

Waipapa
Taumata Rau
**University
of Auckland**

Faculty feedback on the proposed School Structure for
Te Pūtahi Mātauranga | Faculty of Arts and Education

Contents

Introduction	4
Humanities	4
Art History, Museums and Cultural Heritage	7
Classics and Ancient History.....	9
Drama.....	10
Media and Screen	12
Individual 1 Humanities	14
Individual 2 Humanities	14
Individual 3 Humanities	14
Individual 4 Humanities	15
Individual 5 Humanities	15
Individual 6 Humanities	16
Individual 7 Humanities	17
Individual 8 Humanities	17
Individual 9 Humanities	18
Individual 10 Humanities	18
Individual 11 Humanities	21
Individual 12 Humanities	22
Individual 13 Humanities	22
CLL Executive Group and Consultative Team members	23
Communication.....	25
Individual 1 CLL	25
Individual 2 CLL	25
Individual 3 CLL	26
Individual 4 CLL	26
Individual 5 CLL	27
Individual 6 CLL	29
Individual 7 CLL	30
Social Sciences	30
Anthropology	33
Criminology	33
Politics and International Relations.....	34
Individual Social Sciences.....	35
Pacific Studies	35
Dance Studies.....	35

Individual Dance Studies	36
Individual 1 Elam	37
Individual 2 Elam	38
Individual 3 Elam	38
Individual 4 Elam	39
Individual 5 Elam	41
Individual 6 Elam	41
Individual 7 Elam	42
School of Music	43
Individual 1 Music	44
Individual 2 Music	45
Individual 3 Music	45
CURRPD	45
Individual 1 CURRPD	45
Individual 2 CURRPD	46
LDPP	46
Social Practice	47
Te Puna Wānanga	48
AUSA.....	50
AESA	50
Equity Committee	51
Individual 1 Faculty	51
Individual 2 Faculty	52
Individual 3 Faculty	52
Individual 4 Faculty	53

Introduction

This document contains most of the feedback received from faculty members on the proposals for a future school structure in Te Pūtahi Mātauranga | Faculty of Arts and Education.

Some individual submitters were unwilling to share their feedback with the whole faculty. While their feedback was shared with the Consultative Team and Steering Group it has been removed from this summary document.

While group submissions are identified, individual feedback has been anonymised to the extent that the authors are not named.

Submitter	Text
Humanities	<p>Executive Summary: The School of Humanities is pleased to take up the opportunity to offer feedback on 'Proposals for a New School Structure in the Te Pūtahi Mātauranga Faculty of Arts and Education' circulated on 8 April (recirculated with some corrected EFTS figures on 14 April).</p> <p>After detailed consideration Model A is unanimously endorsed</p> <p>Strengths of Model A:</p> <ul style="list-style-type: none">• Overwhelming school support• Intellectually and pedagogically coherent model• Builds on existing productive interdisciplinary relationships and strengths• Brings language capabilities together with synergistic benefits• Offers meaningful change while retaining some of the benefits of existing structures: does not create a 'square pegs/round holes' situation; reduces risk of underperforming model <p>Weaknesses of Model A</p> <ul style="list-style-type: none">• Larger school may create more complex service roles (however size itself is part of the logic in a 'super faculty')• Variation in school sizes, but within university norms. <p>Model B was not endorsed</p> <p>Strengths of Model B</p> <ul style="list-style-type: none">• Reduces size disparity between schools• Hypothetical possibility for intellectual and pedagogical innovation <p>Weaknesses of Model B</p> <ul style="list-style-type: none">• Programmes selected for incorporation do not wish to leave Humanities due to concerns over programme and degree structures and potential risk to established relationships and identities.• Affinities between disciplines overstated and unproven: therefore, they entail more risk• Considerable pedagogical, fiscal and practical difference between disciplines proposed to be merged <p>Discussion: Academic and Professional staff in Humanities have collectively and individually considered the proposal and the two models it puts forward. The proposal was discussed at a 90-minute special meeting of the school held on 9 April with 39 staff in attendance (a majority of the school). At that meeting, the Head of School explained the background and rationale for the proposal, summarised the relevant activities of the Steering Group, Consultative Team, and OLT up to this point, and answered many questions about the process of the restructure and details of the proposals document.</p> <p>At the end of these deliberations, Professor Malcolm Campbell proposed the following resolution:</p> <p>"Subject to the satisfactory placement of individuals, this meeting endorses Model A over B."</p>

	<p>After a show of hands and no abstentions the endorsement was unanimous. Subsequently, staff in Drama strongly indicated their wish to stay in Humanities. They have outlined their rationale in a separate submission to the Steering Group. Humanities staff do not want any unit to be compelled to leave our current school structure. Therefore, Humanities as a whole endorses Model A <i>except</i> in relation to Drama.</p> <p>As requested, I will summarise our views on the strengths and weaknesses of each model with a suggestion for an amendment.</p> <p>Model A</p> <p>Strengths</p> <p>Judging from wider discussions including feedback from the first Consultative Team meeting and OLT, Model A has the overwhelming support of all the existing schools in the faculty. It brings together groupings with common intellectual purposes and similar pedagogical practices, such as in the former Education and CAI schools. Furthermore, it combines schools with similar budgetary needs and SSRs. The distribution of CLL disciplines across Humanities, Social Sciences, and Education and Social Practice makes intellectual and pedagogical sense as each of the redistributed disciplines finds a natural home in its new school.</p> <p>Humanities welcomes the opportunity for Asian Studies and European Languages and Literatures to become part of the school, as we already have many research and teaching collaborations and partnerships across our disciplines. The new structure should greatly enhance these pre-existing relationships while facilitating new ones. In particular, the discipline of English and Drama is excited by the possibilities of rethinking its curriculum and embracing courses in Asian and European literatures and theatre, a process already partly underway with the plan to bring Comparative Literature into the discipline which may be renamed 'Literature and Drama'. Moreover, the discipline of Media and Screen Studies is keen to explore new collaborative relationships with Asian Studies and ELL academics, given the high level of teaching and research expertise of staff across those disciplines in the arenas of film studies, media studies, television and pop culture. History, Art History, and Theological and Religious Studies already enjoy several collaborative teaching and research ventures with Asian Studies and ELL staff, and it is likely the new structure will augment these existing partnerships. Taking the languages into account, Model A would furthermore have the advantage of bringing existing language studies in Humanities (Ancient Greek, Ancient Egyptian, and Latin) into closer relationships with modern language studies, which will be sure to foster innovation and solution-sharing across the language-teaching space. From my understanding, many or most Asian Studies and ELL staff are willing and/or enthusiastic about becoming part of a School of Humanities. For all these reasons, Model A shows great potential to realise the benefits to research and teaching afforded by the new faculty.</p> <p>Humanities disagrees with the document's suggestion that Model A is 'close to the status quo'. The disbandment and redistribution of CLL is a substantial change, and reduction from twelve schools/ programmes to five can also hardly be said to be minor. The 'benefits for scholarship and education that the faculty amalgamation envisaged' can certainly be accomplished under Model A, and will do so in a way that respects authentic relationships and natural synergies without forcing any discipline into a grouping that makes no sense to it.</p> <p>Weaknesses</p> <p>A potential weakness of Model A for Humanities is its large size and the consequent impact on service roles at the school level. With a projected 2000 EFTs, enrolled across diverse degrees and programme structures, demands on the Head of School and Deputy Heads (of which Humanities currently has four) will only increase. Even more significant for the Head of School will be the larger number of academic staff, which we presume will increase from around 60 permanent FTE to around 86 FTE, with multiple additional fixed-term academic staff including PTFs, GTAs, and tutors. Managing personnel in such numbers comes with its own inherent challenges, not least the workload involved in overseeing ADPRs, promotions, leave applications, research funding applications, complaints and disputes processes,</p>
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	<p>recruitment, arranging cover for staff absences, budgetary allocations and requests, and the countless other daily tasks that fall to the Head of School. However, such weaknesses could be overcome by a rethink of the school's executive structure and associated service roles. Therefore, careful attention to the executive structures of not only Humanities but also the other large schools of Social Sciences and Education and Social Practice will be essential, including consideration of the number of heads and deputies, possible associate heads, their service FTE, and VSPs.</p> <p>A further potential weakness is the variation between the sizes of schools, notably the smaller size of Creative Arts compared with the large schools. However, variation in school sizes is common in other faculties at the University, such as Science, which varies in FTE from 106 (Biological Sciences) down to 21 (Exercise Science), and FMHS which varies from 203 FTE (Medical Sciences) down to 30 (Optometry and Vision Science).¹ The proposed School of Creative Arts is far from small by historic standards, and is no doubt comparable to many around the University. It is not at all clear that variation in size would be a weakness compared with the strengths of keeping authentic relationships, pedagogical practices, and budgetary needs intact.</p> <p>Proposed Amendment to Model A</p> <p>As noted in the executive summary above, following further thought and discussion with potential colleagues in performing arts Drama has decided it does not wish to join a Creative Arts school and prefers to remain in Humanities. This reflects Drama's pedagogical alignment with cognate Humanities disciplines and the robustness of existing programme-related relationships. More detailed rationale is outlined in Drama's separate submission.</p> <p>Model B</p> <p>Strengths</p> <p>The second proposed model brings together disciplines under the heading of Performing and Fine Arts that on paper appear to have an inherent relationship to one another. It averts the potential problem of a large Humanities school and relatively small Creative Arts school and may offer some form of protection to creative disciplines if they fall prey to the 'stresses' of shifting demand and government policy mentioned in the document. Bringing the performing and creative arts together with the four named Humanities subjects might, hypothetically, foster innovations in teaching and research projects.</p> <p>Weaknesses</p> <p>None of the Humanities disciplines (Art History, Media and Screen Studies) or programmes (Drama, Museums and Cultural Heritage) wish to leave Humanities, since that affiliation best captures their programme structures, pedagogical focus, and research alignments. Indeed, in repeated communications, Art History and Media and Screen Studies in particular have declared their unanimous and vehement opposition to being moved out of Humanities. They understand themselves, and are understood, as Humanities disciplines, having far less in common with the performing and creative disciplines with which they have an ostensible affinity. All these disciplines have firmly established existing teaching and research relationships with other Humanities units, and do not see the sense in breaking up a structure that is working well. Taking Art History away from its long-standing strong relationship with History, or Media and Screen away from the prospect of strong new relationships with Asian Studies and ELL, is antithetical to the faculty's aim of facilitating strong cross-disciplinarity. At the post-graduate level, Screen production has closest ties to Media, English, Creative Writing and Drama. Moreover, the performing and creative disciplines have shown little appetite for close working relationships with any of these disciplines, for many valid reasons. The pedagogical practices, budgetary needs, and SSRs of the different disciplines vary greatly from one another. Moreover, programme and degree structures have meant that there is no history of existing relationships on which to build. To make some of the mooted synergies work would require revising degree structures.</p>
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¹ Data supplied to the Arts and Education Schools Steering Group by Yvonne Underhill-Sem; relative EFTS not provided.

	<p>Putting this range of disparate disciplines together and expecting synergies to naturally emerge is unrealistic. If such synergies were likely to occur, they would have done so long ago. Far from a recipe for the greater good, Model B, particularly the formation of Performing and Fine Arts, seems a recipe for a disharmony, dysfunction, and inefficiency. Model B risks being an ineffective organisational structure pressing into existence artificial collaborations that would fall apart in the actual delivery of courses and programmes. Model B would be a much less efficient use of our resources than Model A.</p>
Art History, Museums and Cultural Heritage	<p>Art History and Museums and Cultural Heritage are disciplines in the School of Humanities, Te Pūtahi Mātauranga Faculty of Arts and Education, and we advocate here to remain in Humanities. Our unanimous and strongly supported recommendation is that Model A will be approved.</p> <p>Model A sets out a new structure that comprises five Schools, three are roughly of similar size and two are smaller. The rationale for the smaller schools is practical and strategic as it maintains the importance and agency of Māori and Pacific Studies in Te Wānganga o Waipapa, and centres studio-based teaching, learning and research practices within Creative Arts.</p> <p>We have framed this response in relation to the key objectives of the proposal document, which calls for a strengths and weaknesses approach, to attempt to offer a succinct and clear articulation of our position and its rationale.</p> <p>Addressing the Strengths of Art History remaining in Humanities Strength: Art History is and always has been a Humanities discipline Art History embodies key attributes of Humanities research and pedagogies. Our discipline locates art in its historical, social, political, visual and cultural contexts, exploring and questioning how artists and communities respond to and express their lived experiences across place and time. Our research and teaching practices are crucial in the digital and AI age, where meaning and communication are increasingly being articulated through visual and symbolic means. Art History is closely aligned with other Humanities-based disciplines including History, English, Media Studies, Philosophy and Classics, as well as Māori and Pacific Studies.</p> <p>We are the only Art History discipline locally and globally to have both Māori and Pacific Art Historians. All of our academics (4FTE plus 1FTE Museums and Cultural Heritage) have international reputations in relation to our research and we have all held senior academic leadership positions at Associate Dean, Deputy Head of School, Programme Director, and Head of Department and MSL levels. We are also the largest discipline in Aotearoa.</p> <p>Art History at Waipapa Taumata Rau The University of Auckland is ranked as the top Art History discipline in Aotearoa New Zealand, and 7th in Oceania, behind 6 Australian Universities, which have significantly higher staffing levels. https://edurank.org/art-design/art-history/nz/</p> <p>Strength: Art History's pedagogy aligns most clearly with the School of Humanities Despite the challenges of the volatile tertiary education landscape, we have maintained over a long period of time, consistent undergraduate numbers with 114 EFTS (Art History). The Museums and Cultural Heritage Programme has 10 EFTS, overseen by 1FTE; it features a postgraduate programme of study that combines largely Art History with core Museums and Cultural Heritage courses (some taught by Art History staff). The combined EFTS of both disciplines are around 124 EFTS with 5 FTE.</p> <p>Our last academic review in 2016 highlighted the success of Art History, describing us as a small (then 7.2FTE) but highly productive discipline, with outstanding graduate employability. In the year of our review we had the largest number of postgraduates as a proportion of total enrolments (around 30%) in the Faculty. Some 10 years later, we continue to manage high postgraduate enrolments, especially at PhD level, with 26 students</p>

