do you think would be important for you to receive training/reskilling efforts in over the next five years?"
Source: Oliver Wyman Forum Generative AI Survey, October–November 2023, 16 countries, N=15,227. Compared to organizations' training and upskilling priorities over the next five years (World Economic Forum)

Building the impact of creative disciplines

Strengthening our creative disciplines aims to position UTS as the preeminent and globally recognised Australian university shaping the creative industries. In doing so, we look to attract academics, staff and students, and grow partnerships for research, creative practice and capacity-building through education, and to positively change the way we work and collaborate. We will also build our distinctive identity to enable the UTS 2027 Strategy and build foundations for the strategies beyond, by embedding better support for the creative disciplines and practices as they experiment with the yet-to-be-imagined, and the as-yet-unthinkable. As the world faces multiple and complex challenges, we acknowledge that an interdisciplinary approach is needed for problems that are often characterised by a recognition that we don't have the tools needed to understand them, much less develop workable solutions.

Climate change is perhaps the most 'wicked' of these problems, though the rapid intensification of economic inequities, and the challenge of creating sustainable value and reparations for Indigenous communities also entail multiple and interdependent factors, and resist business-as-usual solutions. We look to leverage our synergistic mix of creative and social practice disciplines, to allow us to open up processes that promise to transform the world and everyone in it through a deep awareness of the social and political context of creative practice — a concern with how we practice and of who we practice for — and a clear-eyed acknowledgement of collective responsibility to the future.

Accelerated technological advancement, like the growing influence of generative AI, is at the centre of many debates across society, academia, business and politics. Those debates include contrary scenarios for technology's impact; on the one hand improving productivity and innovation, and on the other monopolising creativity and proving too inauthentic to be widely acceptable, resulting in human-made creation perceived as a competitive advantage. Highlighting that the cultural and social issues around the design and impact of emerging technologies are at least as important as the technological innovations.

For our graduates to best influence and navigate those impacts, it's critical to prepare them for the influence of generative AI in creative methods, practice and processes, to better understand the accompanying threats and challenges and prepare for a future where creative practice might be accepted as a function of human-machine collaboration.

Our vision:
- position UTS as the preeminent Australian university with global impact in the creative disciplines by strengthening research and education through creative practice
- equip graduates with the skills and knowledge to create a sustainable, ethical and resilient world in the context of Industry 5.0 and beyond

Strategic Objectives:

- **Build our distinctiveness:** by strengthening the creative disciplines we will embed collaborative creative practices and technologies across education, research and our precinct, to attract academics, staff, students and external stakeholders
- **Empower our graduates:** deliver the skills, knowledge and employability to enable positive societal impact in an era of technological and climate change transformation
- **First Nations knowledge:** convene national conversations in the design, development and implementation of our National Cultural Policy
- **Leverage our location**: maximise student, researcher, industry and partner experience and engagement to positively change the way we work and collaborate
- **Sustainable revenue:** evolve business models through market-leading, globally recognised curriculum, increased focus on flexible and scalable modes of delivery, and research translation through increased partnership funding

- **Embed creative practice:** engage creative practitioners in relevant roles across business functions; to inform and influence foundational work in areas like digital transformation, capital works and facilities, marketing and communications, and strategic design.

Our principles:

- **A creative village**: foster collaboration through the co-location, physical clustering and virtual proximity of a diverse group of creative practitioners, via easily navigated and interconnected social and professional networks that build cohesion and strengthen relationships between people.
- **Respectful practice on First Nations land:** contribute to the national cultural commitment to protect and revitalise Indigenous knowledge systems and restoration of country – as detailed in the National Cultural Policy.
- **Encourage experimentation, collaboration and innovation**: strategy will guide and anchor our work, with discipline clusters incubating innovative creative practice and fostering interdisciplinary outcomes through partnerships with researchers from across UTS, to advance all disciplines and build researcher agency.
- **Lead and partner for societal and economic impact for a resilient world:** global challenges are increasingly complex, and there is an emerging understanding of the potential to unlock innovation through the transdisciplinary fusion of technology and creativity, which is the essence of what UTS does. This will be guided the UTS Social Justice Framework to deliver outcomes that support social impact and communities.

Our focus areas

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Focus area 1: Reimagining creative discipline education

The creative disciplines, associated industries and practices not only cultivate transformation, but need to be agile and flexible to be both proactive and responsive. This is especially true as the foundational disciplinary conditions are altered through the accelerated growth of the digital and creative economies.

That evolution is happening in a time when the world is transforming and will soon be unrecognisable to the present – in the geographies and societies reshaped by the changing climate, in the values and principles reshaped by engagement with Indigenous knowledge, and in the social and material models refined though an ethical reshaping of economic systems.

Outcomes

The creative and social practice disciplines aspire to be both the map and the territory, speculating about possible futures and also exploring methods for implementation. In increasing the collaboration between these disciplines, we seek to:

- continuously improve student learning experiences through work-integrated-learning opportunities to strengthen long-term employability for both specialist creative roles, as well as embedded creative practitioners across all industry sectors
- further embed creative technologies, digital and entrepreneurial skills, along with a strong sense of student agency to enact social responsibility, for our graduates to be competitive and effective in an increasingly global workforce
- attract and retain students from a wide range of economic, social, cultural and educational backgrounds to ensure the best chance of success in tackling global, complex challenges
- develop distinctive and relevant undergraduate, post-graduate and short-form learner and workforce education offerings through flexible modes of delivery for a diverse range of both domestic and international cohorts
- use flexible pedagogical models – studios, labs, think tanks, workshops, and thought leadership – supported by facilities and technology to allow students to be critically engaged, technologically astute, expert in navigating the as-yet-unthought of
- embrace global challenges to build a just and sustainable future through the development of social, material and technological infrastructures that strengthen the impact of creative work – refining and elaborating on the social value of creative practice.
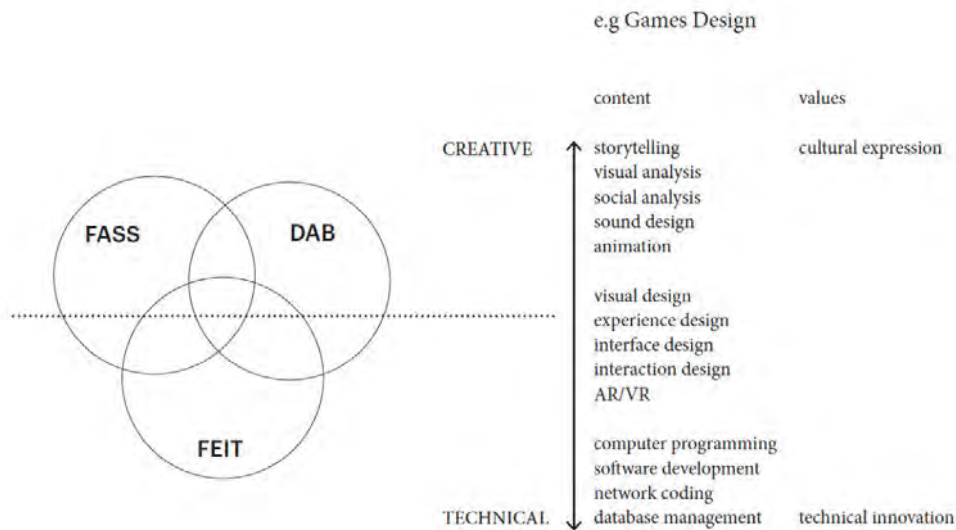
Key Initiatives

Increased interdisciplinary collaboration

Interdisciplinary collaboration has been highlighted as a priority in the review of our creative disciplines, and it has generated exciting ideas for new areas of study and for studying in new ways. It has also allowed a critical review of how we currently develop curriculum focus areas and led us to question whether the existing inter-faculty curriculum planning and development processes are fit-for-purpose.

The visual below depicts what can be seen as the current dislocated thinking across our creative discipline course suite, using the example of a games design to demonstrate siloed delivery of course outcomes. While there is some good collaboration across aspects of subjects and courses, the full impact of interdisciplinary thinking is not currently enabled. While highlighting existing siloed practices, this diagram also suggests opportunities for a distinctive approach to developing and

delivering creative discipline learning outcomes. One that draws together our broad disciplinary strengths into a cohesive and progressive reimagining of creative practices. An approach that focusses on transformation rather than consolidation.

e.g Games Design

	content	values
CREATIVE ↑	storytelling visual analysis social analysis sound design animation	cultural expression
	visual design experience design interface design interaction design AR/VR	
TECHNICAL ↓	computer programming software development network coding database management	technical innovation

FASS   DAB   FEIT

By working with faculty representatives, we have developed an initial proposal for a new way of developing and delivering our creative discipline course suite. This proposed future state (see below) still looks to build important foundational discipline knowledge, while also acknowledging the symbiotic interfaces of knowledge needed to educate future experts and leaders in the creative disciplines.

creative
social   material
technological
critical

future state

critical thinking
creative production
social contexts
material practices
technical know-how

Within the spheres of creative and critical thinking, we can situate creative discipline strengths through outcomes across the social, technological and material practices. Instead of viewing these outcomes as separated endeavours across individual faculties, we see real value in the combination of these aspects – across a continuum that allows student learning focus areas to be turned-up and down depending on the needs of the foundation discipline, while also delivering the necessary interdisciplinary learning experiences.

As part of this initial investigation across our suite of courses, faculty academics have suggested opportunities for the development of new study areas at the intersection of the foundational disciplines and creative technologies, which could deliver truly distinctive course offerings. Building on our current strengths, the initial areas of focus include the development of offerings in:

- Creative Technologies: AI, games and immersive environments
- Circular Economy: design and management
- Building Indigenous Capacity: Indigenous knowledge systems, designing on country
- Climate Leadership and Adaptation
- Social and Service Design for Technological Transformation

By looking to refresh and augment existing subjects, and by utilising interdisciplinary expertise to create new offerings delivered in new ways, there is an opportunity for us to grow the value of student outcomes across creative practices and creative technologies. The image below shows how new, shared content areas could be offered in a modular way – as single subjects or grouped to form diplomas or post-graduate degrees. Our focus will initially be on developing and testing international and post-graduate markets, with improvements to undergraduate courses being incorporated into existing course quality assurance programs and processes.

DAB degrees ———— existing degrees ———— FASS degrees
(black boxes)

FASHION + TEXTILES

PRODUCT DESIGN

new shared content areas (white boxes)
CREATIVE ENTREPRENEURSHIP + TECHNOLOGIES
COMMONS

VISUAL COMMUNICATIONS

MEDIA, ARTS + PRODUCTION

DIGITAL + SOCIAL MEDIA

STRATEGIC COMMUNICATIONS

DIGITAL STORYTELLING	PHYSICAL COMPUTING	DATA + THE CITY
INCLUSIVE DESIGN	IMMERSIVE ENVIRONMENTS	SMART HOMES
SERVICE DESIGN	INTERACTION DESIGN	CLIMATE LEADERSHIP
DESIGN THINKING	GENERATIVE AI	RESILIENCE + ADAPTATION
DESIGN LEADERSHIP	VISUALISATION	GREEN INFRASTRUCTURE
ENTREPRENEURSHIP	CREATIVE CODING	CIRCULAR ECONOMIES
STRATEGIC DESIGN	UX / IxD	BIODESIGN
VISUAL INTELLIGENCE	PHOTOGRAPHY	DIGITAL FASHION
SCIENCE COMMS	MOTION DESIGN	3D KNITTING

ARCHITECTURE

INTERIOR ARCH

LANDSCAPE ARCH

CONSTRUCTION PROJECT MANAGEMENT

PROPERTY ECONOMICS

FEIT degrees

GAMES DEVELOPMENT

INTERACTION DESIGN (MAJOR + MASTERS)

JOURNALISM

ANIMATION PRODUCTION

SOCIAL +POLITICAL SCEINCES

WRITING + PUBLISHING

MUSIC + SOUND DESIGN

MEDIA BUSINESS

EDUCATION

INTERNATIONAL

* The list of degrees in this diagram identifies opportunities across a sub-set of discipline areas. It is not a comprehensive list of our whole interdisciplinary mix.

Our continued concentration and focus on these disciplines will foster and accelerate innovation. To build momentum an s.14, cl4(a)(c)(d)

- s.14, cl4(a)(c)(d)

s.14, cl4(a)(c)(d)

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Flexibility for lifelong learning

Global education intelligence platform HolonIQ states that education will be a $10 trillion global industry by 2030, with post-secondary education accounting for 25% of the market, corporate education 6% and lifelong learning 8% of the global education market.[2] All three market segments are relevant for a holistic UTS creative discipline education offering.

Their *2024 Education Outlook* report also observes increased alignment between the post-secondary and workforce education markets, forecasting a shift to new formats of credentials that are shorter, more flexible and potentially stackable with credentials from multiple institutions. It's predicted that this will see a closer connection, if not fully embedded models of learning and work, through a lifelong upskilling journey that is digital, flexible and personalised; documented in a digital credential wallet paired with an engaging, interactive and gamified learning experience.[3]

As the acceptance of new types of lifelong learning credentials grows, large employers are becoming learning providers for markets beyond their own workforce, which could further transform the higher education sector. Hubspot offers their own certificates and partners with higher education institutions to integrate them into curriculum. Google, IBM, AWS, Salesforce, Meta all have a growing certificate portfolio and offer them to learners beyond their own workforce on Coursera's platform.

Building on our existing suite of Short Forms of Learning (SFL) and Enterprise Learning programs, we will initially look to build a cohesive and holistic offering of short and flexible credentials to cater for these new drivers and shifts in the market. This will include:

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Employees with creative qualifications are more highly represented across innovative industries. The most innovation-intensive industry – Information, Media and Telecommunications – has 27.9% of its workforce with creative qualifications.

Focus area 2: Connecting campus and precinct through technology-enabled innovation

Our city campus is situated on unceded Gadigal land, within a precinct that is more recently defined as Tech Central. This precinct includes the areas of Surry Hills, Haymarket, Camperdown, Ultimo, South Eveleigh and Darlington North Eveleigh, and is already home to some of Australia's most exciting creative enterprises, start-ups and innovative institutions whose focus is on connection, creativity, and invention. As an anchor tenant of Tech Central, UTS takes seriously its responsibilities to our local community, working closely with community organisations and residents to make sure their voices contribute to the future direction of the precinct.

Tech Central has deep roots of activity relating to the fashion and design industries, along with strong cultural institution tenants that support innovation across industry sectors and workforce development. The mission of Tech Central is technology innovation, aligned to industries that have been part of this landscape for generations, as well as entirely new growth areas. Our creative industries are an integral component to supporting the vision of Tech Central in technology innovation.

Together with the NSW Government, our industry and precinct partners, UTS looks to catalyse this innovation ecosystem; connecting organisations to create a globally renowned community that draws top talent from across the world to do their best work.

Outcomes

The concept of a Creative Village aims to foster collaboration through the co-location, physical clustering, and virtual proximity of creative practitioners, resulting in easily navigated and interconnected social and professional networks, to build cohesion and strengthen relationships between people. This will also enable:

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Key Initiatives

A Creative Village

Building on previous work to map the space and facilities needs of the university, this analysis will take a holistic creative and social practice view, to understand how space can foster collaboration and seed innovation. In the short-term it will:

- s.14, cl4(a)(c)(d)

s.14, cl4(a)(c)(d)

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Creative industries ecosystem

We will continue to work closely with state government to understand how we can contribute to the social and cultural capital of our city and state, which has recently evolved into formalised programs of work to better connect to our precinct. This will be extended over the life of this strategy by working with academics and industry to grow the creative industries ecosystem within the precinct. This will build on our founding role for the Tech Central Creative Industries Steering Committee and our Haymarket Creative partnership with Create NSW, and by working to better connect with Powerhouse Creative Residents and others within the precinct.

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Focus area 3: Creation of new knowledge and research excellence for positive impact

The creative disciplines involve research and pedagogy in collaboration with creative practice, to inform and shape the creative industries. They work with the professions and industry sectors in order to transform one another. Creative practice research employs research-based inquiry which goes hand-in-hand with innovation via creative production.

It is a dynamic site of knowledge production that manifests in diverse and interdisciplinary forms and engages community and industry partners to translate research in the wider world. Academics from creative practice backgrounds also engage in traditional academic research through scholarship and publication in both the Humanities and STEM paradigms.

Creative practice researchers deliver new stories and experiences to create alternative vantage points which shape culture, meaning and understanding. It is at the threshold of technological and creative boundaries where production-focused research thrives to communicate complex ideas which are able to be seen, heard, felt and experienced, not merely told. It is a mode of research distinctly placed to explore the impacts of data visualisation, immersive media and artificial intelligence (AI) for cultural artefacts and mediated experiences today. Which, in the shadow of the COVID-19 pandemic, will allow society to navigate the effects of accelerated digital transformation across the globe, and ethically harness growth in the digital and creative economies.

Outcomes

In bringing together a significant and critical mass of researchers across the creative and social practice disciplines, as well as researchers who wish to collaborate with them, we aim to elevate our global impact. A refocused strategy and support for research and creative practice will help the university to speak with a coherent voice and maximise both opportunity and impact for these disciplines.

Our initial areas of research focus will include:

- Immersive Environments (AI, gamification, visualisation, design)
- Circular Economy: design and management (advanced fabrication, supply chains, repair)
- Climate Leadership and Adaptation (sustainability, resilience, planning, industrial and organisational transformation, emerging technologies)
- Equitable and Inclusive Cities (social innovation, healthy cities, inclusive design)

Key Initiatives

Better support of disciplinary excellence in research and engagement

It has been identified that UTS is leading the sector in the way creative practice is recognised. There are still improvements to be made in this area, which will be investigated by:

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Increased collaboration and enhanced research concentrations

Investigate opportunity areas for collaborative projects across creative and social practice and research. In doing so, we look to develop new opportunities for s.14, cl4(a)(c)(d)

Increased scale and a more cohesive approach

By increasing our focus on creative discipline research and knowledge creation, we aim to build a s.14, cl4(a)(c)(d)

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Focus area 4: Indigenous self-determination, truth telling and cultural resilience through creative practice

Applied research and creative practice outcomes contribute to social change and the delivery of social justice. Indigenous creative practitioners continue to give voice to unheard stories through truth-telling and by developing commitment to revitalised Indigenous knowledge systems and restoration of Country.

Outcomes

We look to build on the work that is enabled though initiatives like the Cultural Resilience Hub and Indigenous Archives and Data Stewardship Hub, to:

s.14, cl4(a)(c)(d)

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<u>Key Initiative</u>

Research impact and translation

Through improvements to our research eco-system, we aim to advance how our research outcomes are measured and reported, including how those outcomes are adopted for policy by government. It is through the translation of excellent research, and the subsequent development and adoption by others, that outcomes of the creative and social practice disciplines will be delivered and impact derived. Such impact is already evident through the work of the Jumbunna Institute for Indigenous Education and Research and will be further developed over the next five years with an increased focus on Indigenous cultural and intellectual property, and as a convener of sector-wide discussions to aid leaders navigate and responsibly implement the National Cultural Policy.

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Focus area 5: Partnerships for positive global impact

Global macroeconomic trends are driving a need for sustainable and thriving creative industries, which provides a value context for us to plan our partnership initiatives. Flagship facilities, a clear campus home and effective external communications will all serve to attract new partners in research and education, which in turn attract academics, staff and students.

Partnerships across our creative disciplines have produced important outcomes across education programs and research but have not been able to achieve scale, or fully develop or leverage opportunities. The UTS Animal Logic Academy is an exception, with a formal industry partnership that is mutually beneficial; building a pipeline of graduate talent and research opportunities for industry while also providing students with studio-based teaching, delivering learning experiences that make them industry ready.

Existing and new technology partnerships will be investigated to understand if they can s.14, cl4(a)(c)(d) ██. The success of this program is enabling further investigation of deeper collaboration across new technology and software.

Such partnerships build our core brand attributes at the intersection of creativity, technology and innovation, underpinned by our practice-based approach and strong industry connection. In doing so, we will build the distinctiveness and value of our university education offering, ensuring critical thinking and responsible use of technology is core to our work across creative discipline education.

Key Initiatives

A new approach to external engagement

Increased support of academics in the communication and relationship-building necessary to forge, formalise and maintain new partnerships in industry, government, non-profits and communities. We will identify partnership opportunities within the Tech Central precinct, to continue to grow and sustain the creative industries through research, reciprocal access to facilities, equipment and expertise, and internship and other teaching and learning opportunities for students. Work will also be undertaken to identify unique partnerships outside the precinct that would allow opportunities for research and teaching and learning initiatives for our creative practitioners and students.

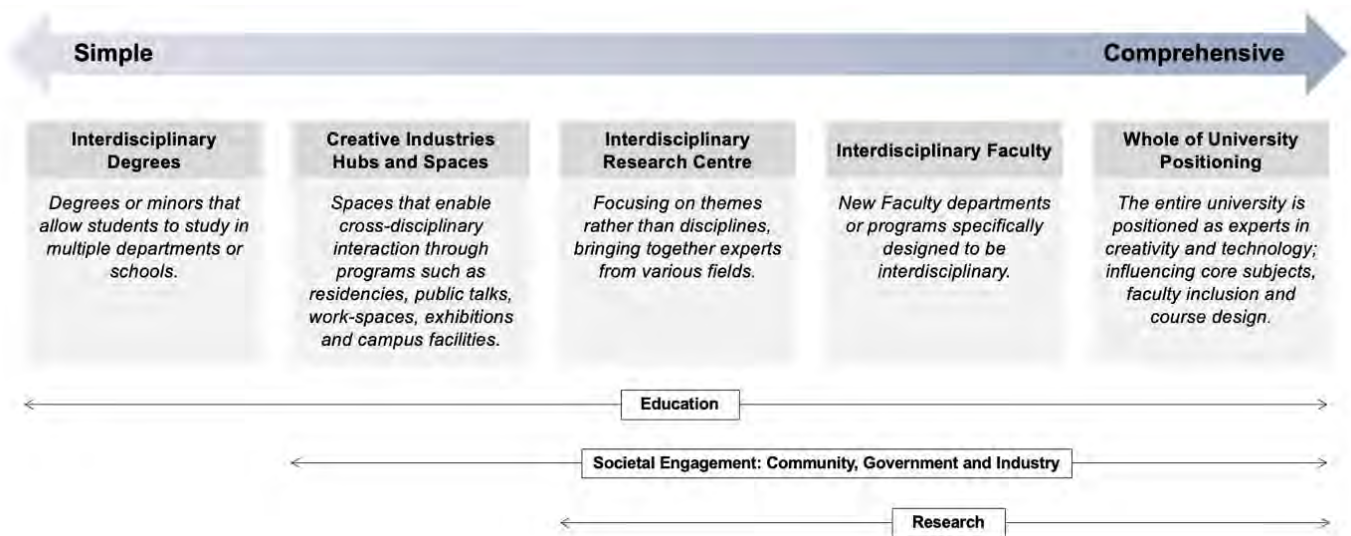### Advocacy and communications

This strategy will create a cohesive and compelling vision for the creative disciplines, matched by a plan for developing stories of impact across teaching, research and engagement. Stories will be communicated across both digital and physical spaces, showcasing expertise through thought leadership initiatives, including the development of a program of industry-facing events through the university's convening power to facilitate public conversations and industry development for sectors that are often composed largely of small, fragmented organisations.

UTS has existing showcase programs that are highly respected and anticipated by industry, including the annual fashion, architecture and animation shows, and GLAMSLAM. It is proposed that these programs are leveraged via their strong foundations and support bases. We will also continue to develop our sponsorship strategy to leverage existing partnerships, such as SXSW, Vivid Sydney, REMIX Sydney, and festivals through partner institutions such as Sydney Science Festival, Sydney Design Week and Sydney Science Trail.

Enabling the strategy – our proposed organisational model

There is increased activity around, and commitment to, interdisciplinary collaboration globally, where it is clear that leading universities are responding to macro trends and future skills needs across their research, education and industry partnerships.

In reviewing these trends, we have developed a 'creative industries spectrum' as a useful way to investigate the different approaches that are being taken. It is proposed that UTS will move from what can be seen to be a 'simple' siloed curriculum delivery and research approach, to a more 'comprehensive' integrated curriculum and research approach. This will involve the consolidation of activities across this space, with the aim to become globally recognised in the creative disciplines through a new interdisciplinary faculty – one that supports and profiles the work of the creative and social practice disciplines.

Staff consultation workshops identified that there is benefit in a more consistent approach to creative discipline planning, resource management and allocation of work, as well as the removal of duplicated course offerings, internal competition and bespoke processes, along with the need for increased collaboration and better sharing of facilities and spaces.
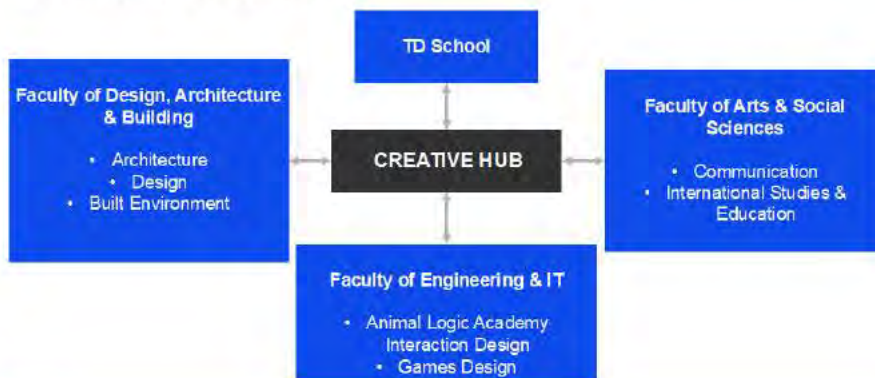
Our strategic objectives respond to the current lack of a cohesive and compelling vision for the creative disciplines and look to remedy the negative impacts from delayed investment in facilities and inconsistent resourcing across teaching, research and engagement. The new interdisciplinary faculty aims to provide more coherent and aligned leadership, to enable more effective resource allocation and sharing. In working to deliver our strategic objectives, the new faculty will also identify duplicated effort and time consuming work-arounds, currently deployed by schools and faculties to make the current activities sustainable. The organisational models that were been investigated are detailed below:

Status Quo

Faculty of Design, Architecture & Building

- Architecture
- Design
- Built Environment

Faculty of Engineering & IT

- Animal Logic Academy
- Interaction Design
- Games Design

Faculty of Arts & Social Sciences

- Communication
- International Studies & Education

TD School

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Creative Hub Model

TD School

Faculty of Design, Architecture & Building

- Architecture
- Design
- Built Environment

CREATIVE HUB

Faculty of Arts & Social Sciences

- Communication
- International Studies & Education

Faculty of Engineering & IT

- Animal Logic Academy
- Interaction Design
- Games Design

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New Faculty Option

Faculty of Engineering & IT
- Interaction Design
- Games Development

TD School
This gives the TD School time and space to develop a new identity

New Faculty
- Animal Logic Academy
- Architecture
- Built Environment
- Communication (including Social & Political Sciences, as now)
- Design
- International Studies and Education
- Media/Screen (from Communication)

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These models have been investigated during the staff consultation workshops and subsequently critiqued to understand how they could enable delivery of the proposed strategic outcomes. Additional analysis has documented each model's key characteristics, forecast the indicative level of disruption to implement, and the ability to leverage investment (Table A).

To aid that analysis, inputs from the staff consultation, Working Group and Steering Committee feedback were used to develop 'organisational design outcomes' – underlying objectives that will enable delivery of our strategic objectives through the way we are grouped. The models were then tested for their propensity to deliver the organisational design outcomes and also ranked on their ability to support the delivery of those strategic objectives (Table B), summarised in the chart below.

The University will make a decision on any organisational changes following consultation on the strategy and review of associated feedback. Any change resulting from that decision will be managed appropriately in line with Clause 51 and 52 of the *UTS staff Agreement, 2021*.

Structural Models - ability to deliver outcomes
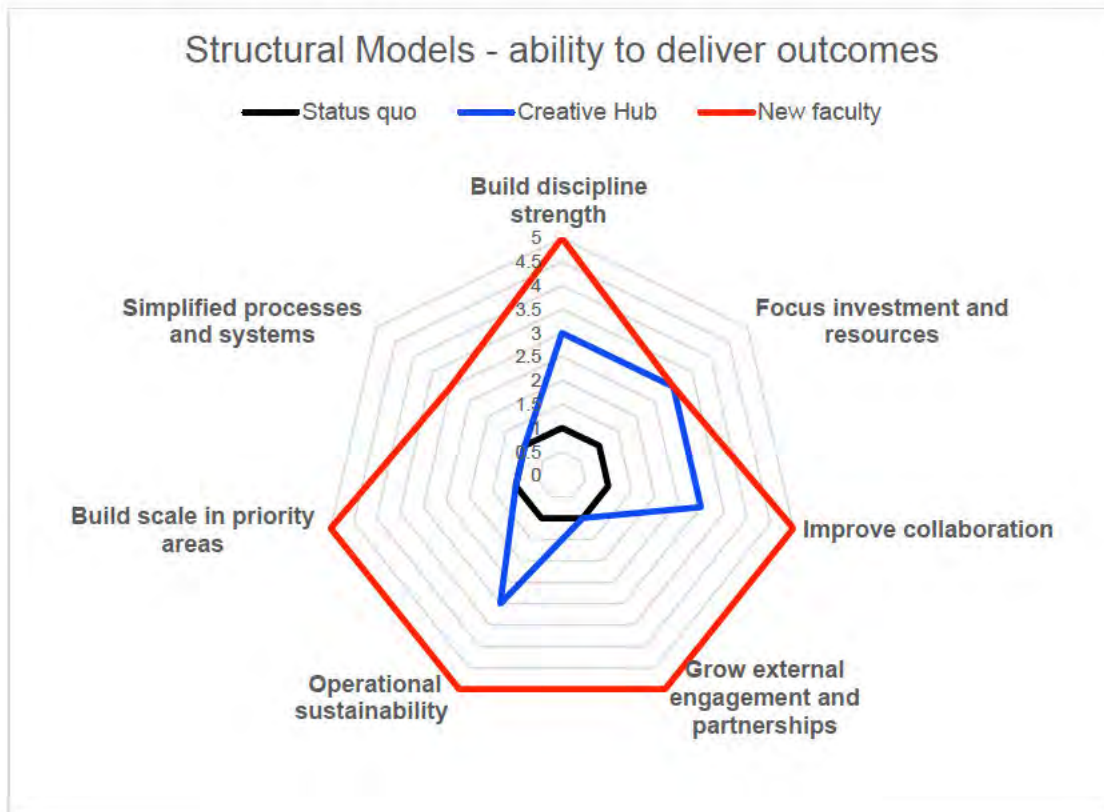
Next steps summary

The predicted impact of technological and societal trends on future skills and jobs, along with the preliminary insights from our market research and global benchmarking, show real opportunities across student experience and curriculum, and for research and industry engagement across the creative and social practice disciplines.

Our disciplinary mix lends itself to the achievement of our proposed strategic objectives; but we need a tighter strategic focus and opportunities for scale to increase our global reputation and revenue. This will enable us to deliver improved benefits for our graduates and generate societal and economic benefit. A business case process has begun to test the value for UTS – looking at the likelihood of increased revenue across education, research and facilities hire – and will be finalised for consideration with any subsequent Case for Change. This will also include a forecast of investment for upgraded facilities and equipment across the short, medium and long term, as well as market testing of some of the identified opportunity areas.

The proposed decision pathway is below:

- *ULT strategy review*: the ULT Retreat will include time for discussion and consideration of the overarching vision and associated opportunities across education, research and engagement; with ULT giving feedback on the strategic objectives and direction on the preferred implementation approach.

- *Staff consultation*: after the ULT feedback has been incorporated, the strategic approach will be socialised with UTS staff for their feedback.