	<p>currently being supervised to completion of their PhDs in Art History, as well as 3 co-supervisions of DocFA students.</p> <p>Unlike studio based practices, Art History students' studies involve in-person lecture and tutorial classes, archival research, visits to galleries, marae, special collections and museums. Coursework assignments are based around critical and visual analysis, group-based work, curatorial projects and essay-based writing, seminars, reviews and examinations. All of the disciplines in Humanities teach into the Bachelor of Arts programme, and our undergraduate students tend to double major with Humanities disciplines in particular English, History, Classics and Ancient History, as well as Anthropology and the languages. We are the fifteenth most popular major in the BA.</p> <p>Our teaching, supervision and research collaborations are mainly in Humanities. Art History courses are listed in the BA major schedules of Māori Studies, Pacific Studies, Media Studies and Screen, Gender Studies, European Studies, Italian, History, Classics and Ancient History, Criminology, and Theology. The Art History schedule includes courses taught in Classics and Ancient History, and Media Studies and Screen.</p> <p>Strength: Art History's Research Practice is within the Humanities</p> <p>Research outputs in Art History are typically monographs published with university presses, refereed journal articles and chapters in peer reviewed, academic edited collections and exhibition catalogues. Our research is both interdisciplinary and transdisciplinary with research and teaching collaborations also in Psychology, Architecture, the languages, Elam School of Fine Arts, the School of Chemical Sciences, Law and Business. We also have strong relationships with the Gus Fisher Gallery, Auckland Art Gallery and Auckland Museum. We highlight our transdisciplinary strengths as they demonstrate our commitment to working with colleagues outside of our School and Faculty, while retaining the integrity of our core research and teaching practices which firmly lie in the Humanities.</p> <p>The Relationship Between Art History and Elam School of Fine Arts</p> <p>Art History welcomes the opportunity to develop teaching, supervision and research collaborations with our Elam academic colleagues and their students, and feel that positive steps towards this can be achieved now that we are in the same Faculty. We do not need to be in the same school or collocated for this to happen. Art History has valued our relationship with Elam and sought to develop this over many years. Most recently, in January 2025, we gave feedback about the proposed return to the four year BFA (Hons), as part of the CUAP process.</p> <p>Art History feels strongly that Fine Arts students should be able to take Art History courses as part of their programme of study. This is the norm in most Fine Arts programmes and those particularly in benchmarked universities. For instance, the four year BFA at the University of Canterbury has an Art History and Theory requirement, this is also the case for Bachelor of Visual Arts students at the University of Sydney. The BFA (Hons) at Massey University has art writing and curatorial activity courses in their core programme. Art History has a suite of courses focusing on contemporary art practices and theories, that provide internationally recognised and peer-reviewed research and analysis, including Global art histories, Māori and Pacific courses, contemporary art of Aotearoa New Zealand, and courses focusing on gender and Modernism. Elam students would also benefit from our courses that address social and cultural issues like art crime, and patronage.</p> <p>At the moment, the only option for Fine Arts students to take more than one or two Art History and other Arts and Education courses is to do this as part of the Conjoint BA/BFA.</p> <p>In 2013, Elam changed their BFA schedule and effectively removed students ability to take Art History courses after their first year. We challenged this, highlighting that our key concern was not about EFTS but rather that their students' best interests would be served by having robust engagement with a wide range of theoretical, cultural and historical</p>
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	<p>approaches, especially as Art History has such broad and diverse course options with feature both Māori and Pacific courses (there is no Pacific FTE at Elam).</p> <p>We are very interested in working with our Elam academic colleagues and students to talk about opportunities to work together and socialise, but stress that these engagements can be realised within our new Faculty framework. We do not need to be in the same School to achieve these benefits.</p> <p>Weakness of the closer placement suggestion: In the Schools restructure document 'closer placement' of Art History and Elam is cited as having potentially having benefits for Elam students. Yet there was no mention about what benefits this might bring to Art History and Museums and Cultural Heritage students. Given the fact that almost all of our students enrol in other BA, and LLB courses which are taught on the main campus, we are concerned that they may feel isolated from their Humanities student colleagues.</p> <p>Strength of developing relationships with Elam within the Faculty and in different Schools Art History and Museums and Cultural Heritage students need to study alongside their Humanities and Social Science contemporaries, and the incorporation of language disciplines from CLL will enhance these experiences. Many of our students are language students, especially French, German and Italian. There are exciting schools outreach initiatives we can also develop to highlight these opportunities, alongside our current engagements.</p> <p>It is of crucial importance to note that there are currently very limited options for Fine Arts students to take Art History courses as electives only. No Art History course is currently in the BFA or proposed BFA (Hons) schedules. The proposed BFA (Hons) programme continues to minimise the opportunity for Elam students to take Art History courses, just at a moment when the University is pivoting towards encouraging a more nuanced and personalised type of study. We welcome a reconsideration of this, with the view to stage II and III BFA students being able to enjoy the wide variety of Art History courses.</p> <p>Conclusion We welcome collaboration and exchange with Elam, and would like to explore opportunities to work more closely together. Since the creation of the Schools within the legacy Arts Faculty, Humanities has worked hard to develop a collective identity that coalesces around meaningful teaching and research collaborations, and the importance of nurturing our students.</p> <p>Art History and Museums and Cultural Heritage favours Model A as it is the best option to deliver the proposed objectives and goals stated for the new Te Pūtahi Mātauranga Faculty of Arts and Education. This is because it foregrounds pedagogical affinities and offers a strong platform for disciplines transitioning into new Schools to develop collaborations within a structure and culture that shares explicit pedagogical and research affinities for academics and students. There is also exciting potential for these relationships across schools as we are now all based in same Faculty.</p>
Classics and Ancient History	<p>First and foremost the subject team for Classics & Ancient History want to thank the Steering Group and consultative team for their work on formulating these proposed new school structures in Te Pūtahi Mātauranga the Faculty of Arts & Education. We agree with our broader community of colleagues in the School of Humanities in their resolution that, subject to the continued placement of Drama in the Humanities, we endorse the proposed Model A over Model B.</p> <p>We would also like to acknowledge the need for a new school structure in the faculty for the reasons outlined in the proposal document. The large number of schools in the current system and the disparity in their size is certainly in need of re-organisation.</p>

	<p>While we support Model A over Model B, we do wish to raise the following points as part of this feedback process:</p> <ul style="list-style-type: none"> • Inaccuracies with quantitative data: We along with several other disciplines noted that the quantitative data relating to current enrolment and thus to the proposed models was inaccurate in initial drafts of the proposals. In the case of our subject area this under- represented our EFTS by nearly half, and we fear that the enrolment data of other areas in the Faculty might likewise be inaccurate or out of date. In the same vein, it would be beneficial to have more robust quantitative analysis of the models proposed, including weighted EFTS, more nuanced SSRs, and a clearer indication of long-term staff FTE and headcounts in the proposed models. • Timing & speed of the initiative: Although the need for a new school structure is patent, we are concerned by the apparent speed and urgency with which this process has been undertaken. School and subject teams as they are currently configured have only had since the beginning of the calendar year to adjust to the new Faculty and its structures, and considering the long-term impact of these proposed models is difficult at best in the midst of the first semester of teaching. The far-reaching change along with the demands of teaching are not, in our opinion, the context which is most conducive to effective long-term planning. • Balance of the new groupings in model A: While we certainly recognise the logic in having certain subject areas from CLL join the Humanities and are enthused at the collaborative prospects this will enable, we are concerned about the disparity in size, SSRs, and the complexity of courses this will entail for the newly-expanded school. In model A the expanded Humanities school would have some subjects with a relatively high (>25), and others with lower SSR figures that will require careful managerial attention. Several of the subject areas slated to join Humanities have fairly complex course structures that will entail careful management on both the T&L and Academic Operations fronts. • Continuity in Senior Leadership: We request that the current Head of School and Deputy Heads of School continue in post in the new school structure until they complete their terms of service. The creation of the new Faculty has entailed a substantial level of change and disruption as the School adapts to new administrative structures and processes, and we feel that it is critical to operational continuity that the current postholders remain. The experience, expertise, and insight of the incumbents of these roles will be indispensable in ensuring the smooth integration of disciplines and programmes that will be joining the School.
Drama	<p>Thank you for the opportunity to provide feedback. In brief, <u>Drama supports model A but would like to submit that the discipline remains within the School of Humanities.</u></p> <p>Drama previously expressed a positive position towards structural alignment with other creative disciplines in a new Schools model. However, subsequent discussions with colleagues in creative disciplines and with current staff in the Humanities School have led to a change in position. While we are still excited by opportunities for collaboration within the new faculty, we wish to pursue this from our existing School. Please find below a brief rationale for this position.</p> <ol style="list-style-type: none"> 1. Model A was unanimously endorsed by the School of Humanities, which is the home of Drama, Media and Screen, and Art History. Given that Media and Screen and Art History are firm in their commitment to remain in Humanities, this would leave Drama isolated as the only discipline within Model A that teaches primarily into the BA/MA degrees. 2. Following from point 1, Fine Art, Dance and Music each offer their own named degree programmes. In this sense, the amalgamation of those areas into a single school is a very different proposition from a school such as Humanities, which encompasses many disciplines who are largely contained within the common degrees of the BA and

	<p>MA (with some additional named Masters degrees at PG level). Given this, it is likely that a school that contains Dance, Fine Arts and and Music will operate in a distinctive matter that suits the nature of the programmes it contains. It is very difficult to envisage how Drama would fit within this environment.</p> <p>3. Lindsay Diggleman pointed out in our School's discussion of the proposal that the disciplines formerly in CAI are currently going through a similar proces to what occurred in the Arts Faculty some time ago (being rearranged into Schools). This is a significant change for those disciplines. My impression in talking to staff is that the current focus for those areas is on preserving their successful programmes and ensuring a strong disciplinary EFTS base. In this sense, there is some conflict between the potential for cross-disciplinary collaboration – such as co-teaching and cross-listing - and the preservation of disciplinary distinctiveness and current staffing models. Given this, we believe that Drama will be in a stronger position to collaborate, when opportunities arise, from within its current location in Humanities. It would be counter-productive to place Drama into a School where it comes into competition for resources and EFTS with other creative disciplines.</p> <p>4. It is important to remember that Drama is largely delivered by two people: Rina Kim and Emma Willis. Rina wishes to remain in Humanities and affiliated with English. Movement of Drama would therefore require either: a) only Emma to move (Rina remaining in English and teaching Drama-related courses), or b) Rina being compelled to move. Neither of these scenarios are desirable. We have expressed and continue to advocate for Molly Mullen, currently in Education, to move into Drama (this is also Molly's wish). However, as the reallocation of people is a separate and subsequent matter to the reorganization of Schools, there remains the possibility of scenario A or B above.</p> <p>Drama is a lean and efficient programme. While small, there are a number of positive factors for our future development:</p> <ul style="list-style-type: none"> • Our EFTS base is underpinned by a very successful stage 1 course Drama 100/G which teaches basic communication and performance skills (such as public speaking and group work). This sits in Arts and Communication schedules as well as being a Gen Ed course. We believe that there is potential to further embed the course in a post Ged-ed era (for example, within the Bachelor of Education). • From 2026 there will be a new 3-year lectureship in Early Modern Literature and Shakespeare commencing, which will help support the Drama schedule, including through a practical production course. • Also from 2026 there will be a donor-funded three-year part-time lectureship in theatre skills which will contribute to teaching in practical areas, mainly acting. • The programme continues to be supported by an endowment from the Mercury Theatre Trust which funds us to offer a course in Arts and Production management each year. • We are in discussion with our colleagues in English about creating a new collaborative Master of Arts in "Literature and Drama." This would relieve staffing pressure at postgraduate level. • The inclusion within Humanities of our colleagues in comparative literature, European studies and languages provides opportunities to extend existing collaborations such as the current cross-school European Drama course, which is co-taught by CLL and Drama staff. <p>We firmly believe that Drama will be able to make best use of these resources and opportunities from within its current location.</p> <p>It is also important to note the close relationship between English and Drama, which affords Drama a degree of protection as a small discipline. We are aware that the current review of the tertiary sector may materially impact on arts subjects. Given the willingness</p>
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	<p>of our English (and broader Humanities) colleagues to collaborate with Drama and the hesitancy of other creative arts subjects as they assess how best to respond to the new Faculty and School structure, we feel that we are much safer remaining where we are.</p> <p>Lastly, while we are clear in our desire to remain in Humanities, we remain committed to working with colleagues in the creative arts and building on the positive relationships that already exist. As mentioned previously, Emma and Molly are core members of the Creative Pedagogies Network (members from Drama, Dance, Education, Music) located in the Faculty and we will continue to work within this forum to advance ideas for effective collaboration. Drama already includes Dance and Music courses in our BA schedule and Education courses in our postgraduate schedule and there is potential to seek further opportunities for exchange and cooperation in due course.</p>
Media and Screen	<p>Thank you for the opportunity for our discipline to make a submission. Media and Screen Studies has 9 permanent academic staff (8.5 FTE): Allan Cameron, Neal Curtis, Brendan Donovan, Shuchi Kothari, Sarina Pearson, Laurence Simmons, Peter Simpson, Xuelin Zhou, Nabeel Zuberi. We deliver UG and PG programs in Media and Screen Studies, and PG programs in Screen Production. 2.5 FTE staff that teach regularly in PG Screen Production are essential to the delivery of the BA in Media and Screen Studies, which integrates critical studies courses with production-oriented courses. Media studies staff are involved in Screen Production supervision and assessment. Academic and production teaching are intertwined. We include 'content creation' in assessments for our critical studies courses, a practice widespread across the Faculty and School of Humanities. Our undergraduate teaching involves the large lecture/tutorials mode at Stage 1 with enrolments of over 300 students in each course, lecture/lectorial mode at Stage 2/3 with concurrent enrolments ranging from 130 to over 300 students per course. We have one limited entry course of 40 students in filmmaking at Stage 3. We are a high-recruiting unit at UG and PG levels, particularly with international students at the PG level in both Media and Screen Studies and Screen Production, with 18-25 students in all courses. We have consistently expanded our 180-pt MA dissertation supervisions in the School of Humanities.</p> <p>Media and Screen Studies staff agree unanimously that Model A is the only viable model of the two models for the Faculty, for the School of Humanities, and for Media and Screen Studies in particular as a unit that would be adversely affected by Model B. Media and Screen Studies is vehemently opposed to Model B, and does not belong in Model B's 'School of Performing and Fine Arts' with disciplines/former schools that have their own distinctive pedagogies, non-cognate fields of research/practice, and vastly different student constituencies. Our growth up to this point and plans for future growth of Media and Screen Studies and Screen Production lie, first and foremost, with developing our existing relationships in a new School of Humanities.</p> <p>One of Model A's strengths is that it will reduce 11 schools to 5 schools of different sizes. If a school of 415 EFTS (Te Wānanga O Waipapa) has been deemed sustainable, a mid-sized School of Creative Arts with over 800 EFTS can flourish. <i>Model A provides an opportunity for UOA and the Faculty of Arts & Education to commit to and invest in a School of Creative Arts and the future of studio-based teaching.</i> There will be considerable work for the former CAI schools to develop consistent governance and share teaching and research practices, but they have more in common with each other than with Media and Screen Studies.</p> <p>Model A would enable colleagues in Communication, who already made the call that they were more social sciences-oriented scholars rather than humanities-oriented Media and Screen Studies staff, to return to the School of Social Sciences. Both Communication and Media and Screen Studies have forged differentiated programs, which has benefited students wishing to take both majors and find the most appropriate PG degree.</p>

	<p>Model A acknowledges the importance of keeping disciplines in the same school for the cohort identities of students taking double-majors. The vast majority of Media and Screen Studies BA majors are enrolled in another BA major in the current Schools of Humanities and Cultures, Languages and Literatures. Our PG Screen Production students are recruited from our BA, but also primarily UG majors in English, Asian Studies and Communication (not the performing and fine arts). In Model A, Media and Screen Studies would be part of a School of Humanities with shared approaches to professionalising our graduates for employment in many sectors, by no means confined to the media industries.</p> <p>Model A enables Media and Screen Studies to continue to contribute to an enhanced School of Humanities. Our discipline/unit was formed in the humanities. Our research and teaching primarily involve theoretical, historical, critical and cultural approaches to media - films and cinema, television, social media, eco-media, video games, comics, sound media - with emphases on textual and discourse analysis, media audiences and users, the political economy of media and media industries, mainly in the hermeneutic traditions of philosophy, critical theory, cultural studies, psychoanalysis, phenomenology, affect theory, the history of technology, gender and sexuality studies, critical race studies, postcolonial and decolonial theories. We publish in international journals and book series in the humanities. The School of Humanities has been the site of growth for Media and Screen Studies. We have succeeded in encouraging undergraduate students in a Media and Screen Studies BA to move on to postgraduate study in either Media and Screen Studies or Screen Production. We have consistently grown our EFTS in the School of Humanities.</p> <p>Model B would jeopardise a successful teaching model and our research productivity in both traditionally academic and creative practice. It would weaken our key relationships with colleagues in the School of Humanities, where we share approaches to teaching, supervision and research. We have also developed excellent working relationships with professional staff in the School of Humanities who have created an everyday workplace culture that sustains us.</p> <p>Model A allows Media and Screen Studies to build on many interdisciplinary relationships across the School of Humanities. With our emphasis on narrative, storytelling, culture, genre, spectacle, sound, watching, listening and making, we can develop pedagogies that combine critical and creative approaches with other disciplines in a new expanded School of Humanities that already provides several elective courses for the BA in Media and Screen Studies (e.g. Art History, Asian Studies, European Languages and Literatures, History, as well as Māori Studies and Communication). The inclusion of Asian Studies and European Languages and Literatures in Model A will make existing teaching and PG supervision with them and English/Drama and History even stronger for student pathways in Media and Screen Studies, Screen Production, as well as PG programs in these fellow humanities subjects.</p> <p>Model A would enhance opportunities for Media and Screen Studies to work more closely with CLL colleagues working on film and media in Asian Studies and European Languages and Literatures. We could develop existing teaching and research collaborations in international and diasporic media related to Pacific, Chinese, Indian, Korean media and Asian New Zealanders. These initiatives could strengthen already substantial international and domestic enrolments, open up possibilities for transnational/global media and screen studies, and further existing and emergent exchanges with Asian institutions involved in academic scholarship and screen production. With the growing academic crisis in the US, and cuts in domestic research funding for the arts, the School's European</p>
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	<p>orientation could be enhanced through overlapping research interests and scholarly exchanges with European universities.</p> <p>Model A promises further Media and Screen Studies collaborations with colleagues in the School of Humanities that use media such as video games, social media, films, television programs, web series, comics, radio, podcasts, sound recordings, as well as their own distinctive disciplinary archives in their research and teaching.</p> <p>With our concerns with digital technologies, Media and Screen Studies would be well positioned in the School of Humanities to consider and respond to the widespread impact of AI on what it means to be human.</p> <p>Model B is a 'worst possible case scenario' for Media and Screen Studies and would be demoralising. Our unit has been successful since it came into the School of Humanities and can grow its programs alongside colleagues in this expanded school. We teach substantially different content in very different ways and scale from respected colleagues in the creative and fine arts. We are open to collaboration with staff across UOA, but do not have significant academic affinities with the former CAI schools. Our UG and PG students have more in common with students in the humanities and social sciences than the former CAI schools. We have rarely had CAI students taking our courses. The former CAI schools are not adjacent disciplines or cognate fields for Media and Screen Studies in comparison with significant alliances with humanities disciplines, and the people (academic and professional staff) that share our purpose and working lives.</p> <p>Model A, unlike Model B, has been the most popular model since the beginning of the consultative process for school restructuring. Colleagues in the discipline, School and the Faculty have expressed concerns about a restructure that alienates the majority of academic staff in the new Faculty in a top-down process, doesn't acknowledge existing and evolving collegial relationships (far from 'silos') in and across schools in the Faculty, and moves at rash speed. Media and Screen Studies supports the submission of the School of Humanities that addresses these concerns</p>
Individual 1 Humanities	I fully support the school of humanities feedback on the proposed schools model
Individual 2 Humanities	<p>From the outset we have heard that you were never interested in fixing what is not broken. It is in this spirit that I, in my capacity of specialisation leader of Screen Production, would like to reiterate what my colleagues have unequivocally argued for: Model A. It is the model that works best. Since Nabeel Zuberi as MSL, has submitted a detailed argument in favour of Model A I'm not going into details again.</p> <p>I know you are already aware that Screen Production is inextricably linked with Media & Screen Studies. Its relationship was signalled when we rebranded as Media and Screen Studies as departmental distinctions gave way to disciplines and later to subjects. We are a Humanities discipline and belong in that school. Having said that, I/we really look forward to exchanges and collaborations with colleagues and students from practice-based disciplines that are currently in other schools.</p>
Individual 3 Humanities	<p>I would like to add my support for Model A for the re-schooling of the Faculty of Arts and Education, with the exception that Drama stays in Humanities.</p> <p>The School of Humanities would be the most negatively impacted by the implementation of Model B so it is imperative that their submission, in unanimous support for Model A, except in relation to Drama, be given significant weighting.</p> <p>Model B seems like change for change sake. It has no support from Humanities and very little from Dance, Music and Fine Arts, as far as I understand it. The complications</p>

	associated with the proposal of Model B have been clearly acknowledged at multiple forums I have attended.
Individual 4 Humanities	<p>I write as a member of the current School of Humanities, a scholar and teacher of English Literature and Drama. I am in my 3rd year as Deputy Head of School Postgraduate (Research). My research combines analysis of literary and dramatic texts with theatre history and performance studies, representing the fusion and cross-fertilisation of English and Drama as disciplines. I collaborate, co-teach and co-supervise with my Drama colleagues and have done so over many years.</p> <p>When I joined the University of Auckland in 1991 Drama existed only at PG level as a Diploma in Drama. I've been involved in the development of Drama as an undergraduate subject and have seen it become a resilient programme unique in the NZ tertiary sector for its combination of historical, theoretical, creative and practical approaches. The programme feeds the secondary teaching of subject Drama across the Auckland region and many of its graduates make strong contributions to Drama and Theatre as creative arts in Aotearoa.</p> <p>For these reasons, I strongly endorse Model A with the amendment of retaining Drama within the School of Humanities. Were Drama to be housed within a School of Performing and Fine Arts, isolated from its congruences with English and Media and Screen, I'd be concerned for its survival.</p> <p>Like other Humanities colleagues, I welcome the prospect of Asian Studies and European Languages and Literatures joining our School. This will consolidate many existing synergies in teaching and research.</p> <p>I share my Head of School Prof. Kim Phillips's serious concerns about increasing the size of our School due to the impact on service roles and executive structure. Currently I shoulder an unmanageable workload in my Service role as a Deputy Head PG. The .3 EFT allocation to my role is risible, and unsustainable moving forward. In an enlarged School of Humanities, the Deputy Head roles will require reconfiguring with added personnel and larger EFT apportionments.</p> <p>I urge the adoption of Model A with a concomitant rethinking and over-hauling of the current Service roles attached to the School of Humanities. I further request that our current Head of School, Kim Phillips, who leads us with equanimity, passion and excellence, should not be required to reapply for her position.</p>
Individual 5 Humanities	<p>I would like to state in the strongest possible terms my full support for Model A. In my view, Model B represents an extremely undesirable outcome for my discipline, Media and Screen Studies.</p> <p>I acknowledge that the Faculty wishes to seek disciplinary "synergies" between disciplines, but to my mind the framing of this issue needs to take into account how such synergies <i>already</i> function. One area of existing collaboration is in shared supervisions. Currently, I co-supervise PhD projects with colleagues in History, Korean Studies, Communication, Fine Arts and Education: that is to say, these supervisions span the existing schools of Humanities, CLL and the former faculties of CAI and Education. These supervisory collaborations are not dependent on being co-housed in the same school. The same goes for research collaborations. We are already, in many ways, transdisciplinary.</p> <p>Having said that, on many other levels a close alignment between discipline and school is more important: this includes undergraduate delivery models, assessment practices and workload expectations, as well as the intangible but nonetheless vital sense of scholarly identity. On all of these counts, Media and Screen Studies is unambiguously a Humanities discipline, as thoroughly outlined in our collective submission. Here, the attempt to force "synergies" on us risks doing active harm to the discipline. And it arguably forestalls other "synergies" as well: we are excited by the prospect of working alongside our colleagues</p>

	<p>from Asian and European Studies, with whom we are closely aligned, as they make the move to Humanities.</p> <p>In my view, the case has not been made for Model B. For one, it does not represent a comprehensive and systematic integration of “creative and critical” disciplines. Instead, it merely bolts two Humanities disciplines on the side of a “Performing and Fine Arts School,” and bears only limited resemblance to the Australian schools (eg. UNSW) that are being claimed as a model. Model B will produce disciplinary misalignments and tensions without the vaguely wished-for “synergies.” Please remember that collaborations can and do happen without disciplines being forced into administrative containers, as illustrated by my shared supervisions detailed above, as well as ongoing conversations I have been having with colleagues in Education regarding potential research projects.</p> <p>If the rationale for choosing between models is primarily to do with EFTS, then I think Model A is better on that front too: it entails three large schools of equivalent size, and then two smaller ones that have their own unique requirements and should be provided with Faculty support accordingly.</p> <p>Finally, I would like to note my concern that Model A (formerly Model 2) was withdrawn as an option during an earlier consultation round, despite being far and away the most popular model. This gives the impression that the Faculty is determined to push through Model B in spite of overwhelming resistance from the affected staff/ units. So I will end with this request: please listen to your colleagues. We know our discipline and our students, and Model B is not a suitable option for us. Feedback from the School of Humanities has also been overwhelmingly supportive of this position.</p> <p>I hope that the Faculty and University will respect the strongly-expressed wishes of academic colleagues.</p>
Individual 6 Humanities	<p>Thank you for the opportunity to provide feedback on the proposed models for Future Ready Schools in the Faculty of Arts and Education.</p> <p>I have been a Professor in the School of Humanities since it began in 2014. My discipline is Philosophy.</p> <p>I was not able to attend the special meeting of the School of Humanities earlier this month that discussed the proposals. I would like to add my support to the views expressed by my colleagues in the School of Humanities submission developed following that meeting.</p> <p>In particular:</p> <ol style="list-style-type: none"> 1. I support Model A over Model B. 2. I support the amendment to Model A suggested in the School of Humanities submission, whereby Drama academic staff would remain within the School of Humanities. 3. Wherever possible, I think academic staff should choose their own school locations. If my colleagues in the School of Humanities do not wish to leave our School, then I support their decision. 4. In general, I do not think it makes sense to combine Humanities disciplines and Creative Arts disciplines in the same school, as they are very different kinds of academic programmes with very different administrative needs. 5. On the other hand, I agree that the addition of academic staff in Asian Studies and European Languages and Literatures (from CLL) to the School of Humanities (as proposed in both Model A and Model B) is potentially a very good thing for the School of Humanities, so long as these programmes are properly resourced. 6. The School of Humanities works very well. I support Model A, in large part, because it involves the least disruption to a very successful school. 7. I do not agree that Model A is too close to the status quo. Model A involves significant changes to the status quo: it transforms 11 schools into 5; creates 2 completely new schools (Creative Arts, Education and Social Practice); dissolves one existing school (CLL); and involves important additions to both Humanities and Social Sciences.