- *Business Case and Case for Change*: once the staff feedback has been reviewed, a final recommendation with associated Case for Change (if the implementation approach impacts staff) will be put to the ULT for review and endorsement, alongside a supporting Business Case. If endorsed by ULT, the Case for Change will be managed appropriately in line with Clause 51 and 52 of the *UTS staff Agreement, 2021.*

Table A

Models	Key characteristics	Indicative level of change/disruption	Ability to leverage investment
Status Quo	Current faculties stay intact, with a program overlay to deliver the strategy and incentivise collaboration	Low – no or minor change	Low – refocusing investment and resourcing is currently difficult across siloed faculties and facilities
Creative Hub	Current faculties stay intact, with the addition of a centralised Creative Hub function to better support creative practice and administer support services for education, research, partnerships, marketing and communication, and a program overlay to incentivise collaboration	Medium to High – for support function roles Low to Medium – for most academic roles, as schools and centres can remain intact, with possible reporting line changes; and for support staff who remain in current teams	Low – The risk of having three different support arrangements (faculty, hub, central) may be inefficient. There is risk of an additional layer of management and bureaucracy, and this approach would need to align / or be investigated through the Operational Sustainability program.
New faculty	Consolidation of creative and adjacent disciplines, with an Innovation Lab to support creative practice and the development of new curriculum, research focus areas and ways of working to deliver the strategy and incentivise collaboration. Give certainty around future infrastructure planning and investment.	High – for some faculty leadership and professional support roles. Impact will be mapped and aligned with Operational Sustainability program. Low to Medium – for most academic roles, as most schools and centres can be moved across intact, with minor reporting line changes	Medium (short-term) to High (medium-term) – reshaping existing roles will allow streamlined faculty support functions (as part of Operational Sustainability). The development of the Innovation Lab to foster continuous improvement will optimise revenue growth opportunities

Organisational design outcomes	Strategic objectives supported	Structural Models – ability to deliver organisational outcomes*		
		Status quo	Creative Hub	New faculty
Build discipline strength	Build our distinctiveness Empower our graduates First Nations knowledge Sustainable revenue	Low-medium	Medium	High
Focus investment and resources	Sustainable revenue	Low	Medium	Medium - High
Improve collaboration	Build our distinctiveness Empower our graduates First Nations knowledge Leverage our location Sustainable revenue	Low	Medium	High
Grow external engagement and partnerships	Build our distinctiveness Empower our graduates First Nations knowledge Leverage our location Sustainable revenue	Low	Low	High
Operational sustainability	Empower our graduates Sustainable revenue	Low	Medium	High
Build scale in priority areas	Build our distinctiveness Empower our graduates First Nations knowledge Leverage our location Sustainable revenue	Low	Low	High
Simplified processes and systems	Empower our graduates Sustainable revenue	Low	Low	Medium

*The above rankings are based on the experiences of staff as expressed through the consultation workshops and Working Group; as analysed by the Strategic Lead and project team. Low is scored at 1, Medium is scored at 2 and High is scored at 3

Creative Industries Project

ULT retreat agenda + discussion paper summary

ULT retreat discussion

Tuesday 9 April

- 9.15am – 10.30am

  - key findings future skills and jobs, market research, global benchmarking (30mins)
  - opportunities / priorities for student experience and curriculum (45mins)

- 10.30am – 11am morning tea

- 11am – 11.45pm

  - opportunities / priorities for research and industry engagement (45mins)

- 11.45 – 12.30pm

  - ULT discuss what we want to achieve strategically, implementation approach and next steps (45mins)

Future skills and jobs

- The share of people employed in Australia's creative economy is growing.

- The 2021 Census revealed 714,632 people were employed in the creative industries in Australia – making up 5.9% of the total workforce in 2021, up from 5.5% in 2016.

- Creative employment as a share of workforce is also growing.

- Between the census years of 2016 and 2021, total creative employment grew by an annual average rate of 3.8%, well above the rate of 2.4% for the rest of the workforce – despite some creative sectors being affected by COVID-19.

- Software development had the greatest number of workers (over 220,000), and also had above average growth (6.4%).

Future skills and jobs

- An estimated 250,000 new creative jobs are predicted by 2030 as part of the Australian Government's ambition to grow the technology industry by $1.2M jobs

- Emerging skills and jobs over the next decade within the creative industries will likely be driven by trends including technological innovation (XR and AI), increased demands for personalisation, hybridisation, social responsibility and changing models of work.

- It's forecast that there will need to be increased skills proficiency across the following areas:

  - **Technical skills:** digital (AI/ML, XR), data analytics/science, IoT & smart technologies, 3D modelling and fabrication, blockchain, UX/UI design.

  - **Non-technical skills:** collaboration, storytelling, adaptability, creative thinking, leadership and social influence, emotional intelligence, cognitive flexibility, critical thinking, problem solving.

⁂ UTS

Creative technology skills

- The global 'creator economy' sits at the intersection of the creative and digital economies and is estimated to be made up of 50 million people, with this number expected to grow at 10-20% compound rate annually over the next five years.

- Work from this group has been valued in 2023 at around USD$14 billion per year and can be seen to be driving demand for creative technology skills, which will need to continually evolve in response to the sustained disruption and transformation that's forecast as an effect of the continued evolution of generative Artificial Intelligence (AI).

- Creative skills provide a solid disciplinary foundation in this era of technological change and are highly transferable.

- There are currently more creative practitioners working in industries that aren't classed as creative industries (218,297 embedded creative practitioners) than creative practitioners working within the creative industries (190,896 specialist creative practitioners).

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[GIPA reconsideration of GIPA2024/10]

Emerging skills

	Advertising & Marketing	Architecture & Design (incl. Fashion, Graphic and Vis Comm)	Software & Digital Content	Film, TV & Radio	Music & Performing Arts	Publishing & Writing	Visual Arts
Data and analytics literacy, data science	s.14, cl.4(a)(c)(d)						
Storytelling & content creation							
XR: AR, VR, MR							
AI & ML							
Virtual production							
Sustainability, social inclusion, ethics							
3D modelling							
IoT, smart technologies							
Blockchain							
UX and UI design							
Remote collaboration tools							

Future skills: architecture & design

- Technological advancements, environmental and social responsibility concerns will require the following skills:

  - Sustainability principles, standards and design
  - Data Science (analysis & modelling, visualisation, programming, machine learning)
  - AR & VR (incl. animation, 3D modelling, spatial and interactive design principles)
  - Material innovation (3D printing, advanced fabrication, new materials)

UTS

Future skills: fashion, product & viscomm design

- Technological advancements and growing demand for sustainable manufacturing and ethical work practices will require the following skills:

  - Sustainability (supply chain transparency, manufacturing, circular economy)
  - AR/VR skills (storytelling in immersive environments, interactive design principles)
  - Textile and materials innovation
  - Data Analytics and Visualisation
  - Digital Literacy
  - 3D printing / modelling
  - UI/UX Design
  - Experiential Design and Motion Graphics
  - XR design

UTS

[GIPA reconsideration of GIPA2024/10]

Future skills: software & digital content

- The growing demand for digital experiences and the continuous evolution of technology will drive growth in software and digital content requiring skills in the following areas:

  - Cybersecurity
  - AI and machine learning
  - XR content creation
  - Internet of Things (IoT) integration
  - Blockchain

UTS

Future skills: music, film, TV and radio

- Changes in content production and distribution, increased levels of interactivity and personalisation, and growth in audio platforms development in technology will require skills in the following areas:

  - Virtual production
  - Content creation
  - Immersive experience production
  - Remote production
  - Data management

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[GIPA reconsideration of GIPA2024/10]

Future skills: publishing and writing

- These industries will be impacted by new technologies, mediums, continued digitisation and the growth of global audiences using cultural and linguistic translator technologies. They will require skills in the following areas:

  - Content customisation and personalisation
  - Self-publishing
  - Multimedia creation, production and editing
  - AI and Machine Learning
  - Data Analytics and SEO

UTS

Market Research

- Focus groups with prospective and current UG & PG students, international agents and alumni produced insights that are now being tested as part of a quantitative survey.

- A summary of the key takeaways from the qualitative work are:

s.14, cl.4(a)(c)(d)

UTS

Summary findings – qualitative market research

s.14, cl.4(a)(c)(d)

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[GIPA reconsideration of GIPA2024/10]

Summary findings – qualitative market research

s.14, cl.4(a)(c)(d)

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Opportunity areas from qualitative market research

s.14, cl.4(a)(c)(d)

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Global benchmarking

- There is increased commitment to interdisciplinary collaboration globally, where leading universities are responding to macro trends and future skills needs across their research, curriculum and industry partnerships.

- In reviewing these trends, we have developed a 'creative industries spectrum' as a useful way to investigate the different approaches that are being taken.

- **It is proposed that UTS will move from what can be seen to be a 'simple' siloed curriculum delivery and research approach, to a more 'comprehensive' integrated curriculum and research approach.**

- This will involve the consolidation of activities across this space, with the aim to become globally recognised in the creative disciplines through a new interdisciplinary faculty – one that supports and profiles the work of the creative and social practice disciplines.

Global benchmarking: Creative Industries Spectrum

Simple ⟵ ⟶ **Comprehensive**

Interdisciplinary Degrees	Creative Industries Hubs and Spaces	Interdisciplinary Research Centre	Interdisciplinary Faculty	Whole of University Positioning
Degrees or minors that allow students to study in multiple departments or schools.	Spaces that enable cross-disciplinary interaction through programs such as residencies, public talks, work-spaces, exhibitions and campus facilities.	Focusing on themes rather than disciplines, bringing together experts from various fields.	New Faculty departments or programs specifically designed to be interdisciplinary.	The entire university is positioned as experts in creativity and technology; influencing core subjects, faculty inclusion and course design.

⟵ **Education** ⟶

⟵ **Societal Engagement: Community, Government and Industry** ⟶

⟵ **Research** ⟶

Each step builds on the previous one to achieve the University's chosen strategic destination

❖ **UTS**

Global benchmarking

[GIPA reconsideration of GIPA2024/10]

Simple ——————————————————————→ Comprehensive

	Interdisciplinary Degrees	Creative Industries Hubs and Spaces	Interdisciplinary Research Centre	Interdisciplinary Faculty	Whole of University Positioning
Best Examples	• Nanyang Technological University, Singapore • University of Hong Kong (HKU)	• Aalto University • MIT	• MIT • Royal College of Art • Hong Kong Polytechnic University	• University of Arts London • National University of Singapore • University of Nebraska—Lincoln	• Carnegie Mellon • RIT (Rochester Institute of Technology)
More Examples	• Cincinnati University • Quest University	• Cornell Tech • Zurich University of the Arts • Royal College of Art • QUT • CalArts	• Zurich University of the Arts • University of Oxford • University of Amsterdam • Sheridan College • USC • University of Pennsylvania • Princeton University • Stanford University • ETH Zurich	• Tsinghua University • Imperial College London • Cornell University • QUT • CalArts • USC • Stanford University • Harvard University • Simon Fraser University • University of Waterloo • Arizona State University • University of Canterbury • HAW Hamburg	• Aalto University • Parsons School of Design • Cranbrook Academy of Art • Minerva University • TU Delft

❖ UTS

Increased interdisciplinary focus

- Interdisciplinary collaboration has been highlighted as a priority in the review of our creative disciplines, generating exciting ideas for new areas of study and for studying in new ways.

- It has also allowed a critical review of how we currently develop curriculum focus areas and led us to question whether the existing inter-faculty curriculum planning and development processes are fit-for-purpose.

- The diagram to follow depicts what can be seen as the current dislocated thinking across our creative discipline course suite, using the example of a games design to demonstrate siloed delivery of course outcomes.

- While there is some good collaboration across aspects of subjects and courses, the full impact of interdisciplinary thinking is not currently enabled.

‎UTS

	content	values
CREATIVE	storytelling visual analysis social analysis sound design animation	cultural expression
	visual design experience design interface design interaction design AR/VR	
TECHNICAL	computer programming software development network coding database management	technical innovation

FASS   DAB

FEIT

UTS
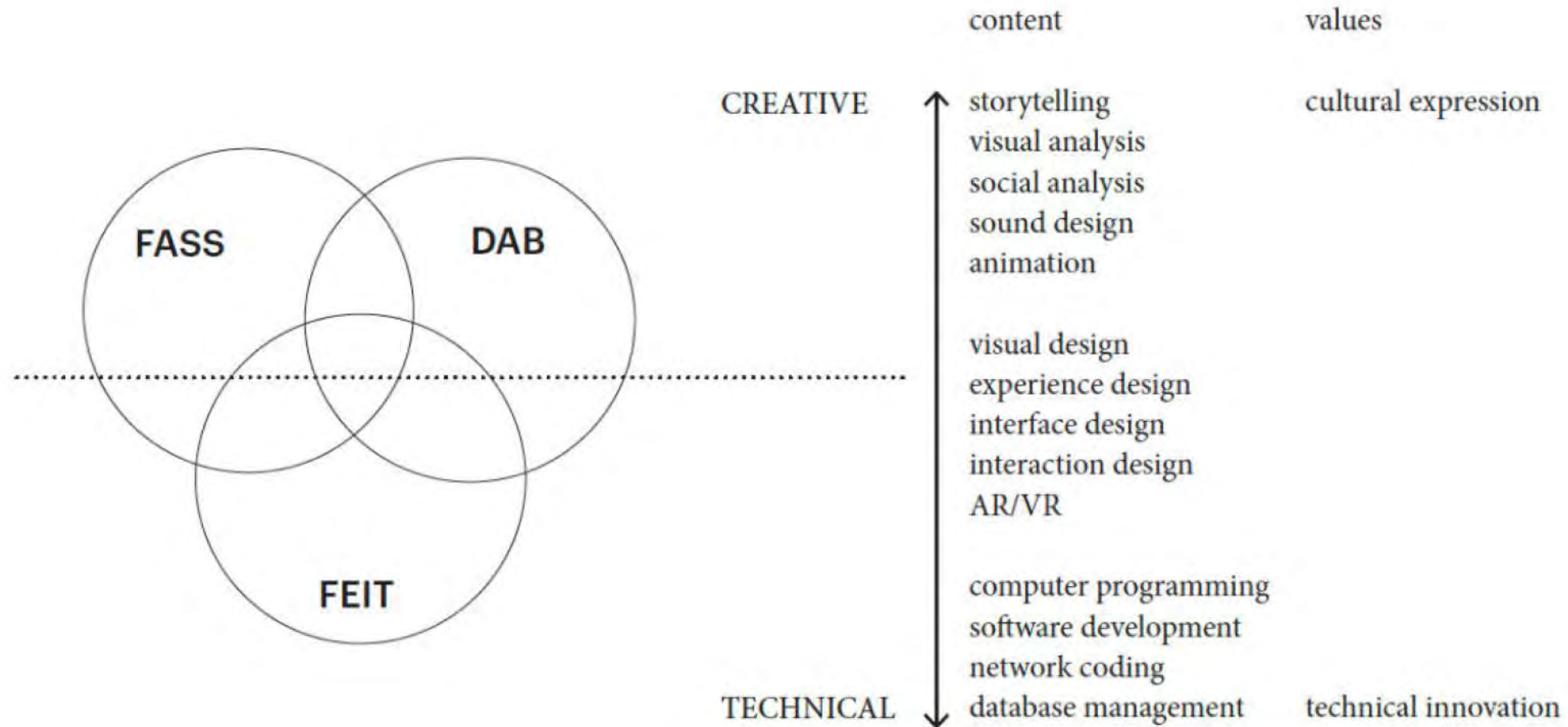
Improved interdisciplinary approach

- By working with faculty representatives, we have developed an initial proposal for a new way of developing and delivering our creative discipline course suite.

- This proposed future state still looks to build important foundational discipline knowledge, while also acknowledging the symbiotic interfaces of knowledge needed to educate future experts and leaders in the creative disciplines.

- Within the spheres of creative and critical thinking, we can situate creative discipline strengths through outcomes across the social, technological and material practices.

- Instead of viewing these outcomes as separated endeavours across individual faculties, we see real value in the combination of these aspects.

- Across a continuum that allows student learning focus areas to be turned-up and down depending on the needs of the foundation discipline, while also delivering the necessary interdisciplinary learning experiences.

UTS

future state

critical thinking
creative production
social contexts
material practices
technical know-how

UTS

Refreshing curriculum

- By looking to refresh and augment existing subjects, and by utilising interdisciplinary expertise to create new offerings delivered in new ways, there is an opportunity for us to grow the value of student outcomes across creative practices and creative technologies.

- The image below shows how new, shared content areas could be offered in a modular way – as single subjects or grouped to form diplomas or post-graduate degrees.

- Our focus will initially be on developing and testing international and post-graduate markets, with improvements to undergraduate courses being incorporated into existing course quality assurance programs and processes.

- N.B. The list of degrees in this diagram identifies opportunities across a sub-set of discipline areas. It is not a comprehensive list of our whole interdisciplinary mix.

[GIPA reconsideration of GIPA2024/10]

existing degrees
(black boxes)

DAB degrees

FASS degrees

FASHION + TEXTILES

PRODUCT DESIGN

VISUAL COMMUNICATIONS

ARCHITECTURE

INTERIOR ARCH

LANDSCAPE ARCH

CONSTRUCTION PROJECT MANAGEMENT

PROPERTY ECONOMICS

FEIT degrees

GAMES DEVELOPMENT

INTERACTION DESIGN (MAJOR + MASTERS)

new shared content areas (white boxes)

CREATIVE ENTREPRENEURSHIP + TECHNOLOGIES COMMONS

DIGITAL STORYTELLING	PHYSICAL COMPUTING	DATA + THE CITY
INCLUSIVE DESIGN	IMMERSIVE ENVIRONMENTS	SMART HOMES
SERVICE DESIGN	INTERACTION DESIGN	CLIMATE LEADERSHIP
DESIGN THINKING	GENERATIVE AI	RESILIENCE + ADAPTATION
DESIGN LEADERSHIP	VISUALISATION	GREEN INFRASTRUCTURE
ENTREPRENEURSHIP	CREATIVE CODING	CIRCULAR ECONOMIES
STRATEGIC DESIGN	UX / IxD	BIODESIGN
VISUAL INTELLIGENCE	PHOTOGRAPHY	DIGITAL FASHION
SCIENCE COMMS	MOTION DESIGN	3D KNITTING

MEDIA, ARTS + PRODUCTION

DIGITAL + SOCIAL MEDIA

STRATEGIC COMMUNICATIONS

JOURNALISM

ANIMATION PRODUCTION

SOCIAL +POLITICAL SCEINCES

WRITING + PUBLISHING

MUSIC + SOUND DESIGN

MEDIA BUSINESS

EDUCATION

INTERNATIONAL

⁂ UTS

Tuesday 9 April 2024

5a. Creative Industries part one

Our objective is to achieve global impact, scale, diversify offerings, and generate revenue.
We must consider how we maximise our existing components whilst maintaining focus on overarching ambition.
This necessitates an institutional approach that considers inclusivity and collaboration across all faculties, not just the affected ones.

Presentation led by Elizabeth Mossop and visitors.

As we define future sate we should prioritise accessibility to important resources for students across various areas.

It's crucial to move beyond idealised visions and assess current realities, focusing on outcomes like employment and community contribution. We must determine how much of this vision can be achieved within our core operations versus adjacent areas.

Courage is needed to embrace change, and it will be essential to communicate a sense of belonging for everyone, and idea that there's room to evolve.

This starts to answer the question about what type of university of technology we want to be, and what the role of technology is in society.

5b. Creative Industries part two

GROUP 1 – EDUCATION
Discuss reflect on the opportunities for student experience and curriculum. Discuss the priorities for the creative and social practice disciplines, and necessary strategic alignment across the university.
- Integration of creative and social practice across disciplines is crucial
- Agreement on key principles is necessary for individual success.
- Industries themselves are tech enabled and fast moving and looking to us to participate in that work.
- Intersection between education, research, and industry is pivotal.
- Vertical qualification embedded in the degree
- Entry and exit points be built in, with potential collaboration opportunities with TAFE in vocational education, noting its challenges
- Successes like IATD may offer further opportunities.
- Undergraduate curriculum restructuring is not extensive.
- Attracting international students is essential for funding global ambitions and producing globally competitive graduates.

Broader ULT reactions to group response:
- Recommendation to involve Rob Lawrence to assess s.14, cl.4(a)(c)(d) .
- Strong connection to the core and adjacencies discussion from day one.
- Emphasises the need for innovative approaches rather than sticking to old methods

Group 2 – RESEARCH
Discuss reflect on the opportunities for research and industry engagement. Discuss the priorities for the creative and social practice disciplines, and necessary strategic alignment across the university.
- The establishment of a new structure and Faculty is deemed the right direction.
- Suggests organising the structure around fields of practice and discipline framing to facilitate integration.
- Anticipated outcomes include deeper integration across the university.
- s.14, cl4(a)(c)(d)
-
-
- Incorporate key industry relationships from the outset.
- Effectively showcase expertise to foster a generative context and break down barriers.

Broader ULT reactions to group response:
- Appreciate idea of building models that can be repurposed and used in different ways so people feel they can be plugged in.
- Emphasis on developing a cohesive strategy to guide investment decisions
- Acknowledgment of Indigenous perspectives as a strength.
- Consideration of resource implications for initiatives like the Creative Hub,
- Discussed mixed staff sentiment regarding changes, with some feeling consulted and valued, while others may feel like this is being done to them. There has been an enormous amount of consultation, and

general response has been positive to the idea of valuing these disciplines with greater support, and opportunity for collaboration.
- Highlight the critical importance of messaging in navigating these changes. We need to clearly articulate our plans.

Elizabeth Mossop and CI project team visitors leave the room.

ULT must make a decision based on the available information, ensuring that whatever we choose is worth it. Investment will be necessary, with a focus on both the precinct and pedagogy. Testing in the market is crucial, particularly considering revenue generation and appeal to international students. A thorough business case will be needed to assess cost, revenue potential, and risk.
- A Parfitt confirms that the TD School is excluded from the current scope of Creative Industries.
- There are courses and disciplines that don't fit in the mix. For example, Teacher Education. We need a solution for teacher education that is palatable.
- There are potential links with government funding depending on the outcome of Tech Central.
- There's an opportunity to establish a physical and creative presence to deliver aspects of the Creative Village concept in CB05.
- There's potential for transnational opportunities in this endeavour, and it aligns with our institutional identity.
- Future recruitment of academics from target international market could help attract students from those areas.
- Council is encouraged that we are thinking about things differently and like the notion that creativity fits alongside innovation and technology.

On the premise that we want to do this, it will need to be done quickly subject to any business case.

Confidential Decision: ULT consider the options and agree to progress option 3 – forming a new Faculty, subject to business case. Internal comms will be developed given the level of interest.

How we name a new Faculty will be important. This is about Creativity and Culture – how we shape the world and live in it.

Place, Reach, Research, Flexibility, and Operational sustainability are key components within the construct of a new Faculty.

Agreed next steps include:
- Conducting due diligence through further market research.
- Identify and engage with potential industry network.
- Establishing an implementation task force comprising the Dean of FASS, DAB, and DVC E&S, with final composition determined by Andrew. This task force should operate separately from a broader Creative Industries working group and have clear terms of reference. It will be responsible for developing a business case and coordinating with the People Unit to address potential staff impacts.

Creative Industries Project
ULT discussion
13 June 2024

Engagement with staff consultation

- strong engagement from staff across FASS, DAB and FEIT

- 16 informal drop-in sessions

- Town Hall attended by over 200 staff members

- 606 unique views of the Creative Industries SharePoint site

- 100+ feedback responses from individuals and teams

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Staff consultation – feedback themes

- Cautious levels of support, while concern is evident for Operational Sustainability and its impact on the strategy

- Acknowledgement that investment in staff resources, programs, space and facilities is needed to realise the vision

- Detailed summaries of the complexity of current systems, processes and bespoke workarounds – concern that BAU will be disrupted by change

- Confusion around why the TD School and Interaction Design are not included in the proposed organisational model

- Desire for more detail, and to be involved in the naming of the proposed new faculty, to ensure it reflects their research and teaching to an external audience

- Learnings from previous change processes at UTS, and at competitor unis, taken into consideration when establishing a change plan for this project

UTS

Staff consultation – feedback themes

- Leadership is critical, acknowledge the need for a strong visionary leader of the proposed new faculty, who represents the disciplines

- Criticality of the professional staff within the Faculties and Schools came through strongly, seen as invaluable institutional knowledge and disciplinary understanding

- More emphasis in the strategy around reframing research as not simply 'practice', but 'research-inspired' practice

- Keen to be involved in the next phase of the project, and a looking forward to the potential professional development opportunities through secondments

- Concern about retention during this uncertain period, and about job creep if they are required to take on extra work whilst also maintaining BAU

UTS

Industrial relations advice

- NTEU have clarified their intent in relation to a proposed new organisational model.

- NTEU argue that the university must develop a full change proposal for the new faculty and then consult in line with clause 52.12 – 52.16 <u>before</u> making a final decision on the proposed structural change.

- If ULT endorse progressing towards a new faculty via a change process, the following industrial relations advice is outlined for consideration:

  o The university will communicate the decision to progress the proposal to create a new faculty, and in line with the UTS Staff Agreement, and will commence the detailed design work for the potential new faculty and develop a Change Proposal.

  o The university will then consult with affected staff and unions in line with the Agreement before making a final decision and will communicate the decision to staff in writing before commencing implementation. Changes to leadership structures and professional/academic roles will not occur prior to this decision.

  o The detailed design, consultation, and change processes will be aligned the Operational Sustainability program.

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Change Options for consideration

- **Option 1 – Phased approach:**

  o ULT endorse development of a Change Proposal for the senior leadership structure of a new faculty – i.e. Dean, Dean's Office and ADs/Exec Director.

  o ULT review and endorse new organisational design, consultation with affected people in July.

  o Approval sought from UTS Council for new faculty and Implementation of Change Proposal in August 2024.

  o Recruitment of a Dean for the new faculty commences in August 2024.

  o Schools brought together intact with no change by early 2025.

- **Option 2 – Full change:**

  o ULT endorse development of a full Change Proposal for all in-scope faculty staff.

  o Alignment with Operational Sustainability program and associated organisational design models.

  o Consultation in October 2024, then ULT decision in November 2024.

  o Approval sought from UTS Council for new faculty in November 2024.

  o Recruitment of a Dean for new faculty commences February 2025.

- **Option 3 – Status quo:**

  o ULT endorse delaying Creative Industries change program until Operational Sustainability design has been designed, consulted on and endorsed.

  o New faculty design starts February 2025.

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Initial Business Case

- The initial Business Case aims to:

  - confirm the problem

  - articulate the opportunity

  - start to forecast the value created

  - give high-level estimates for additional investment and benchmark with Go8 and other domestic technology universities in the CI space

  - ULT to decide if further development should occur, becoming a stage gate for development of the Change Proposal, space/facilities planning and curriculum review and development.

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CI Revenue & Margin Scenarios

s.14, cl4(a)(c)(d)

| 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 |

Operating Revenue (new investment)　　Operating Revenue (no new investment)　　Margin (50%)　　Margin (reinvested)
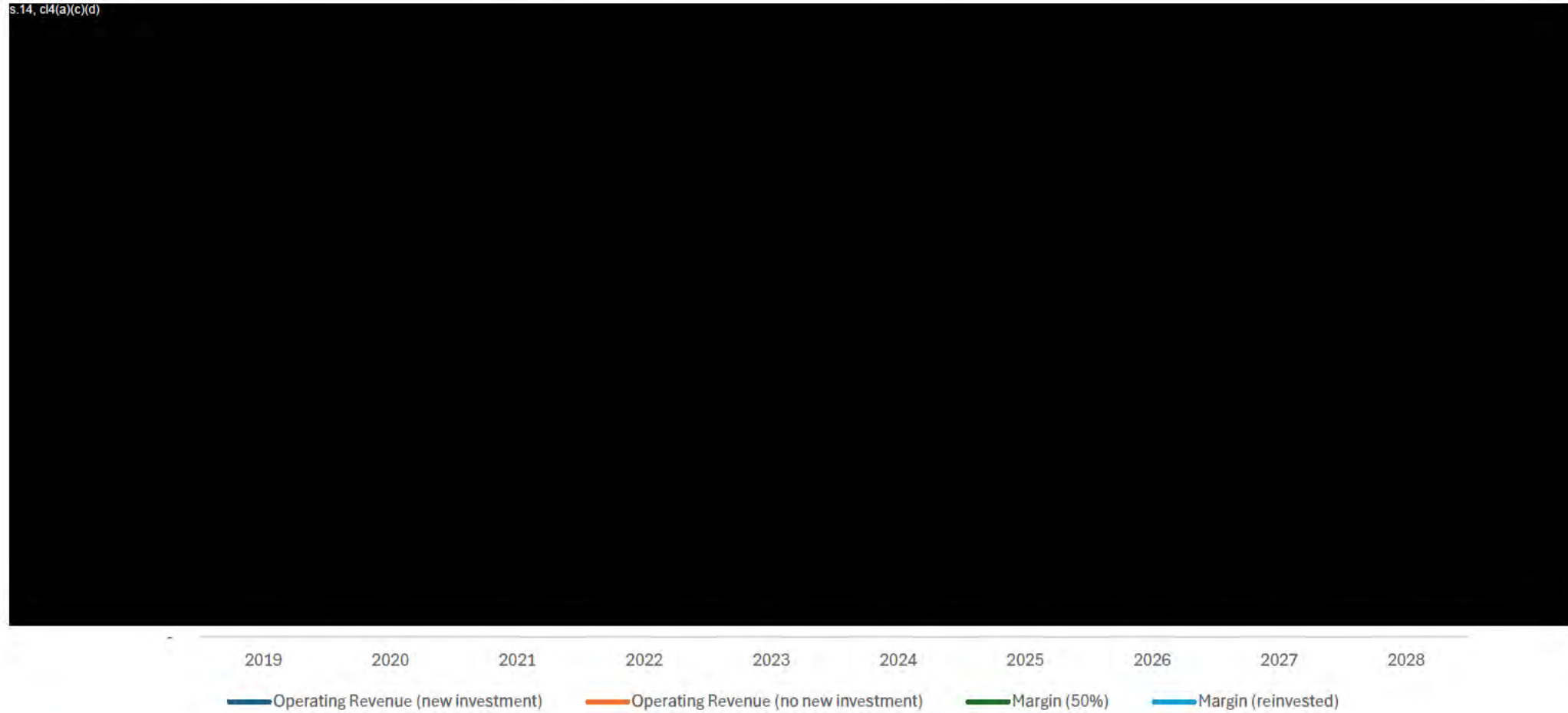
Creative Industries Project Business Case

Publish Date: 30/5/2024
Prepared By: Creative Industries Project Team

Contents

Executive Summary

The problem

UTS has a rich history in the creative disciplines including flagship courses in media, communication, animation, design, and architecture. However, creative discipline course enrolments at UTS were only 2.6% higher in 2023 compared to 2016, relative to an overall increase of 12% in UTS enrolments and 9% growth in the Australian population. Across Australian universities, creative discipline course enrolments have declined to 2016 levels, with the UTS share of these students also declining across all cohorts – with penetration into the international markets the key challenge for UTS.

Analysis of recent preferences of 225,539 school leavers shows that students are more likely to include a UTS creative course further down their list of preferences. This has been compounded by the effects of cost-of-living pressures, with market research highlighting a perception that prioritisation of non-creative courses will equate to higher incomes. This data also shows UTS creative discipline courses are competing with programs, and additional facility investments, from [s.14,cl.4(a)(c)(d)] .

With Australian university enrolments not keeping pace with population growth, [s.14,cl.4(a)(c)(d)]

Our Creative Industries Strategy responds to [s.14,cl.4(a)(c)(d)] for these disciplines. It also looks to remedy a reduction in UTS market share for traditionally high-demand courses, like [s.14,cl.4(a)(c)(d)] depicted below. In this example we can see that the effect of increased investment in facilities and refreshed curriculum at [s.14,cl.4(a)(c)(d)] has contributed to a growth in their market share, and a reduction in ours.

EFTSL in NSW Major Universities 2015-2022
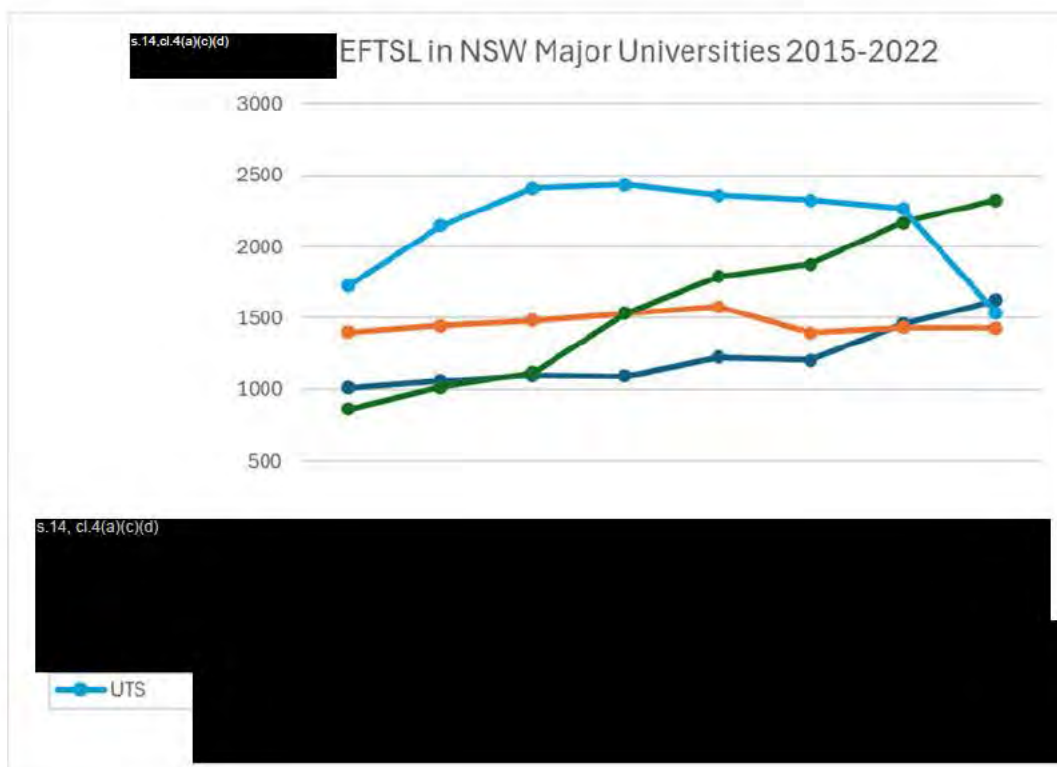
The changing market

The Creative Industries Project has investigated the predicted impact of technological and societal trends on future skills and jobs, producing insights from analysis of market research and global benchmarking. This shows opportunities across student experience and curriculum, and for research and industry engagement across the creative and social practice disciplines.

Recent market research (summary attached) confirms however, that we are facing market pressures on multiple fronts, with three key trends of particular concern:

i. s.14, cl.4(a)(c)(d) ███
██
██
██
██
██

These challenges offer UTS some opportunities. While we are experiencing a s.14, cl.4(a)(c)(d) ████████ to other non-creative courses, our current brand positioning tested well with our market research sample, showing:

• s.14, cl.4(a)(c)(d) ██
██
██
██
██

Our proposed strategy addresses these key trends and opportunities, and this initial Business Case looks to test options for strategically aligned resource prioritisation and investment to:

- Sustain core creative disciplines and growth areas against growing domestic competition

- Better leverage our distinctive disciplines and course suites to create new, more attractive propositions in education and research

- Grow our international reputation and student cohorts to increase revenue and diversify of our portfolio

- Coordinate our strategic investment in infrastructure to provide resilience, capability, and capacity in the face of fast changing technological landscape.

Program/ Project Overview

The perception of value to students

While prospective student demand for some traditional creative disciplines has waned, 92% of our survey respondents expressed strong interest in developing creative skills in the future. They see creative skills adding value to their careers in multiple ways, including future employability, higher incomes and/or crossing into another role or field. Interest in creative discipline skill areas were tested through the lens of emerging skills and industry needs. It appears the broadest interest is in Creative Strategies and Methods (47%), followed by Creative Technologies (45%), Creative Communications (43%) and Creative Cities and Places (26%).

Creative Strategies and Methods have strong interest from a range of cohorts across current university students. There is also deep interest in Creative Communications and Creative Technologies from their related discipline cohorts, with moderate interest elsewhere. Of those interested in creative skills, 52% are likely to consider postgraduate study PG – but are also looking for opportunities with lower barriers to entry, like on-the-job learning (82%), training provided by workplaces (70%), or self-study (e.g., YouTube) (71%).

Money and time are the key barriers to PG study. Students said cost of living (56%), HECS debts (43%) and finding time for university outside work (39%), other opportunities (26%) or family (24%) are the top barriers. Most PG prospects (52%) see a Masters degree as their main way to study creative skills, but stand-alone subjects, majors, Grad Dip/Certs, also show potential demand. Students are eager for a variety of opportunities with partners, with all disciplines saying that internships (59%), or opportunities to solve real-world challenges (34%) the most attractive.

Broadly, our current creative discipline offerings are not perceived as having strong value propositions, with no clear incentives to choose academic attainment over skills and capability uplift (via online courses, TAFE and/or on-the-job-learning). The fact that there is no mandated accreditation or industry registration for most of the associated professions contributes to this.
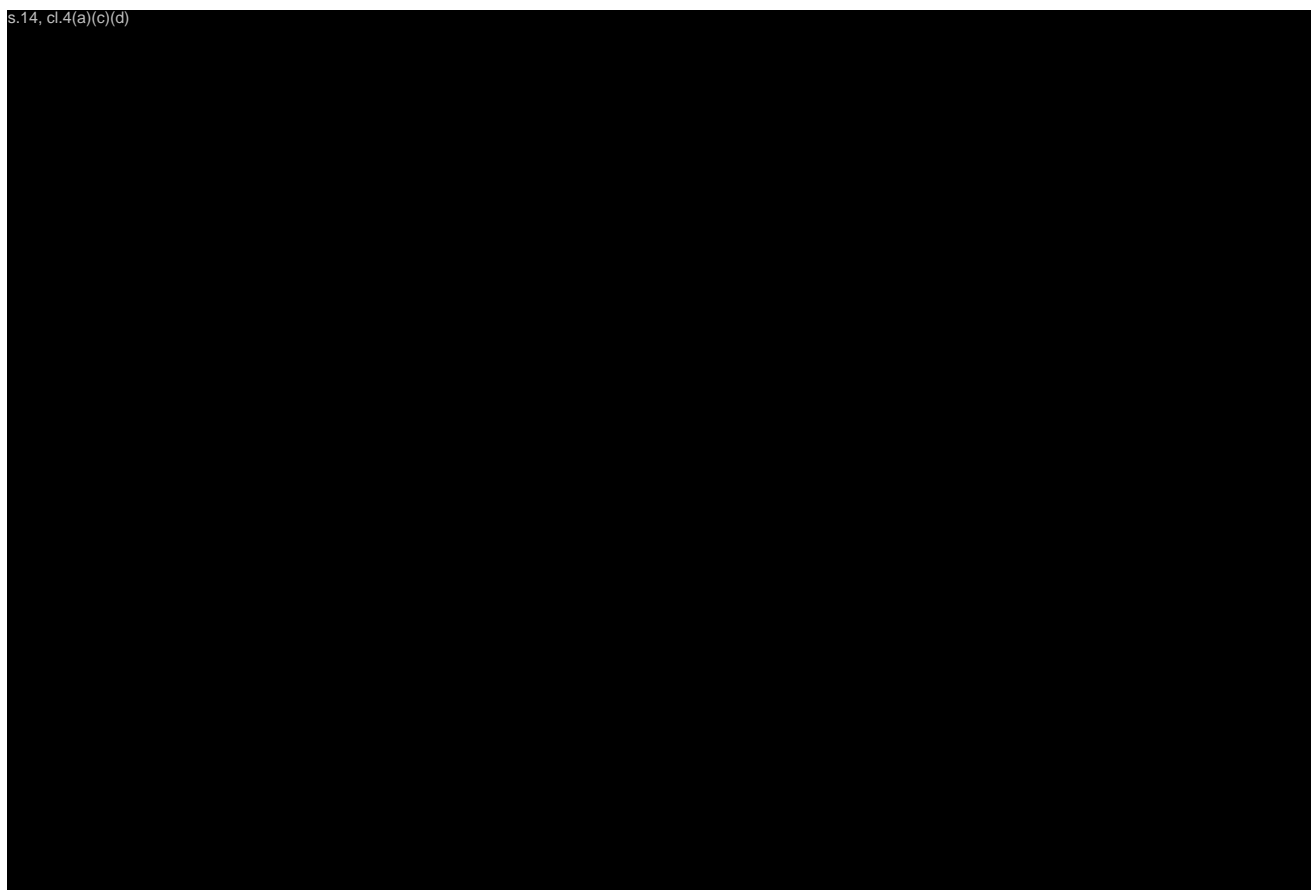
For future students, course design and value propositions need to warrant time out of the workforce, loss of income, time away from family and other opportunities that could otherwise pursue. Students already studying other disciplines at UG and PG level have expressed that creative subjects, majors and combined degrees need to be more easily available. This will need to be addressed in the development of refreshed and new course offerings.

The opportunity

s.14, cl.4(a)(c)(d)

[content redacted]

s.14, cl.4(a)(c)(d)

International Markets

s.14, cl.4(a)(c)(d)

s.14, cl.4(a)(c)(d)

Enabling the opportunity

Global benchmarking of universities has demonstrated there is increased activity around, and commitment to, interdisciplinary collaboration. It is clear that leading universities are responding to macro trends and future skills needs across their research, education and industry partnerships.

In reviewing these trends, we have developed a 'creative industries spectrum' as a useful way to investigate the different approaches that are being taken (see Appendix A). It is proposed that UTS move from what can be seen to be a 'simple' siloed approach, to a more 'comprehensive' and interdisciplinary approach. This will involve the consolidation of activities across this space, with the aim to become globally recognised in the creative disciplines through a new faculty – one that supports and profiles the work of the creative and social practice disciplines. This proposed new faculty will aim to provide more coherent and aligned leadership, to enable more effective resource allocation and sharing.

Staff feedback on the draft strategy supports the strengthening and recalibration of our focus on the creative and social practice disciplines, as they bring unique ways of thinking and working as the world grapples with more complex and shared challenges. It was also acknowledged that UTS is well placed to meet both student, industry and future workforce needs, through both traditional research and creative practice to produce and the exchange new knowledge.

Investment and return scenarios

This initial Business Case looks to map the investment needed to deliver our strategic objectives (Appendix B) across the next seven years, through a proposed new faculty. The attached Investment Plan tests increased investment scenarios against the likelihood of increased revenue across education, research and facilities hire.

The first stage of this work would be to invest in the development of a Change Proposal, allowing an accurate mapping of current state (processes, systems and structures), and the design of new faculty structure in alignment with the Operational Sustainability program. This work will include accessing the impact to current roles against future-state, and then consulting with staff on the proposed change. The other scenarios for investment look to unlock the opportunities that have been identified during the first stage of the project. It is suggested that the 2024 investments happen in parallel with the development of the Change Proposal, as each stream of work will inform the other. They include:

- further investigation of programmatic funds to build research and engagement capability in focused areas
- accelerated development of refreshed and new course / subject offerings (facilitated by DVC(ES) Education Partnerships and Product Strategy Team)
- market testing of new and refreshed curriculum across identified opportunity areas
- delivery of new flagship courses from 2026
- new domestic and international marketing approaches for building awareness and conversion campaigns to reassert UTS as the best place to develop future-focused creative skills across existing and new course / subject areas
- strategic investment in new facilities and equipment.

Investments across future years will be stage-gated, with the next presentation to ULT planned for Q3 2024. These investment scenarios have been mapped against possible revenue returns, that have allowed an initial assessment of Net Present Value (NPV) and Internal Rate of Return (IRR).

Project Value and Risk

Table 1 - Project Value and Risk Summary

	Criteria	Summary (text)
Value	**Strategic Contribution**	Lifetime of Learning Connected Research: enhancing our pathways to impact Our Distinctive Identity Sustainable Partnerships Working Together
	Financial Benefits	**Sustainable Revenue through distinctive offerings:** • global destination of choice for academics, staff, students and external stakeholders across strategic focus areas • increased enrolments across UG, PG, SFL and HDR through a globally recognised curriculum • evolution of our business models with increased focus on flexible and scalable modes of education delivery • increased partnership funding through research translation and cutting-edge facilities • greater scale in research by leveraging existing concentrations through increased collaboration • increased venue hire through facilities hire of cutting edge facilities **Operational Sustainability** • rationalisation of duplicated subjects or courses • simplification and standardisation of processes and systems • improvements to service delivery to remove complexity from teaching and research support • stopping or scaling back initiatives that have experienced a load shift or reduction in funding • identification of duplicated effort and time consuming work-arounds, currently deployed by schools and faculties to make the current activities sustainable.
	Non-Financial Nontangible Benefits	**Empower our graduates with future-focused skills and knowledge** • delivery of skills, knowledge and employability to enable positive societal impact in an era of technological and climate change transformation • embedded creative technologies, digital and entrepreneurial skills needed for our graduates to be competitive in an increasingly global workforce
	Non-Financial Tangible Benefits	**First Nations knowledge** • increased institutional commitment to Indigenous self-determination in creative practices, industries and economies • implementation of Indigenous Cultural and Intellectual Property Rights, Data Sovereignty and Stewardship • increased higher-degree research opportunities • support for leadership in implementing the National Cultural Policy • support for Indigenous cultural and technological innovation **Leverage our location** • growth in the creative industries and innovation ecosystem within the precinct • maximised student, researcher, industry and partner experiences and engagement to positively change the way we work and collaborate

Risk		**Build our distinctiveness** • strengthened creative disciplines through increased intersections between research, creative practice and technologies • exploration of new research concentrations • embedded collaborative creative practices and technologies across education, research and our precinct
	ROI (benefits / cost)	See Investment Plan and NPV and IRR
	Design	Over the last twelve months, this project has scoped the current state of the creative disciplines at UTS and identified opportunity areas. ULT are now being asked to consider moving to the next project stage, which involves developing a Change Proposal. This process will design what a new faculty will look like and the associated impact on staff positions. Alongside this work, we will look to improve enrolments for our current curriculum, while developing and testing new course offerings. Aligned with this will be new initiatives that look to grow our strength in research and creative practice outputs.
	Delivery	It's proposed that the delivery of this project be aligned with Operational Sustainability. A full Change Proposal will be developed and staff consulted, before a decision on implementation is made.
	Change complexity	Change Complexity will be reviewed and quantified during the development of the Change Proposal. Given what we currently know about the scale of the proposed change, and associated changes to staff data in the end-of-life NEO system; the complexity is likely to be high given the interdependencies with Operational Sustainability.

The Business Case evaluated the following three key options:

Table 2 - Options Considered

Option	Description
Option 1: Status Quo	• Retain the faculties of Design, Architecture and Building; Arts and Social Sciences and Engineering and IT faculties as is. • Embed and deliver the Creative Industries Strategy through programmatic and facilities investment.
Option 2 (preferred)	• Create a new faculty for the creative and social practice, and associated disciplines. • While our current disciplinary mix (Option 1) might achieve some of our proposed strategic objectives; we need a tighter strategic focus and opportunities for scale to increase our global reputation and revenue. • Proceeding to the development of a Change Proposal will allow more granular testing of this option, as well as confirm the necessary alignment with Operational Sustainability.
Option 3	• Retain the faculties of Design, Architecture and Building; Arts and Social Sciences and Engineering and IT faculties as is. • Establish a Creative Industries Hub to better support creative practice and administer support services for education, research, partnerships, marketing and communication, and a program overlay to incentivise collaboration. • Deliver the Creative Industries Strategy through programmatic and facilities investment.

These 3 options considered have been evaluated below, on their ability to leverage investment alongside the indicative level of change/disruption.

Models	Key characteristics	Indicative level of change/disruption	Ability to leverage investment
Option 1: **Status Quo**	Current faculties stay intact, with a program overlay to deliver the strategy and incentivise collaboration.	Low – no or minor change	Low – refocusing investment and resourcing is currently difficult across siloed faculties and facilities.
Option Two: **New faculty**	Consolidation of creative and adjacent disciplines, to support creative practice and the development of new curriculum, research focus areas and ways of working to deliver the strategy and incentivise collaboration. Give focus and certainty around future infrastructure planning and investment.	High – for some faculty leadership and professional support roles. Impact will be mapped and aligned with Operational Sustainability program. Low to Medium – for most academic roles, as most schools and centres can be moved across intact, with minor reporting line changes.	Medium (short-term) to High (medium-term) – reshaping existing roles will allow streamlined faculty support functions (as part of Operational Sustainability). Fostering continuous improvement will optimise revenue growth opportunities.
Option Three: **Creative Hub**	Current faculties stay intact, with the addition of a centralised Creative Hub function to better support creative practice and administer support services for education, research, partnerships, marketing and communication, and a program overlay to incentivise collaboration.	High – for professional support roles. Low to Medium – for most academic roles, as schools and centres can remain intact, with possible reporting line changes.	Low – The risk of having three different support arrangements (faculty, hub, central) would be inefficient. High risk of an additional layer of management and bureaucracy, and this approach would need to align / or be investigated through the Operational Sustainability program.

Assessment Results

The table below summarises the results of assessment in which Option 2 scored the highest. This will be further tested with the development of the Change Proposal.
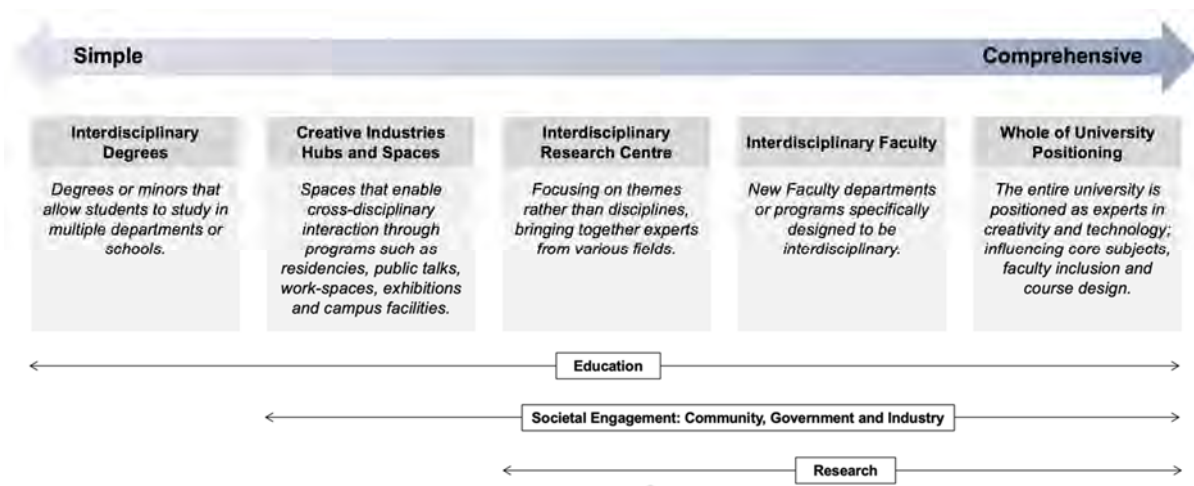
Table 3: Assessment Results

Criteria		Option 1:	Option 2: (*preferred*)	Option 3:
Value	Element 1: Strategic Contribution	Low	High	Med
	Element 2: Financial Benefits	Low	High	Low
	Element 3: Non-Financial Benefits (Tangible and Nontangible)	Low	Med	Med
	Element 4: ROI (Benefits / cost)	TBC	TBC	TBC
Risk	Element 1: Solution / Design risks	TBC	TBC	TBC
	Element 2: Deliverability	TBC	TBC	TBC
	Element 3: Change complexity	Low	High	High
Overall		Low	Med - High	Med

Summary: Financial Analysis (preferred option)

Table 4 - Investment Plan (7-year horizon)

Appendix A: Creative Industries spectrum

Simple				Comprehensive
Interdisciplinary Degrees	**Creative Industries Hubs and Spaces**	**Interdisciplinary Research Centre**	**Interdisciplinary Faculty**	**Whole of University Positioning**
Degrees or minors that allow students to study in multiple departments or schools.	Spaces that enable cross-disciplinary interaction through programs such as residencies, public talks, work-spaces, exhibitions and campus facilities.	Focusing on themes rather than disciplines, bringing together experts from various fields.	New Faculty departments or programs specifically designed to be interdisciplinary.	The entire university is positioned as experts in creativity and technology; influencing core subjects, faculty inclusion and course design.

Education

Societal Engagement: Community, Government and Industry

Research

Appendix B: Our strategic objectives and outcomes

Objectives	Outcomes
Build our distinctiveness	• strengthened creative disciplines through increased intersections between research, creative practice and technologies • excellence and impact through research translation • exploration of new research concentrations • greater scale in research by leveraging existing concentrations through increased collaboration • embedded collaborative creative practices and technologies across education, research and our precinct • global destination of choice for academics, staff, students and external stakeholders across strategic focus areas
Empower our graduates	• delivery of skills, knowledge and employability to enable positive societal impact in an era of technological and climate change transformation • embedded creative technologies, digital and entrepreneurial skills needed for our graduates to be competitive in an increasingly global workforce
First Nations knowledge	• increased institutional commitment to Indigenous self-determination in creative practices, industries and economies • implementation of Indigenous Cultural and Intellectual Property Rights, Data Sovereignty and Stewardship • increased higher-degree research opportunities • support leadership in implementing National Cultural Policy • support Indigenous cultural and technological innovation
Leverage our location	• growth in the creative industries and innovation ecosystem within the precinct • maximised student, researcher, industry and partner experiences and engagement to positively change the way we work and collaborate
Sustainable revenue	• evolution of our business models through world-leading, globally recognised curriculum • increased focus on flexible and scalable modes of education delivery • increased partnership funding through research translation and cutting-edge facilities
Embed creative practice	• engagement of creative practitioners to inform and influence foundational work in areas like digital transformation, capital works and facilities, marketing and communications, and strategic design.

TABLE 4: CREATIVE INDUSTRIES INVESTMENT PLAN 2024 - 2030									
Investment	Scenario	2024	2025	2026	2027	2028	2029	2030
Change Proposal: map current state, design future state, consult with staff on the proposed new faculty	Development of the Change Proposal, managing the consultation period and implementation planning	200,000	■	■				
Programmatic funds to build research capability and industry partnerships (to be further scoped and defined, holding #s)	HDR scholarships and fee waivers x5 (from Yr3), x10 (from Yr5)			■	■	■	■	■
	Strategic academic hires			■	■	■	■	■
	Creative Research Lab/Incubator - focused on creative research and practice, experimentation and innovation with external partners (proposed to be externally funded, to be further investigated)							
Development and market testing of a new courses and overarching product suite across these discipline areas	Education Partnerships and Product Strategy Team to facilitate process with faculty academics, MCU and APO (BAU)							
	Market Research and Insights resources (0.4 FTE BAU)							
	Market Research and Testing (domestic and international)	90,000	■	■	■	■		
Delivery of new flagship courses at scale, academic costs	Academic staffing to support increased load and revenue			■	■	■	■	■
Marketing campaign funds and resources for increased marketing to build awareness, repositioning and lift conversion rates	Campaign funds: existing courses with good demand, growth potential and margin - content production and paid media	80,000	■	■	■	■	■	■
	Campaign funds: new UTS offerings and launching flagship courses		■	■	■	■	■	
	Increased faculty resources for International engagement and recruitment		■	■	■	■	■	■
Capital investment for facilities	Priority upgrades to existing FASS spaces and facilities to maintain market share for flagship courses across 3, 10 and 5 (ROI of investing in existing spaces in the short-term needs investigating, could mitigate effects if new spaces aren't possible until 2026+)	1,500,000	■					
	New facilities, both discipline specific and interdisciplinary, the start of the Creative Village (Yr 3 - 6) (Needs to be properly scoped)			■	■	■	■	
System and technology changes	Reconfiguring the staff data system	70,000	■					
Contingency	Yr 2 - Yr7		■	■	■	■	■	■
TOTAL INVESTMENT		**1,740,000**	■	■	■	■	■	■
Return	Scenario	2024	2025	2026	2027	2028	2029	2030
Repurpose funds for strategic workforce recruitment	A new faculty would reduce senior leadership EB costs. If it is decided to create a new faculty, there would be approx. $720K available for strategic recruitment.		GIPA s.3.2	■	■	■	■	■
Increase in course revenue (existing and new courses)	Identify courses with good demand and performance and high student contributions. Increase marketing and support to convert prospects to grow revenue in the short-to-medium term.	-	GIPA s.3.2	■	■	■	■	■
Increase revenue per researcher FTE (Current benchmarks: CAT 1 $■, CAT 2 $■, CAT 3 $■, CAT 4 $■ per year)	Across 200 FTE, current average research income is $■/FTE, look to build by 8% to 10%/ year.	80,000	GIPA s.3.2	■	■	■	■	■
Increase in facilities hire (longer term)	New facilities (2027) venue hire spaces at commercial rates (40day hires at $1■ per day)				■	■	■	■
TOTAL RETURN		**80,000**	■	■	■	■	■	■
CASH FLOW (no margin to centre)		**(1,660,000)**	■	■	■	■	■	■
CASH FLOW minus margin of 50%		**(830,000)**	■	■	■	■	■	■

Overview

Thank you to everyone who took the time to engage with the Creative Industries project draft strategy and proposed organisational model. We had strong engagement from staff across the Faculties of Design, Architecture and Building, Engineering and IT, and Arts and Social Sciences, with sixteen informal drop-in information sessions, and a Town Hall that was attended by over 200 staff members. There have also been 606 unique views of the Creative Industries SharePoint site since the draft strategy and proposed organisational model documents were released. We received over 100 feedback responses from individual staff members and teams across UTS, in addition to the comments communicated at the drop-in sessions and Town Hall.

The feedback has been well considered, is constructive and supports the investigation of opportunities that might come from the university's vision to strengthen the creative and social practice disciplines. Understandably, questions on how to best implement the strategy while managing the associated impacts to staff and positions are also top of mind, and will feed into next steps as the project develops.

All of the feedback has been shared with the Creative Industries Steering Committee, and the Project Steering Team have analysed this feedback and drawn out the common themes and ideas, which are detailed in this document.

This feedback will shape our next, more detailed stages of development and support further investigations, change planning and implementation.

Staff feedback on the Creative Industries draft strategy and proposed organisational design

Summary of the key themes

- Overall, staff feedback indicated cautious levels of support for the draft strategy and the proposed operational model. Staff also saw opportunities for alignment with the draft strategy aims, but they point out that the university will need to commit significant investment into staff resources, programs, space and facilities to realise this vision.
- Staff have also reflected on the need to learn from other change programs at UTS in recent years, and in other creative discipline faculties in competitor universities.
- Staff felt the draft strategy and proposed operational model documents lacked details of the impact to positions and implementation approaches. More detailed planning needs to be done in consultation with staff in order to establish that detail.
- There is a split in sentiment as to whether bringing across Schools intact is the best model, with some staff appreciating the university is endeavouring to minimise disruption and move quickly, while others feel it would be a missed opportunity to not review the discipline make-up of the Schools.
- Staff generally support an increase in resources around marketing and communications to better promote programs and research. This includes adequate professional staff support to aid researchers in translating their work to enable greater reach and impact.
- There is considerable feedback that the TD School should be considered as part of this project and included in the organisational design of a new faculty.
- TD School staff support the Transdisciplinary School being situated within its existing structure, suggesting that they can best support UTS's distinctiveness and performance and contribute to the Creative Industries Project by remaining a separate pan-university unit.
- There is also significant confusion about why Interaction Design is not being included in the proposed organisational model, considering software / games development makes up the largest portion of the growth in creative industries in Australia and it is receiving significant government funding as a sector. Staff feel this is strategically a missed opportunity and should be reconsidered.
- Research needs to be reframed in the draft strategy; it's not simply 'practice', but on 'research-inspired' practice, meaning practice informed by wider scientific findings and by theory and reflection.
- There is substantial feedback on how important business continuity is, largely through what seems to be bespoke and complex processes, or endemic ways of working in each area.
- Staff are excited about the possibility of secondment opportunities for professional development as part of the implementation phase of the project. These types of opportunities would also alleviate the risk of "job creep".
- The importance of the professional staff within the faculties, particularly the schools has been called out. They have invaluable institutional knowledge and disciplinary understanding. Academic staff have urged the university to consider this seriously as the strong working relationships are integral to the success and identity of the creative and social disciplines at UTS.

Specific area feedback

- Staff in the School of Built Environment would like to see more of their identity reflected within the draft strategy, this is a sentiment held also by many staff wanting to see the social sciences represented more in the strategy.
- The Animal Logic Academy, which is proposed to move into the new organisational model, have indicated a preference to remain in FEIT in the immediate future until the structure has been established and it is clear how it would accommodate the clustering of animation, games, visual effects and interactive media. This would allow them to continue to develop collaboration with the Games discipline considering the potential to establish a Games Design degree as part of this collaboration.
- "A key requirement of the creative industries strategy should be leveraging what we already do well. Currently, the university underplays the successes of creative practice research and education. Strategic marketing could effectively publicise these achievements, enhancing the university's profile and attracting potential students by showcasing the impactful projects they could be involved in and the societal changes they could drive." – ^{s14,cl.1(d)} ▮▮▮▮▮▮▮▮ submission
- The UTS Gallery and Art Collection dispute their omission from the project, given their focus on the contemporary visual arts encompass diverse fields of practice, including all of the research areas mentioned in the Creative Industries draft strategy paper.
- UTS Gallery & Art Collection posits they are uniquely positioned to bridge public, scholarly and creative spheres, through oversight of significant cultural estate situated in a growing creative and technology precinct.
- It has been proposed that a Centre of Research and Education for Public Safety & Security is created to house the Criminology discipline within the proposed organisational model, which would aim to enhance collaboration between creative and social practice disciplines, whilst recognising the unique contribution and positioning of the criminology discipline.
- It has been suggested that a clearer mission around some of the wicked problems we are trying to combat through creative and social practice (i.e. climate change) would strengthen the strategy.

Suggestions for implementation

- Staff want to see, and be involved in, work to scope emerging fields and priorities in teaching and learning, and research.
    - It was noted that the work required to transition UTS systems is significant and will require time and knowledge from experienced staff to review and implement. Additionally, some required reporting of data have lead times of a year
- There is still concern that this project is a cost-cutting exercise for the university, so staff would like to see tangible investment in staffing, facilities, research and curriculum as part of the implementation phase of the project.
- Naming of the faculty came up in a lot of the feedback, staff want to see a collaborative process for deciding a name that truly represents the disciplines within the faculty, which is understood by industry and marks UTS out as making a genuinely proactive effort to meet the global challenges we face.
- This was particularly called out in responses from architecture and the built environment, as well as the social sciences and education.

- o "The idea of 'practice' on its own takes theory as a given: rather than addressing assumptions, practice tends to focus on implementation. In naming the faculty in this way we potentially create a false dichotomy between 'doing' as practice and 'thinking' as research. To avoid this the name of the faculty needs to signal a wider agenda of 'thinking by doing' (and vice versa). With this we can convey the idea that we are seeking to address and seek answers to the profound creative and social questions we face." – Professor ▉▉▉▉▉ s14,cl.1(d)
  - o Staff also broadly do not like the term Creative Industries, and would like that to be taken into consideration with any naming / branding. This feedback mirrors the market research conducted of prospective, current and former students and their perception of creative industries.
- "A review and consideration of the existing large UTS Faculties currently operating on restricted budgets and reduced resources would greatly improve Faculty culture, leading to increased student satisfaction and overall culture at UTS as a choice of university" – Anonymous

Leadership

- Staff have indicated that it is essential the university appoint a strong visionary leader to the Dean position of the proposed new faculty, who is representative of the disciplines within the faculty, and who would have influence in senior executive settings.
- Staff are pleased to see that an international search is planned for the recruitment of this position.