	<p>8. Our current Head of School, Professor Kim Philips, is doing an excellent job and has the support of her colleagues in the School of Humanities. Kim is currently in the middle of her term as Head of School. I do not think it makes sense to readvertise the position of Head of the School of Humanities. The Faculty management will be busy appointing Heads to the newly created schools in Education and Social Practice and Creative Arts, and it would be needlessly disruptive to the School of Humanities to create a management vacuum at this time.</p>
Individual 7 Humanities	<p>Many thanks for giving the opportunity to provide feedback on the proposed models for a new schooling structure within the Faculty of Arts & Education.</p> <p>Looking at the documents, I believe I can only really support Model A - and even that with some caveats.</p> <p>Most notably, I think splitting English and Drama (i.e. placing Drama in the new 'Creative Arts' school) is a bad idea, rupturing many of the strong links that Drama has within Humanities. Not only are Drama and English quite tightly intertwined, but there are strong connections between Drama and other fields like ours in Classics, where ancient drama represents an important area. I have concerns that breaking these connections will irreparably damage and diminish both Drama and its cognate disciplines. While there might be some superficial benefits to being in Creative Arts, I would suggest the deeper connections are within the existing school. So, I would encourage you, within the Model A proposal, to move Drama back into Humanities to keep those bonds intact. This is a relatively small shift in EFTS (only 48) and staff, and should not change the overall characteristics of the proposed structure.</p> <p>I must also say that I have some wider worries about Model A as well. To be clear, this is certainly not my preferred arrangement overall. The new schools, and even ones that remain largely intact, will face some serious issues. Bringing European Languages and Literatures and Asian Studies into Humanities will not be easy, given the diversity of models and programs. Being in Classics, where we have both language and culture courses, I am VERY aware of the issues here. However, on balance (and based on the other goals of the re-schooling project, both stated and not), I think Model A represents the better option. Indeed, I am deeply concerned by the proposed Model B, and would suggest it problematic on quite a few levels. I am particularly concerned by strong cognate disciplines like Art History, Drama, and Museums and Cultural Heritage being moved out of our school, given our connections and overlap. I have other worries as well – particularly concerning long term viability of many of the schools in this model. So I would say I am strongly AGAINST Model B.</p>
Individual 8 Humanities	<p>I write as a member of the School of Humanities, part of the current English and Drama DA, and director of the Master of Creative Writing programme. Until the PBRF was suspended by the current government, I was the co-chair (Māori) of its Creative and Performing Arts panel.</p> <p>I have read through the revised Feedback document and have discussed many aspects of it with colleagues, including at a special School meeting last week.</p> <p>My support is entirely for Model A, noting that Drama now wishes to remain, with English, in the School of Humanities. This model enables most of us who teach into the BA programme to be grouped in Schools in a meaningful way, in teaching, research and other collaborations.</p> <p>The proposed new School of Creative Arts reduces three former Schools into one. I appreciate that this will be a difficult transition for them, including former Heads of Schools becoming MSLs and budget control being centralised in one HOS.</p> <p>However, one of the listed perceived weaknesses of Model A – that it is too 'close to the status quo' – is not true. Something 'close to the status quo' would be three creative</p>

	<p>Schools instead of one. I appreciate that the committee has sought to enhance the 'benefits for scholarship and education' by trying to add other (unwilling) disciplines to this new School, but these benefits are theoretical only while these CA subjects maintain ringfenced named programmes and wish to maintain independence – including geographic, pedagogical and organisational.</p> <p>The second perceived weakness of Model A – that a small School of Creative Arts 'may be exposed to the stresses caused by any fall in student numbers caused by shifts in student demand or changes in government policy' – is applicable to all of us, whatever the model. If a School of Creative Arts is perceived by the Faculty as too small, then the solution is not to move disciplines that are thriving in the School of Humanities, creating an unhappy separation from colleagues as well as potential danger for Humanities (including a fall in student numbers). If the School of Creative Arts is too small to stand alone but its three disciplines refuse to be part of another School, then they must find a way forward without compromising other disciplines and Schools.</p> <p>From both research and teaching points of view, I am excited about the opportunities afforded by the inclusion of Asian and European languages and literatures in the School of Humanities. English has already been joined by Comparative Literature, and I am in talks with my Asian/European colleagues about ways to work together, including replacing the current MA in English with an MA in Literature and Drama, and/or and MA in Literature and Languages. We all feel positive about a larger, even more robust School of Humanities, and about creating more pathways within the BA and for postgraduate study and supervision.</p> <p>One final point: Kim Phillips is an excellent Head of School, and she is only halfway through her term. The feedback document seems to say she would have to re-apply for her job. This is unnecessary and not acceptable to any of us in the School of Humanities.</p>
Individual 9 Humanities	<p>I support Option A of the schooling proposals, as do all my Humanities colleagues.</p> <p>Most of my reasons are more elegantly stated in Kim Phillips' forthcoming school submission.</p> <p>In addition, the faculty is the main administrative, financial, and strategic organisational unit, while a school is primarily a cultural and identity-forming unit for academic staff. As such, the financial argument for CAI seizing Art History and Media in self-defence doesn't hold up - cross-subsidising uneconomic disciplines is a responsibility of the entire faculty, not the school. In addition the very different pedagogical and cultural practices of CAI and Art History/Media/Drama and their historical treatment by CAI will inhibit the formation of a good school culture under Option B. It took Humanities and SocSci perhaps 5-7 years to form cohesive school cultures, and CLL is being disbanded because it failed to do so. The re-schooling process is more fraught than your report suggests, and requires active willingness from the majority over a long period of time. This is unlikely to occur with option B, creating MORE risk, not less, for the CAI disciplines.</p>
Individual 10 Humanities	<p>I write as a member of the School of Humanities, and also as the MSL of Gender Studies (housed within Social Sciences), to give feedback on the Schools' proposal. I write as a current Senior Lecturer in Classics and Ancient history (Humanities) and Major and Specialisation Leader in Gender Studies (housed in Social Sciences). I'm also drawing on my former experience as the Associate Dean Equity (2022-2024) and also Acting Associate Dean T&L (2024) of the (former) Faculty of Arts, which gave me exposure to all four Faculty of Arts Schools, their organisational structure, and their cultures.</p> <p>I have five topics to raise: the value of reorganising, the school location of Gender Studies, the breaking up and regrouping of programmes from CLL, the proposals for Humanities (with particular reference to Art History, Drama, Media and Screen, and the PG programs in Museums and Cultural Heritage), and the position of Heads of School for Social Sciences and Humanities.</p>

	<p>I strongly favour Model A over Model B, excepting the position of Drama, which is grouped outside Humanities in both models. Drama staff have strongly indicated that for pedagogic and disciplinary reasons they wish the Drama program to remain with Humanities (see my discussion in item 4), and I agree with their arguments.</p> <p>1. The value of school reorganisation I appreciate and understand the need for a reorganisation of the Schools, particularly given the number of small schools coming from the former Faculties of CAI and EDSW. A smaller number of schools that seems very sensible to me, both for helping each school function as a unit, and for ensuring that the Faculty leadership can function practically, and proportionately represents the groupings of staff, students, and programs within the new Faculty of A&ED.</p> <p>In the former Faculty of Arts, I've been involved in two schools (Humanities and Social Sciences) which have brought contiguous disciplines together in a way that has built really coherent and collegial groupings. I think that this school reorganisation has the potential to do that for other groups, particularly for the schools of the former EDSW and CAI, and CLL. I emphasize my support of schooling in general to underscore that my comments on the composition of particular schools is purely about disciplinary affiliations, and not about the process of reorganisation itself.</p> <p>2. The position of Gender Studies within Social Sciences Both Model A and B keep Gender Studies within Social Sciences. As MSL of Gender Studies, I strongly support this positioning. Gender Studies is a highly interdisciplinary program but that at the UoA is particularly taught by Social Sciences staff. I have spoken with the current Head of Social Sciences, and we are agreed that this location best positions Gender Studies now and for the future.</p> <p>3. The reorganisation of disciplines and programs from CLL into other schools. Given that CLL is proposed to be disbanded as a School, the location of certain programs in both Model A and B seems disciplinarily appropriate to me. Specifically, from what I have heard from academic staff, the BGlobal, the BCommunications, and Linguistics share several affinities of research method and pedagogy with the Social Sciences. I therefore support that grouping.</p> <p>I also support the shift of Asian Languages and European Languages & Literature into Humanities. The teaching of Asian Studies and European Languages & Literature according to region, culture and language, closely relates to the study of specific cultures by region, culture and language that we ourselves do in Classics and Ancient History within Humanities, as well as within the discipline of History. The teaching of languages in Asian Studies and European Languages also meshes well with the fact that Humanities already teaches three languages (ancient Egyptian, ancient Greek, and Latin). Due to these disciplinary contiguities, I support this recommendation.</p> <p>As a School under stable leadership, Humanities is well positioned to take in these disciplines from what is currently CLL.</p> <p>4. The position of Drama, Art History, Museums and Cultural Heritage, and Media and Screen Staff in Humanities have considered and discussed this proposal in depth. Staff from Drama, Art History, Media and Screen, and Museums and Cultural Heritage have strongly indicated that their primary disciplinary affinities are with Humanities, and that they do not wish to change schools.</p> <p>Their close links with other disciplines within Humanities is readily apparent to me as a staff member of Humanities since its creation, and also someone who has had T&L and Equity</p>
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	<p>oversight within the former Faculty of Arts. The links apply at the level of taught programs, PG supervision, and research.</p> <p>The affinities are clear in the teaching programs and interests of students. There are courses in their programs that draw on other Humanities disciplines, and vice versa. For example, within Classics and Ancient History, we offer courses that Drama students can count towards their major, while our own students can take some Art History courses towards their major (these are just two examples of several - there are more in the Calendar). The interpenetration of our teaching programs reflects the reality that our disciplines "grew up together" in the wider international context, have historical links, and that our areas of expertise as scholars overlaps.</p> <p>Obvious examples of connections in teaching include the fact that Art History teaches the <i>history</i> of Art (not the creation of it), and has strong disciplinary links with both Classics and Ancient History (since we also teach the history of ancient art and use artistic sources), and History (which teaches history). From a T&L Faculty-wide perspective, I have regularly seen Art History students double-majoring with disciplines including Classics, History, English, Philosophy or Media and Screen. It is comparatively rare to see students combining Art History, and the BFine Arts. In terms of Media and Screen, there are strong affinities with English, in particular (in many places English and Media are taught in single units). Again, this is a reasonably common double major, showing that student perceive strong connections between these subjects. Drama students often take a historical major to complement their practical study, such as Classics and Ancient History, English literature, or History. This is unsurprisingly, given that Drama is a historical art form that appears in many cultures and times and students of Drama generally have interests beyond simply performing drama. At the PG level, the interdisciplinary program of Museums and Cultural Heritage is accessed via a Bachelor of Arts, not a BFine Arts. This PG program is not a program of creative practice. A small school as proposed in Model B, where half the staff and students are from disciplines of creative practice, would silo this program away from the bulk of its potential students who are in the BA.</p> <p>Essentially, given the content of the programs, hiving the staff who teach them away from their natural disciplinary homes would create a weak school of "Performing and Fine Arts", as proposed in Model B. Such a school would be internally divided because several disciplines have their teaching and research homes in discursive, primarily historical research. Such a school would also have significant internal divisions given the different SSRs used to teach large lecture courses versus studio practice.</p> <p>The connections that Art History, Drama, Museums and Cultural Heritage, and Media and Screen share with the other Humanities subjects, filter through to PG supervision. As AD Equity, I regularly served on several scholarships committees for Arts at the sub-doctoral and Doctoral level (2022-2025). In that role, I have seen that there are PG co-supervisions including Drama, Art History and Media & Screen that regularly span other Humanities disciplines. These co-supervisions are facilitated by the fact that staff are co-located within the same building, attend shared School meetings, and have a shared sense of purpose, community, and working processes.</p> <p>The affinities of these disciplines to the rest of us in Humanities extend beyond teaching and supervision to research. Staff in Art History, Drama, and Media and Screen have research interests that intersect closely with other disciplines and colleagues within Humanities. Examples of this include the fact that Rina Kim in Drama works on playwrights who are also studied and taught in the discipline of English; Erin Griffey's most recent book in Art History is a historical monograph that drew on our (Classicists) expertise in Latin; Neal Curtis' current project is being presented to Classicists and Ancient History staff in semester 2 for expert feedback because it has elements grounded in Classics... these are just a few examples of the interrelationships between these disciplines and the rest of Humanities.</p>
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	<p>The staff in those disciplines have confirmed to Humanities staff that they have spoken with staff in the former CAI and EDSW schools, they know their disciplines, and after consulting with open minds, they have determined that Humanities remains their best disciplinary home.</p> <p>I hope that in this consultation process, Faculty leaders will recognise and value that many of us in the former Faculty of Arts already work widely across several disciplines. We are not silo'd. We are able to work with colleagues from many disciplines <i>within</i> our existing school structures, because - at least in Humanities and Social Sciences - back in 2024 we were grouped in sensible clusters of cognate, related disciplines.</p> <p>5. Appointing new Heads of School to existing schools</p> <p>The feedback document refers to an employment process where people will apply for Heads of School and Deputy roles. I understand that for new schools, Heads have to be sought, and Deputies too. However, I question why this has to happen for Humanities and Social Sciences, and I want to draw attention to significant risk this poses. These two schools are not being created wholesale, but are just growing. They will, between them, house the vast majority of staff who service the BA and students within the BA - our biggest program by far. I believe that protecting the stability of the BA and the staff who teach it should be a strategic priority for Faculty leadership, particularly given the change fatigue we already face. Having heads of those schools go through an appointment process will cause significant stress for staff, because those Heads are good managers who know the schools very well. The prospect of losing them had already caused anxiety.</p> <p>We've experienced a massive change of leadership at the Faculty level, and academic and professional staff on the ground are still seeing that impact our day-to-day. The stress and change fatigue from a headship appointment process (and the deputy positions) poses a significant risk to staff morale.</p> <p>Essentially, if leadership wants a significant portion of staff (in Humanities and Social Sciences) to support and enable a major organisational change, it could ensure that by keeping the managers (Heads) of the two largest schools in place.</p>
Individual 11 Humanities	<p>I write to offer feedback on 'Proposals for a New School Structure in the Te Pūtahi Mātauranga Faculty of Arts and Education'.</p> <p>Of the two models proposed in the final consultation document, I strongly favour Model A that sees European Languages and Literatures and Asian Studies join the School of Humanities, with Drama moving to a new creative practice school. This arrangement will significantly strengthen collaboration in research and teaching among the humanities scholars in Te Pūtahi Mātauranga. It also places the European and Asian languages in a school well-placed to support their future. I believe this model enjoys the unanimous support among my colleagues in Humanities.</p> <p>More generally, Model A best establishes a series of academically coherent schools within the faculty rather than creating assemblages of subjects with fewer meaningful connections, such as foreshadowed in the Performing and Fine Arts school proposed in Model B (eg: locating text-based Humanities scholars in Media and Art History in a school with creative disciplines such Dance and Music rather than with their peers in the literatures and history).</p> <p>I would also like to comment on the proposal that the headship of the current School of Humanities be spilled as part of this process. Unlike the leadership of the other proposed schools where new Academic Heads are needed, Professor Kim Phillips is halfway through her term as Head of Humanities having been appointed through a contestable process. She is doing an excellent job, and I am confident has the overwhelming support of the staff in our school to continue in her role. I believe any move to vacate the headship will deeply distress members of my school and diminish their confidence in Te Pūtahi Mātauranga.</p>