Collaboration

- Staff are very keen to collaborate more within disciplines, across disciplines, across Schools and cross-faculty.
- In particular, staff are pleased to see the social sciences included in the creative industries ecosystem as part of the proposed organisational model.
  - o Many staff members from FASS used the example of the new degree, Bachelor of Creative Production (BCP) as the gold standard for collaboration between social scientists and creative practitioners (creative-social-collaboration) and hope to see this approach used for future initiatives.
- The Visualisation Institute, as a cross disciplinary creative hub, provides the proposed new organisational model the opportunity to develop and establish processes for interdisciplinary collaboration in research and teaching & learning, resource and equipment sharing.
- By bringing the Institute into the new organisational model, it will endeavour to solve some of the current issues around confusion about where the VI sits and is administered within the university.
- Centres and Institutes within the faculties have indicated they see the proposed new faculty as an exciting opportunity to better consolidate possibilities for research, HDR supervision, and industry engagement, making their business models more sustainable

Focus Area One: Reimagining creative discipline education

- Staff are excited about contributing to the conception of new courses, but not at the expense of core professional degrees that have a strong disciplinary focus.
- Given that most of UTS income comes from undergraduate enrolments (both international and local) it would make sense instead to concentrate effort on developing these core offerings. There are obvious financial opportunities – that could deliver returns at the scale required.
- Stronger enrolments in creative and social practice degrees at undergraduate level could, for instance, allow the university to use its CSP places much more effectively to generate income (i.e. with a social science CSP place delivering ten times the income from many other fields); at the same time, stronger undergraduate programs, internationally articulated, can bolster international student income, further helping to address financial problems.
- There is particular benefit, at this stage of the process, in addressing future development possibilities for degree programs in social practices, including in collaboration with creative fields.
- The current proposal for a new faculty in the 'creative and social disciplines' is certainly a substantial improvement on the 'Creative Industries' focus. It does, though, beg the question of the potential development trajectory for the social disciplines.
- Majors/sub-majors could be offered between degree offerings, allowing interdisciplinary combinations for students. This approach was introduced several years ago in the Communications degree, allowing students to have a 'second major' in a different discipline. This modular approach was very popular with students and has become the norm in the degree, with many of its 1000-strong intake choosing a second pathway to complement their main degree with a second major.
- Given that research has shown HASS graduates will comprise almost two thirds of Australia's future workforce (Gould, Meredyth, Newport-Peace 2018), we have a unique opportunity to tap into a burgeoning student market, while raising the profile of work in the creative industries already taking place, especially in FASS and DAB.
- DESA data shows that between 2012 and 2022 overall commencements at undergraduate level in Australia rose by about 8%; over this same period enrolments in the Creative Arts declined by about 6%, Society and Culture rose by about 3.5%, and Education fell by about 0.1% (see table below). Aside from the enrolment trajectory, Creative Arts attracts about 24,000 undergraduate students, comparing with 70,000 in 'Society and Culture' and 24,000 in 'Education'.
- "From outreach and engagement work done in key international markets, it's clear that our most popular and compelling courses sit within the creative disciplines: Media Arts Production, Strategic Communication, Animation Production, and Digital & Social Media. In our core markets (China, Vietnam and Indonesia), economic and demographic conditions are such that sectors associated with these are experiencing rapid jobs growth."

Focus Area Two: Combining campus and precinct through innovation

- Staff are broadly supportive of the co-location of similar disciplines
  - The lack of investment in specialist spaces and facilities for the creative disciplines has been creating 'physical silos', which hinders future collaboration. There is hope that co-location and sharing of upgraded facilities

will alleviate this risk, and the risk of failure to achieve university strategic objectives.

- Staff are very supportive of intentions to upgrade specialist equipment, noting that this investment has been neglected by the university in recent years, restricting growth in student revenue and increasing the risk of poor student experience and reputational damage.
    o There is consensus in FASS that specialist facilities are increasingly no longer fit-for-purpose and cannot accommodate future growth in their current state.
    o There is concern that the current growth in Animation Production student numbers could mean a risk of not enough space for core business, however staff feel the intention to create new spaces, co-locate similar disciplines and upgrade facilities will alleviate this risk.
- Staff in DAB in particular advocate strongly for the need for collaborative studio space where practice-based research can be undertaken as well as dedicated studio space for teaching and learning.
    o Feedback indicates these collaborative studio spaces lead to growth in research, greater interdisciplinary collaborations within the university and with industry, and make UTS distinctive to other universities with strengths in creative practice.
    o A different way of assessing space effectiveness should be established for the creative disciplines, as the current model the Property Unit use is based on occupancy, and does not take into account other things such as space for prototypes etc.
    o There is some concern that if studio spaces are in another building (i.e. Building 5) from where the machines / technology is (currently Building 6), it will make it hard for students to really get the most out of studio based learning. Ideally these spaces would be located close to each other.
    o "The ongoing success and viability of the School of Design is contingent on the maintenance and further investment into the existing studio model of education, which is based on extensive testing and evidence-based evaluation of studio education. The key finding from this experience is that our capacity to maintain high education standards, greater student retention and enable student well-being through cultivating a sense of belonging depends on an active cultivation of interpersonal connections through manageable student-to-teacher ratios capped at 20:1." – s14,cl.1(d) ██████████ submission
    o "Any proposals to diminish the value of studio teaching – by reducing hours, increasing student numbers, or restricting space – will diminish the creative capacities of our School and students, and are strongly discouraged" – s14,cl.1(d) ██████████ submission.
- There is excitement about the possible opportunities for co-location and clustering of like disciplines could open up, including centres of excellence i.e. animation, 3D animation, games, visual effects and interactive media

Focus Area Three: Creation of new knowledge and research excellence for positive impact

- Feedback indicated a focus on research could be more prominent in the strategy.
- A pivotal part of a New Faculty Strategy will be to ensure existing and emergent research strengths are allowed to flourish and supported. The current strategy has less to say about research.

- Staff do not want research seen as an afterthought in the strategy and implementation of the proposed organisational model, rather it should be an integral component.
- Emphasis on research translation and knowledge exchange as fundamental capabilities of the new faculty, which will provide the opportunity to exemplify the enormous impact potential from creative research and creative practice, need to be more explicit within the strategy.
- The term 'creative and society-focused disciplines' has been proposed by the joint-ADRs, to be used when describing the areas covered by research and practice.
- A desire to see creative practice research highlighted in the strategy, rather than creative practice and research as separate.
- The value of critical inquiry and research *into* creative industries through teaching, research and engagement distinguishes UTS from industry and professional practice, and this should be included in the strategy as key to enhancing distinctiveness.

Focus Area Four: Indigenous self determination, truth telling and cultural resilience through creative practice

- "Reimagining creative discipline education and research requires a commitment to developing a strategy and implementation plan to ensure Indigenous academic staff's appointment and retention. It also requires ongoing support for the implementation of Indigenous Graduate Attributes in undergraduate programs; embedding the recognition and implementation of Indigenous cultural intellectual property; and following Indigenous leadership and Indigenous – led principles of practice and engagement in all facets of the new Faculty to ensure respectful practices on First Nations' lands." – [s14,cl.1(d)] submission
- If FASS and DAB were to come together, they would hold 37% of undergraduate Indigenous students, making it the highest Indigenous student load in the university. More resources and funding will be required to retain and support these students through their years of study at UTS.
- There are successful programs running in both FASS and DAB, however to ensure their success, and the success of this focus area, it will be essential to ensure First Nations leadership and representation in strategic planning and decision-making processes.
- Indigenous-led social and policy research, and creative practice research is seen as critical.

Focus Area Five: Partnerships for positive global impact

- UTS's creative and social disciplines have established and deep industry relationships across many sectors, but particularly the GLAM sector, and there is significant support for growing these relationships.
- It is critical to be aware that the creative industries and GLAM sector are chronically underfunded, and look to institutions like UTS to be benefactors, unlike for other Faculties and disciplines where there is significant financial backing from industry partners. Partnerships with industry will need to be considered very differently, with more focus on collaboration, sharing of facilities and opportunities for students such as internships, co-designed courses that see students working on 'real-world' problems alongside industry.
- "Successful industry collaborations will position the University as a true partner of enterprise in solving the world's most urgent challenges and creating a vibrant creative culture for our precinct and beyond." – [s14,cl.1(d)] submission

- Insight should be sought from existing areas of the university that do industry engagement well, such as ISF, the TD School, Tech Lab and C3.
- Feedback indicates staff are excited about the possibilities of access to a broader network of industry partners and stakeholders through the creation of a new faculty, however they want this to be resourced appropriately and with subject matter experts in the Schools/disciplines

Other university initiatives

- Staff have communicated their concern about the many concurrent change projects happening around the university and how it how this CI project and change process will loop in with the operational sustainability project and workload planning changes etc.

Process

- Some areas of FASS (MAP, Animation, Music and Sound Design, Journalism) have felt underrepresented in CI project communications to date. It is important to note that of the 9 representatives from FASS on the CI Working Group, 6 of them come from these disciplines.

Financial Viability

- Staff want to see a commitment from the university to properly fund this project and strategy. They want to see that there will be a commitment to subsidise the cost of expensive creative practice.
- There is also concern that the focus on the creative disciplines, and funding for them, will be diluted amongst all the other disciplines that are coming into the proposed new faculty.

PROPOSED ORGANISATIONAL MODEL:

TD School

- General consensus amongst staff that the TD School should be included in the makeup of the proposed faculty, as the TD School teaches creative skills, which complements the creative practice taught by the creative disciplines within the proposed faculty.
- "I feel that we are heading towards a Transdisciplinary school of thought. I wonder why the TD school has to be out of this merger."
- There is significant potential for the TD School to enhance capabilities within the proposed new faculty in areas such as creative technologies, circular economy, and Indigenous leadership.
- "with its mix of creative segments, the TD School is uniquely positioned to contribute significantly to this project. Its inclusion would ensure that our efforts are not siloed but synergistically combined, offering a comprehensive approach leveraging diverse creative disciplines' strengths." – Anonymous
- Not having the TD School involved risks undermining the new structure that is attempting to bring together creative and social practices when degrees such as the BCII are not included.
- If the decision is to keep the TD School out of scope of the proposed organisational model, a very clear rationale for internal and external audiences will need to be established. Currently it is not clear to staff why it has not been included.
- Including TD School in the new faculty would make communicating with prospective students and university partners easier.
- Staff perceive the TD School to be internal competition, and hope inclusion of them in the proposed organisational model would reduce or eliminate that competition.
- The TD School do not believe they should move within the proposed organisational model for the following reasons:
  o They do not specifically target or favour creative industries and creative or social practitioners, with only 10 academics identifying with creative practice disciplines, and 7 with social practice, out of 37 academics
  o As well as creative and design thinking approaches, the TD School also draw on entrepreneurship, business, science, environmental sciences, law, health, technology, data science and engineering, so they are pan-university and don't fit neatly anywhere
  o There is concern they would lose the ability to lead pan-university initiatives if they were part of a faculty
  o "I did not join TD School under the auspices of becoming an extension of an arts school. There is a dangerous assumption that TD School equals creativity. Many of us do *not* come from a creative industries background, nor are we trained in creative methods. Instead, the common denominator within TD School and among other transdisciplinary institutes globally is **complexity** theory (see also the international [benchmarking for transdisciplinarity](#))."

Interaction Design:

- "Interaction design is an academic discipline that spans various fields, including design (with a focus on Visual Communication and Product Design), engineering and IT (including computer science and information technology), as well as the human sciences (such as sociology, ethnography and psychology). Its interdisciplinary nature makes it particularly suitable for integration within a Creative and Social

Practice Faculty, facilitating connections between design disciplines and human sciences." – ^s14,cl.1(d) ███████████ submission

Disciplines included in the proposed faculty

- Many questions came up through the consultation period about why the social sciences, education and built environment are included in the proposed organisation structure. The reasoning for this needs to be better articulated for staff to understand, and for this to be communicated to prospective students and industry partners.
    - Staff in the social sciences would also like assurances that their work would not be sidelined or demoted through their inclusion in the proposed organisational model
- Despite the proposed organisational model document and draft strategy detailing that the proposed plan is for schools to be moved intact, there appears to be confusion and concern amongst staff that the School of Built Environment and School of International Studies and Education will be carved up and split across the university.
- The Built Environment staff have varying reasons for being included in the makeup of the new faculty, from it being strategic from a branding perspective to industry, to greater opportunities for individual staff development. There was consensus however that culturally, the School of Built Environment fits better with the proposed organisational model, than anywhere else in the university.
- This inclusion preserves and enhances the well-established creative identity and interdisciplinary integrity of the Built Environment. It aligns seamlessly with the strategic goals and outcomes of the initiative, fostering a cohesive and dynamic identity.
- The disciplines within FASS and DAB have distinct identities and deep knowledge, which staff want to ensure are retained to enable fuller and more meaningful collaborations and high-quality research.

Staffing

- It should not be expected that new course foundations emerging from this merger would manifest for free. Rather, financial support and workload incentives should be provided for co-developing new education offerings.
- There was acknowledgement that any change process asks a lot of everyone involved, however the spread of roles across a larger pool of academics (committee memberships / representatives on working parties / research leads / First Year leads etc) will actually have a calming effect on workload and the allocation of expensive academic time and expertise.
- Staff would like to understand what role/s they will have in the implementation of the draft strategy and operational change to a new faculty model. There is concern that they will be expected to take on more work with these projects, on top of their substantial workloads when they are already stretched. This is also a concern in light of the operational sustainability program.
- There was feedback indicating staff are hopeful that a larger faculty structure will allow for a spread of roles across a larger pool of academics, alleviating workload pressures.
- Professional staff in particular want to be involved in the development of position descriptions and job titles, facilities benchmarking and other change activities related to this project.

- Centralisation has also diminished critical support in the teaching programs and has raised Faculty-level overheads (that then undermines 'course viability' under the ACV, strangling initiative for new courses).
- There is a danger that the new merger will simply compound these problems, at a larger scale. A starting point to prevent this would be an awareness that any benefit from the Faculty merger hinges on strengthened professional support at the School level.
- Strict hierarchic structure is often overused at UTS: it undermines innovation and collegial initiative among staff and produces a default to procedure and compliance. In this context managerial prerogative becomes stultifying and counter-productive.
- Staff do have concerns about retention, as inevitably during periods of organisational uncertainty there is a higher risk of losing staff.
- Staff worry that losing staff will add to workloads while the business recruits, and then when required to train new staff, on top of BAU and any additional work that would be expected to implement this strategy and change plan.
- "ensuring the proportion of resources are allocated according to the size and requirements of the Faculty, rather than allocating the same resources to each Faculty regardless of reviewing size and requirements" – Anonymous
- There seems to be some perception from the centre that there is an over proliferation of professional staff in the faculties and that there needs to be a severe reduction. I of course can only speak for my own faculty, but our professional staff FTE has remained flat since 2019, which is the time when we had the last major professional staff change process.
- Workload – we can go out to industries to try and get more engagement for research or professional development opportunities, but we need to ensure that academics have the workload capacity to take them on – which is the biggest challenge as they are already stretched in their research and teaching commitments.

UNIVERSITY OF TECHNOLOGY SYDNEY

UNIVERSITY LEADERSHIP TEAM (ULT)

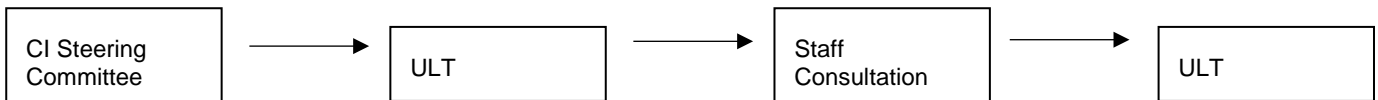| **AGENDA ITEM:**	**ULT RETREAT**	**ULT 17/10/2024**
SPONSOR:	PROFESSOR VICKI CHEN	
	PROVOST	
VISITOR/S:	MARK LILLIS	
CREATIVE INDUSTRIES PROJECT – **POST-CONSULTATION REVIEW AND DECISION ON NEXT STEPS**		

Purpose

☒ For Decision/Endorsement

Level of Confidentiality

☒ ULT Only

Consultation Pathway

CI Steering Committee	→	ULT	→	Staff Consultation	→	ULT

Recommendation

That ULT consider the Creative Industries Change Proposal consultation feedback and endorse the suggested changes in response to that feedback, including the updated implementation approach for the creation of a new faculty.

Executive Summary

The Creative Industries Strategy will refocus our approach across the creative disciplines to redefine the future of higher education and research and achieve the skills and innovation needs of the creative and broader economy.

Our increased strategic focus will leverage emerging market opportunities for those disciplines, which are currently situated across the faculties of Design, Architecture and Building (DAB), Arts and Social Sciences (FASS) and Engineering and IT (FEIT). This approach will directly support and enhance our interdisciplinary work across the creative and social practice disciplines and includes a proposal to develop a new faculty to bring these disciplines together.

In June, the University Leadership Team (ULT) considered initial consultation feedback from staff and unions in relation to the draft strategy and proposed organisational model. Following discussion of that feedback, and after consideration of an initial business case, ULT endorsed the strategic approach and agreed that the creation of a new faculty appeared the best structural option to support the delivery of our aspirations. It also acknowledged the scope of investment

required and endorsed the related budget for 2024, with subsequent investment to be approved through the regular university budget cycle.

Change Proposal summary
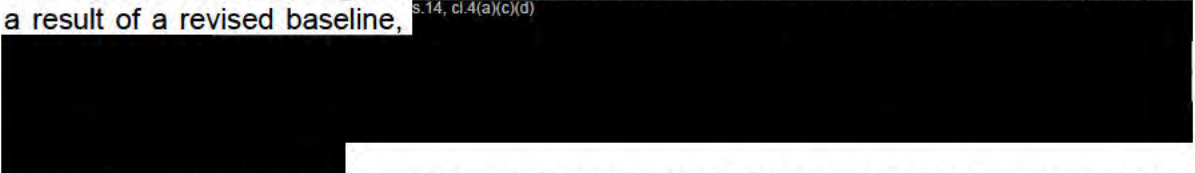
A Change Proposal was developed to establish a new faculty to act as the key sponsor of the Creative Industries Strategy. This proposal articulated a leadership structure and workable transitional arrangements for roles at faculty level. The schools identified as core to the new faculty were proposed to move together, intact and without change. Feedback was sought on the proposed faculty's leadership and transitional structures that would bring the nominated groups together. The consultation period was open from 5 to 27 September 2024.

Implementation of the new faculty was proposed as a phased process, with a transitional structure fostering increased collaboration and enabling the development of the new faculty's future state. The first phase focuses on establishing a leadership team, along with an Implementation Committee and Working Groups with cross-faculty representation. It is proposed that these groups will map current processes and systems and suggest improvements which will be used as inputs for a future state design. This work will be aligned with the principles coming from the overarching Operating Model program.

The proposal also included a staggered approach to the recruitment of leadership positions, to allow critical education, research and engagement functions to not be disrupted through this change process. This was based on a planning scenario that allowed opportunities for competitive recruitment, while also retaining important organisational knowledge in the short-to-medium term. This means some roles are proposed to be competitively recruited now (i.e. the Dean and all Associate Dean roles), while the incumbent Deputy Dean will be retained and that role competitively recruited once that appointment comes to an end. It is proposed that the new Faculty General Manager position will be recruited once the first stage of recruitment has been progressed.

Financial Implications

The Business Case Investment Plan (attached) has been updated to reflect Load Scenario 109, and should be read in the context of, and as enabled by, the Operational Sustainability Initiative.

- This scenario forecasts higher revenue than reflected in the initial Business Case, partly as a result of a revised baseline, ■■■■■■■■■■ [s.14, cl.4(a)(c)(d)] ■■■

- Capital investment in facilities has been pushed out by a year to reflect the reduced capital budget available in 2025, as well as the detailed planning that is still needed to confirm any significant facilities investment.

If we proceed with the establishment of the new faculty, it is recommended that ULT publicly commit to some components of the 2025 investment, to help mitigate negative staff perceptions (see 'Staff consultation feedback' below) and work to counter the growing view that we have lost our ambition and commitment to achieving the strategic goals of this project.

The 2025 investment components that have been identified as helpful in that regard are:

- a catalysing program to increase research collaboration ($■ [s.14, cl.4(c)(d)])
- project and change management resources to aid implementation ($■ [s.14, cl.4(c)(d)])
- increased marketing investment across domestic and international markets ($■ [s.14, cl.4(c)(d)])

Communicating this investment will also enable work to begin, which will aid achievement of increased education and research revenue targets.

Staff consultation feedback

Since ULT reviewed the initial staff consultation feedback on the draft strategy and proposed organisational structure in June this year, the overall sentiment of feedback given during the recent consultation on the Change Proposal feedback has negatively shifted. While staff are still showing support for the strategic approach, there is an overarching lack of trust in the imagined outcomes of the work that is ahead. There is a feeling that the Change Proposal will not deliver the promise of increased support for the creative industries and that the Operational Sustainability initiative will make the Creative Industries project into an 'efficiencies program'. There is also a desire to have previous feedback formally acknowledged, with detailed explanation about how the strategy has been changed as a result of that feedback. Feedback has been summarised into a spreadsheet and tagged with overarching themes for ULT review (attached).

The aim for minimal disruption to business-critical activities during the establishment of the new faculty seems to have been mistaken as a reduction in strategic ambition. While the Change Proposal necessarily focuses on the importance and value that will be created through the establishment of the new faculty, achieving our strategic goals will only occur by also refocusing pan-university activities to deliver scale and distinctiveness. Both streams of work will be successfully achieved through strong and committed leadership across the new faculty, as well as the university.

Following ULT's review of the Change Proposal consultation feedback, and subject to a decision to confirm the endorsement of the creation of the new faculty, a Change Implementation Plan will be developed to include a more formal response to both the initial and recent consultation feedback, and will articulate clearly the approach to implementation, including anticipated timelines for leadership appointments. In that response, we will make it clear that we are looking to unlock a whole-of-organisation value proposition beyond just the creative disciplines. In doing so we will also reiterate that the Creative Industries Strategy was revised after initial feedback, primarily to include more detail on current research strengths and areas of opportunity that span across the university. We will also confirm that the strategy will be used more broadly across the university to embed strategic outcomes into faculty and division plans. Areas of specific strategic focus can then be further articulated in those associated plans.

Given that much of the consultation feedback relates to the allocation of resourcing and appropriateness of support structures, we will also clarify that feedback will continue to inform the work we are about to commence. Once we bring the new faculty leadership and staff together, the implementation approach will include ongoing collaboration with, and involvement of, both academic and professional staff to inform a co-created future-state.

Suggested changes from consultation feedback

After review and consideration of the consultation feedback, I suggest that we make the following changes to what has been proposed.

- **Interim Dean of the new faculty**: given the shift in staff sentiment for the proposed change, the time it will necessarily take for an international search for a Dean of the new faculty, and Professor Alan Davison's resignation, it is proposed that we recruit an Interim Dean to lead across all the nominated entities included in the Change Proposal. We are investigating what is possible from a HR system and delegation perspective, with the aim to immediately go out with an EOI for an interim leader, to give leadership certainty and decision-making agency as quickly as possible.

- **Associate Dean International**: it was initially proposed that we wouldn't immediately recruit an Associate Dean International role until we had worked with the DVC (International) and DVC (External Engagement and Partnerships) to redesign the leadership function that is needed across international and external engagement. This

would have resulted in that function being led by the incumbent Director, International and External Engagement (DAB) until that new vision was developed. After reviewing and considering consultation feedback and acknowledging the importance of international recruitment and partnership development for the new faculty, it is now proposed to go out with an EOI for an AD (International) as part of the first stage of recruitment, with that role reporting into the Dean. The Director, International and External Engagement and their new team, would then report into the AD (International).

- **Associate Dean role terms extended to 3 years**: it was initially proposed that the Associate Dean roles would be recruited on an 18-month contract to allow the Dean of the new faculty an opportunity to select the longer-term appointees once they had built a vision for the new faculty. Staff feedback has indicated that potential candidates for those roles want to be offered a longer-term contract to allow them to make real impact, and given these roles are a development opportunity, it was seen as a missed opportunity to build capability and offer professional development opportunities to current staff. After considering that feedback, it is suggested we recruit for a period of 3 years for all Associate Dean roles in Q4 this year.

Implementation approach

A new faculty Implementation Committee and associated Working Groups will be established to:

- foster strategic alignment and transparency during the early stages of faculty implementation

- enhance oversight of significant operational decisions across the creative and social practice disciplines to better support the allocation of resources to deliver strategy outcomes

- complete and then monitor an operational and psychosocial risk assessment and identify and implement mitigations needed during strategy implementation

- continue the development and continuous improvement of curriculum, research and external engagement initiatives

- consult with staff to develop the organisational culture needed to establish the new faculty and positively contribute to the delivery of the strategy.

The committee's Terms of Reference will be developed to reflect the above aims and will be included in the Change Implementation Plan. The committee will report through to the Provost, reflecting the existing reporting lines for faculties. Working Groups, with membership from the existing faculty groupings, will be created to support the transition. Committee membership and priority focus areas will be detailed in the Change Implementation Plan, along with a summary of the skills and experience we are looking to recruit into those groups, which will form part of the response criteria for the EOI process. The proposed implementation governance is depicted below, for ULT review and comment. It will then be socialised with the associated faculty executive teams, before it is included in the Change Implementation Plan.

Risks/Challenges

The main risks at this stage of the project are listed below:

- s.14, cl4(a)(c)(d)

  To mitigate that risk, we

    o this Change Proposal affects senior leadership roles (i.e. staff covered by the *UTS Senior Staff Group Agreement 2013*) in the areas most closely aligned with the creative and social practice disciplines.
    o the university is not seeking to make any major changes to staff covered by the *UTS Staff Agreement 2021* as part of this process.
    o we do anticipate that there may be further changes recommended by the CI Implementation Committee and Working Groups that will result in proposed changes affecting academic and professional staff.
    o that will be a separate process, and the provisions of the *UTS Staff Agreement 2021* will apply.

- Staff sentiment may continue to be adversely affected, and the project could lose momentum and support. To mitigate this risk, if we decide to proceed, we are proposing the following:
    o commence the EOI process to recruit the Interim Dean for the new faculty (or associated groupings)
    o commence the international search for the Dean of the new Faculty
    o commence the EOI process to recruit the Associate Dean roles
    o commence EOI process to establish the Implementation Committee and Working Groups, and move to a tangible phase of work that builds the foundations for the new faculty – including investigation and recommendations for the name of the new faculty

Communications

If after considering consultation feedback, the ULT confirm their endorsement to proceed with the creation of a new faculty in line with the amendments suggested in this paper, a Change Implementation Plan will be developed and socialised with the DAB, FASS and FEIT staff. Any staff whose role is impacted by the updated implementation approach will be consulted individually before

communication is sent out to confirm the decision to establish the new faculty in line with the agreed implementation approach.

A Town Hall will then be hosted by the Vice-Chancellor, Provost and Deans (DAB, FASS and FEIT) to allow senior leadership to reinforce the university's commitment and aspiration in this space and discuss how implementation could be best managed. All communications will be developed and co-ordinated through the Provost's Office.

Next Steps

ULT is being asked to consider staff input and the suggested amendments to the proposal. If after that process of review, the decision is made to progress with the establishment and implementation of a new faculty, we anticipate the following timeline of activities will take place.

ACTIVITY	DATE
Email communication from the Vice-Chancellor about the consultation feedback review, and the decision to establish the new faculty and next steps.	21 October 2024
International search for a Dean of the new faculty	21 October 2024 – March 2025
Develop the Change Implementation Plan	21 – 31 October
EOI process for an Interim Dean of the new faculty	21 October – 15 November
Recruitment of all Associate Dean roles	28 October – 29 November
Socialise the Change Implementation Plan with DAB, FASS and FEIT staff	4 November
EOI process for Implementation Committee and Working Groups	11 November – 29 November
Town Hall for DAB, FASS and FEIT staff	w/c 18 November

Attachments

1. Business Case Investment Plan
2. Draft s.14, cl.4(a)(c)(d) ███████
3. Consultation feedback summary

TABLE 4: CREATIVE INDUSTRIES INVESTMENT PLAN 2024 - 2030

Investment	Scenario	2024	2025	2026	2027	2028	2029	2030
Change Implementation Plan: map current state, design future state, work with staff to create new faculty	Deliver the Change Implementation Plan; resourcing for Program Manager, Change Manager and Business Process Analyst (6 months).	70,000	[REDACTED]					
Programmatic funds to build research capability and industry partnerships (to be further scoped and defined, holding #s)	HDR scholarships and fee waivers x5 (from Yr3), x10 (from Yr5)				[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
	Strategic academic hires			[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
	Research collaboration cataysing program to seed research projects and partnerships		[REDACTED]	[REDACTED]				
	Creative Research Lab/Incubator - focused on creative research and practice, experimentation and innovation with external partners (proposed to be externally funded, to be further investigated)							
Development and market testing of a new courses and overarching product suite across these discipline areas	Education Partnerships and Product Strategy Team to facilitate process with faculty academics, MCU and APO (BAU)							
	Market Research and Insights resources (0.4 FTE BAU)							
	Market Research and Testing (domestic and international)	90,000	[REDACTED]	[REDACTED]	[REDACTED]			
Delivery of new flagship courses at scale, cost of the new curriculum portfolio	Resources to support increased load and revenue				[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
Marketing campaign funds and resources for increased marketing to build awareness, repositioning and lift conversion rates	Campaign funds: existing courses with good demand, growth potential and margin - content production and paid media	80,000	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
	Campaign funds: new UTS offerings and launching flagship courses		[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]		
	Increased faculty resources for International engagement and recruitment			[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
Capital investment for facilities	Priority upgrades to existing DAB and FASS facilities across Buildings 3, 6 and 10	535,000	[REDACTED]	[REDACTED]				
	Adaptive re-use of Building 5, Block A and B, initial stage to move media production facilities from CB03 (Currently being explored in Campus 2040 Master Plan and indicative costings still to be determined)			[REDACTED]		[REDACTED]		
System and technology changes	Reconfiguring the staff data system	20,000	[REDACTED]					
Contingency	Yr 2 - Yr7		[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
TOTAL INVESTMENT		**795000**	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

Return	Scenario	2024	2025	2026	2027	2028	2029	2030
Repurpose funds for strategic workforce recruitment	A new faculty would reduce senior leadership EB costs. If it is decided to create a new faculty, there would be approx. $[REDACTED] available for strategic recruitment.		[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
Increase in course revenue (existing and new courses)	Scenario 109, DAB, FASS, FEIT (B Games Development and Interaction Design)		[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	
Increase revenue per researcher FTE (Current benchmarks: CAT 1 $[REDACTED] CAT 2 $[REDACTED], CAT 3 $[REDACTED], CAT 4 $[REDACTED] per year)	Across 200 FTE, current average research income is $[REDACTED] FTE, look to build by 10-12% / year.	80,000	[REDACTED]					
Increase in facilities hire (longer term)	New facilities (2027) venue hire spaces at commercial rates (40day hires at $[REDACTED] per day)				[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
TOTAL RETURN		**80,000**	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
CASH FLOW (no margin to centre)		(715,000)	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
CASH FLOW minus margin of 50%		(357,500)	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

Previous projection for increase in revenue as included in the Initial Business Case	Identify courses with good demand and performance and high student contributions. Increase marketing and support to convert prospects to grow revenue in the short-to-medium term.		[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

CI Feedback Log

Theme	Feedback
Role of an Executive Officer Reporting Structures and Clarity Operational Sustainability	•Professional staff are reporting to academics – such as the APO Manager and APO teams, L&T Manager and L&T teams and Research Managers and research support teams. It has been acknowledged that APO and T&L functions across FASS and DAB will remain under the ADT&L portfolio. This will allow these professional functions to work together to review the APO and T&L function across the faculty and school level with the FGM and ADT&L. Will it be clear as to how the ADT&L and FGM will work together on this? Will the same happen with the research portfolio that these professional functions will work together to review the Research function across the faculty with the FGM and ADR? In the FoH there has been a move for professional staff to report to professional staff and ultimately the FGM and the academic staff to report to academic staff and ultimately the Dean. This reporting structure has been found to assist with allocation of work and escalation of performance issues and complaints. With the new merger structure will the FGM be involved with the ADT&L and ADR on work plans for professional staff? Will there be any functional reporting lines to the FGM or just a direct reporting line to the ADT&L/ ADR? From experience the direct and functional reporting lines need to be clear and there needs to be clarity and a functional working relationship between the FGM and Associates Deans if this arrangement of some professional staff and not all are reporting to the FGM for this to work effectively and for staff to feel they have clarity of role and clarity re workplans/ expectations and where to take direction from. If there is fractioning between the FGM and Associates Deans then the professional staff will pick this up very quickly, and it will create confusion and tensions.

•There is no Executive Officer, however there are two roles relating to Governance and projects. Having an Executive Officer role that covers faculty governance and projects rather than multiple governance roles in the future would be worth considering as a better way forward. Executive Officer roles when designed well are gold in terms of support for the faculty.

•Assuming that bigger design changes will happen with Operational Sustainability, until then if a professional staff member in a role resigns and for example if the APO Manager or T&L Manager resign, would this role be replaced until there was a bigger change or would this role become vacant? Further, would it be at this point that the PD for the APO/ T&L Manager remaining was re-evaluated as they would now be looking after the whole faculty rather than a certain number of schools? If not, then how would this be managed. up until the time of further changes relating to Operational Sustainability?

•Will there be a meeting structure that brings the two Operations Managers, APO and T&L managers, two Research Managers etc. together to ensure standardisation of process across the faculty and ensure collaboration, communication, culture etc.? Similarly, is there a meeting plan for the staff from all of these teams come together regularly to foster culture, collaboration etc. This will be essential when working from different locations and potentially feeling like they are competing rather than working together as one faculty. |
| Organisational Chart and Leadership Roles (Executive Officer & International) Workload and Capacity Research and Training | Organisational chart
One concern that might be considered in that context is about the capacity of staff to undertake that work in what we project to be a challenging next 18-24 months for UTS. I would anticipate that most staff won't be putting their hands up for anything perceived to be "extra" work, and many people will become quite defensive of their workplans. Notwithstanding the clear argument for a lean leadership structure, it's critical that that structure have enough wo/manpower to be able to actually conceptualise and lead the work necessary to make this endeavour a success, or else what's the point.
•Director, International and Engagement: Should this be two roles? Student mobility and international recruitment are arguably very different from building strong industry partnerships and presence. Given that the proposed faculty composition doesn't fit neatly into some existing "creative industries" models (looking at things like construction, political science, etc), there's added weight on the engagement piece to craft a clear and compelling narrative around our vision and unique value proposition. Of course there's overlap between "international" and "engagement," but there's overlap between "international" and "research" or "teaching and learning" as well. If we're trying to clearly cut into a market we should be well-positioned for, yet are failing to keep pace in, we need some very, very clear comms and presence led by a team that is thinking deeply about who is in the faculty and what they have to offer. I suspect there's enough work to go around for two roles, and I'm concerned about engagement falling by the wayside because it's critical to our success here.
•Executive Officer: In the context of a need for a lot of change of high strategic value, I do think the Dean should have an executive officer who is able carry some of the administrative and analytical weight. I'm not certain that a Project and Governance Manager adequately fills that need at a faculty-wide level.
Research training
The CI research working group should take research training into substantial consideration. HDRs are a critical driver of UTS's research strategy, contributing to 30-40% of current research outputs. Should we move into an era of reduced academic staff, HDR contributions will likely become even more important to maintaining the overall research productivity that underpins our global rankings. It is critical that the new faculty consider how to recruit new streams of potential students, support and train existing ones, continue to leverage research alumni, and use research training to amplify overall research strategy.

UTS's strategic trajectory in research training is about leaning into creative practice, applied, and impact-driven research for PhDs. Given staff in the new faculty's experience in these areas, it has an opportunity to become a leader in that element of research culture at UTS. FASS and DAB currently have different structures and strategies around HDRs and research training culture. A new faculty presents a compelling opportunity to assess what constitutes best practice from each that can be combined to create a new culture.

Some of UTS's recent innovations in research training could be utilised to immediately built out or strengthen new relationships. Ex. the Impact PhD should speak strongly to government, Indigenous organisations, and the GLAM sector, all of which are natural partners for the new faculty. The Global PhD could be utilised to strengthen international research and industry collaborations in sustainable fashion, or any one of a number of disciplines. An Entrepreneurial PhD might be interested in working with the Material Ecologies Design Lab.

Conceptualising where and how these new pathways can be used in the new faculty would pay dividends for the faculty research strategy. In some ways that's a question for a future Dean + ADR. However, it also informs the kind of research training and culture the faculty wants to provide its research students and supervisors, which is a question that a working group should be addressing as it brings two existing research cultures together into something that is hopefully more than the sum of its parts. |
| Transparency and Communication | My feedback relates to section 2 of the change proposal ("Why this is necessary").

I wish there was a little more honesty and transparency about the underlying reasons for undergoing this change, because they remain largely unconvincing.

If merging the Faculties is necessary for financial reasons, that is fair enough and could probably be done with minimal disruption. However, simultaneously imposing a creative vision which makes little sense for many of the programs being merged is very problematic in my view.

The vast majority of academic staff impacted within the merged areas (as outlined in Section 1 of the change proposal) do not specialise in creative fields, leading to significant concerns about artificially having to implement this creative vision. Attempting to steer this new Faculty in a direction that diverges from existing strengths and commitments seems destructive, especially if we are actually doing well in those areas.

While there is certainly value in being a practice-oriented university, we can't neglect the essential responsibilities of a university to develop critical thinking, advanced research skills, civic responsibility, analytical skills, complex problem solving and global perspectives.

UTS once took pride in being a university oriented toward social justice and it would be both superficial and unworthy of our institution to transition into a 'vocational college' focused solely on cultivating creative professionals without due consideration for traditional academic disciplines. |
| Strategic Vision and Alignment | Executive Summary
Public History is a major research strength across both DAB and FASS.
Currently based across FASS and DAB, the Australian Centre for Public History welcomes the structural alignment of the two faculties and foresees rich possibilities for research, HDR supervision, and professional and/or industry engagement. ACPH members work across methods of creative and social practice, so the concentration of these approaches, including support and investment, would enable recognition and support of our transdisciplinary research.
ACPH has successfully worked in this space nationally and internationally for many years, engaging directly with creative disciplines, co-creating outputs, and building a public-facing research agenda. It is a rich and very successful research environment for Cat 1, Cat 2 and Cat3 funding.
This response takes up the invitation for increasing focus and distinction in Creative and Social Practices by UTS, while also documenting some of the work and initiatives already undertaken by ACPH.
Research collaboration in public history is already taking place through the nodes and centres of the ACPH. It offers an already existing foundation for research consolidation between the two faculties and a major opportunity for growth.
2
ACPH background
Currently based in FASS, but drawing members across FASS and DAB, the Australian Centre for Public History (ACPH) since 1995 has provided a home for public-facing historical research at UTS. The Centre is unique in Australia and acts as a vital link between scholarship and practice, establishing a distinctive and distinguished reputation for UTS in the Australian history community and GLAM (Galleries, Libraries, Archives and Museums) sector. It is renowned for its public engagement and its deep relationships with cultural and creative industries and disciplines.
With a strong alignment to UTS mission, and an excellent profile in the Australian cultural sector and internationally, ACPH actively contributes to the strategic direction of the University by:
• Fostering significant research collaborations between the faculties, including through research outputs, public and professional engagement
• Strengthening the research environment of UTS in the field of creative industries through active research nodes (see below) and a track record of significant Cat1, Cat 2 and Cat 3 funding |
| International Engagement | I have had several members of both faculties draw to my attention to abolishment of the existing ADI role and related change in focus of the team under the International Director to external engagement rather than international (and particularly recruitment). In my view, the success of this proposal depends heavily on the capacity of the new faculty to generate funds (and margin/profit). I can't see how this can be achieved without a step change in the approach to recruitment of international students, particularly in the schools within the current faculty of DAB (FASS has made good progress in this space in the last few years). The work that is required is not about attending fairs or briefing agents (although that will still be important) – it is primarily about changing attitudes, removing self-imposed barriers and restrictions and building a culture that values and welcomes international students. Asking a new Dean to do this without a single senior role to support this activity seems a recipe for failure to me.

Recruitment of international students to the new faculty will also require the building and maintenance of international pathway partnerships, design of products that appeal to students and partners and a general level of expertise in international engagement that seems likely to be absent under the proposed structure. The understandings, knowledge and skills to do this well are not acquired overnight. I and my team would be happy to provide input into any process to re-look at this issue. |
| Strategic Vision and Alignment | * We don't think that the Change Proposal, in its current form, is detailed enough for us to make an informed decision.
* While our research and teaching involve creative and critical thinking, we do not see a natural alignment between International Relations and Creative Industries.
* We note that the Change Proposal outlines declining student interest in creative disciplines, both at UTS and across Australia, and we do not think that the Change Proposal provides a strong enough rationale for this merger. |

The current proposed role of Faculty Director, International & Engagement in the Faculty Leadership Structure may not be able to cope with the scale of international engagement activities in the Faculty of Creative Industries, including transnational education, articulation programs, collaborative research programs, student recruitment and international business development. It may be appropriate, at the very least, to put a placeholder in the Faculty Leadership Structure for a dedicated role of Associate Dean, International to lead international activities as these activities grow in the future.

This feedback is based on my experience as s14,cl.1(d); cl3(a).,(b) The Associate Dean roles in FEIT (Associate Dean T&L, Associate Dean Research and Associate Dean International) cover large and complex portfolios which are led and managed by senior experienced academics. The Associate Deans also provide senior representation and decision making in their portfolios. As an example of the scale of operations in the Associate Dean International portfolio in FEIT, currently around 760 (70%) of international HDR students at UTS are in FEIT, around 4,200 (35%) of international UG and PG coursework students at UTS are in FEIT and a large majority of the current and planned TNE engagements, articulation programs and international research collaborations come from FEIT.

Organisational Chart and Leadership Roles (International)

The Creative Industries Faculty will be large and it is expected to be of a similar scale of operation or to grow to a similar scale of operation in international activities as FEIT and hence a dedicated Associate Dean, International position (or at the very least a placeholder for this position), led by a senior academic should be included in the Faculty Leadership Structure. This role should also be described in the corresponding Position Description

Transparency and Communication

While supportive of intelligent change leading to a well-conceived faculty restructure, we, the professors named below (in consultation with our academic colleagues), find the change proposal documents inadequate in relation to the ambition of the change proposed.
Confidence in the change proposal has been eroded as due and transparent processes have not been adhered to.
We request that the process be paused while comprehensive responses to all the previous consultation submissions are tabled, so that a compelling collective vision of the future can be established.

Operational Sustainability

Will faculty partners who are hired through MCU and LLE but have a dotted line working under the faculty be included in the organisation chart? These are critical resources for each faculty and it is important that the resourcing of these teams is identified in the proposed new faculty.

Organisational Chart and Leadership Roles (HOS)

Given the disparity in size of different Schools in the new Faculty, and therefore the differing weight of responsibility for Heads, please advise whether the SSG remains static across the space (in my case there has been SSG stasis since 2008 when I left UTS having been asked to manage an earlier transition). Or, are there any opportunities for career development conceived for HoS in the new structure, (the Dep Dean role does not seem open to EoI for example) or s14,cl.1(d); cl3(a).,), are we expected to work out current contracts and then move on to a new institution. I think it would be useful to know, so as to manage internal succession and messaging, as well as looking to one's own future after 2025.

Thank you for the opportunity to provide feedback on the change proposal for the new faculty. Like most of my colleagues, I'm looking forward to this new period with optimism and excitement. However, I'd like to submit feedback about a glaring omission in the proposed new leadership structure, namely an Associate Dean of International. Instead, it proposes a Director for International & Engagement. I see this as a serious error for these reasons:

• The new faculty will constitute the 3rd largest at UTS and will host the 3rd largest cohort of international students enrolled at UTS (after FEIT and Business). Given the sizeable contribution this will make to the operational sustainability of the university, it follows that a dedicated ADI position signposts significance and value. Given the myriad stakeholder relationships that work towards the success of our international offerings (agents, parents, prospective students, in-country colleagues, and numerous units across campus including Future Learners, UTS College and UTS International), an ADI is suitably tasked to engage these effectively and efficiently. These are delicate and important dealings and should not be diluted by dint of limited capacity or resourcing.

• The international appeal of Creative Industries cannot be under-estimated. In FASS alone, the disciplines that sit most comfortably in this space are by far the most popular with students in China, Vietnam, India and Indonesia – that is, UTS's most strategically important markets. This fortuity should not be compromised or wasted. On the contrary, an ADI can most fully identify and achieve the dividends at stake. ADIs are best placed to share opportunities and challenges as they arise with faculty executives and senior personnel across the university and thus negotiate timely responses and solutions. As the competition for international students intensifies and accelerates, it is imperative that the new faculty has an ADI that can move quickly and decisively, in the best interests of UTS.

• This is one of the most testing periods for Australia's international education sector. The fallout from the pandemic has only been compounded by decisions made in Canberra that significantly dampen and curtail our efforts in student recruitment. The situation has been volatile, unsettling and unprecedented. Now is not the time to reconsider the value and merit of an ADI in the new faculty. On the contrary, the faculty needs an ADI that can work with colleagues swiftly and productively to design smart and sustainable workarounds. AS UTS aims to streamline and tidy up processes and operations, the gains from international recruitment must be factored into improved ways of delivering programs. For this, a level of seniority is essential to ensure a certain consistency and coherence in how both information is shared, and decisions are made. For budget survival alone, and now more than ever, it is vital that UTS achieves its target cap, but efforts towards that requires an ADI with strategic nous and robust ties across the ADI network at UTS.

Organisational Chart and Leadership Roles (International)

Reporting Structures and Clarity

Could you advise how the Centres are envisaged in the new faculty. Will their staff still be located in Schools? In particular, if a Discipline area needs resource from a particular individual in a Centre, what will be the workloading process / chain of supervision?

Organisational Chart and Leadership Roles (Executive Officer)

It is critical to have the option for Faculties to have an Execuitve Officer role. This role is currently missing from the new faculty structure. The role is critical in faculty operations as it provides high level executive support to the Dean and Faculty General Manager (FGM) and undertakes a wide range of high-level responsibilities. In the Law faculty this role is operational and strategic. It performs an important function in revenue growth especially across short forms of learning and new initiatives such as online courses (eg the JD) as well as managing the internal operations of the Deans unit.

Reporting Structures and Clarity

My feedback about the positioning of the Animal Logic Academy, is rather than have me report to the AD T&L, instead to report directly to the Dean, and have a seat on the new faculty executive. I feel that there is a lot of potential for the Academy to expand, and also to contribute a strong voice for innovation at executive level to the new faculty. My experience in the past s14,cl.1(d); cl3(a),(b) is that there is often not deep enough understanding of what we do at the Academy, and not a direct voice within the faculty leadership to implement dynamic change with impact.

The following feedback is provided on the assumption that the proposed organisational structure will be applied to all Faculties.
- No Exec Officer role reporting to the Dean.
- Deputy Dean role has no direct reports and vague PD - an Exec Officer would be more effective than a Deputy Dean.
- Director International/Engagement is not senior enough to meet with international delegations and make strategic decisions on research and T&L partnerships. The range and scale of international activities in FEIT needs a separate role. Similarly we need someone with appropriate financial delegation to sign agreements in the T&L space as well as for research so Engagement needs to be a separate role to International.

Organisational Chart and Leadership Roles

- ADTL direct reports would not cope with the range and scale of activities in FEIT eg the short forms of learning staff member needs to be a separate role to PG coursework.
The proposed Faculty organisational structure may work for the Creative Industries faculty but it should not be applied in a cookie-cutter manner to all Faculties.

Strategic Vision and Alignment

I have concerns about existing staff seeking appointment under the new proposal, and am optimistic about what the Implementation Committee can do to help transition staff towards the mission of this proposal. A greater awareness of pursuing creative industry careers may also generate a footprint, especially as potential students explore their options.

For Teaching and Learning FASS has three Committee levels:-
• School Teaching and Learning Committees – one for the School of Communication and another for the School of International Studies and Education
• FASS Teaching and Learning Committee
• FASS Faculty Board

Note that:-
• We have set dates for 2025 for these FASS Committees.
• We have a seven quite extensive Course Reaccredations/Course Replacements due in 2025 for revised course offerings in 2026.
• So, our Reaccreditation/Replacement CourseLoop proposals will go to our FASS Committees during February, March and early April 2025 so that they can attend the UTS Courses Accreditation Committee in April 2025 and Academic Board in May 2025.

I understand that there may be changes to the governance and Committee structures for the new Faculty in the future however both academics and professional staff need to continue with our work in this area in order to meet UTS Committee deadlines.

Governance

Therefore, could you please advise ASAP if we can proceed with our reaccreditation work and continue to aim for the FASS Committee Timelines we have set?

Organisational Chart and Leadership Roles (International)

The Change Proposal, page 15, discusses the appointment of a Deputy Vice-Chancellor (External Engagement and Partnerships), and their link to the continuing role of the Director, International and External Engagement. The Director role is also evident on the CI Proposed Org Chart, page 1, sitting at the same level as the Associate Deans and Heads of School. Wouldn't the international component of the new faculty be better served by an Associate Dean International, a position with the necessary esteem and recognition to market the faculty internationally, and to be supportive of the Deputy Vice-Chancellor (International)'s strategy? As international recruitment for the new faculty is the focus of the role, someone who has the connections and approval level to make timely decisions is essential to add value and streamline recruitment in the new faculty. Can effective international recruitment be the focus for the Director, International and External Engagement, when they are primarily supporting the Deputy Vice-Chancellor (External Engagement and Partnerships)'s strategy?

Thank you for sharing the Change Proposal documents. It makes a clear case for changes in leadership structure under a new merged faculty, while preserving many existing structures and roles. The avoidance of job losses of professional staff is welcome, as is the maintenance of academic roles.

I was supportive of the proposal given the many enticing anticipated benefits, including building discipline strength, improved collaboration, increased revenue, and savings around better shared spaces.

However, I am struggling to see much in the Change Proposal that shows how these will be achieved. The proposal outlines a change in leadership structure (to a leaner version, which will certainly save money). Other structures remain intact including schools as administrative structures and the staffing associated with these. Section 4 also mentions no changes to physical location of work. I am not suggesting more change is needed in terms of structures of schools or staffing within them. The stability is welcome! But it does lead me stumped as to how all the grand ambitions will be realised under the actual change seems limited to executive level positions and a faculty rebranding under a renamed name that is not yet decided. How will existing in this new faculty build our distinctiveness as Education or SOISE? How will it empower our graduates any differently from present? How will just being located in a different faculty increase our sustainable revenue?

A lot seems to rest on how the new Faculty will be named and branded – assumptions are made that this new faculty structure and name will entice more or different students into existing courses. Without knowing this name or any narrative about its positioning in the market, we have nothing to respond to in this regard.

In particular I welcomed the intention to grow our First Nations and students from disadvantaged backgrounds. This will require new forms and levels of support both to get these students in, and to ensure they are successful while here. I would have welcomed the Change Proposal to specify aspects of Change that will facilitate this, but could not find this in the documents.

Strategic Vision and Alignment

I am currently in the role s14,cl.1(d) and I've noticed that the ADI role is absent from the proposed new structure for the CI faculty s14,cl.1(d); cl3(a),(b) how important it is for an academic to lead the international portfolio, as this brings advantages that go beyond administrative efficiency. While the UTS LLE recruitment team handles administrative tasks with great capability, the academic element plays a crucial role in elevating our engagements with prospective markets.

s14,cl.1(d); cl3(a),(b) What has become evident to me is that the faculty's contribution to this process is not another layer of administrative expertise, but the disciplinary insights and academic knowledge that we can bring to these discussions. This has been critical in agent trainings, meetings with students and parents, and other recruitment activities, where the market shows a clear preference for engaging with academics who can provide a deeper understanding of our programs, their employability prospects, and a more personal connection to intellectual concerns.

This is not to suggest that adding another international administrative role is redundant—CI will be a large faculty, and having another admin role is justifiable. However, without academic leadership in the international space, we risk underplaying the potential of recruitment efforts to a significant degree. On this point, I encourage you to consult with colleagues in the LLE team, where they host the most experienced international recruitment administrators, to better understand what they truly need from the faculty in terms of international recruitment.

Organisational Chart and Leadership Roles (International)

I hope these points resonate as we consider the future structure of the university's international portfolio. I strongly believe maintaining an ADI role is key to continuing and enhancing our recruitment efforts.

Following the NTEU's feedback, I believe the University needs to issue a revised, more comprehensive change proposal to which affected staff can provide informed feedback, and that the University should not proceed with any changes until a new round of consultations is completed.

The reasons for this are as follows.
1. The change proposal does not offer a clear rationale for the establishment of the proposed faculty, and does not provide a business case for it.
2. The change proposal does not provide data for the last three years related to student numbers, teaching programs, and FTE staff numbers, to allow for a meaningful comparison of the two existing faculties and the Animal Logic.
3. The change proposal does not offer a projected budget for the proposed new faculty for 2025, broken down by salaries/non-salary items and one-off transitional expenditures.

I also have concerns about the following:
1. The change proposal advises that there will be no redundancies (professional or academic) and that the Schools will remain intact. However, once the new Dean of the proposed faculty is hired, they can do what they want. There needs to be a commitment and a promise that the Dean will not resort to redundancies and breaking up Schools.
2. Given the financial situation, what is the added benefit of spending money on this new proposed faculty? The benefits are not clearly spelt out.
3. Along with the NTEU, I agree that it's a good thing to see the creative disciplines supported, but this should not be at the expense of non-creative disciplines in the two faculties or elsewhere. The University needs to consider the impact on the non-creative disciplines' reputation, enrolment numbers, academics' research standing and reputation, and industry links by being moved to a new faculty whose aim is to drive a Creative Industry Strategy.

Operational Sustainability

The change proposal indicates there will be no redundancies in the new structure but there does appear to be an intent to disestablish a senior, Executive level role, that of the Associate Dean (International) in FASS. It is rather concerning, too, that this proposed disestablishment is not explicitly stated nor is any clear rationale or evidentiary justification given for its omission in the proposed structure of the new Faculty.

Alongside the other Associate Dean roles and portfolios in FASS (for Indigenous, Research, Teaching & Learning), the AD International is a critical leadership position with a portfolio that is crucial for the pursuit of our ambitious strategic objectives. The new faculty will be the 3rd largest at UTS including the 3rd largest cohort of international students enrolled at UTS. Creative Industries has substantial international student appeal particularly in the high value and high-volume markets of Vietnam, China, India, and Indonesia, hence signalling their value as a student cohort through, among other things, an Associate Dean for International would make sound business sense.

The change proposal indicates the new Faculty will have a director who will be responsible for leading the new Faculty's international and engagement work. Given the vital importance of the portfolio, however, particularly in the current external, international climate, it would appear to make much sounder strategic sense for there to be an Associate Dean (International and External Engagement). The position would then appropriately align with the other Executive leadership roles in the new structure and clearly signal the importance of this portfolio both to internal and, just as if not more importantly, external stakeholders. Directors are senior appointments but are often professional staff roles filled by non-academics, and within the university/tertiary education sector in which we operate, they do not carry the same level of respect, prestige, and influence of an Associate Dean which is traditionally held by a well-established, highly accomplished, senior academic staff member.

Organisational Chart and Leadership Roles (International)

Should this leadership position be changed to Associate Dean (International and Engagement), or some variation thereof, then recruitment should be managed in alignment with the other AD roles, namely through an initial internal EOI process for an Acting appointment until the new Faculty and structure is bedded down, at which point a full external recruitment campaign should be undertaken.

We thought to formally submit some constructive remarks on the Change Proposal and hope they assist you and the Provost in next steps.
As we have long indicated, we see exciting opportunities for FASS disciplines. However some matters need to be addressed now so as to 'bring people along' and give staff in FASS a clearer sense of a future to work towards. We detect flagging morale, including amongst key staff whose engagement and 'discretionary effort' is needed to make sure the new Faculty flourishes. We also understand that engagement in parts of DAB is flagging around this key initiative.
We recommend effort is made to strengthen buy-in and trust in ways that more emphatically signal inclusion, transparency and openness, and support for the very people whom the University will be relying on to implement a complex transition:
• The name of the future Faculty needs to be broad and inclusive so that 'CI-adjacent' disciplines are in view and valued on their own terms (even the language of CI-adjacency is difficult).

• With the exception of the identified AD Indigenous (Professor Page), whose position should be carried over in line with the Wingara principles, it would be wise to spill-and-fill all AD roles and the DD and Director International. The optics of that would be much better we think. Beyond Heads of School, the Org Chart lists 3 roles that have names to those roles (DD, ADIndig, and Director Engagement and International) and they are all DAB people. Given the future Faculty will have 3 DAB Schools and only 2 FASS Schools, the default perception is of a DAB 'takeover.'

• The implementation committee and the panel for the new Dean's appointment must include representation from CI-adjacent disciplines including those in FASS. The composition and governance of this implementation committee should be outlined now.

• Exec level roles in the new Faculty should arguably be given substantial terms (beyond the bare period of transition) so as to back those who will be tasked with bringing along staff. A 1.5 year term for an Associate Dean seems inadequate in this setting. Heads of School are effectively on notice that their current roles will come to an end, in many cases with short remaining terms. UTS should hold out more to the Exec team of the future Faculty. Any new Dean would surely count on a stable and committed leadership group.

• We query how prudent it is not to have an ADI, given the aspirations for international student recruitment, and the headline ambition for the new Faculty and its programmes to be globally connected and impactful.

Organisational Chart and Leadership Roles (International)

• Extra effort be made to be clear to staff about the aspirational nature of this change (to dispel fears that it is solely a cost-cutting move with little real investment to deliver it) and that future benefits for all disciplines in the New Faculty be clearly signposted.

Collective feedback to the Change Proposal from members of the DAB professional staff managers

The change proposal represents a significant transformation, uniting the creative and social practice disciplines spread across DAB, FASS, and the UTS Animal Logic Academy. While we support the vision of fostering collaboration and increasing UTS's profile within the creative industries, several critical considerations need to be addressed, particularly concerning professional staff impacts, operational alignment, and the intersection with the Operational Sustainability Project.

Key Areas of Feedback
1. Strategic Alignment and Clarity
The proposal outlines an ambitious future for the CI Faculty, emphasising research, creative practice, and technologies. However, it lacks the detailed information necessary to fully understand the changes, limiting our ability to assess the impact on teams and operations. Clarity is also needed regarding how courses managed for the Institute for Public Policy and Governance (IPPG) will fit within the new structure and when the full transformation will be shared. The phased approach to communication makes it difficult to see the overall benefits, business growth, and impact on professional teams.
2. Leadership Stability and Decision-Making Transparency
The proposed leadership structure raises concerns around stability. Leadership roles such as the Associate Deans for Research and Education, should have standard terms of three years or more to ensure long-term stability. An Expression of Interest (EOI) process should be used for all leadership roles to promote fairness, and more clarity is needed around the disestablishment of key roles such as ADE, ADR, and FGM. Additionally, transparency is essential for decision-making related to leadership appointments, hiring processes, and professional team rationalisation. We recommend the proposal include a comprehensive Transition Plan that outlines the CI Implementation Plan, Terms of Reference (ToR), and the structure of the CI Implementation Committee to ensure accountability and smooth execution.

3. Professional Staff Impacts and Workload Management
While no redundancies are proposed, the integration and support of professional staff throughout the transition has not been sufficiently addressed. Concerns about burnout are prevalent, as staff are already at full capacity. The organisational charts do not seem to reflect an understanding of the operational demands and specific expertise needed. It is also unclear whether additional resources will be provided to assist managers and staff in dedicating time to the transition. Furthermore, how, and when will critical roles such as Executive Officer and International Support Officers, which are currently filled, be integrated into the new faculty structure, considering these roles were not included in the organisational chart for the transitional period? Why were they excluded? Finally, if critical staff resign before or during the transition, will we be authorised to re-hire?

Strategic Vision and Alignment
Transparency and Communication
Workload and Capacity
Organisational Chart and Leadership Roles

4. Transition Phases and Role Amalgamation
Greater clarity is needed regarding the phases of transition, particularly around the timing of leadership changes and the amalgamation of duplicate teams with different structures (e.g., Faculty Research Offices, Academic Program Offices and Dean's Unit Executive Assistants). How will professional staff titles and responsibilities be adjusted during this period? Clear guidance is necessary to ensure a smooth transition. The duplication of roles beyond the new faculty leadership team presents significant challenges for all staff, as extended ambiguity could disrupt business-as-usual (BAU) activities and negatively impact morale and motivation. A clear definition of roles is necessary to prevent anxiety and ensure a smooth transition. Without clarity and without a coherent recruitment strategy, there is a real risk of undermining the successful implementation of the CI strategy. We need to safeguard the university's operations and the well-being of its staff.
The tension between the growth objectives of the CI Project and the cost-cutting focus of the Operational Sustainability Project is concerning. While operational efficiencies are important for the university's sustainability, cost-cutting measures could undermine the new faculty's ability to achieve its strategic goals, particularly in terms of research and student outcomes.

6. Mitigation Strategies for Morale and Engagement
The dual pressures of the CI Project and the Operational Sustainability Project put staff morale at risk. Clear communication and transparency around the transition phases and workload management are essential to reducing uncertainty and burnout. Short-term resources may be needed to alleviate the pressure on teams involved in both projects.

Emotional Engagement and Human-Centred Support
We believe the human aspects of this significant change have not been fully addressed. As highlighted in the recent Pulse Survey, fostering a positive workplace culture is crucial for success. The current focus on cost-saving measures may unintentionally undermine collaboration and trust. Maintaining a positive culture is essential to the success of the Creative Industries project, and it is critical that managers and staff are supported through this transition on a human-centred level. How does the university plan to engage staff emotionally during this transition?
Questions for Further Clarification
To ensure a smooth and transparent transition, we also seek clarification on the following:
• Timing for disestablishing current leadership roles, particularly the FGM.
• Rationale for the 18–24-month term for AD roles instead of the typical 3 years.
• Timeline for establishing the new CI faculty and the transition period.
• Will professional staff titles be adjusted during transition?

Operational Sustainability
• Will there be replacement for critical staff who resign before and during the transition?

As one of s14,cl.1(d); cl3(a),(b)   I am excited by the prospect of bringing DAB and FASS together. UTS's commitment to creativity and the disciplines that drive ethical advancements in creativity is, on paper, unique. However, the merger requires critically attending to the conditions under which this change is enacted. I begin this feedback by noting that in 2016, I went through a change process and understand that institutional restructuring is an undertaking that profoundly impacts the lives of those affected by the changes.

In this instance, I was surprised and confused when I received the Change Proposal without a revised Creative Industries (CI) Strategy. Hence, this change process precedes the development of a robust and clearly articulated CI strategy.

Without a coherent guiding strategy, there can be no faith in a proposed new structure.

To proceed without a revised CI strategy risks enacting forms of exclusion that further destabilise an already precarious university. Given there is no evidence that prior feedback has been integrated into a revised CI strategy, the Change Proposal undermines the trust necessary for any transformation of this scale.