Individual 12 Humanities	<p>Kia ora Mark, as a member of the History discipline, I find the proposed structure for our new school to be fine. We remain with most of our cognate Humanities disciplines and add new disciplines that make sense.</p> <p>My one concern, which may or may not be relevant at this point in the process, is that our new Head of School come from the existing Humanities disciplines, given that we would be forming the majority of the new school. I have lots of reasons for this concern, which I could add to at some future point.</p>
Individual 13 Humanities	<p>I am writing to you about the latest School reorganisation proposal both in my individual capacity as a member of academic staff, and as the MSL of English and Drama. I believe my views largely reflect those of my colleagues in our discipline, but if they've made individual submissions expressing differing views, those should be honoured. While I have some specific comments about the most recent proposed options now called "Model A" and "Model B," I'd first like to address concerns about the whole process of School reorganisation to date.</p> <p>Our first question is about transparency. We had the experience of having a "consultative" meeting with a large number of representatives from across the Faculty who overwhelmingly preferred two options, which were, I believe, #2 and #3—unless it was #2 and #4. At any rate, it was clear that #2 had widespread support, and yet it then disappeared for reasons that haven't been revealed. I am glad that a version of that option is now back, but the entire back-and-forth has been opaque, and also suggests to many of us that this is a top-down process in which a predetermined result is going to be imposed on us regardless of how we feel about it.</p> <p>We were also told that School sizes between about 800 and 2000 EFTS are "manageable," yet the latest feedback document says that one concern about Model A is that it leaves the Creative Arts "too small," at 870 EFTS. What are the criteria for allowable sizes actually based on? Wasn't part of the rationale for the Faculty merger to protect CAI by moving it in to a larger Faculty? Why does CAI then also have to be merged with a larger School where their distinctive pedagogical practices and supervision structures risk being lost or diluted? This whole discussion has been unclear.</p> <p>In every discussion of options, the kinds of deeply important collegial relationships and intellectual affinities that we, the academic staff, have argued for have been dismissed as "silos." But the relationships that Faculty leaders envision—often, it must be said, on the basis of faulty information or a misunderstanding of how our fields operate—are praised as "synergies." In the decade since Schooling we have developed a strong sense, based in practical experience of working together, of where our most productive synergies are, and this shouldn't be dismissed as a kind of regressive clannishness. Of course we may, and hope to, develop new relationships within the new Faculty. But those must not supersede the actually existing relationships we have built within Schools, particularly the Schools of Humanities and Social Sciences.</p> <p>With all this said, English (which includes Creative Writing, <u>not</u> as a separate unit but as a track sustained by two staff members who also teach in English) strongly supports Model A. We recognise and support the desire of our colleague Emma Willis, currently one-half of our Drama programme, to join the proposed School of Creative Arts, as well as Rina Kim's wish to remain in English and Humanities, and we hope that they and other staff within the Faculty of Arts and Education will receive the Faculty support they need to offer a robust Major in Drama with staff drawn from different Schools. We are also very happy to welcome our colleagues in Asian and European Languages and Literatures, provided they want to join us.</p> <p>The suggestion in the Feedback Document that it is a "weakness" of Model A that it is "too close to the status quo" is unconvincing. Turning this many different Faculties and Schools into a single Faculty with five schools is hardly maintaining the status quo. If Model A leaves a few Schools largely intact, maybe that's as it should be given the coherence and stability</p>

	<p>of some existing units. Certainly the School of Humanities has emerged, under the effective leadership of Malcolm Campbell and now Kim Phillips, as a collegial, enriching, and productive place to work. Rather than dismantling or reimagining something that is functioning well merely for the sake of making things sufficiently different in some way, we should work to preserve and build on working relationships and effective synergies that have already taken root and developed organically.</p>
<p>CLL Executive Group and Consultative Team members</p>	<p>The strengths of the legacy schools and the productive relationships forged over many years were acknowledged. The challenge will be to preserve those strengths while creating a new system that is structurally coherent and sound, offering the University a sustainable model and vision that will last into the future. Neither model is perfect. There was therefore support for both models, with opinion divided as to a strong preference.</p> <p>It was thought that shifting Communication into Social Sciences makes sense. There are already pre-existing research relationships between Communication and Sociology, and Communication and Politics.</p> <p>Linguistics, as a discipline, has the potential to contribute to several of the planned schools since it is multi-disciplinary. It can be located in Social Sciences (as <i>one of the social or anthropological sciences</i>), although it can also be found in Humanities, alongside disciplines such as English or languages. However, Social Sciences would seem to accommodate the activities undertaken by current staff in Linguistics.</p> <p>Global Studies is a transdisciplinary and transfaculty programme that has close affiliations with disciplines located in the Social Sciences. As with Communication, it would fit well in Social Sciences, but it is vital, given its transdisciplinary nature, that the programme continues to foster and maintain its relationship with Languages and Area Studies and the other disciplines inside and outside the Faculty that contribute to its specialisations. Otherwise, it could lose its distinctiveness.</p> <p>It also seems to be a strength to keep professional programmes in teaching, counselling and social work together. Applied Language Studies (ALS) has clear affiliations with Education and it was noted that there would be disciplinary advantages to both ALS and Education if they were grouped in the same School.</p> <p>The main concerns expressed focused on the Creative Arts and their positioning in the two models under consideration.</p> <p>Comments on the models</p> <p>In terms of disciplinary affinities, Model A may potentially create more coherent groupings than Model B. However, some colleagues in the group expressed a preference for Model B as a model that displayed considerable strengths, vision, and potential.</p> <p>Model A</p> <p>This model has several strengths. As noted, it brings several Social Sciences disciplines together (Communication, Global Studies, Linguistics). The potential weakness that Model A is “so close to the status quo that it may not progress us” could also be considered as a strength in the wider context of uncertainty and change in a short space of time.</p> <p>It was also considered a strength to bring the former CAI schools together (with Drama) to ensure their visibility. The model does, however, leave the Creative Arts schools potentially exposed. A weakness of Model A is that ‘mini-CAI,’ as proposed, excludes disciplines grounded in creative practice that would fit well within the School. The size of mini-CAI also leaves it vulnerable, given a funding environment that is likely to rely on student numbers. The government’s education policies are still unclear, but they appear to favour science and commercially-oriented disciplines. In this light, a more radical suggestion to consider would be for Design to return to the Faculty from Engineering, as there are evident affiliations between Design and other disciplines in the creative grouping.</p>

Model B

The strengths of Model A also apply to Model B. Additionally, Model B creates a stronger grouping of the Creative Arts disciplines and balances out the sizes of the schools. It also promises a more even EFTS spread across the schools, strengthening the Performing and Fine Arts (aka Creative Arts) school. While colleagues in some of the disciplines in this model may feel more of an affiliation with Humanities, the view was expressed that the advantages and potential of Model B should be seen to outweigh these concerns.

As proposed, Screen and Media, Art History, Museum and Cultural Heritage and Drama would be relocated from the Humanities. Such a move would reinforce a broad principle about the relationship of 'theory and criticism' to creative practice. In the last few decades, there has been greater recognition that creative practice can and does exercise an intellectual interrogation associated with more academic processes, more than being 'merely decorative'. Media and Screen, with their intertwined and balanced offerings, are an example of this dialectic. Similarly, it was considered that Art History and Museums and Cultural Heritage would sit comfortably with Fine Arts in Performing and Fine Arts (although that title may ultimately need to be tweaked by the units that comprise it). Art and cultural historians today engage with critical theory, and such scholarship ideally would be aligned with practice, not separated from it. It was acknowledged that Drama offers both practice and theory in its programme, and it could forge close affiliations with Dance within the Performance and Fine Arts School.

Differing class sizes and teaching methodologies were not seen as weaknesses. Larger classes can contribute to the cross-subsidisation of practice-based courses. This is common across many disciplines within the University, and practice-based classes can and have been remodelled to accommodate more students. Moreover, as a principle, given that the University is an academic institution, staff should be encouraged to include both smaller 'creative' classes and larger academic classes in their teaching roster to ensure equity in teaching loads.

Thus, Model B could mitigate some of the weaknesses of Model A, especially because it creates a stronger grouping for the visual/performing arts. It was, however, considered important for those disciplines listed in the 'Performing and Fine Arts model' to have their say. For example, would Media be happy with this scenario? Would Art History? Media seems like a particular outlier amongst the other disciplines listed in this Model/new School grouping, because Media is really not covered by 'fine and performing arts' and they do very different work, in terms of both research and teaching. Perhaps some alternatives could be considered, such as: Screen could be included, since it is very practice-based, but not Media. Potentially Creative Writing could be included.

Concluding remarks

Some colleagues external to the two groups making this submission had expressed a concern that the disciplines flagged to move out of the School of Humanities in Model B might be interpreted as having "made space" for the languages. These colleagues were concerned that this might create some bad feeling and hinder the development of positive relationships in the new school, especially if the colleagues who move out of the School of Humanities do not wish to do so.

Whatever model the Faculty finally decides on, it will be important to ensure that the new Schools do not become impermeable silos, and that collaboration in teaching and research across the new Schools will be possible and encouraged.

The groups understand that Te Puna Wānanga is in conversation with Te Wānanga, and believed the two could forge a productive collaboration that would advantage both disciplines under the umbrella of a School of Indigenous Studies, where it could maintain its

	local specificity but facilitate global conversations rooted in indigenous ways of knowledge, practice and teaching.
Communication	<p>Thank you for the opportunity to respond to the document 'Proposals for a New School Structure in the Te Pūtahi Mātauranga Faculty of Arts and Education'.</p> <p>The Communication team supports both Models A and B in that they return us to our place within Social Sciences, which is our strong preference.</p> <p>Communication as a discipline is strongly connected with other SocSci disciplines including Sociology, Politics and IR, Public Policy and Gender Studies. In terms of research, the majority of us are most closely aligned with SocSci disciplines, and most of our current synergies (in terms of research collaborations, guest lectures, PhD co-supervisions etc). are with our SocSci colleagues. Individually, most of us would place ourselves firmly within SocSci traditions in terms of academic background, theoretical foundations and methodological approaches. We have discussed the Future Ready Schools proposals as a team and our collective preference was clearly to be reunited with SocSci colleagues and disciplines. We feel this would both strengthen the current synergies we have, and enable us to build new and lasting connections across research, teaching and service.</p> <p>In terms of teaching, our Comms curriculum across the BA (Comms major), Bachelor of Comms and Master of Comms focuses on three core areas: social change, technology and leadership. These areas (and the core and optional Comms courses therein) are underpinned by communication, social and political theory that has its roots in the social sciences. Our degree programme also involve substantial cross listing of courses from SocSci (Sociol, Politics, Gender Studies courses in particular), precisely because these disciplines are so important for the kind(s) of Comms theory and practice we teach. Returning to SocSci would help us to maximise these pedagogical links and to streamline complex teaching planning. It would also enable us to identify future collaborative teaching opportunities at both UG and PG levels.</p>
Individual 1 CLL	I fully support the move of the Communications programme to the School of Social Sciences as it is outlined in both Model A and B. I have a background in Cultural Studies but would consider myself to be a critical social scientist rather than a humanities scholar. In my research I work collaboratively with a range of scholars from social science disciplines, including in my funded projects for Marsden and the HRC. Personally, I feel my research would benefit from being in a School where there is the potential for greater synergies with disciplines like Sociology and Politics. I also feel that, as a teaching programme with new degrees and evolving pedagogical practices, Communications fits better within a social science context. Historically, Communications has deep connections to theories and methods developed within the social sciences. I feel there is real potential for supervision, co-teaching, and course development collaborations within Models A and B as they stand.
Individual 2 CLL	<p>I'm writing to you to let you know of my strong preference for options 2 and 3, where the Communication program is incorporated into the School of Social Sciences.</p> <p>We've discussed in our team how the overwhelming majority of communication scholars at UoA see themselves as aligned with social sciences, rather than arts and humanities. The methodologies we use, the intellectual traditions and theories we draw on and an orientation towards more applied uses of our research findings to directly help disadvantaged communities, draw more closely on the social sciences.</p> <p>Further, the communication program, structured around the three majors of social change, technology and leadership, is strongly oriented towards social science approaches.</p> <p>I feel that communication placed in the Social Sciences will be in a strong position to grow as a discipline and develop a strong disciplinary identity, attracting more research funding, PhD students etc.</p>