Failing to provide a revised CI strategy alongside the Change Proposal is both a gap in communication and a failure to recognise the relational ties that are foundational to any change. Because of this, the change proposal document should be retracted with explicit attention to the processes of transparency, inclusion and accountability.

Strategic Vision and Alignment

I would like to see a revised CI strategy that rigorously incorporates the feedback of those whose expertise and well-being it seeks to unite so we can move forward with genuine trust and shared purpose.

I have a piece of feedback on the proposed organisational chart which I hope will be taken into consideration.

Under the International and Engagement – Proposed Transition, I understand the rationale for having s14.cl.1(d); cl3(a),(b) being moved s14.cl.1(d); cl3(a),(b) , so that she is a shared resource within the team. That said, I do fear that since this position is s14 reporting alongside us to a Director, they will end up being EA support for the Director and also have menial tasks assigned as opposed to meaningful and purposeful work that can better mapped out.

I do not think it is good for them to report to two managers, so I understand the dilemma but to minimise the impact of our transition from FASS into this bigger faculty, would it be possible to maintain the same reporting s14.cl.1(d) we work out what is the best reporting structure in future with the new DVC in the Engagement portfolio and how this Director will end up serving both Engagement and International portfolios for an expanded faculty.

I have spoken to s14.cl.1(d); cl3(a),(b) own feedback on a previous experience where this structure was in place and how it didn't work, and hence I am helping support this.

The work that our Engagement team in FASS does is likely to be more than what it seems on paper which I thought may be good to elaborate on. Some of the key areas that we assist in include:

a. Business development and relationship building with new and current industry partners – we look across the different ways that industry can partner with us and this Partner with FASS website was built.

b. I work with our colleagues across Research, Student Engagement (WIL), and also our Director (Postgraduate Courses and SFL) in identifying opportunities for industry engagement on their needs and developing short courses and professional development for organisations.

c. Alumni engagement – alumni doesn't commence when they graduate but rather start from Day One – which is why we assist with student engagement activities as well as working closely with Advancement on alumni initiatives. We also work with FASS International team, UTS teams and Student Societies on student activities to create a sense of belonging with FASS and UTS to improve on student retention rates and soft recruitment initiatives.

We also assist in alumni relationship management and working with FASS Executive and academics on approaching the right alumni for multiple purposes. We also work on the Alumni Award nominations and guests for the Gala evening.

We also look at data analysis on alumni outcomes and provide statistics to assist with marketing and student recruitment needs.

d. Philanthropy – though we don't do active canvassing for funding or scholarships, we work closely with Advancement on managing donors, co-design of CoAs and also industry partners on student prizes. We also run the Prizes and Awards Ceremony as part of FASStival each year.

e. FASStival – our FASS showcase of academic research (industry focused) and outstanding student work which also includes industry and public engagement events, panel discussions, talks etc.

Reporting Structures and Clarity

As s14.cl.1(d); cl3(a),(b) I have previously responded to the work of the CI Strategy Project Team, by calling attention to the dedicated studio space project s14.cl.1(d); cl3(a),(b) The product design dedicated studio space (5A) is an integrated space that combines teaching, research, and industry-engagement flexibly, optimising learning experience, knowledge exchange and partnership opportunities; in line with what the new CI Faculty intends to offer. You may look at my previous submissions for details about the space. Still, the key features are that we run extra-curricular activities and workshops, exhibit work from students and staff, exhibit iconic designs (in our design museum), host social events (e.g. Honours end-of-year exhibition), host industry events, research projects, and deliver industry-focused short courses. We have an upcoming seminar with Australian industrial design icon, Mark Armstrong in early October open to students, staff, and industry guests. We have attracted industry sponsorship for the development of the space, that will lead to scholarship arrangements in the near future. A merging of teaching, research, and industry that distinguishes our program and UTS from our competitors and creates opportunities for us to expand our already strong industry-focused research program, through the Integrated Product Design Research (ipdr) unit s14.cl.1(d); cl3(a),(b); cl4(d)

When reading the latest proposal, I sense that the difficult but exciting work we are doing in the dedicated studio space; and the way we are redefining the university experience for staff, students, and our industry colleagues; is in line with the vision of the new Creative Industries Faculty initiative. But it's not made clear.

There seems to be such a big disconnect between the substantive and critically important work that our program and my valued colleagues in the School of Design are already engaged in, across teaching and research innovation; and what is provided in the Change Proposal. The Change Proposal does not acknowledge or draw attention to the provably good work already being done. I believe that it should do that, and then explain how in the creation of the new Faculty, this work will be better supported and streamlined as a result. We cannot 'see' ourselves in the Change Proposal document and that creates a lot of anxiety.

Strategic Vision and Alignment
Cultural and
Collaborative Environment

The School of Design has produced a combined response that I have been part of and stand behind. But I wanted in this response to ask that the Project Team for this CI Project think more compassionately about the very innovative and intensive teaching and research work already being undertaken by hard-working staff across both Faculties. A new CI Faculty could be an incredibly exciting prospect for everyone involved but sincere acknowledgement of the disciplinary expertise, existing projects and connections, and research leadership that distinguishes our programs, industry and government networks, and our reputation; should be protected and celebrated through this process.

Organisational Chart and Leadership Roles
Transparency and Communication

1. It is difficult to provide feedback on the current proposal, as the actual, substantive changes with regards to the creative industries seem to be put off to an implementation phase. Given the lack of clarity about what this implementation phase will involve, how it will address the expressed needs for more infrastructure and resources in the creative industries, and what other directions/outcomes it will generate, the benefits of the stand-alone faculty merger are not at all clear to me.
2. An ongoing theme in the consultations has been that many (if not most) faculty members in the two faculties do not actually work in creative fields. I appreciate that there has been an evolution in the process from 'creative industries' to some version of 'creative and social', but it is still very unclear what this actually means, how it fits with the actual work and expertise of the social science disciplines, or how potential risks to the social science disciplines will be addressed. With regard to the selection of the new Dean and other leadership, it will be very important to have people with suitable expertise among the selection panels who are cognizant of these risks, and the diversity of the disciplines within the two faculties. It would also be beneficial if there was significant input from the 'non-creative' disciplines into this process.

I am supportive of the overall program, however there are a couple of areas I wanted to provide feedback on:

I think the omission of an Executive Officer in the structure for the new faculty will be problematic, as the faculty will need more people with strategic focus than less, and a new Dean will need someone with these skills as they navigate the challenging period ahead. The two roles in FASS that are being compared to an EO role (Strategic Comms Manager and Projects and Governance Manager), do not provide the support of an EO. In particular, the Projects and Governance Manager is a supervisor to a significant amount of people, with minimal capacity to take on the ad hoc projects that arise in an Executive's office.

Role of an Executive Officer
Reporting Structures and Clarity

Within the proposed structure, it has also been problematic for some people to be 'named' in the chart, while others aren't. Also, staff are disappointed with the lack of consistency with how roles will be recruited (some are external, some internal EOIs). This is seriously impacting on morale, with staff overall feeling devalued, and talented staff we would want to retain actively looking for work elsewhere.

Additionally, for DAB in particular, there has been no external engagement resourcing. There is a lot of consensus within the faculty for two separate portfolios for International and External Engagement, rather than amalgamating them into one, with external engagement falling to the wayside (as has happened these last 12 months).

International Engagement

I have been part of numerous discussions and other submissions from DAB and School of Architecture on this matter.

I sense that most staff are positive about the change to the CI Faculty, but negative about the process that is being undertaken. I have not, in my time here, seen something that has so galvanised staff, but not in the way you would like.

While there are many issues being tabled in the submissions that I have seen and co-authored, in my opinion the core of the problem is the people who will be put in charge of the change: ie a new The former we don't know; the latter we do know. s14.cl.1(d); cl3(a),(b)

Organisational Chart and Leadership Roles

My suggestion is to appoint a DAB Dean with a creative industry background, and let him / her work with FASS's Dean to design the new Faculty with staff input. This project needs to win back the staff asap, and a trusted leadership team may be the only way of doing so.

I would like to provide the following feedback about the New Faculty Change proposal.

1. Regarding the Executive Officer role, I am surprised that it is not proposed to be established in the new faculty. I believe the Executive Officer role is critical and serves several key functions, including the following examples:
a. Provides capacity to the Dean and FGM to develop, lead and implement strategic and operational projects.
b. Advises on critical and emerging issues, new initiatives and policy matters, and makes recommendations to lead and implement plans to address such issues and opportunities.
c. Works closely with relevant academics and business development/strategic partnerships personnel to coordinate the identification, assessment and opportunity validation of new industry facing course/subject/short forms of learning offerings to drive profitable revenue
d. Leads the development, improvement and implementation of administrative processes across the faculty

2. With respect to the proposed PD for the FGM role, I have the following inputs and/or questions:
a. Within Collaboration and Communicion;
i. Internal; I think this is too narrow and is missing the following: All other faculties and corporate-level Divisions and administrative units
ii. External; Faculty Alumni is listed, which I support, and hope this means that the FGM would have more access to Faculty Alumni than at present. Currently it does not seem possible for faculties to have strategies for effectively engaging with and leveraging opportunities with alumni. I would like to understand how this can be brought to life for all faculties, not just the new faculty to support Creative Industries.
b. Within Major Responsibilities
i. Strategic Planning and Development: I would include reference to 'centres', (e.g. there is the Centre for Media Transition within the new faculty) and not just the faculty. e.g. "...support the Dean and the Faculty Leadership with strategic planning for the Faculty and centres"

ii. Business Analytics and Reporting:
1. I would amend the opening point to include "provide recommendations", and call out some other critical items, as follows (changes highlighted): "Prepare or source analytical reports and provide recommendations related to the full range of Faculty management functions, including student load, demand and intakes, competitor analysis, fee setting, academic course viability, finance and budget, international students, research, staffing, staff to student ratios, completions, equity, key performance indicators, survey data and other internal and external data, incorporating statistical analysis amd concise executive summaries."
2. I would add another point around risk, which I think I only saw mentioned within the Health and Safety section, yet Risk is much broader than this. for example: Monitoring and reporting on the Faculty's risks and controls and working with relevant faculty members on actions to mitigate risk

iii. Faculty Operations and Governance:
1. The partnership with the Finance unit is much broader than what is described. I would recommend: "In partnership with the Finance Unit, review and critically evaluate the Faculty's financial performance to inform decisions about investment choices, growth opportunities, savings opportunities, [replace "resource" with workforce] workforce and infrastructure allocation and investment, and budget management.
2. The partnership with Marketing and Communications states: "In partnership with Marketing and Communications plan, facilitate, and implement the Faculty's marketing and promotional activities, ensuring that the Faculty meets or exceeds targets for student recruitment in line with Faculty objectives." I do not know how the last part of this statement can be achieved since MCU advises that they cannot provide any data-based way of confirming the amount of conversion achieved from the

Organisational Chart and Leadership Roles

I acknowledge that the (current) Change Plan will directly impact Faculty Staff in the Senior Staff Group.

My current concerns are summarised below under headings. My views may change when future Change Plans impacting Professional Staff are distributed.

Workload
- Workload for staff transitioning from current roles to newly established ones under new reporting lines
- Pressure to ensure new Faculty is ready by 2026. (What if not ready to 2027? Are delays built into Plan)
- Pressure to make the product an instant success to prove the Creative Industries Plan was correct?
- The pressure from Senior Leaders and Middle Managers to force a successful outcome for the Creative Industries Plan.

Reward for Effort/Promotion/Staff Development/
- Will professional staff be consulted on the new Position Descriptions?
  Will the new PDs include Broadbanding?
- How long before staff are able to apply for PD upgrades? Will there be enough budget to accommodate HEW level increases?
- What is the proposed budget for Professional Staff development in the new Faculty?
- A hope that (current) WorkPlan conversations will not be put on hold during the transition to the new Faculty.
- Have current staff activities – what they actually do not what is in the PD/WorkPlan – been mapped?

Culture
- How much money will be spent on crafting team culture?
- Is the spend a guarantee of great team culture?

Accomodation
- Will staff in the new entity be required to share a common office place?
- If they don't, how can they guarantee collaboration if staff are dotted all over the place? DAB staff in Building 6. FASS in Building 10.
- Will staff with separate offices have the same accommodation in the new Faculty?
- Will UTS build another building to accommodate the collaboration?
- Has there been an environmental scan completed of the current staff accommodations for DAB, FASS, FEIT, and TD?

The Students

My feedback on the change proposal is that it seems to have lost the vision of Creative Industries as a strength of UTS.
Why is the Deputy Dean an academic position and Director International is a professional position?
It is confusing why some leadership roles need expertise in Creative Industries, but most don't.
How do portfolios like International, Research and Education become so much larger without extra support. I fear this will just push work down to schools, where we are already overloaded, especially in service and teaching.
It seems the decision on the TD school is made, despite a range of feedback and evidence to the contrary. What a shame.

The feedback is in two parts. The first is more technical/typographical in nature relating specifically to the PDs and Selection Criteria. The second part relates specifically to key aspects of the Change Proposal document.

Position Descriptions & Selection Criteria
There are a number of inconsistencies with the proposed Position Descriptions and Selection Criteria for the Executive roles within the new proposed Faculty. Issues identified are set out below for each of the specific roles.
Dean - PD
- Heading at the top says UTS: PEOPLE UNIT
o This will need to be adjusted once the final name for the Faculty has been agreed to
- Footer at the bottom of the first two pages says Associate Dean, Research – August 2024. Rest of the footers say Dean_CI – August 2024
o This needs to be consistent across the PD & Selection Criteria.
o Also naming convention needs to be the consistent across all PDs in the proposal
Dean – Selection Criteria
- As above Heading says UTS: PEOPLE UNIT, but against Faculty/Unit it says Faculty for Creative Industries
o Again there needs to be consistency. Faculty needs to reflect final agreed name for Faculty in all documents
Deputy Dean – PD
- Heading says UTS: FACULTY OF DESIGN, ARCHITECTURE AND BUILDING
o Again this needs to reflect the new agreed Faculty name
- There is no footer on any of these pages
o Again like all others there needs to be consistency in formatting of the documentation
- Under Relationships there are a number of titles & unit names that probably reflect the DAB structures.
o Again this needs to be worded in such a way as to reflect the new Faculty roles, Committees etc
Deputy Dean – Selection Criteria
- Header says UTS: HUMAN RESOURCES
o Again there needs to be consistency with all PDs and Selection Criteria in the proposal
- Under Qualifications it says: PhD in a discipline relevant to the Faculty of Design, Architecture & Building
o Again needs to reflect the new Faculty.
o For the Dean this criteria says: PhD and professional qualifications in a field relevant to the Faculty.
o A/Dean selection criteria has similar wording. This should be changed to align with the other PD wordings
Associate Dean Teaching and Learning – PD & Selection Criteria
- Again Header for both says UTS: PEOPLE UNIT
o Final version needs to reflect correct Faculty name

The feedback on the Change Proposal document
The feedback on the Change Proposal will focus on a few key aspects that need more consideration and explanation in the document.

Perceived Nature of Change
In 2007/2008 when UTS created FASS (bringing together HSS, Edu, IIS) and FEIT (Eng & IT), these two proposals were seen as being Major Change Proposals due to the impact on the university structure. Five individual Faculties/Institutes were disestablished, and two new Faculties created as a result of the 2008 changes. For staff, all staff positions were carried over into the new Faculty, just like in this proposal. The impact, again like this one, was on the Faculty Leadership/Executive roles. Yet it was still seen as a Major Change, unlike this one.

However this proposal is being seen as only a Minor Change. The rationale behind this is that at this Stage of the proposal, it is only reporting line changes for some staff that will be impacted, and most staff wont be impacted by Stage 1 changes. However, this change will still involve the disestablishment of two Faculties (DAB & FASS) and the creation of a new Faculty. From an overall UTS position it will mean Faculties going from seven down to six. This really should be seen as a Major Change as a result of this structural impact.

The document needs to include some rationale behind why this is only being seen as a Minor Change, given that we are disestablishing faculties.

Impacts on Business Partners
Whilst this proposal is focused on the changes to the Faculty Executive and Leadership positions, there should also be a mention that as part of Stage 2 there will need to be consideration and discussion around the impact that this proposal will have on Business Partner roles in many of the central Divisions such as IT, People Unit, UTS Finance, Marketing & Communications, LLE etc. The proposal will be disestablishing FASS and DAB creating the new Faculty. This move will have an obvious impact on the number of Business Partners that will be needed in supporting the new Faculty. This does need to be referenced in the document. As it will potentially be a lost of roles.

In the documents, under Section 1 Introduction (pg 3) the document notes: "While there are no redundancies proposed, the university will consider any measures put forward by staff to limit or mitigate any negative consequences of the change..."
By creating this new Faculty and disestablishing the two existing Faculties, there will potentially be negative consequences on key partner roles in central Divisions as a result. This does need to be highlighted in the document. Whilst these roles aren't positions in the new Faculty as such, they are positions that support the current Faculties and any change to this has implications for these roles going forward.

Deputy Dean – Roles & Responsibilities
This proposal represents a key future direction for UTS in the Creative Industries sector. It notes that the new Faculty will be the key sponsor and owner of the Creative Industries Strategy (pg3). This will involve a large amount of work on developing the new strategy and at the same time streamlining the new Faculty structures and processes as part of Stage 2 of this proposal.

Having a Deputy Dean in the structure is a good idea but, as it stands in the proposal, it doesn't seem to be properly embedded in the structure with appropriate roles and responsibilities. Looking at the proposed Leadership structure it seems that the Deputy Dean is off to one side. Whilst the position reports to the Dean, it doesn't seem to have a direct or indirect lines of responsibility to other Executive roles, as shown in the Org Chart diagram.

I am confident that I am not alone in reconsidering whether UTS is being considered, overseen, as it will once a smaller, as least committed and reform.

That this is the first major faculty reorganisation in decades suggests that the proposal should be evaluated in terms of a similar future time horizon. The Change Proposal makes reference to trends in enrolments and growth (averaged across miscellaneous categories - not rigorous data analysis) from the last 8 years. Yet the Change Proposal makes no mention of 8 years into the future.

What research has been done to ensure that the proposed new faculty will be adequate to our current understandings of the needs of students, faculty, industry, and society in general, in 2032? What research has been done to ensure that the proposed new faculty is not locking UTS into dated structures that will not be appropriate for what can be forseen of the coming decades?

These are not just questions of content that those in the proposed new faculty teach and research. They are questions about whether the faculty structure is fit for purpose.

For example, given that the university signed in 2019 The Climate Emergency Declaration (not to mention new climate reporting requirements), surely the change proposal should be drawing on research about faculty structures that
- Can best respond to natural disasters, in operations and in terms of teaching and research priorities
- Are teaching and researching toward all the societal transitions involved in decarbonising, including breaking ties with carbon-emitting industries
- Have facilities that are appropriate to rising temperatures, and are teaching and researching toward homes, lifestyles, workplaces and work practices, better prepared for those temperatures
- Etc

To give a second example, the change proposal makes superficial reference (without citation) to only three current trends, one of which is the unsubstantiated claim that 'GenAI is disrupting the creative industries.' If research had been undertaken to articulate in some way how this disruption manifests, it could have been the basis for arguments about how the proposed faculty structure:
- Better allows the faculty and their students to respond in real-time to mis- and dis-information
- Helps restore societal faith in the value of expertise and the careful research that goes into the production and dissemination of validated knowledge
- Dynamically support faculty and students through technological disruptions, or, in the case of technological disruptions that risk exacerbating societal inequality, resist them
- Etc

In terms of these two examples, it is incumbent on a change proposal to make a clear case for how an organisational structure comprising a single Dean overseeing 10 different organisational units is the best suited organisational design to ensure UTS is helping lead a society dealing simultaneously with a climate crisis and a social epistemology crisis.

The Change Proposal does not however evidence that it has been based on any comprehensive futures thinking, and this is embarrassing for a University that claims to be an expert in futures thinking.

This should be a historic restructure and the documentation about it that will be archived for future historians to examine should be worthy of its ambition. The Change Proposal should be withdrawn and replaced with considered arguments about UTS' longer term duties that we will be proud for future generations to review.

strategy

The front page states "A new faculty to lead the implementation of the Creative Industries strategy" and then, throughout, the language changes to "achieve our ambitions for our creative and social disciplines". There is some confusion about how to join the dots here. It would be helpful if the potential for a strategy on the social disciplines – and implicit university support – could be confirmed.

There needs to be a clearer articulation, and depiction, of the link between 'organisational design outcomes' and 'strategic objectives supported'. Suggest it is noted in section 3.2 Organisational Design Outcomes that 'strategic objectives supported' are the strategic objectives from the approved Creative Industries strategy (not UTS2027). Further, should the strategic objective of 'Embed Creative Practice' from the CI Strategy also be against one of the design outcomes'?

Position descriptions:

Good job design is one of the most important elements of a functioning organisation. I strongly recommend that all of the PDs are reviewed again to make sure responsibilities and accountabilities are clear within each Executive role, and importantly in relation to each other member of the Executive. Role clarification at Faculty senior leadership level, even in a transition period, is going to really help with that actual transition. This work needs to happen now, and before people put in EoIs for the roles, so there is a clear vision of a functioning leadership structure. It is appreciated that things may change with the recruitment of a new Dean but best to start out with good foundations.

In regard to specific points with the PDs:

1. I have cross-referenced the PD of the AD (Teaching and Learning) with the one from FEIT that is currently on UTS jobs (and have attached). Suggest the following additions to the Major Functions:

a. Provide strategic advice, in consultation with relevant direct reports, on the marketing and promotion of Faculty undergraduate and postgraduate award courses, and professional education offerings.

b. Promote, support and recognise flexibility, innovation, collegiality and excellence in the design and delivery of the Faculty's coursework programs, including Short courses and enterprise learning offerings.

Note that the Project Officer does not report into the ADTL but it appears in the Org chart of the PD

2. Should the following point outlined in the PD for the Deputy Dean be in all of the academic Executive members PDs: "maintain a research and/or teaching profile, through a combination of research student supervision, publication of research works, presentations at conferences and research for a, securing of grant funding, and delivery of teaching programs".

3. Why was the position description of the Director, International and Engagement omitted from the documentation?

4. Third point down under "Faculty Operations and Governance" (Major functions) in the FGM PD should reference Student Recruitment/LLE not just Marketing and Communication. Also suggest that the matrix relationship with relevant UTS Executive is mentioned in the PD – COO

Operational matters

Workload Guidelines: my understanding is that the Workload Guidelines for FASS and DAB are yet to be approved. How will this play out for 2025?

A specific concern, as mentioned in my original feedback, relates to workload for academic management positions. There appears to be a proliferation of School academic management positions; these roles have a workload allocation and therefore lead to an increase in the casual budget. Often these positions are created without any cross-referencing to other roles (academic and professional staff alike) at School and Faculty level. This leads to duplication of responsibilities and costs.

Budget and KPIs: what will be the KPIs of the new Faculty for 2025, considering load planning and budgeting has been done. Is it a matter of reporting against the existing KPIs for both faculties until a cutover period?

Miscellaneous

Some other brief comments:

- Could it be clarified why some positions in the Executive structure have names against them; is it simply because they are appointed on an ongoing basis?

- Will all Executive roles be 1 FTE?

- Suggest that the Associate Dean International position is reinstated and subject to the same process as the ADR and ADI roles. If there are any changes as a result of the strategy of a new Dean, or impacts of Operational Sustainability, then specific

This comment on the change proposal is submitted by the social and political sciences discipline, in the School of Communication. The statement was prepared following whole of discipline discussion, both in person and via email.

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The change proposal does not explain or deliver on any aspect of the Creative Industries project. Its chief purpose seems to be to create a new executive for a new Faculty focused on creative industries, although the university does not appear to know what new Faculty means, nor even what it would be called. Given that a large proportion of DAB-FASS academic staff do not work in 'creative fields', the proposal is creating great apprehension as to what will be required to force the creative 'vision' into place. It is easy to assume that the 'non-creative' members will be marginal to the focus of the new Faculty and will receive fewer resources and lesser input into its direction.

The specific changes proposed for the new executive are themselves deeply flawed. There is great unevenness in its make-up - some positions disappear (International, HDR etc), others reappear (deputy Dean, which has vanished from FASS), others are recruited internationally, recruited domestically or filled with incumbents. There is no rationale given for these decisions.

The change documents do not respond to the extensive feedback provided on the last round of consultation. The opening creative industries segment in the proposal could almost be a cut and paste from documents predating the last consultation. This does not inspire confidence in the response to staff concerns. As it is, many staff have expressed disquiet that the consultation process was forced into a preexisting direction.

Furthermore, there are omissions in the proposed structure of the new faculty (p11), including the 'Climate, Society and Environment Centre', and the 'Centre for Research on Education in a Digital Society'. At the very least this suggests a lack of care in preparing the proposal, and may indicate a limited understanding of what FASS academics actually work on.

There is also no clear presentation of any real change benefits as opposed to the enunciation of hopes that the change will be beneficial and create new 'synergies' – all of which would conceivably be possible with a more creative approach to cross faculty collaboration. Staff have also not seen the business case which might be useful in telling us what the University might expect, and which of those hoped for results have been researched as to their plausibility. We have no guarantee that students will be attracted in greater numbers to the new faculty than to the existing faculties. It may even have a negative effect, as 'creative'

in education

This response to the Creative Industries change proposal is from Education academic staff in School of International Studies and Education. The academic staff in the School seek strong assurance that the proposed faculty restructure maintains Education as a key area of UTS and does not marginalise or diminish its visibility.

Education academic staff are concerned that the Change Proposal provides no assurance that the investment and support required for the continued health and growth of our programs, research and external/professional engagement activities will be allocated.

We have previously raised concerns about the creative industries strategy (see attached) that have not been adequately addressed and argue that the Creative Industries Change Proposal document does not clearly address the following:

• How will resources be distributed in the proposed new Faculty? In a time of budget constraint there is a fear that the resources and CSP places for new initiatives to expand CI student places will be taken from other programs of the proposed Faculty. We have plans for revitalisation for UTS: Education over the next 3-5 years, as outlined in the UTS: Education strategy. How will these plans be supported and resourced in the proposed new Faculty?

• How will all the proposed initiatives and existing activities be resourced within the new Faculty? For example, how will the current 8 re-accreditations in the Education portfolio be assured of stability and support for accreditation and re-accreditation.

• How are the "adjacent disciplines" going to be supported within the new Faculty? The intentions to "build scale in priority areas" and "Financial Implications" to drive "further investigation" and "market testing of new and refreshed curriculum across identified opportunity areas" require explanation, particularly in view of the recent stated budgetary restraints.

• Why is the term 'social practices' used in the document? This reference does not align with the work of the "adjacent disciplines" - a more accurate term would be the 'social sciences'.

The Creative Industries Change Proposal document lacks necessary detail and clarity on a number of other key questions, leaving staff unable to offer sufficiently informed and detailed feedback. These questions include:

• What are the specific strategies that will ensure the benefits that the document heralds? The document appears to be based on assumptions that benefits will flow from a faculty merger but fails to specify what strategies will be implemented to achieve those benefits.

• Why are some senior management positions subject to competitive processes such as EOI or open recruitment process, while others are not? If this process is to be fair and equitable, then all positions should be spilled. Presently it appears that the only retained positions are from the current DAB Faculty.

• How will disruption be kept to a minimum? The proposal states that "disruption to the work that is currently underway in both faculties to support research and learning outcomes will also be minimised, to the extent possible". However there is no clear implementation plan for the new Faculty. We seek assurances that different parts of the two Faculties will be involved in all stages of the planning and implementation – and that staff with intimate knowledge of systems – such as teaching and learning and administration – will be involved in transition arrangements and outcomes to ensure the requirements of all Schools and Disciplines are addressed and integrated.

• How will the nomenclature of a new faculty accurately capture its breadth and depth? It is crucial that the nomenclature ensures that UTS: Education is not rendered invisible or diminished.

• What constitutes "bespoke systems"? We seek specific information regarding which of our systems might be affected.

We therefore are very concerned that the Creative Industries Change Proposal document fails to provide a clear rationale on how the so-called "adjacent disciplines", such as the social sciences, will benefit from a merger. We also remain very concerned that a merger could further reduce our visibility – an issue that has affected UTS: Education in recent years – as evidenced by the document's omission of the Centre for Research on Education in a Digital Society (CREDS).

Education staff are therefore very concerned about this proposed major, structural change. Despite the document's assurances that there will be minimal disruption, potential changes to significant systems and processes will disrupt our work. In the teaching and learning area, all courses are currently being reaccredited and we have courses that are due to commence over the next 12 months, all of which exert additional workloads on staff, above the excellent teaching, research engagement output. In addition, the maintenance of courses such as the teacher education vertical double degree stacks is a complex and ongoing task, largely undertaken through the hard work and expertise of professional staff. Any reduction in professional staff numbers will have a deleterious impact on the maintenance of such programs.

RE: School of Built Environment response to the Creative Industries Change Proposal

The School of Built Environment welcomes the opportunity to provide feedback on the Creative Industries Change Proposal. While we are excited about the opportunities the new Faculty may present to the courses and disciplines in our school, we wish to highlight several critical concerns within the current proposal:

1. Alignment with Creative Industries scope and vision: The School of Built Environment has previously articulated a strong case for aligning with the Creative Industries, particularly in relation to the social science approaches embedded within our disciplines, such as Property Development, Property Economics, Construction Project Management, Urban Planning, and Project Management. Past consultations eluded to the possibility of different Faculty names that will incorporate a stronger focus on "Cities" and the creative and complex demands of the urban future. These discussions emphasised the importance of transdisciplinary approaches to co-create environments, aligning closely with the current practices and strengths of the School of Built Environment, to bring creativity and innovation together to transform creative ideas into meaningful outcomes, and real-world impact, across our multiple disciplines. However, the present change proposal does not reflect this vision nor does it provide a clear path for including the full scope of our disciplinary expertise. Without such focus, we are questioning the appropriateness of our inclusion in the Faculty of Creative Industries.

2. Lack of clear business case, including professional support structures: To date we have not seen a business case to support the Creative Industries project or structuring of the new Faculty. We are concerned about the absence of adequate professional support, which is especially crucial for our school. This support is required across a wide range of administrative and industry engagement activities. For example, with 27 different professional accreditations across five disciplines, we are heavily reliant on professional support to ensure the successful accreditation and continued success of our programs. We are heavily reliant on our Industry Partnerships (ranging from Industry Advisory Committees, to Communities of Practice, to a large casual cohort that supports our teaching and enterprise learning outcomes) and our concern is that the current proposal does not seem to address this critical need for professional support, leaving us uncertain about our ability to maintain these standards and our professional standing in industry. This threatens the very viability of our school.

3. Limited future growth opportunities: The current proposal seems to focus on operational sustainability, and while we understand the importance of this, we are concerned that current growth levels are not being adequately supported. For example, over the past five years, our Bachelor of Construction Project Management program has grown by 55%, and our Bachelor of Property Economics program by 25%. However, since 2020, we have lost 7% of our permanent staff. Accreditation reports are increasingly expressing concern at our high student-to-staff ratios and the need to provide better teaching support. We recently submitted a case to extend our BIM Lab, a key area for future growth in both teaching and enterprise learning. We were advised that the proposal cannot be supported in the current environment, and that we should explore alternatives, such as shared spaces with FEIT. We were hoping that the Creative Industry proposal would offer a clear pathway for sustained growth in our school but we do not currently see this. This reduces our opportunities to capitalise on our current successes and strengths.

4. Transparency in Faculty leadership structures: We strongly advocate for a competitive and transparent process for appointing all Faculty Leadership roles, including those responsible for implementing the plan. Establishing collaborative teams and leadership structures requires an inclusive and consultative process. Our disciplines possess significant expertise in these areas, and we believe that without this approach, there is a risk of fostering division rather than cohesion. The current process does not inspire confidence that the proposed plan is in the best interest of our schools or disciplines, or in setting up a new collaborative Faculty structure.