Individual 3 CLL	<p>Thank you for the opportunity to respond to the document ‘Proposals for a New School Structure in the Te Pūtahi Mātauranga Faculty of Arts and Education’.</p> <p>In brief, I strongly support the proposal to return Communication to the School of Social Sciences, as detailed in both scenarios contained within the updated document.</p> <p>Across our team, existing synergies and relationships are clearly stronger with disciplines within the Social Sciences compared to other schools, for example in research collaborations, PhD co-supervisions and guest lectures. More generally, most of us in Communication are closely aligned with disciplines currently housed within the School of Social Sciences (in particular Sociology and Politics) in terms of our academic backgrounds, intellectual traditions and methodologies. A very clear preference to be reunited with colleagues in Social Sciences was expressed at a recent disciplinary meeting where the Future Ready Schools project was discussed. There was also widespread enthusiasm and optimism expressed about prospects for growing further synergies with Social Sciences disciplines once re-embedded into that School.</p> <p>I should perhaps also provide a brief outline of my own individual position by way of context. I served as the inaugural Programme Director for Communication and was tasked by former Dean of Arts, Prof Robert Greenberg, with leading the design, development and launch of the new Bachelor of Communication followed by the new Master of Communication. Besides leading the curriculum development, I have also played a substantial role in building our academic team, chairing the search and interview committees responsible for appointing colleagues into four newly established positions. My own Bachelor degree in Communication (taken in the early 1990s in the UK) was rooted in the social science traditions—a blend of courses in Sociology, Psychology, Linguistics, and in Media, Journalism and Politics—in common with the way Communication is taught across universities in Europe, America and elsewhere. My PhD was in the field of Social and Political Theory. I regularly publish research in social science journals and books and present work at sociological conferences. Currently, my primary research work is as co-PI (with Prof. Steve Matthewman in Sociology) on a project funded by the Social Sciences panel of the Marsden fund. As such, it’s clear that being re-connected with Social Sciences (a School I greatly enjoyed being part of before we were moved with Global Studies into CLL) would be very desirable from my own individual perspective. However, based on extensive conversations with colleagues and on familiarity with the work and academic backgrounds, I am confident this is also true for the overwhelming majority of my colleagues in Communication.</p> <p>Thank you again for the opportunity to provide feedback.</p>
Individual 4 CLL	<p>As current Programme Director for Communication, I support both Models A and B in that they return Comms to its place within the School of Social Sciences, which is my strong preference. As well as the general reasons (in relation to research and teaching) which I have provided in our general Comms team feedback, I’d like to add a little more feedback as to why I feel Communication needs to be placed within SocSci going forward. This draws both from my experience as PD, as well as my own scholarly background.</p> <p>I have now been at UoA for 3.5 years and have been PD for Communication for 1.5 years. Prior to joining UoA, I worked at King’s College London, in a Department of Culture, Media and Creative Industries. This was an interdisciplinary department with intellectual foundations in the social sciences, especially sociology and cultural studies and this background (and my doctoral study in the UK in a similar department) has informed my approach to teaching communication. This is also what drew me to the position at UoA which involved helping to develop the new standalone Bachelor of Communication and the Master of Communication as well as sustaining the BA (Comms major). What appealed to me about the expanded delivery of Communication programmes at UoA was precisely that the approach to developing and teaching these programmes was different to other Comms programmes in the country ie. It is not an area of study that assumes that communication is</p>

	<p>primarily arts-oriented or production-focused, nor simply a vocational course of study. Instead, the UoA approach has been to take Communication and its long intellectual history seriously, especially by rooting it in the Social Sciences tradition, whilst also paying attention to its modes of professional practice</p> <p>In this context, returning to the School of SocSci feels like a necessary path forward for numerous reasons. Our colleagues in SocSci understand best what we do, both because we share intellectual traditions and because they know our work on the ground. For example, I currently co-supervise Masters and PhD projects across Sociology, Gender Studies, Criminology and Public Policy which has enabled me to build strong relationships with my colleagues in these areas in my relatively short time at UoA, And I am currently working on a significant piece of gender policy research for UNESCO, which I will be sharing with Gender Studies and Public Policy colleagues. SocSci as a School also understands what is required to support programmes with significant numbers of students at both UG and PG levels, as well as large numbers of courses. The complexities of our teaching planning across our programmes has been one of the key and ongoing challenges of the PD Comms role and I feel that returning to SocSci would ensure those complexities are understood, and that as PD, I would have the support necessary to manage them. I know that SocSci have effective mechanisms in place to support their disciplines, both giving them autonomy whilst also finding ways to manage significant workloads collaboratively. These are the kinds of mechanisms we really need to ensure both that the quality of our Comms programmes can be sustained, and that they can continue to grow.</p>
Individual 5 CLL	<p>I have two specific concerns about the proposed restructuring of schools within the new faculty:</p> <p><i>German Major</i></p> <p>The proposals suggest that the present 11 Schools in the Faculty be reduced to 4 large schools (Humanities, Social Sciences, Creative Arts, and Education and Social Practice) and one smaller school (Te Wānanga o Waipapa). The School of Cultures, Languages and Linguistics is to be disbanded and distributed among three Schools (Humanities, Social Sciences, Education/Social Practice). European Languages and Literatures moves to Humanities, where it joins Asian Studies, Classical Studies, along with History and Philosophy, among others. That all seems logical enough, and I support these proposals.</p> <p>Under Appendix 5, both Model A and Model B feature under the discipline of European Languages and Literatures the following subjects, in the order of their 2024 EFTS: French (56), Spanish (51), German (42), Comparative Literature (23), European Studies (22), Italian (16) and Latin American Studies (8).</p> <p>As former Head of School (twice) of European Languages and Literatures I would like to see majors retained in all present European Languages and Literatures subjects. However, if decisions have to be made as to which subjects are to retain majors, the majors should be retained in the highest scoring subjects, i.e. French, Spanish, and German, which are also the three most widely spoken continental European languages.</p> <p>As Professor Emeritus of German I would point out the following with particular regard to the retention of German as a major:</p> <p>The present changing geopolitical situation points to German becoming an even more important language in Europe over the next few years. As much as the Germans dislike the prospect, the current remodelling of NATO occasioned by the abrupt disengagement of the United States from Europe will see Germany assume a greater leadership role in Western Europe.</p> <p>Germany has the largest population in Western Europe, and when one adds the German-speaking population of Switzerland and Austria, German, with 98 million speakers, is by far the most widely spoken language in Western Europe. The availability of postgraduate</p>

	<p>scholarships and the high profile of the universities in German-speaking countries has always made German an excellent choice for all students seeking to pursue postgraduate studies overseas. This is likely to become even more so over the next decade. For that reason, quite apart from the attraction of German literature, music, and culture generally, German needs to be promoted as a key language within tertiary education.</p> <p><i>Research Centre for Germanic Connections with New Zealand and the Pacific</i></p> <p>I am co-director, together with Dr Nicole Perry (Senior Lecturer in German and Comparative Literature), of the Research Centre for Germanic Connections with New Zealand and the Pacific, a School Research Centre as defined in the University of Auckland Research Centres Policy referred to in footnote 1 of page 4 of the Proposals for a New School Structure. The Research Centre, at present located within the School of Cultures, Languages and Linguistics, was set up by Senate in 1999 and is thus currently in its twenty-sixth year. I have been director of the Research Centre since 1999 and co-director since 2019.</p> <p>How would the Research Centre be affected by the proposed restructure of schools within the new faculty?</p> <p>The Research Centre remains extremely research active, even though it receives very little funding directly from the School. Funding sources for projects carried out by participating members of the Research Centre have in the past included the following:</p> <ul style="list-style-type: none"> • German Academic Exchange Service (DAAD), e.g. for research presentations and graduate teaching at the Universities of Frankfurt and Bayreuth. • Overseas universities, e.g. for invited lectures at the University of Washington Seattle, Duke University, and the University of Hawaii Manoa. • University of Auckland graduate research funding, e.g. graduate and postdoctoral research support. • Research support from outside the University, e.g. Royal Society of New Zealand Charles Fleming Fund Publishing Award and Auckland War Memorial Museum Library Research Grant. • Donations from interested members of the public, e.g. towards publications. • Sales of publications. • Publication subsidies from the PBRF fund, Faculty Research Development Fund, and the School Research Fund, for the following Research Centre publication series: a. Germanica Pacifica Series (17 vols.; Editorial Board details below); b. Germanica Pacifica Studies Series (3 vols.); and c. Working Papers of the Research Centre for Germanic Connections with New Zealand and the Pacific (7 vols.) <p>The Research Centre reports to the Head of School and the Dean. Once approved by the Dean, the Annual Report is then forwarded to the eight members of the International Advisory Board at universities in Germany, Austria, Australia, Ireland, and the United States. The Annual Report for 2024 was submitted to the Head of School on 10 February 2025.</p> <p>The Research Centre has a Management Committee consisting of the following academic staff from the University of Auckland:</p> <p style="padding-left: 40px;">Prof. James Bade, Professor Emeritus of German Dr James Braund, Honorary Research Fellow Dr Steele Burrow, Professional Teaching Fellow Dr Nicole Perry, Senior Lecturer in German and Comparative Literature Assoc. Prof. Stephan Resch, Associate Professor of German</p> <p>In addition, the Research Centre has a major academic series Germanica Pacifica (17 volumes so far) published by Peter Lang, Berlin, with the following Editorial Board:</p> <p style="padding-left: 40px;">Prof. James Bade and Dr Nicole Perry, University of Auckland, Series Editors Dr James Braund, University of Auckland</p>
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	<p>Dr Rodney Fisher, University of Canterbury Dr Margaret Sutherland, Victoria University of Wellington Assoc. Prof. Friedrich Voit, University of Auckland</p> <p>Members of the International Advisory Board of the Research Centre for Germanic Connections with New Zealand and the Pacific are as follows: Prof. em. Klaus Bade, Institute of History, University of Osnabrück, Germany Prof. em. Wolfgang Benz, Institute for Antisemitism Research, Technical University of Berlin, Germany Prof. Matthew Fitzpatrick, Professor of International History, College of Humanities, Arts and Social Sciences, Flinders University, Adelaide, Australia Prof. em. Wilfried Heller, Institute of Geography and Geoecology, University of Potsdam, Germany Prof. em. Hermann Hiery, Institute of Modern German History, University of Bayreuth, Germany Prof. Gisela Holfter, Centre for Irish-German Studies, University of Limerick, Ireland Prof. Hermann Mückler, Institute of Social and Cultural Anthropology, University of Vienna, Austria Prof. em. Sabine Wilke, Joff Hanauer Distinguished Professor in Western Civilization Emerita, Dept. of German Studies, University of Washington, Seattle, USA</p> <p>The Research Centre now has a strong international reputation and has been involved in a number of important initiatives, many of them to do with the German presence in Samoa and Tonga. As a result, we have established contacts with key interested parties and researchers in such countries as Samoa, Tonga, Australia and New Zealand, as well as Austria, United States, and, particularly Germany.</p> <p>I am at present researching in Berlin. To give just one recent example of the sort of initiative that can result from academic interaction generated by such a Research Centre, I was invited earlier this week to the Museum Archives in Harzgerode, in the Harz Mountains region of Germany, by the Museum Director, Harald Koch, to examine some of the archival holdings there concerned with Samoa. It turned out that the Archives hold extensive diaries written by a German missionary, Valesca Schultze, of her years in Samoa. I am familiar with the name Valesca Schultze as I am editing the 1916 report by her sister Ludovica Schultze to the German Colonial Office on the situation in German Samoa after its occupation by New Zealand troops in 1914. I consulted Valesca Schultze's diaries and found them a fascinating and detailed compilation of her impressions of Samoa, but what was particularly striking was her expression of her deep love for Samoa and the Samoan people. As a result of my interest, Harald Koch kindly gave me permission to reproduce and publish Valesca's diary entries from 6 May to 26 December 1890. Knowing of his interest in the German World War I hero Felix von Luckner, who escaped from the New Zealand internment camp on Motuihe Island in 1917, I gave him two copies of my 2006 book on von Luckner's activities in the Pacific. He is keeping the first for his own archival use and is presenting the second to the Mayor of Harzgerode, Marcus Weise. To me this is a good example of the kind of research and indeed potential postgraduate involvement that can result from the academic contact generated by a School-based Research Centre. It makes the University of Auckland known throughout the world, breaking new ground, while at the same time maintaining international networks established by staff members past and present — and this at minimal cost to the School and the University.</p>
Individual 6 CLL	<p>Model B strikes me as being a neater (and better) option than Model A.</p> <p>In purely numerical terms, Model B would provide a more even distribution of constituent subjects and subject groups (and their EFTSs) across the five proposed schools than Model A would.</p> <p>A further and more important strength of Model B is that it groups the proposed schools' constituent subjects and subject groups much more in line with their inherent disciplinary</p>

	relationships than Model A does. This would provide better disciplinary cohesion within each of the proposed schools, and in doing so create more opportunities for research collaborations and other forms of co-operation between academic staff within each of the new schools.
Individual 7 CLL	Following on from the Future Schools update below, I wanted to just share that - after consulting with my colleagues - the Global Studies Programme is supportive of these two models for the Future Schools. As noted, being in Social Sciences is a much more appropriate and positive setting for our Programme, and I think will lead to more collaboration, synergies and support. If anything, I would have a preference for Option 2 so as to have a more balanced set of Schools in terms of EFTSs and a better alignment of internal disciplines.
Social Sciences	<p>Thank you for the opportunity to provide a submission on the proposals for new school structures in Te Pūtahi Mātauranga Faculty of Arts and Education. In the School of Social Sciences, individual staff members (professional and academic) and disciplinary groups have made submissions on the proposal document. This submission seeks to capture the variety of viewpoints in the School of Social Sciences on the proposals. It is the result of several small group meetings and one all-of-school discussion held on 30th April 2025. The submission addresses the requested responses to feedback items, future-oriented implications and wider concerns raised in discussion within the School of Social Sciences.</p> <p>Responses to feedback items:</p> <p>1. <u>The strengths and weaknesses of each proposed model</u></p> <p>In terms of the proposed makeup of the future 'School of Social Sciences,' Model A and Model B are identical. There is broad agreement within the School of Social Sciences that the proposed amalgamation of the current social science disciplines with Global Studies, Communication and Linguistics is a positive outcome.</p> <p>The proposed arrangement will allow for following strengths for the School of Social Sciences:</p> <ul style="list-style-type: none"> • The combination of disciplines that operate with relatively similar pedagogical approaches within a single school. • A continuation of workload and resourcing models for teaching that have been very effective at supporting the delivery of very large majors and postgraduate programmes. While such models would be reviewed in a new school arrangement, there are sufficient commonalities with Communication, Global and Linguistics that should allow for the maximisation of models that deliver on the aims of the school and faculty to maintain or grow EFTS. • Significant opportunities for collaboration across these disciplinary areas: in terms of cross-listing of courses, shared teaching, collaborations in PhD supervision, and research synergies that support research culture in the school. <p>In terms of the outcomes for the School of Social Sciences, no weaknesses were identified from this model, although the overall transition to the new schools does demand attention to issues that I outline in the second part of this submission.</p> <p>The proposed Models A and B do differ for other component parts of the Faculty of Arts and Education. There were mixed views on this matter from the School of Social Sciences. Some staff believed the alignment process should take primary account of the expertise and wishes of current schools and disciplines in terms of outcomes – e.g. if Music, Dance Studies, Drama and Fine Arts view either Model A or B as a better outcome then that should be given significantly more weight in making the final decisions; similarly attention should be paid to the viewpoints of Media and Screen, Art History and Museums and Cultural Heritage in relation to either Model A or B.</p> <p>Where views were expressed on differences between Model A or B by members of the school, these fell into two broad groups.</p> <ul style="list-style-type: none"> • Some School of Social Science staff were of the view that Model A best provided for recognising and maintaining the visibility of Creative Arts by allowing for their distinctive pedagogical and research/creative practices to define the character of