5. Impact of the phased approach: The transition phases for the development of the new faculty are not well articulated. It is also not clear how the different priorities of the different schools will be catered for. This uncertainty could hinder our ability to maintain our current trajectory in terms of outputs, industry impact, and innovation. We fear that the current proposal may delay our progress, as we await new leadership, structures, and processes to be finalised. We are extremely concerned that this environment may not be conducive for achieving the goals we have set for ourselves in terms of impact and reputation building across our industries in the short to medium term.

In conclusion, we have lost confidence in the process which underpins the transition to the new faculty. Despite having expertise in the school pertaining to risk management, participatory planning, strategic planning, and project management, we have not been adequately consulted to date. We would welcome the release of the full business case, along with the risk-versus-opportunity evaluation, to better understand the reasoning behind the current proposal and the envisioned implementation plan.

Signed,

The Staff of the School of Built Environment

Left margin section labels:

- Strategic Vision and Alignment, Organisational Chart and Leadership Roles Workload and Capacity, Transparency and Communication
- Strategic Vision and Alignment Organisational Chart and Leadership Roles
- Operational Sustainability Workload and Capacity Transparency and Communication
- Strategic Vision and Alignment Operational Sustainability Transparency and Communication Workload and Capacity

This feedback from the School of Architecture has been developed in consultation with our School academic and professional staff following the release of the Change Proposal document on 5 September and the Town Hall meeting on 17 September 2024.

As previously noted in our submission in July 2024, the School of Architecture has supported the strategic investment towards strengthening the creative disciplines at UTS. We welcomed new opportunities for collaboration across the faculty and university, and in considering the value of the precinct as a site for creative engagement. We noted our eagerness to help shape a well-considered Faculty that enables our strengths to flourish and communicated our concerns that any move must be done well and not risk our hard-won and longstanding professional and academic reputation.

Our School expertise and strengths position us as pivotal contributors to the success of any Creative Industries initiative in the University, however the recent Change Proposal does not inspire us with confidence. Highlighting our core strengths and value to UTS and the Creative Industries strategy, we provide feedback and seek re-direction for its success.

Our School Strengths include:
• Our disciplinary emphasis on creativity at the nexus of professional practice, design, technology, and social and cultural practices is central to the Creative Industries (CI) initiative.
• The School of Architecture is distinguished in its offering of focused, professional degrees to over 1500 undergraduate and postgraduate students annually.
• Home to one of the oldest and most highly reputed architecture programs in Australia, the School is unique in the co-location of architecture, interior architecture and landscape architecture disciplines that enable working in new, imaginative ways to influence natural and urban landscapes, the city, and buildings and their interiors.
• Our School of Architecture strategy framed under three themes pertinent to current and future global and societal challenges: Decarbonisation and Biodiversity | Decolonisation and Connecting with Country | Urban Equity and Housing Affordability is already gaining the positive recognition of professional bodies and industry and buy-in from academics, and current and prospective students.
• Schools are the engine rooms of the university, building on disciplinary foundations. They are the home of teaching and learning, research, and development and underpins the rest of the university. Our School courses are academically viable, and have a strong reputation, and they enjoy high ATARs and share of first preferences.
• In recent years, our academics have developed and delivered several successful Categories 1, 2 and 3 research projects with Government, Industry and international agencies. These include ongoing funding of over $1.2 million in the Faculty's largest research project for the Australian Department of Defence and ongoing funding from Reconstruction Australia for the Northern Rivers Living Lab at Lismore.
• Our unique achievements in creative practice, scholarship and engagement are highly regarded both in Australia and internationally, with many of our academics gaining national and international awards.

Feedback to the Change Proposal
We wish to register our serious concerns and disappointment in the Change Proposal:
• The Change Proposal does not appear to have taken any of the feedback tabled by us and Faculty colleagues in July 2024. The feedback should be included, analysed and addressed by experts from creative disciplines.
• We see no clear vision for the CI Strategy. There has been no recent engagement with the resident and highly regarded creative expertise within academics and School Leadership after the ideation phase. We seek direct and meaningful roles in shaping the vision for the formulation of the new Faculty.
• No strategies for achieving the CI Faculty remit are outlined. The document lacks detail on the promised investments that will be made to strengthen the new CI Faculty. Although previous Town Halls promised to distribute the business case – this has not been received. Staff from our currently successful School are concerned that operational sustainability overshadows the CI strategy. While we note no redundancies are tabled, and School integrity is maintained, we seek further detail on the investments to be made in strengthening creative disciplines.
• The Change Proposal makes passing references to Indigenous-led research and First Nations knowledge; we see no reference to meaningful consultation with First Nations colleagues and the Centre of Advancement of Indigenous Knowledge and the Indigenous Institute for Designing with Country within our Faculties. We seek immediate attention to this shortcoming.
• The change proposal indicates a structure which lacks substantiation and credibility. It was explained at the Town Hall as a proposed Faculty transitional structure. However, there is no statement of the transition plan for the next 18 months. The

Strategic Vision and Alignment	
Cultural and Collaborative Environment	
Organisational Chart and Leadership Roles	
Transparency and Communication	

UNWORKABLE DRAFT AND RECENT CREATION OF STRUCTURE

Concern:
1. There is minimal evidence of the detailed submissions from the previous consultation being incorporated into the current Change Proposal.
2. There is an unclear relationship between (i) the Change Proposal for the new Faculty and the implementation of (ii) the Creative Industries strategy. How these connected processes are being developed and delivered is unclear.
3. We are concerned that implementation plans are proceeding without the guidance of a clear Creative Industries strategy and vision.
4. The current process lacks input from disciplinary experts and leaders in the creative industries. This absence of subject-matter expertise in the planning stage undermines the quality of the decision-making.

Recommendation:
1. The feedback from previous consultations must be directly addressed, not just summarised. How this feedback has been incorporated into the Change Proposal needs clarification. The process must be accountable to those who contributed to it.
2. Clearly articulate the strategic and temporal relationship between the Change Proposal and the CI Implementation Strategy. Outline how they will be developed and delivered.
3. Immediately establish a Creative Industries strategy team. The strategic vision must inform all structural decisions to ensure the long-term success and sustainability of a new Creative Industries faculty.
4. Subject matter experts must be directly involved in planning to ensure that decisions are grounded in the realities of the disciplines they will impact. This is crucial for maintaining academic and industry relevance.

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LEADERSHIP APPOINTMENTS

Transparency and Communication	Concern:
Strategic Vision and Alignment	1. The Change Proposal lacks appropriate Creative Industries expertise at the leadership level. With the sole exception of the DAB Interim Dean, leadership positions are
Organisational Chart and Leadership Roles	currently occupied by individuals not selected with CI expertise in mind.

Collective feedback to change proposal from members of the DAB Faculty leadership team.

We believe in the transformational potential the Creative Industries project represents for UTS. We have actively participated in the Creative Industries Strategy with integrity and commitment, working to inspire our colleagues to embrace the opportunities and benefits of creating a new, specialised Faculty.

However, after reviewing the change proposal document distributed to all staff on 5 September 2024 and reflecting on the discussions at a 10 September DAB Executive Meeting and 17 September Town Hall, our support for the project has diminished. We understand that the focus of the proposal is on a leadership team and Faculty transition. But the processes outlined for establishing the team raises concerns about the impact and long-term implications for academic and professional staff, as well as students. We believe a thorough review of the project approach is essential, to build transparency and trust. Smart and sustainable change requires thoughtful planning, consultation, and due process.

We have identified key areas that, in our view, require review to ensure the long-term success of the new Faculty and the Creative Industries strategy that is to follow:

Incorporating Feedback: Despite numerous detailed submissions during the consultation phase, many of the recommendations provided by various stakeholders do not appear to have been addressed in the current proposal. Responding to these suggestions would strengthen the strategy and enhance its alignment with our shared goals.

Transparency in Leadership Appointments: We support a competitive process for all key leadership roles, including the Dean, Faculty General Manager, Associate Dean Research, Associate Dean Education, Deputy Dean, and Director of Engagement and International positions. Ensuring a transparent and fair selection process will foster confidence and equity.

Professional Support: The current proposal does not appear to account for the necessary professional support across various portfolios. A comprehensive assessment of the operational needs and disciplinary expertise of the two current Faculties would help mitigate risks and support effective implementation. We recommend conducting a detailed needs analysis to ensure adequate resources are allocated.

Workplace Culture: As raised in the recent Pulse Survey, maintaining a positive workplace culture is crucial. We are concerned that the current approach may unintentionally place too much focus on cost-saving measures, potentially undermining collaboration and trust. It is essential that we prioritise the positive culture needed to ensure the success of the Creative Industries project.

Unfortunately, the recruitment and implementation plan outlined lacks transparency, fairness, and equal opportunity for all stakeholders, which may potentially create divisions between staff. We believe that operational concerns should not overshadow the investment needed in skills, expertise, and leadership to make this new entity successful.

The current change proposal document does not make use of disciplinary expertise to lead the future of the new Faculty. It does not include a bottom-up approach where people are at the heart of decision-making. With a more transparent, collaborative, and people-focused approach, the new Faculty can achieve its full potential in driving the Creative Industries project.

Our collective recommendations are as follows:
1. Adopt a bottom-up strategy to regain trust and participation from all stakeholders.
2. Rely on the collective, disciplinary expertise of the affected Faculties to map the way forward.
3. Appoint a credible expert leader to facilitate the process to increase buy-in from Faculty leaders who are crucial to the success of the project.
4. Follow a transparent, fair and equal opportunity approach with EOIs to all positions.

Transparency and Communication,	Adopting these measures would communicate a willingness to include the ideas of current staff, acknowledging that their skills, expertise and leadership is needed to take this new Faculty forward.
Strategic Vision and Alignment,	The future of our disciplines, programs, staff, and students depends on the success of this process. As leaders of our respective Schools and portfolios, we are committed to the success of this initiative, and want to ensure it is set up for success. We
Organisational Chart and Leadership Roles, Cultural and Collaborative Environment	urge UTS leadership to reflect and act upon our feedback. We care deeply about our institution, its people and the future of this project.

The combined Directors of Research Centres in FASS have put together this feedback on the Change Proposal document sent by the Provost Professor Vicki Chen (5/9/24), to help managers shaping the restructure understand the strengths of existing Research Centres to carry forward into the new Faculty, and opportunities to build on those strengths in combination with research strengths in DAB.

Main proposition
1. Research is an important plank of the Creative Industries Change Proposal, and more broadly for the successful achievement of the UTS strategy. It:
• Builds relationships with industry, government and the cultural sector.
• Connects closely to teaching programmes.
2. Research Centres in FASS and the Labs in DAB are essential to supporting research activity. They:
• Drive research income through providing essential research environments for ARC and other funding applications.
• Stimulate the production of high-quality research outputs.
• Support research training and development by serving as a focus of HDR recruitment and through the provision of regular seminars, seed funding, co-authoring, writing and mentoring sessions, and through offering leadership opportunities.
• Drive impact, servicing as critical hubs for policy development, engagement and impact case studies.

Key questions to consider for the restructure
1. There is already significant cross-participation of DAB researchers in FASS Research Centres, how will Research Centres be structurally organised in the new Faculty, particularly in relation to existing DAB Labs?
2. What will the objectives be for Research Centres in the new Faculty, and KPIs for measuring performance?
3. What level of resourcing will be given to Research Centres, such as workload for Centre Directors, administrative staff and postdoctoral positions?

FASS Research Centres
The Change Proposal lists two (ACPH and CMT) of the four of FASS's Research Centres among the existing groups that would come together in the proposed new Faculty. We welcome this and assume it was an accidental oversight that FASS's two other centres were omitted and that the aim is for all existing FASS Research Centres to continue in the new Faculty:
• Australian Centre for Public History (ACPH), Director Associate Professor Tamson Pietsch

Strategic Vision and Alignment	• Centre for Media Transition (CMT, with Law), Director Professor Monica Attard

These notes are titled this way because from the outset of discussions related to what has been called the 'Creative Industries Project' at UTS an agenda to merge the Faculty of Design, Architecture, and Building (DAB) and the Faculty of Arts and Social Sciences (FASS) has been evident. Discussions in 'town hall' meetings and change documents have confirmed the above two motives that many staff feel are not necessarily compatible and mutually supportive.

Mixed motives

In addition to the above two convergent motives-cum-objectives, even a brief situational analysis reveals at least five other potential (and valid) motives for change.

1. VC briefings have made it clear that UTS needs to reduce operating costs to negate budget deficits caused by flow-on effects of the COVID-19 pandemic. This pressure is exacerbated by the recent Federal Government decision to cap international student enrolments, which will further reduce UTS income in coming years.

2. The alternative to reducing operating cost is increasing income. With caps on international student enrolments and research being a net cost, the only way for a creative industries strategy to increase income is through increased domestic student enrolments or short courses.1

3. At a macro-economic and political level, UTS has a goal to align with Federal Government policies for universities to support industry in innovation, creating jobs, and contributing to the economy.2 The research environment increasingly encourages and potentially demands industry engagement, research translation, knowledge exchange, and impact broadly interpreted as industry and profession impact as well as social impact.

4. As one of its stated strategic priorities, UTS is seeking to create a "distinctive identity" and further differentiate its 'brand' in the higher education sector.3

5. It is known to senior leaders and many staff that FASS has been under-performing in a number of ways in recent years and that some form of change and restructure is required.4

What is evident from even a brief analysis is that the so-called 'Creative Industries Project' at UTS is framed within, if not explicitly designed, with mixed motives – potentially six or seven different motives-cum-objectives.

Unanswered questions

With primary objectives unclear to staff, multiple potential motives, and sketchy details released, it is difficult for staff to assess the merits of the Creative Industries Project. There appears to be a number of important unanswered questions related to various scenarios.

If the goal is developing an enhanced creative industries or creative practices capability and profile as part of the distinctive identity of UTS, and/or increased alignment with government-industry policies, and/or potentially increasing income (the effectiveness argument), then questions to be answered include:

a) What are the benefits (financial and other) of that strategy?

b) If benefits are identified, what is the best way to achieve them?

c) What is the cost-benefit ratio of the selected strategy, noting that some costs will be incurred in any change, and investment is likely to be required to realise the identified benefits (e.g., new specialist staff recruitment, promotion, possibly facilities such as studios, etc.)?

The UTS 'Creative Industries Project'

_____
_____

Page 2 of 6

If the goal is to save money through streamlining faculty structures and infrastructure as well as contribute to a distinctive identity and other goals, then questions to be answered include:

d) Will a merger of DAB and FASS save money and, if so, how much (the efficiency argument)?

e) Is a merger of DAB and FASS likely to produce an invigorated creative industries/creative practices capability and profile for UTS (the macro effectiveness argument)?

If the goal is to increased income, then questions to be answered include:

Feedback from First Indigenous Portfolio on the Change Proposal and Proposed Organisation Chart

We welcome this opportunity to provide feedback on the change proposal and note UTS's commitment to excellence in First Nation's higher education and research. We view UTS's proposed CI strategy as an opportunity to consolidate and amplify UTS's collective impact and success in the First Nations space. We are excited about the possibilities presented by a new faculty and wish to provide some feedback to enhance its potential.

The change proposal envisions the prospect of a new Faculty that will include creative and social practice disciplines, alongside the Centre for Advancement of Indigenous Knowledges. In consultation with Pro-Vice Chancellor (Indigenous Leadership and Engagement) Professor Robyne Quiggin, we are using the opportunity of UTS' CI focus to propose the re-positioning and re-branding of CAIK. During August and September, the Director of CAIK, Graham Akhurst engaged in discussions about CAIK's role and explored how its value proposition could align with UTS' CI focus. The Director, CAIK is now leading the conceptualisation of a new Centre comprised of 3 pillars, in collaboration with First Nations stakeholders across UTS including Design, Architecture and Building (DAB) and Jumbunna.

Reimagined First Nations Centre

We propose the new faculty Centre function as a dynamic think-tank / act-tank across the restructured school framework. The Centre would leverage distinctive areas of capacity and strength across the 5 schools and groups, currently operating in isolation from each other, through focused oversight and support. Central to its mission, the Centre would serve as a culturally grounded hub for First Nations staff, connecting them to a broader network essential for capacity building, mentorship and cultural safety, whilst supporting collaborative efforts to meet key success indicators via principles of self-determination. This network would act as an incubator for First Nations-led industry, community, and sector engagement and partnerships within the broad eco-system of the Creative Industries. Additionally, the Centre would coordinate efforts to achieve key success indicators in the 2023-2027 Indigenous Education and Research Strategy, such as the Indigenous data sovereignty and stewardship framework. Its focus would be on building upon our existing capacity to codesign and deliver sector leading offerings, including short forms of learning and microcredentials1,

Strategic Vision and Alignment, Organisational Chart and Leadership Roles, Transparency and Communication, Cultulral and Collaborative Environment

Theme	Summary
Reporting Structures and Clarity	Concerns about professional staff reporting to academic staff and the clarity needed in these reporting lines.
	The impact of new merger structures on reporting lines and work plans for professional staff.
Role of Executive Officer	The importance of having an Executive Officer. The importance of this role in providing high-level executive support, strategic project management, and operational oversight. The absence of an Executive Officer and the suggestion to consider a role that would continue to provide governance and project management.
	The need for clear roles and responsibilities within the faculty governance structure.
Operational Sustainability	Concern that the Operational Sustainability initiative will mean the ambitions of the CI Project will now not be met. Questions about the replacement of roles if staff resign before larger structural changes are implemented.
	The management of roles and responsibilities during the transition period until Operational Sustainability changes are fully realised.
	There is a need to ensure the successful operations of the new faculty while achieving the strategic goals.
Organisational Chart and Leadership Roles	Concerns include the clarity of reporting lines, the adequacy of the proposed roles, and the need for a transparent and competitive process for leadership appointments. Feedback also questions the rationale behind the omission of certain roles, such as the Associate Dean International, and the potential impact on international engagement and strategic initiatives.
Transparency and Communication	The need for clear and honest communication regarding the reasons for the proposed changes and the expected outcomes. Feedback calls for more detailed information on the strategic vision, the implementation plan, and how feedback from previous consultations has been incorporated. There is a strong demand for transparency in decision-making processes to build trust and ensure staff buy-in.
Strategic Vision and Alignment	Feedback calls for a clear articulation of the strategic objectives, the benefits of combining the creative disciplines, and how the new faculty will enhance the university's strengths in teaching, research, and engagement in the Creative Disciplines. There is a need for a revised Creative Industries strategy that incorporates feedback and provides a coherent guiding framework.
International Engagement	The importance of international engagement and the need for dedicated leadership in this area. Feedback highlights the critical role of international student recruitment, partnerships, and engagement in the success of the new faculty. There are concerns about the proposed structure's ability to support these activities effectively and the need for an Associate Dean, International to lead this portfolio.
	Concerns about whether the proposed role of Director, International and Engagement should be split into two distinct roles due to their different focuses.
Workload and Capacity	The capacity of staff to manage the additional workload resulting from the proposed changes. Feedback expresses concerns about the potential for burnout and the need for adequate resourcing. There is a call for clear guidelines on workload management and support for staff during the transition period.
Cultural and Collaborative Environment	The importance of fostering a positive workplace culture and collaboration across the new faculty. Feedback highlights the need for strategies to support staff engagement, build trust, and ensure a smooth transition. There are concerns about the potential impact of the changes on staff morale and the importance of maintaining a supportive and inclusive environment.

UPMO feedback on Creative Industries Project Business Case – published 30/05/2024.

Opportunity

The document is not clear about what the exact opportunities are. Would suggest that the first portion of the Executive Summary (which runs to five pages) is under 100 words stating what are the drivers.

There also does not appear to evidence of strong alignment with the State or Federal Government Creative Industry strategies, but there is an indication that UTS will pursue new funding opportunities related to those strategies.

Challenges

Declining enrollments in creative industry courses in Australia – due to the offerings not supporting technological resilience, earning capacity, growth of non-University options, lack of professional accreditation/ industry registration.

Declining market share in creative industry course enrollments within Australia – due to lack of innovation in UTS courses, perceived lack of work-integrated learning models and partnerships?

Move away from site/ degree based learning, especially in creative fields, far more likely to access on-line/ YouTube and incremental/ on-job based learning.

Scope

Not clear what the scope is, suggest, again 100 words or less. Not clear what is the scope that pertains to the Change Plan/ next Business Case, and what is for the commencement of specific initiatives.

Suggested scope:

- Faculty rationalisation
- Course rationalisation
- Updating remaining creative industry courses
- Creation of new courses
- Increased targeted marketing to international community
- Leverage of existing trans disciplinary research model across UTS
- Increased UTS funding for related research
- Greater support for external research submissions
- Construction of a Creative Industries hub
- Significant building refurbishment to support updated and new courses

Benefits

This section is a complex mix of tangible (measurable) benefits – which can be matched to Council and other KPIs (refer work done by Strategy and UPMO), and intangible benefits. Generally the UPMO would recommend fewer, measurable benefits, versus lists of intangible benefits.

Not clear if creative industries (barring technology/ AI areas) have higher research citation rates – does this improve UTS's research profile?

Schedule

This is not clear, as the XLS appears to be a multi-year approach, with some key deliverables – such as enhanced courses, new courses, and building upgrades.

Suggest there are two schedules, one for the next stage of the program, and one (less well defined) for the entire program.

Risks

These have not been fully covered, there are significant risks that the UPMO could call out in each section (based on similar risks being seen for other programs in this early stage).

Risks regarding level of strategic change, resourcing of the program team, establishing governance functions, determining a clear budget, current lack of clear scoping, lack of detailed schedule, unclear alignment with State and Federal Creative Industry strategies.

Financials

This is a mix of costs and revenue, opex and capex, and a contingency provision that is not related to any specific component. Appears to lump capital works for building refurbishment with all other costs.

There does not appear to be any netting out of current costs and revenue – and what is being "re-used" within this initiative:

- existing teaching and research funding
- existing research scholarships
- existing capital works fits outs scheduled for various buildings

Not clear what is the expected net increase in research funding

Resourcing

Again this is not clear, what of the material in the XLS relates to a program team to get the initiative to the next Business Case, and what relates to particular work streams (although there is no list of what those workstreams are to be) such as course rationalisation/ new courses/ encouraging more interdisciplinary collaboration are all mentioned.

There does not appear to be cohesion between the Business Case and the supporting spreadsheets.

Potential structure for the "opportunities" section.

There appear to be these topics covered in various parts of the document:

- Leveraging UTS technology and innovation branding – and reassert an industry-focused/ empowering work-ready graduates branding in: Creative Strategies and Methods, Creative Technologies, Creative Communications, and Creative Cities and Places.
- Significant government push for innovation in technology – both direct technical and creative cognitive skills.
    - Technical – digital (AI/ML, XR), data analytics/ science, Internet of Things (IoT) and smart technologies, 3D modelling and advanced fabrication, blockchain, UX/UI design, and Building Information Modelling (BIM)
    - Creative Cognitive Skills – collaboration, storytelling, adaptability, creative thinking, leadership and social influence, emotional intelligence, cognitive flexibility, critical thinking, problem solving.
- Opportunity to develop International UG student focused courses, based on selection similarities rather than traditional profession based marketing.
- Extend the existing UTS capabilities of interdisciplinary collaboration. Leveraging models from the trans-disciplinary school.
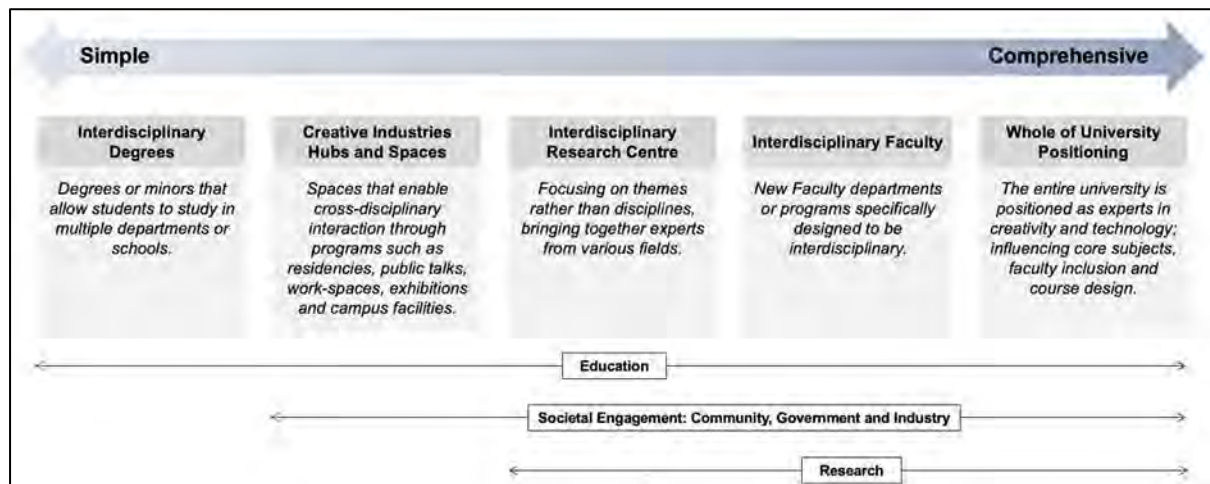
From:	Sharon Allen
Sent:	Wednesday, 16 October 2024 9:16 AM
To:	Mark Lillis
Cc:	Mike Kano; Vicky-Kerry Offord
Subject:	RE: Sharon Allen shared "Funding Request" with you
Attachments:	Copy of CI Staged investment and return Oct 2024.xlsx

Hi Mark,

I used October – see attached reformatted and prog staff extended 12 months, as recommended by UPMO.

(this was in the file I shared – see CI V 2).

I really think we need to confirm if the forward years are funded through the standard UTS Faculty funding allocation model – teaching & research revenue and margin model + DVC R research seed funding initiatives (Block grants) ...... we want to avoid double dipping. I don't see post 2025 as investment funding , what do you / Vicki / Finance say ?

Sharon Allen
Portfolio Performance Lead
University Portfolio Management Office
University of Technology Sydney
M. ▮▮out of scope▮▮

uts.edu.au

UTS 🐦 📘 🔗 📷 ▶

From: Mark Lillis <Mark.Lillis@uts.edu.au>
Sent: Wednesday, 16 October 2024 9:08 AM
To: Sharon Allen <Sharon.Allen@uts.edu.au>; Mike Kano <Mike.Kano@uts.edu.au>; Vicky-Kerry Offord <Vicky-Kerry.Offord-1@uts.edu.au>
Subject: Re: Sharon Allen shared "Funding Request" with you

Hi Sharon,
That total of $▮▮k should cover the 2025 CI investment.
The CI investment breakdown tab (Funding Request doc) is from the May version....attached is the Oct version that was discussed at Invest Co.

It will likely be allocated as below:

$▮▮k program costs (4months)
$▮▮k marketing costs (reallocating existing marketing budget is difficult....there is little wriggle room. These campaigns will include the production of new collateral and stretching into new markets to allow diversification)
$▮▮k system changes (TBC ~$▮▮k) and $▮▮k (possible research investment TBC)

1

There will be more discussion at ULT this Thursday. No doubt more will be debated…but if this $ ██ k is earmarked, we can go from there.

Thanks, Mark

From: Sharon Allen <Sharon.Allen@uts.edu.au>
Date: Tuesday, 15 October 2024 at 2:41 PM
To: Mark Lillis <Mark.Lillis@uts.edu.au>, Mike Kano <Mike.Kano@uts.edu.au>, Vicky-Kerry Offord <Vicky-Kerry.Offord-1@uts.edu.au>
Subject: Sharon Allen shared "Funding Request" with you

Sharon Allen invited you to edit a file

Hi Mark, following InvestCo, can you confirm
1. 2025 ask $ ($ ████ 12 months prog staff & system)
2. Forward years $, post 2025, funding through Faculty BAU / Operating fuding model (not investment!).
(I have reformatted to move property below investmnet ask).

Mike / VK have a look - I suggest we recap tomorrow.

Funding Request

This invite will only work for you and people with existing access.

Open Share

UTS

2

TABLE 4: CREATIVE INDUSTRIES INVESTMENT PLAN 2024 - 2030									
Investment	**Scenario**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**	
Change Implementation Plan: map current state, design future state, work with staff to create new faculty	Deliver the Change Implementation Plan; resourcing for Program Manager, Change Manager and Business Process Analyst (12 months).	70,000	■						Prog resources for 12 months
Programmatic funds to build research capability and industry partnerships (to be further scoped and defined, holding #s)	HDR scholarships and fee waivers x5 (from Yr3), x10 (from Yr5)			■	■	■	■	■	
	Strategic academic hires			■					
	Research collaboration cataysing program to seed research projects and partnerships		■	■					DVR R allocates Block grants for seed funding
	Creative Research Lab/Incubator - focused on creative research and practice, experimentation and innovation with external partners (proposed to be externally funded, to be further investigated)								
Delivery of new flagship courses at scale, cost of the new curriculum portfolio	Resources to support increased load and revenue			■	■	■	■	■	
Development and market testing of a new courses and overarching product suite across these discipline areas	Education Partnerships and Product Strategy Team to facilitate process with faculty academics, MCU and APO (BAU)								
	Market Research and Insights resources (0.4 FTE BAU)								
	Market Research and Testing (domestic and international)	90,000	■	■	■	■			
Marketing campaign funds and resources for increased marketing to build awareness, repositioning and lift conversion rates	Campaign funds: existing courses with good demand, growth potential and margin - content production and paid media	80,000	■	■	■	■	■	■	
	Campaign funds: new UTS offerings and launching flagship courses		■	■	■	■			
	Increased faculty resources for International engagement and recruitment		■	■	■	■	■	■	
System and technology changes	Reconfiguring the staff data system	20,000	■						
Contingency	Yr 2 - Yr7		■	■	■	■	■		
TOTAL INVESTMENT		**260,000**	■	■	■	■	■		
Capital investment for facilities	Priority upgrades to existing DAB and FASS facilities across Buildings 3, 6 and 10	535,000	■	■					
	Adaptive re-use of Building 5, Block A and B, initial stage to move media production facilities from CB03 (Currently being explored in Campus 2040 Master Plan and indicative costings still to be determined)			■	■	■			
TOTAL INVESTMENT		**795,000**	■	■	■	■	■	■	
Return	**Scenario**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**	
Repurpose funds for strategic workforce recruitment	A new faculty would reduce senior leadership EB costs. If it is decided to create a new faculty, there would be approx. $■ available for strategic recruitment.		■	■				■	repurposed - not bankable
Increase in course revenue (existing and new courses)	Scenario 109, DAB, FASS, FEIT (B Games Development and Interaction Design)		■	■	■	■	■	■	No incremental reveneu to UTS
Increase revenue per researcher FTE (Current benchmarks: CAT 1 $■, CAT 2 $■, CAT 3 $■, CAT 4 $■ per year)	Across 200 FTE, current average research income is $■/FTE, look to build by 10-12% / year.	80,000	■	■	■				research income matches by research expense - net nil
Increase in facilities hire (longer term)	New facilities (2027) venue hire spaces at commercial rates (40day hires at $■K per day)				■	■	■	■	
TOTAL RETURN		**80,000**	■						
CASH FLOW (no margin to centre)		**(180,000)**	■						
CASH FLOW minus margin of 50%		**(90,000)**	■						
Previous projection for increase in revenue as included in the Initial Business Case	Identify courses with good demand and performance and high student contributions. Increase marketing and support to convert prospects to grow revenue in the short-to-medium term.		■	■	■	■	■	■	

Internal

UTS MINUTES

CHANCELLERY

MEETING:	CREATIVE INDUSTRIES STEERING COMMITTEE	**DATE:**	22/11/2023
VENUE:	CHANCELLERY, CB01.04B.12.	**TIME:**	2PM TO 3PM

ATTENDEES:
Vicki Chen (Chair), Elizabeth Mossop (Project Lead), Kate McGrath, Kylie Readman, Mark Evans, Noel Castree (Acting Dean, FASS)
Mark Lillis, Sarah Ellem (minutes)

APOLOGIES: Alan Davison, Peta Wyeth

1. **Acknowledgement of Country – Vicki Chen (Chair)**

- Chair provided an acknowledgement of Country and welcomed Professor Noel Castree who is stepping in as Acting Dean of FASS while Professor Alan Davison out of scope ▇▇▇▇▇▇▇▇

2. **Confirm previous meeting minutes and action update (Chair)**

- The minutes and actions from the previous meeting were confirmed and approved as an accurate record of the meeting.