	<p>that school. In relation to international audiences, researchers and postgraduate students, this visibility is likely to be important to the sustainability of these areas as key parts of the university's comprehensive offerings.</p> <ul style="list-style-type: none"> • An alternative view was that the combination of these Creative Arts disciplines with Media and Screen, Art History and Museums and Cultural Heritage allowed for two advantages, a larger school that would have a stronger EFTS base and for the mixing of Creative Arts and more Theory focused disciplines. <p>2. <u>Changes to the proposal in terms of the discipline mix that would amplify the strengths and diminish the weaknesses:</u></p> <ul style="list-style-type: none"> • No proposals for different discipline mixes have been submitted in discussions within the School of Social Sciences, although see point 3 below. <p>3. <u>Alternative combinations of disciplines that would strengthen the schools:</u></p> <ul style="list-style-type: none"> • A very small number of staff in the School of Social Sciences noted that it might be possible to have 4 rather than 5 schools, with the following alignment: <ul style="list-style-type: none"> I. Te Wānanga o Waipapa II. Humanities, Performing and Fine Arts (as in Model B but minus Media and Screen) III. Social Sciences (as in Model A and B but plus Media and Screen) IV. Education and Social Practice <p>The argument put forward is that this would add to the value of large school governance arrangements. Please note this proposed alternative model was advanced by a small number of staff.</p> <p>Future-oriented implications:</p> <p>Since Model A and Model B are identical in terms of outcome for the School of Social Science, and widely supported by staff in the school, our attention has shifted to the critical matters of implementation. Some of these matters relate to the formation of schools internally that will occur during the restructure. It was felt, however, that the Faculty should take the opportunity to start working on school level changes prior to the creation of the schools on January 1 2026. The following matters in particular need to be addressed in mid-late 2025 so that the schools can operate effectively in 2026 and be ready for growth and development.</p> <ol style="list-style-type: none"> 1. Transition timeline: Staff in the School of Social Sciences agreed that more clarity and forward planning is needed in the new faculty. In relation to the school structure, this could involve a clear timeline for processes and milestones that leadership at the faculty and school level will work to so that new school operations can effectively begin in January 2026 with limited disruption. The following matters are all items that ought to be planned into a transition timeline. 2. Professional Staff: The new schools will require substantially more professional staff than is currently in any given school. While efficiencies will be possible in some areas, a key task once the school model is approved is to plan for the reallocation of existing professional staff to the new schools. This process should aim to reduce uncertainty and disruption as much as possible. A suggestion in our discussions was that professional staff associated with particular discipline areas/programmes should move with those programmes, thus retaining the key relationships and institutional memory needed to build successful new schools: i.e. professional staff associated with Communication, Global and Linguistics could move to the new School of Social Sciences with academic staff. We view professional staff as very valuable members of our school and so relationship building across academic and professional staff is critical to the success of the future schools and the Faculty of Arts and Education as a whole. 3. School leadership: Staff were supportive of the plan for a contested process for headships in the new schools. It was noted that this process should be transparent
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	<p>and democratic, which entails members of schools having significant input into the outcome of who becomes Head of School. It was also noted that the new Head of School roles will be a more significant undertaking and thus may require greater FTE allocation or other ways of accounting for the amount of time involved.</p> <ol style="list-style-type: none"> 4. Deputy Head roles: it was also felt that there was an opportunity to rethink the number and type of Deputy Head roles in the schools. Key elements of the existing model in the School of Social Sciences works very well – i.e. the Academic, Teaching and Learning, Postgraduate and Research roles. In a larger school, there is scope to add further roles however, such as specific responsibility at the school level for sub-doctoral PG matters and specific responsibility for Academic integrity separate from the Academic DH role. A process could be undertaken at the faculty level to review the different models in place currently (and their strengths and weakness) and then allow a level of autonomy for schools to define their own internal leadership structures that suit their size, composition and needs. 5. School/faculty research funding: It was noted that there is a need for clarity about the provision of research funding for schools from 2026 going forwards. New larger schools provide opportunities for devolution of research funding in ways that take account of different needs and is equitable to school size <ul style="list-style-type: none"> – it was noted that it will not be sufficient to have similar research funding in a larger school arrangement. New funding processes need to be developed as a priority well before the end of 2025 so that research activity can continue in 2026 in the new arrangements. 6. Workloads: the new schools will entail some reconsideration of existing approaches to workload and the importance of considering the transparency and equity of workload within schools and across schools in the faculty. This comment relates to the absence in proposal documents of information on SSR and thus relative size and teaching expectations placed upon each of the new schools. A faculty-wide workload model is not desirable from the School of Social Science's view but there is scope for developing/reviewing school workload models and setting these against an overall set of faculty guidelines. 7. Building school cultures: The amalgamation of disciplines in new schools will require investment in whakawhanaungatanga (building relationships) and building new school cultures. This can be handled by schools but will be usefully facilitated by the provision of additional operational expenditure in 2026 budgets to allow for events that support school culture and identity building. Such events may be across research, teaching and professional activities and will help to enhance the strategic opportunities that will emerge through bringing the new schools together. 8. Co-location: There are clearly challenges in the location of staff who will form parts of the new schools (most notably in any arrangement with Fine Arts, Music and Dance). Nonetheless, where possible we advocate for forward planning of co-location for staff in the new School of Social Sciences. We would advocate for staff in Linguistics, Global and Communication to be located in 201 building in order to create opportunities for collaboration in regular and informal contexts. <p>Wider concerns:</p> <ol style="list-style-type: none"> 1. The proposal document is relatively silent on impacts on Professional Staff and yet this matter is critical to both the current operation of existing schools and to the success of new schools. There was substantial concern in the School of Social Sciences that the school restructure process would be followed by significant declines in professional staff that would then have follow on impacts for the successful transition into new school arrangements that will require more professional staff involvement. 2. Some staff expressed concern that the process through which particular school models have been developed and communicated was not sufficiently transparent or underpinned by sufficient evidence and rationales. It was noted that the consultative committee was part of a discussion on a different model in one meeting but not invited into any further discussion before a final proposal document was circulated. Other staff noted that the relationship between EFTS and staffing was not outlined in
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	<p>the document in a way that would allow for the implications of new schooling for school size in relation to staff to be considered. These matters are significant for planning because SSR is a fundamental basis of planning and operating schools and administrative units, and successful academic delivery cannot occur without consideration of professional staff arrangements.</p> <p>3. While the document identifies that students would be consulted on these school arrangements that was at the level of AUSA and the Faculty student associations. Some staff noted that there are students who will be more affected by the school restructure than others: e.g. PhD students whose placement is in specific schools; and students in areas that are being separated, e.g. languages and (applied) linguistics. While schools are an administrative unit it was expressed by some staff that students should also have input into these structures rather than just be informed about the outcome.</p> <p>Thank you for the opportunity to make this submission. Please contact me should you need any clarity on any of these matters. I am happy to meet and discuss the proposals and transition process further if that is useful.</p>
Anthropology	<ul style="list-style-type: none"> • Issues common to Model A and Model B: <ul style="list-style-type: none"> ○ Questions were raised about the wisdom of spreading language and linguistic studies across three Schools, and whether this would negatively impact associated teaching and research in those disciplines. ○ The issue of the names of disciplines within Schools was raised, with particular attention given to the appropriateness of the name European Languages and Literatures and whether this was a reflection of past colonial constructs. • Model A has the advantage of creating Schools with similar pedagogical and research approaches. • Model A creates variation in the EFTS measured sizes of the four largest Schools within the FoA&E, but having a new Creative Arts School of 870 EFTS is more than double the size of the smallest School in the Faculty and therefore does not seem too small. • An advantage of Model B and the creation of the School of Performing and Fine Arts is that it creates synergies between the practice based discipline of Music and other related disciplines that could provide contextualization for music studies. • Disadvantages of Model B associated with the Performing and Fine Arts School include mixing of pedagogical approaches, differential SSR of the disciplines in that School, and creating divergent student profiles within that School. • Another disadvantage of Model B is that it separates Art History and Museums and Cultural Heritage from History, with these disciplines having connections that should be fostered. • As an alternative to the two models presented, it was suggested that a new Faculty structure might have 3 large Schools of approximately 2200 EFTS (Humanities, Social Sciences, Education and Social Practice) and 1 small School (Te Wānanga o Waipapa). This could be achieved by modifying Model A to place the creative arts disciplines within Humanities, and Media and Screen in Social Sciences. • It was noted that creating larger Schools will require larger administrative roles within Schools (e.g., Deputy Head roles), and therefore might not result in greater governance efficiencies within Schools. • It was also noted that creating larger Schools would require greater professional support staff, and Schools should be appropriately resourced.
Criminology	<p>1. Professional Services Staff: In our discussions, questions were raised if the proposal was run by professional services staff, given that the addition of disciplines to the School of Social Sciences and other proposed schools will increase workloads. More disciplines, means more staff and students, as well as additional degrees and teaching/research programmes, and our schools could not run without the support of our professional services staff, so it is pertinent to include them into this consultation process now.</p> <p>2. Staff-Student Ratio:</p>

	<p>We are concerned about the impact of the proposed changes to SSRs. It would therefore be helpful to have information about SSRs by discipline or at least at school-level in order to gauge the impact of these proposed changes. MSLs could help facilitate this process.</p> <p>3. Languages, Linguistics, and Applied Linguistics:</p> <p>Our discipline was concerned with how a split of having languages, linguistics, and applied linguistics sitting within three different schools will be perceived by future cohorts of students. There was a concern around how serious this faculty views these disciplines. It is therefore important to include students especially within these disciplines in any decisions about these new arrangements.</p> <p>4. Transparency</p> <p>We would like to see some more transparency around the rationales behind the decisions that have been made for the two newest proposals. Some of the justifications in the document were somewhat unclear. As an example, in what way would Model B protect CAI from changes in student demand? It would be really helpful to have some more information on the rationales behind these decisions.</p>
Politics and International Relations	<p>Effects on the School of Social Sciences:</p> <p><i>General comments</i></p> <p>Both proposals represent identical outcomes for the School of Social Sciences. In general, academic staff in Politics and Policy were supportive of both proposals. Our members strongly support the inclusion of Communications and Global Studies in a larger School of Social Sciences. We think that the synergies and pedagogical alignments with existing School disciplines are readily apparent for Communications and Global Studies.</p> <p>Since the School of Social Sciences is identical in both models we do not have a preference between them. But we do think that particularly impacted disciplines should have more of a voice in where they end up.</p> <p><i>Points of concern</i></p> <p>We have a major concern with professional staff workload. With a proposed increase of student numbers in the school of around 25% (just short of 500 EFTS), there will be more administrative work to do.</p> <p>That concern is augmented by increasing administrative complexity. The School will be responsible for several new independent degree programmes associated with Communication and Global Studies. Those additions will aggravate existing challenges, particularly for PG programmes, both within Politics & IR and Policy and the wider Social Science School, that have large numbers of postgraduate students and require considerably more work per student, for both academic and professional staff. It would not be fair to ask existing School professional staff to simply absorb a larger amount of work.</p> <p>This document is silent on the restructuring's effects on professional staff, but those effects would be clearly significant. To that end, the fact that professional staff are not visibly involved in the consultation process is worrisome. While it is mentioned in the document that <i>academic</i> staff positions would not be affected, the omission of professional staff from such a statement worries us. This exercise should not, indeed, cannot serve as a means to further reduce professional staffing in the School.</p> <p>We think the invisibility of professional staff in this consultation process is a considerable concern. For these reasons we highly recommend that professional staff are included explicitly in this consultation, and given proportional representation in the decision making processes.</p> <p>We have a further concern about using EFTS as a measure of appropriate school size as the primary, if not only, metric determining the balances between schools. Clearly, these restructuring proposals will affect other important indicators, such as SSR (Staff Student Ratio), as well as simple academic & professional staff numbers. Those numbers will affect the future development (hiring) strategies for schools.</p>

	<p>Effects on the Faculty of Arts & Education</p> <p><i>General comments</i></p> <p>Given the lack of difference between the two models proposed for Social Science, we agreed that extra weight should be given to the interests of particularly affected disciplines.</p> <p>We do, however, concur with the proposal that it is good that Education and Social Work remain together because of their important pedagogical alignments, shared history, and distinctive kaupapa. Professionally accredited programmes have distinct purposes and characters that will be best facilitated by keeping those programmes and their associated disciplines together.</p>
Individual Social Sciences	<p>I'm writing as a GSC in Social Sciences</p> <p>Main concern is that the position of professional staff is largely absent from the document itself (though it is addressed in the Future Ready Schools FAQ's <i>We can't be clear on how any new school structure might affect professional staff until a proposed revised school structure is available</i>), I think academic and professional staff need to be assured that the professional staff resources allocated are sufficient to support the operations of the much larger school models contained in the proposal</p>
Pacific Studies	<p>I circulated the proposed structures and went through the options with Pacific Studies colleagues during our school meeting. Up till the closing date for feedback yesterday, I did not receive major submissions except one that reemphasises the unique position of Te Wananga o Waipapa in the University.</p> <p>The general feeling is that this unique position be emphasized but that we should allow those entities affected by the models to have their say on the models. Thought I'd just let you know that there is very little to provide as feedback from Pacific Studies.</p>
Dance Studies	<ol style="list-style-type: none"> 1. Dance Studies has shared and discussed the document: Proposals for a New School Structure in the Te Putahi Matauranga/ Faculty of Arts and Education. We have also included a range of postgraduates in our consultation. 2. Further to Professor Nicholas Rowe's personal feedback as sent to Prof Mark Barrow on the 29th April, Dance Studies supports these comments. We especially noted the lack of balance between long term future trends in learning and research alongside the more pragmatic concerns re budgets, pedagogies and operations. 3. Several staff commented that making any decision re future school structures was very difficult when we were not including in the process questions about how schools will operate and how budgets will be developed, managed and implemented. These operational concerns were seen as shaping efficiencies, identities, marketing, management of GTA's and so on. 4. Several staff and postgraduates especially supported Prof. Rowe's comments regarding the nature of universities in the future and the need for creative hubs. We respect the need to foster the role of creative thinkers and networks if we are to build more resilient and forward-thinking communities. In this sense we strongly advocate for the role of the arts in society and acknowledge current policy and research work undertaken by UNESCO and Horizon Europe in this respect. 5. We all agreed that a comprehensive university with world class standings such as the University of Auckland needs, and will benefit from having, high profile creative arts disciplines, practitioners, researchers and teachers. We all acknowledged that Dance Studies offers different disciplinary knowledge than Music Fine Arts etc, but also accepted that we can support each other and learn from each other as we build a stronger arts rich community and university. 6. We discussed the importance of maintaining and advancing Dance Studies pedagogies, research, curriculum, communities of interest, community engagement and our considerable success locally, nationally and internationally in respect to research income, research completions and outputs, international partnerships, teaching