- **ACTION:** Noel Castree to discuss possible FASS project lead with FASS leadership team and revert with a nominated individual

3. **ULT paper and presentation and workshop themes (Project Lead)**

- The Project Lead provided an overview of the ULT paper to be discussed on 23 November including that there was very large areas of consensus to do with the need for up to date facilities, the need for visibility, the general issues around appropriate support for education and creative practice research, a big focus on creating better opportunities to bring industry partners in, and staff seeing positive opportunities around bringing disciplines in physical proximity to each other.

- The need for dedicated resources in MCU to support these disciplines was not represented well in the paper, however there was a huge amount of positive feedback and genuine consensus about the fact the university has a transformative opportunity in this space

- The structural questions are the 'pointy end' of this discussion. It is important to note that there was good representation at the staff consultation workshops of academic and professional staff across all three faculties (DAB, FASS and FEIT)

- There was a universal fear and loathing of change processes, and change fatigue

- Four different structural scenarios were discussed in the scale and structure workshops including:

  o Retaining what we already have i.e. Status quo

  o Creative Hub model with shared resources and facilities

  o A different version of faculty structure, sticking to the ways UTS already do structure i.e. a large faculty that is the home of creative disciplines

- o More radical restructuring alternatives, reorganising disciplines around different areas of focus, to achieve flatter structure in a new structure that is not called a faculty

- Most interest was around the creative hub and a different version of faculty structure ideas

- It was clear to those that sat in on a lot of conversations, that we should think hard about achieving change with the absolute minimum of disruption (i.e. with schools being left intact)

- Noted by the Chair that the university is looking at faculty structures in general due to changes to ERP over the next year

- There was a lot of conversation around the leadership of creative disciplines in the workshops, and that creative practitioners are thin on the ground for university leadership.

  - o Creative Hub idea also included conversations around a new DVC position in this space

  - o Hub idea is also acknowledged as complicated and confusing and would be very complex to lead and for it to be successful, as you will end up with a version with a matrix structure

- The next paper on 7 December needs to state 'these are the options we will investigate further' to prevent industrial relations issues

- Project team are currently laying groundwork about what was heard in the workshops, the sentiment, as the next part of the project will be the decision and what that would mean around implementation

- How many options will we keep in play and for how long?

  - o ULT on 7 Dec will discuss a draft vision and strategic priority areas, so the project team will need a clear indication from ULT tomorrow on which options to pursue

  - o The Strategy will be much more tangible than the vision

  - o We would like to be able to communicate at the end of this year what the potentially viable options are for this project. The Project team will look to get an indication on that tomorrow, test sentiment, and then flesh it out for a decision on 7 December

  - o The next steps will then be to set up implementation stage and set direction for 2024

- A proposed Change Plan will reflect on options that went to the workshop and why we said no to those and chose the path we have

- Viability will also factor into how we put the proposed options together

- Students will mostly care about the identity piece and belonging and will be consulted in early 2024

  - o There is little point talking to students about structure, they will want to talk about their disciplines and graduate outcomes

  - o Once beginning semester is out of the way, the project team plan to do a series of more targeted sessions with students

  - o Assumptions have come out of workshops such as that they want flexibility to do whatever courses/units they want across the university – we would like to test that

- **ACTION:** Project Team to speak with Kylie Readman about engagement with students on this project in the first part of 2024, and aligning this to other communications

- There will be streams of work (strategic priorities) that need to be scoped out in more detail in early 2024

- Second paper for 7 December ULT will be informed by reaction of ULT tomorrow, vision in being fleshed out in the paper and will be provided to Steering Committee by Thursday 30 November prior to it going to ULT on 7 December

- FEIT courses are engineering courses in design fields and there is a strong sentiment that those disciplines are not interested in moving out of FEIT. The Strategic Lead currently and can't see any value in forcing those things. Would like to incentivise the requirement for collaboration i.e., games

development with an IT foundation, would like to see a track through that degree on design as well as software development.

- o There are still issues about how can we facilitate collaboration across faculties to truly strengthen the creative disciplines

- o So much opportunity to capture territory in this massive growth area, and never been able to market these groups of disciplines in a different way that cuts through the market

- Noted that a compelling vision may encourage people in FEIT to join

4. Market research brief – update on work to date (Project Lead)

- The Strategic Lead provided an update on the market research brief that was discussed at the last meeting. MCU have received three quotes back and a good range of tenders including Growth Mantra, Lonergan and The Patternmakers.

- o Very good each in their own way. Project Team realised it would be best to do some work first on some of the data we have already so MCU have pulled together a brief

- o The Project team have shortlisted to Growth Matra and The Patternmakers, and will be asking them to look at international growth and other areas we are not seeing growth in yet but there could be potential

5. Project Plan – next steps and 2023 deliverables (Project Lead)

- Chair confirmed the project plan and next steps would be looked at after ULT after seeing where sentiment lands so there is more direction and prioritisation

6. Faculty Feedback – on project and workshops, necessary follow-ups (Noel Castree, Mark Evans)

- Requested the crafting of a message before the end of the year to reassure people, particularly staff within the education unit of FASS, for their futures

- o Communications are drafted and will be updated after ULT tomorrow, it will be shared with the Working Group for their input. They will include:

    - ▪ A thank you to staff for engagement so far

    - ▪ An explanation of what the workshops have done

    - ▪ An invitation to 6 December information event on the outcomes of the consultation, the timeline and a thank you event

- o It was noted that this may need to be followed up with bespoke communications from the Deans in areas that might have more questions

- o The Chair is happy to meet with Schools if they would like that

- Key members from faculties were convened yesterday to discuss what they really think following the consultation workshops and the sentiment was that they feel it makes a lot of sense and there is considerable buy in with most staff in these faculties happy to support the project

- It has been evident through the workshops that there is enormous coherence on issues across diverse people and that getting people together has been transformative

- o The Project Team are going to facilitate the continuation of those discussions next year on a regular basis to keep conversations going

- **ACTION:** ME to send email about good ideas from colleagues in DAB and FASS to Mark Lillis

Internal

UTS MINUTES

CHANCELLERY BOARDROOM

MEETING:	CREATIVE INDUSTRIES STEERING COMMITTEE	**DATE:** 6/02/2024
VENUE:	CHANCELLERY BOARDROOM, CB01.04A.026.	**TIME:** 11AM TO 12PM

ATTENDEES:

Vicki Chen (Chair), Elizabeth Mossop (Project Lead), Mark Evans, Alan Davison, Peta Wyeth
Mark Lillis, Sarah Ellem (minutes)

ONLINE: Kylie Readman

APOLOGIES: Kate McGrath

1. Acknowledgement of Country – Vicki Chen (Chair)

- Chair provided an acknowledgement of Country and thanked Professor Noel Castree who stepped in as Acting Dean of FASS while Professor Alan Davison ^{out of scope} ▋▋▋▋▋▋▋▋▋▋▋▋▋▋▋▋
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2. Confirm previous meeting minutes and action update (Chair)

- The minutes and actions from the previous meeting were agreed and confirmed as an accurate record of the meeting

3. Project update – streams of work and timeline (Mark Lillis)

- ML provided an update on the project streams of work and the project timeline including:

  - The work stream live document that was presented to the Steering Committee will likely become the project plan

  - The current project team will do what it can in Q1 2024 on the draft strategy and draft change plan, but will need to hand over to future senior management faculty team to do the workforce planning etc

  - Project team is getting good intel on the resourcing piece, focus of today's discussion will be structural groupings

  - Project team have had good conversations with the Education & Students Division around curriculum offerings, things are progressing well, however KR noted we are yet to speak to students

    - We will need to accelerate thinking around courses, working with faculty reps around what the focus and opportunity areas are across research and curriculum. The Steering Committee will also be included in these conversations

    - UG will be refreshed courses, with some new ones, but due to the caps there is only so much that can be done in this space, the real opportunity is the international market

    - There is a proposal around PG coursework (with CMCO) with the Provost's office

- o Project team have been discussing the research piece with Professor Chris Turney, PVC Research, and will continue those conversations
- o Competitors at ▓▓▓▓ [s.14, cl4(a)(c)(d)] ▓▓▓▓ have invested significant money in recent years, which UTS is really starting to feel, so we need to work hard to maintain market position
- o Market research – project will engage two consultants (Patternmakers and Growth Mantra)
    - One will look at skills, new curriculum ideas (Patternmakers), while one will look at benchmarking globally, levels of sophistication of competitors, and partnership opportunities and revenue piece (Growth Mantra)
- o Space future needs analysis, need to decide how deep we go on this work with a consultant
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    - Pressing issue with current load, don't want to move people into building 5 and then have to move them back out again. Also, with regard to technological capability – we want to 'leapfrog' in terms of what we want in the future. Space needs to be looked at more aspirationally, i.e. what would some of the guardrails be around what we want etc.
    - ▓▓▓▓ [Withheld from disclosure log] ▓▓▓▓
    - We know a lot of the key space issues already, particularly what the pressure points are
    - Noted that there is a risk if we keep working in a piecemeal way, it is critical to pull everything together (i.e. with precinct work that has been done). Also, the teaching model and models need to be thought through together, huge risk if we don't get that right
    - **ACTION:** SE/ML to follow up with Property on the space utilisation study, including who was doing what on precincts.
    - We will still need to phase this work in relation to other work being done
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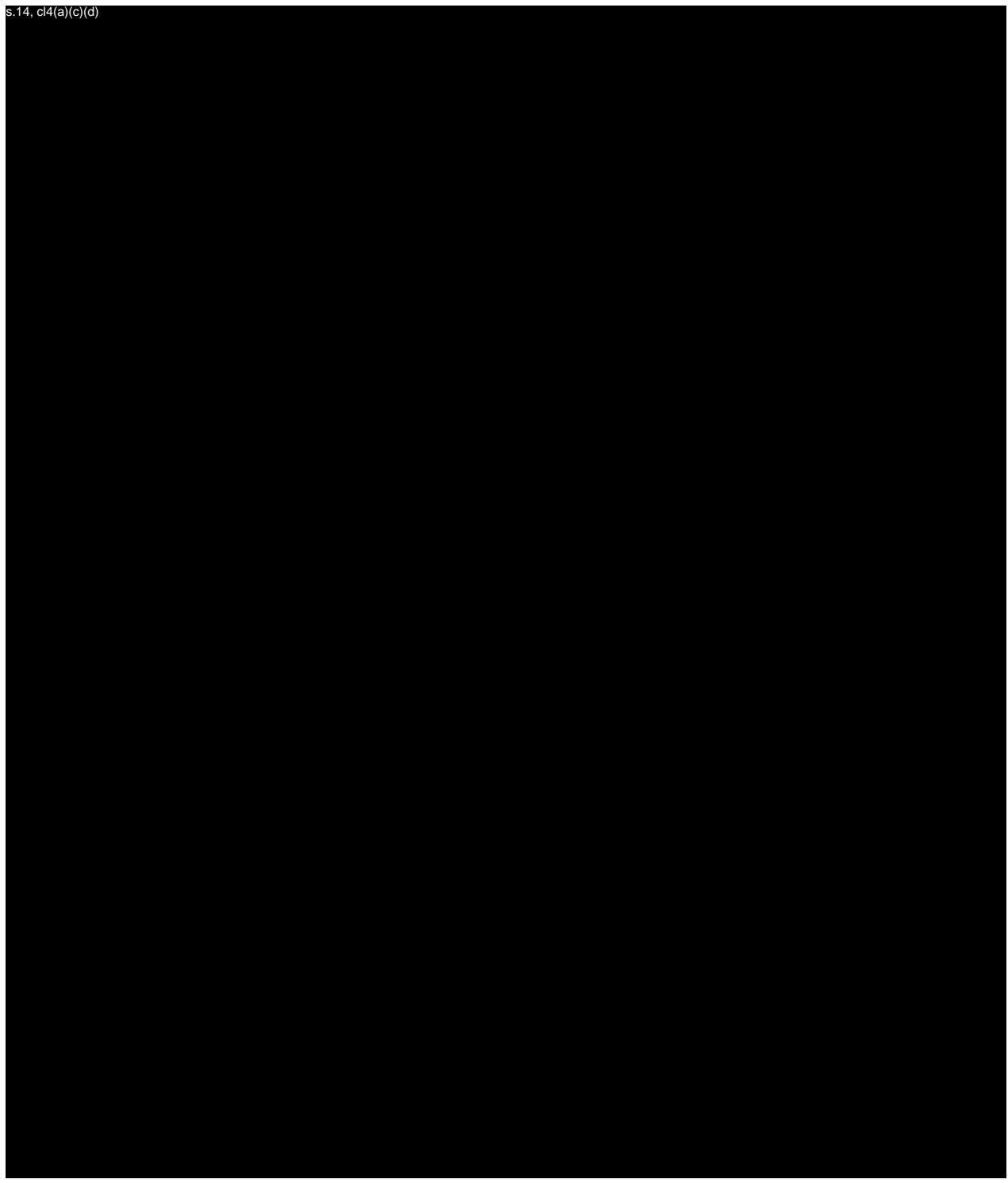   - Noted that UTS College needs to be part of the conversation, mapping what we actually have in Building 5A, is it going to be fit for purpose etc as otherwise a new solution needs to be found
    - **ACTION:** Project team to meet with Nigel Oliver to discuss building 5 further in relation to where the creative village would be located. Include Haymarket Creative in the room as well (Matt Proft)
    - We have fallen behind on facilities and equipment for the creative disciplines, so leapfrogging is critical
    - If there are students wanting to come in, if we can add 15-20% in PG programs from next year, it will bring money in as well in the current state of what we are doing.
        - Phasing with an eye to student load model is important
    - Currently have significant amount of teaching space that is underutilised across campus

- Space utilisation is tricky as timetable doesn't reflect underutilisation. Work will need to be done around boundaries for space utilisation for academics – needs to be part of teaching model work, and this is the perfect opportunity to be the lead for that

4. Scale and structure – possible groupings to increase collaboration and deliver the strategy (Elizabeth Mossop)

- EM presented four different structural options to the Steering Committee for consideration, as well as several questions that arise as part of any structural change.
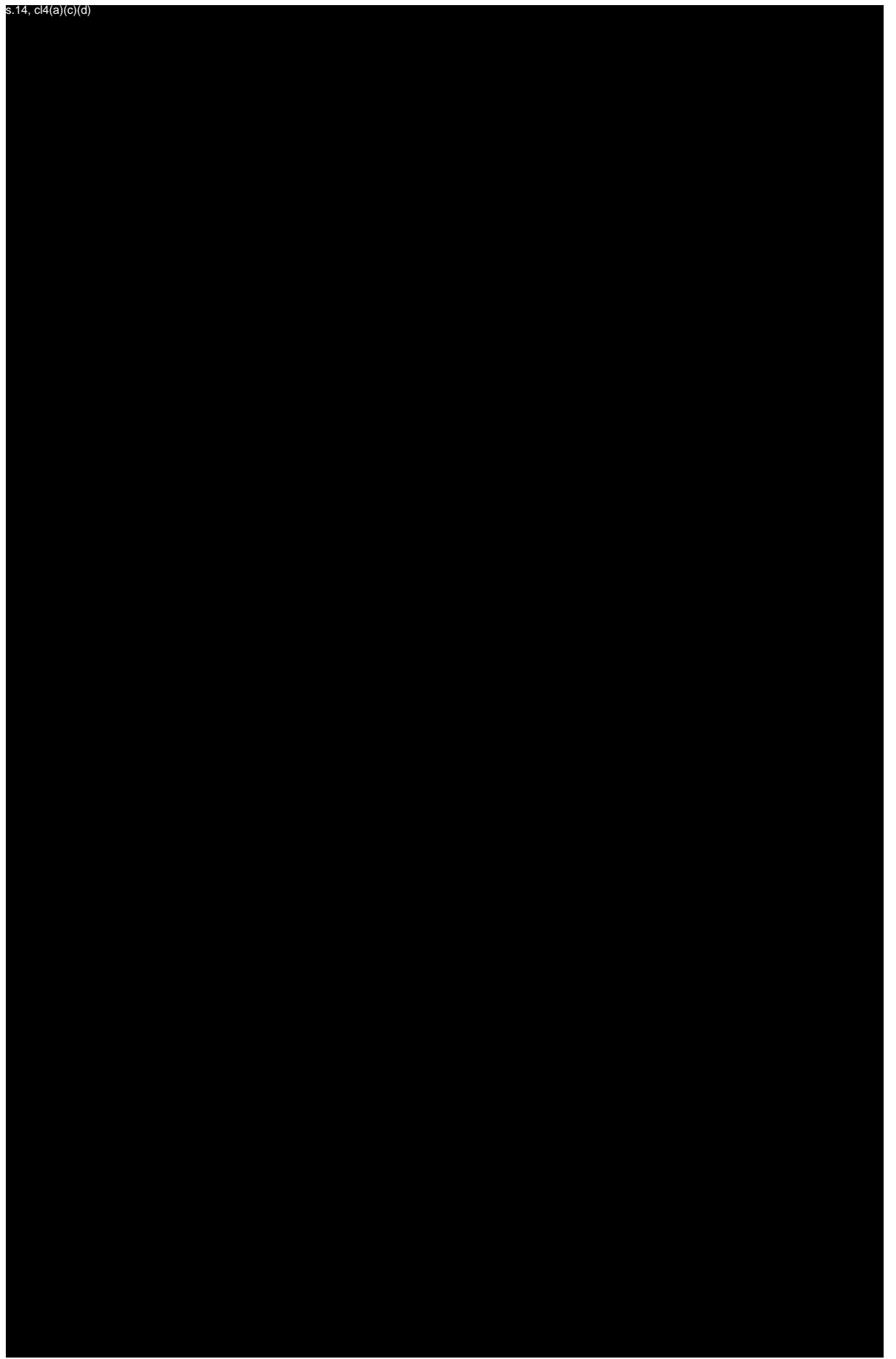
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CHANCELLERY BOARDROOM

MEETING:	CREATIVE INDUSTRIES STEERING COMMITTEE	DATE:	2/04/2024
VENUE:	CHANCELLERY BOARDROOM	TIME:	10:30AM TO 12PM

ATTENDEES:
Vicki Chen (Chair), Elizabeth Mossop (Project Lead), Kate McGrath, Kylie Readman, Mark Evans, Alan Davison, Peta Wyeth, Mark Lillis, Sarah Ellem (minutes)

1. **Acknowledgement of Country – Vicki Chen (Chair)**

- Chair acknowledged traditional owners of the land this Steering Committee is meeting on today as original custodians of knowledge

2. **Confirm previous meeting minutes and action update (Chair)**

- Minutes were confirmed as an accurate record of the last meeting and approved

3. **Project update and key findings from streams of work**

- Strategic Lead provided an update on the market research findings from Patternmakers and Growth Mantra including that:
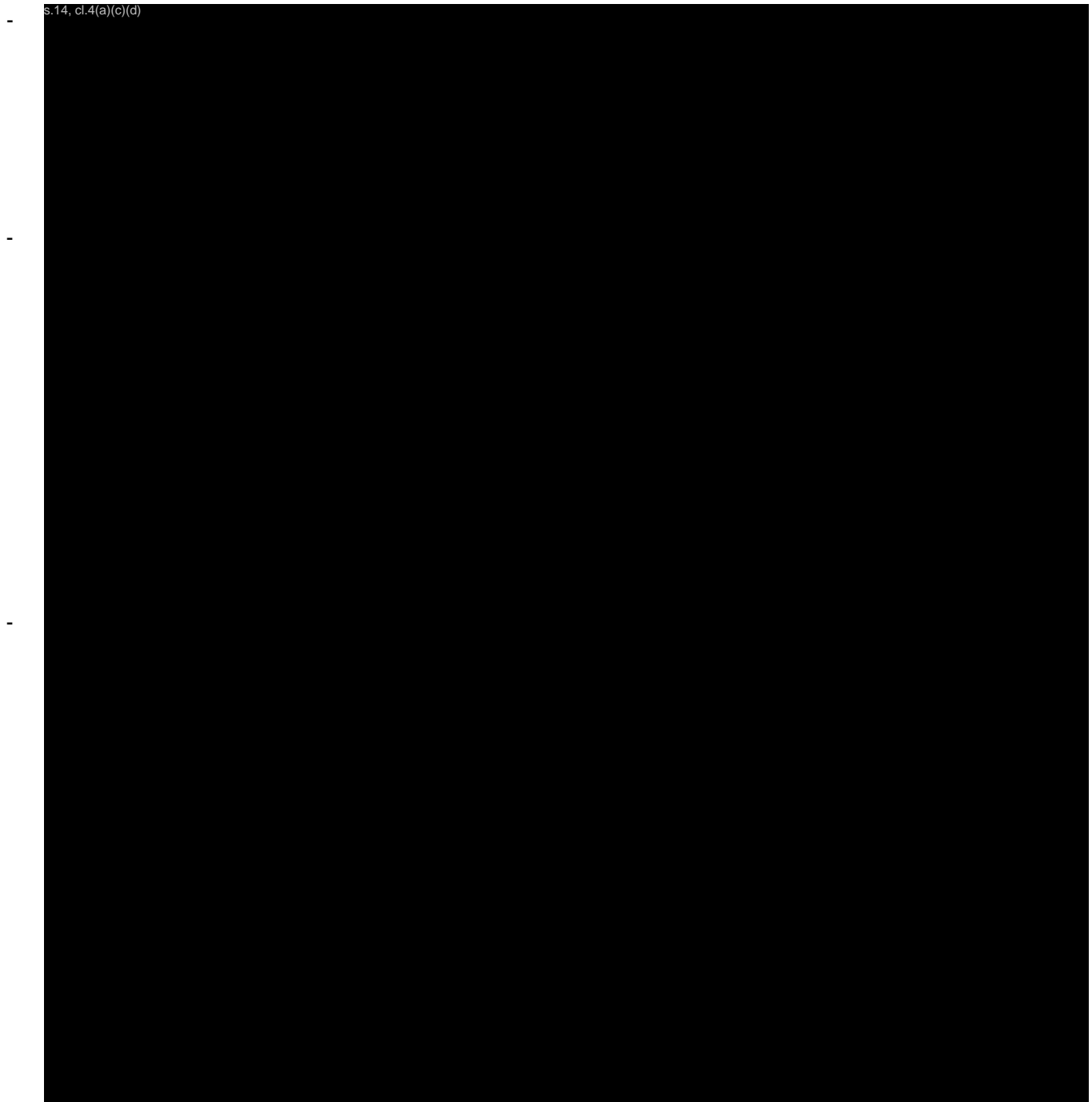
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- Noted ^(s.14, cl.4(a)(c)(d)) degree is losing student numbers, there is a real opportunity to come back and have a look at that, and look at something that combines technical with design and creative
    - o Hoping to be able to do this across the faculty boundaries
    - o When you get students in room together, it is about shared understanding, being able to communicate across disciplines as these students will become graduates that need that knowledge
    - o Foundational attributes for UG degree vs skills for UG and PG types. Think about this in a new dimension, will need a broader conversation

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- It is difficult to identify the areas of distinctiveness between Australian universities currently

- Opportunity to demonstrate through student experience is going to be a huge opportunity

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- Need [black redaction box] How do we do better in those areas and leverage what we already have

- How we can be cross-disciplinary while also recognising that the nature of academics is to have a discipline home – how to get the balance right is important

- Suggestion for a base level of expertise and then add on disciplines as a curriculum offering

- How we support and incentivise cross-faculty collaboration i.e. in promotions

4. **ULT retreat discussion**

- First piece of the session will look at education and research aspects.

- After morning tea, focus will be on the nitty gritty of what levers we will need to pull i.e. structure, infrastructure etc.

- Noted that the project team need to still map the competitor landscape in terms of colleges and TAFE

- Noted that there will need to be a conversation around the TD School.
  - o While it continues to operate like a faculty, there will be issues as it creates internal competition

- Last piece of the session will ask participants to confirm how to proceed with this project i.e. structure etc

- Culture and leadership pieces are important – we need to ensure we are going to make a substantial leap forward. What do we need to do to realise these opportunities?

- **ACTION:** Discussion document and market research in all versions will be shared with ULT prior to the retreat, and presentation from today will be shared with CI Steering Committee

5. **Faculty Feedback – on project and workshops, necessary follow-ups (Alan Davison, Mark Evans, Peta Wyeth)**

- Following the research sub-committee meeting, there was still a sense there is not clarity around how many staff are in the NITRO 'bucket'. Siloing is still there, but there are individual cases of great work i.e. the ARC grant being done between FASS and DAB on Green Square waterways
  - o Scott McWhirter from the Research Office is looking at how we collect this data
  - o It is in the discussion document that will go to ULT for discussion at the Retreat, those things are called out about what we can do in the short term

- Feedback within DAB is mostly has the project stalled? Need communications and direction, as well as staff seeing things actually happening, as soon after the ULT retreat as possible

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CHANCELLERY BOARDROOM

MEETING:	CREATIVE INDUSTRIES STEERING COMMITTEE	DATE: 7/05/2024
VENUE:	BUILDING 2, LEVEL 12, ROOM 225	TIME: 2PM TO 3:30PM

ATTENDEES:
Vicki Chen (Chair), Elizabeth Mossop (Project Lead), Kate McGrath, Kylie Readman, Mark Evans, Alan Davison, Peta Wyeth, Mark Lillis (minutes)

GUESTS:
s.14, cl.4(a)(c)(d) ▮▮▮▮▮▮▮ (Patternmakers)

1. Acknowledgement of Country – Vicki Chen (Chair) | 1 min

2. Confirm previous meeting minutes and action update (Chair) | 2 mins
   - Minutes agreed

3. Market Research Presentation (Patternmakers) | 45 mins
   - Patternmakers presented draft report
   - SteerCo reflected the following:
     - The need to hold domestic market and refresh our brand to combat investment from ▮▮▮▮ s.14, cl.4(a)(c)(d)
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     - Also look at search analytics to see what people are looking to study
     - Given the data indicates demand from core and non-core disciplines, DVC(R) recommended investigation into the full/part-conversion pathways. What's out current context?
     - Commended Patternmakers work and welcomed report, which will be updated to reflect the Steer Co questions and comments

4. Staff consultation update and faculty feedback (Chair) | 30 mins
   - Staff consultation closes on 13 May

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- Have been getting good amount of responses.

- Likely for majority of responses to come in on last day.

5. Upcoming Town Hall, Thursday 9, 4pm (Chair) | 10 mins

   - Steer Co talked through what staff were looking to hear; e.g. CI is looking to reposition these areas into the future, operational sustainability will not eat into that ambition, we will need to carefully manage the impact and consultation with professional staff, who gets to see the feedback and how will it be used?

   - TS School was discussed. Dean FASS saw problems with continued internal competition, and that it doesn't make intellectual sense to have it outside this scope. Provost was happy to look at feedback that comes through during consultation before a decision is made.

   - This will be incorporated into the Town Hall messaging.

6. AOB, next steps and actions – (Chair) 2 mins

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CHANCELLERY BOARDROOM

MEETING:	CREATIVE INDUSTRIES STEERING COMMITTEE	DATE:	4/06/2024
VENUE:	CHANCELLERY BOARDROOM	TIME:	2PM TO 3PM

ATTENDEES:
Vicki Chen (Chair), Kylie Readman, Mark Evans, Alan Davison, Peta Wyeth, Mark Lillis, Sarah Ellem (minutes)

APOLOGIES:
Kate McGrath, Elizabeth Mossop

1. Acknowledgement of Country – Vicki Chen (Chair) | 1 min

- Chair acknowledged traditional owners of the land this meeting is happening on
- Chair noted that Kate McGrath and Elizabeth Mossop are apologies

2. Confirm previous meeting minutes and action update (Chair) | 2 mins

- Chair confirmed minutes of the previous meeting as an accurate representation of the meeting
- Patternmakers updated their deck with suggestions from the last meeting, and this is available in the meeting folder shared with the Steering Committee members
- Chair advised her team have been doing some additional research on local competitors

3. Staff Consultation – Feedback (Mark Lillis) | 15 mins

- Feedback was very well considered, takeaway was cautious levels of support for the strategy, more cautious support for the op model.
- Devil in detail around implementation, people want to know how we will pull this off and what the investment would be.
- People reflected that change has been done varyingly at the university so want us to learn from mistakes.
- Varying opinion about minimising disruption, with some wanting more brought into the new faculty.
- Considerable feedback about TD School and why it is out of scope, the TD School provided good rationale for why they should remain out of scope
    o Less than a third of academics identify with creative disciplines
    o Courses they teach go much beyond this, they could be placed in any faculty
    o Suggest committee members read this submission

- o Conception of it was much more agile and porous entity, academics weren't housed there, and it is now a very different entity
- o Their way of working wouldn't stand up to being amalgamated into another entity – do we value that way of working, is it that different/unique?
- o EFTSL issue being investigated to ensure greater sharing across the TD School and faculties
- o Where do academics teaching degrees sit within a university structure, and looking at operational sustainability, they should sit within Faculties. We could create same degrees without the TD School, transdisciplinartity should be lived within faculties.
- o Consistency in terms of what we are offering and designing. When you have an entity that doesn't have the same structures, it is more complex and seen as a silo. Would like to revisit this as part of other conversations with operational sustainability.
- o Particular focus on the way they teach, work integrated learning based model.
- o Separate conversation, not necessarily attached to creative industries.
- o What do we see as the value they are uniquely offering us at the moment? Doesn't seem we know what the value is that is worth protecting. Is it a pure version of transdisciplinarity?

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- Project Team will tidy this up into a response and will work with the SteerCo members on the wording.
- In the longer-term have conversations about where the right home is for everyone (i.e. the more visual design staff in Interaction Design).
- Need for upgraded facilities come up a bit in the feedback
- Issue of conflation of the two programs. Need to do a better job of explaining that operational sustainability is revenue generating and about the future, being 'match fit'.
- Strengthening communications around that need.
- Studio teaching – what are the priorities for it?
  - o Need to do a deep transparent dive into what that looks like
  - o Until review has happened, won't make any further decisions around studio teaching
  - o Need to have studio teaching in areas where it matters i.e. PG but not everywhere
  - o QILT data is indicating that VisComm students don't want to be required in studio for 4 days a week
  - o Burn out rate in Architecture sector is very high
- FASS priorities for space are around media arts production, need to work out what should be built (new technology or current).
- Need to look at ways of making facilities more flexible.
- Complexity on timing – a few things going to ULT in next month and a half i.e. campus master plan. Building 5 plans will come during that conversation. Listing priorities, and then once decisions are made around Building 5, will be able to work out what can be put in that space.

4. Market Research Update (Chair) | 10 mins
- General discussion about the market research
- Creative skills is the pan-university opportunity.

5. Draft Business Case (Chair) | 20 mins
- What is the additional revenue we could generate with additional international students? Data shows market share of domestic is eroding due to pressure on students to choose vocationally focused courses.

- Protecting and strengthening our base load and a case for international student diversification which is where there are still some gains available. Modelling showing what incremental gains could be made, and it is significant.
- Doing competitive analysis for s.14, cl.4(a)(c)(d)
- Deeper dive being done on preferences.
- There are some bespoke areas where there is potential market for online and highly flexible delivery model (i.e. construction management).
- This is focused on students, there is a piece around research that should be in this document
  - Spreadsheet of scenarios of spend that will go with his document
- Provide feedback on the Business Case to Mark.

6. Upcoming ULT (Chair) | 10 mins
- Overview of what will be discussed.
7. AOB, next steps and actions – (Chair) 2 mins