	<p>leadership, interdisciplinary leadership and connection with Māori and Pacific communities.</p> <p>7. We noted the terminology used to name the schools. We ALL agreed that the title <i>School of Creative Arts</i> is most representative of what we do, how we connect with NZ school curriculum and how we align with international policies and research. We reject the title School of Performing and Fine Arts.</p> <p>8. We discussed the merits of Model A and Model B as presented in the feedback document. Considering the points above we feel that Model A provides the most opportunity for Dance Studies to continue its success trajectory and contribute to a forward looking university that genuinely meets New Zealand's needs and aspirations.</p>
Individual Dance Studies	<p>These are three points I would like to present to the Faculty Steering Group, in response to the proposed arrangement and amalgamation of Schools, Departments and Programmes:</p> <ul style="list-style-type: none"> • <i>The proposed arrangements lack strategic vision.</i> The rationalisation and organisation of the schools and programmes in this proposal have emerged from a very operationalisation perspective. That is, the proposal is predominantly concerned with the administration of current EFTS, pedagogies and timetabling, rather than a strategic vision deeply informed by future trends in learning and research. As such, the propositions may address more immediate shortfalls in budgets and administrative resourcing, but they do not set the Faculty up for long-term success. It is therefore highly likely that we will need to do a similar restructure in the next five years, which will undermine the strategic momentum of the Faculty and staff. While it has been suggested that it will be up to the new schools to develop such a strategic vision, this is simply kicking the can down the road, as the staff in those schools will just have to make the best of the lot they have received. This consultation process should instead harness the conceptual power of the staff in the Faculty, to identify and map out opportunities, potential growth areas and visionary connections. This consultation process has failed to do this; I have attended all of the consultation sessions and read all of the proposed documents, and we have simply been asked to choose between the least-worst options. • <i>Future universities require a creative hub.</i> With rapid developments in AI, urgent societal challenges associated with the SDGs and climate change, and the decline in democratic attitudes, there is an urgent demand for intellectual endeavours to be driven by out-of-the-box, radical re-imaginings of society and socio-cultural practices. These radical re-imaginings are unleashed within contexts in which creative arts activities are not service disciplines to other 'more mainstream' educational offerings, but valued for their own intrinsic worth. The University has historically achieved exceptional success in this regard, with three schools of creative arts that have achieved amongst the highest research accolades, international partnerships, doctoral growth and distinctive educational offerings in the University. To lose this momentum for the sake of collecting "safety net EFTS" in the haphazard construction in Model B risks the potential of creativity to continue as a core engine in the University going into the future. • <i>Creative schools require disciplinary distinction.</i> While interdisciplinary and transdisciplinary practices underpin many of our future-focused opportunities for creative arts, these practices are strengthened by the bringing together of distinctive bodies of knowledge, which are achieved through distinctive pedagogic, research and creative practices. At the same time, creative arts discourses and practices maintain entrenched and deeply problematic disciplinary hierarchies, which flows from Fine Arts and Music down to Drama and finally Dance. The construction of a Creative School like Model B could similarly lead to the dissolution of distinctive approaches, and ultimately an assimilation of smaller, lower status offerings like Dance Studies into more dominant frameworks. Such an outcome would reflect a complete failure of this Faculty re-construction process, as Dance Studies has, despite its smaller size, outperformed the rest of the University in terms of EFTS, research degree completions, contiguous enrolment, Indigenous completions, international postgraduate enrolments, international partnerships, external research income, research accolades

	and teaching awards. Any reconstruction of the administration and leadership of the Faculty or School that diminishes the capacity of Dance Studies to continue this high-achievement trajectory (for the sake of small budget gains) will reflect a failure of this New School Structure process.										
Individual 1 Elam	<p>Thank you for the new round of models and the opportunity to comment.</p> <p>Below I've updated the table, which has only one disciplinary tweak from your Model B in the latest document – which is to take Creative Writing into the new School. As you might know I have already been in strong support of not remaining a 'mini-CAI'. Before we get there though, there's a few other things that are of extreme importance to us at Elam, concerning our name and the name of the School we would become a part.</p> <p>The Elam name goes back to a 19th century doctor, John Elam, who left a sizeable bequest to the city of Auckland to “establish a school of art and design for the benefit of the poor”. This happened and it was only in the 1950s we became part of the University. Our name is our brand, of international standing, and I personally would like to honour the impetus of that farsighted man. We could be 'Elam Fine Arts' but if we can keep calling ourselves the 'Elam School of Fine Arts' informally that would be great, although I realise it's a form of duplication that might be unhelpful.</p> <p>Having said that, the future/imminent School's name is also therefore also of importance. 'Performing and Fine Arts' was very odd in that my email signature would include 'Elam Fine Arts / School of Performing and Fine Arts / University of Auckland WTR...' Worse, from my perspective, it dangerously rehearses Fine Arts without the Elam name. Next, to simply be 'Creative Arts' might be too reminiscent of our former Faculty, especially for those who might be joining us, and I wonder therefore if the title below helps those newcomers who might have hybrid or more standard pedagogical models.</p> <p>There's more below the table:</p> <table><tr><td>Social Sciences 1940 EFTS</td><td>Māori and Pacific Studies 400 EFTS</td><td>Humanities ??? new EFTS count needed</td><td>Education and Social Practice 2210 EFTS</td><td>Creative and Critical Arts ??? new EFTS count needed</td></tr><tr><td>Anthropology Criminology Communications Gender Studies Global Studies Linguistics Politics and International Relations Public Policy Sociology</td><td>Māori Studies Pacific Studies</td><td>Asian Studies Communications English English European Languages & Lit Philosophy Theological and Religious Studies Classical Studies and Ancient History History</td><td>Critical Studies in Education Curriculum and Pedagogy Learning Development and Professional Practice Social Practice Te Puna Wānanga</td><td>Elam Fine Arts Music Dance Drama Museums and Cultural Heritage Art History Media and Screen ADDED: Creative Writing</td></tr></table>	Social Sciences 1940 EFTS	Māori and Pacific Studies 400 EFTS	Humanities ??? new EFTS count needed	Education and Social Practice 2210 EFTS	Creative and Critical Arts ??? new EFTS count needed	Anthropology Criminology Communications Gender Studies Global Studies Linguistics Politics and International Relations Public Policy Sociology	Māori Studies Pacific Studies	Asian Studies Communications English English European Languages & Lit Philosophy Theological and Religious Studies Classical Studies and Ancient History History	Critical Studies in Education Curriculum and Pedagogy Learning Development and Professional Practice Social Practice Te Puna Wānanga	Elam Fine Arts Music Dance Drama Museums and Cultural Heritage Art History Media and Screen ADDED: Creative Writing
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	As per your Model B	As per your Model B	As per your Model B but minus CW	As per your Model B	Adding Creative writing, and proposing a new name
	<p>I don't know if Nuala has let you know of a longer-term UoA aspiration, which was to move Elam out of the gully and use it entirely for student accommodation. This got shelved when the 2008 recession hit, but the plan had been to build a new building up on Symonds St where currently the creche and Security buildings are. Perhaps the new School configurations could expedite this, with some distinct possibilities for screen-related facilities.</p> <p>On the subject of Media and Screen, I realise they might not like being taken from Humanities, but think that a longer term view would be useful here. It's almost a pity there's been no review of creative arts overall that could have been forward thinking in relation to film/screen production – but wonder if this restructure could help aid this. I added in Creative writing because we all know that Paula Morris is wishing to offer her course as an MFA (not MCW) with which I concur as it offers a point of difference to the world-famous IML at Victoria, plus it's international nomenclature. And who knows, perhaps we could get some crossover synergies with that world and ours... .</p> <p>The biggest weakness of this plan (both Model B and its tweaks suggested above) is how some academics would respond to being joined with creative disciplines. Some in Art History have a strong understanding of what we do, but there's a few individuals in the mix who might take a bit longer to appreciate the changes (and it be a challenging mental shift for them). So much so they might be complaining already – so I think Nuala might have to make some tough decisions.</p>				
Individual 2 Elam	<p>While I agree that, at a macro level, increasing the number of programmes may help reduce siloed programmes and encourage greater interaction, I remain sceptical that collaboration would significantly increase or decrease based on whether a school structure is larger or smaller. In fact, under the current structure, although the number of collaborations is limited, teaching and research partnerships between Elam staff across various faculties and disciplines have neither been hindered nor enhanced by the school's small size.</p> <p>At a micro level, the current funding model for compulsory course workshops at Elam is supported through a combination of direct allocations to workshop facilities and discretionary purchases approved by the Head of School. Together with annual and semester-based planning, this flexibility allows the school to respond to needs as they arise. I'm not certain whether this model is unique to Elam or shared with other programmes, but this nuanced approach clearly enhances studio-based teaching and learning, particularly at the undergraduate level.</p> <p>My concern is a large school structure dominated by lecture-based delivery, may compromise support for studio-based, practice-led pedagogy. Or, alternatively would a broad-based approach spread across large programmes undermine the effectiveness of this support?</p> <p>I am inclined think Elam would be better served with the smaller Model A, Creative Arts structure. It's possible that my concerns are unfounded as the information provided regarding schools structure options, doesn't provide this type of granular detail.</p>				
Individual 3 Elam	<p>1. My feedback is for Model B.</p> <p>Strengths: I think that Fine Arts could fit well into the larger mix of subjects in forming the School of Performing & Fine Arts. There is definitely a synergy in having this cluster of</p>				

	<p>subjects together. Fine Arts working with Art History would be a strength and the distance between Elam facilities and classrooms in Sector 2 isn't really a barrier as students are on the move right across the Auckland campus. With Elam's seminar rooms and lecture theatre, Art History classes could also be held in Sector 4.</p> <p>Weakness: Model B would create a School that wasn't equitable, EFTS-wise, as three of the other schools. But maybe that doesn't matter.</p> <p>Model A would just be an abbreviated CAI grouping - refreshing and expanding this would be beneficial for both staff and students.</p> <p>2. Some staff members have mentioned Creative Writing as a possible inclusion, but I imagine that they would prefer to stay with Humanities.</p>
Individual 4 Elam	<p>I was sorry not to meet you at Monday's meeting as I was teaching at this time. I joined the University of Auckland in 2008, and have previously held positions at Massey University and Wellington Polytechnic. I have been Elam's Acting Head of School (2019, 2021) and held research and postgraduate service positions. Most recently, I have represented our (legacy) CAI faculty on the University's Rankings Strategy Advisory Group. I work in the discipline areas of photography and moving image and have exhibited widely over the last three decades. My research profile can be found here</p> <p>Please find below some feedback on the proposed new school structures, notably the discussion between proposed Model A and Model B (and how these proposed new structures impact on Fine Arts):</p> <p><u>I am strongly opposed to Model A for the following reasons:</u></p> <p>Identified Strengths:</p> <p><i>Shared pedagogical approaches. Note: that the three former CAI schools only loosely share pedagogical approaches, but they do share artistic traditions of creating/making, performing/displaying and critiquing. They also share what might loosely be called 'studio pedagogy' though this plays out differently in the three disciplines. With this in mind, Drama is added to the former CAI disciplines.</i></p> <p>Response: While the identification of pedagogical approaches is generally fair, the three former CAI schools do not necessarily evidence strong interdisciplinary research throughout the former faculty's history. This fact would indicate that the <i>perception</i> of shared pedagogical interests is in fact stronger than the actual track record of discrete subject interests (with limited research collaborations).</p> <p><i>A grouping of the former CAI schools (and Drama) ensures the visibility of these creative arts disciplines within the University.</i></p> <p>Response: the visibility of these creative disciplines can be better fostered and more actively celebrated through the structure (and support models) of Model B. Considerations here include: closer alignment of creative disciplines within a broader range of intersectional subjects. For example, Fine Arts' proven relationships to Art History, Media and Screen and Museums and Cultural Heritage (see below), or, Music's (industry) relationships to Drama, Media and Screen.</p> <p>Identified Weaknesses:</p> <p><i>It provides a structure that is so close to the status quo that it may not progress us towards realising the benefits for scholarship and education that the faculty amalgamation envisaged.</i></p> <p>This restriction is noteworthy. As I outline below, there is significant more scope for research and teaching excellence in a school that is made up of more disciplines.</p> <p><i>It leaves the creative arts in a small school that may be exposed to the stresses caused by any fall in student numbers caused by shifts in student demand or changes in government policy.</i></p>

	<p>This is of significant concern for small disciplines including Fine Arts. To place the creative arts within a small school is restrictive in scale and ambition. It presents a scenario of ‘more of the same’ and prohibits the optimism that Model B affords. It would also appear financially irresponsible for the University to restructure current disciplines within a new structure that would leave these very academic units vulnerable to the rapidly shifting uncertainties of our political and economic times.</p> <p><u>I strongly support Model B for the following reasons:</u></p> <p>Identified Strengths:</p> <p><i>It places the visual/performing arts into a larger grouping, whilst maintaining their visibility. It may spark synergies that strengthen the University’s performance capabilities – especially the grouping of dance studies, drama, music and screen. Fine Art and Art History have frequently discussed closer placement which may be helpful for students in Elam programmes – though the distance between Elam’s facilities and the classrooms in sector 200 and its surrounds may be a barrier to student enrolment. It brings together vocationally focused practice disciplines like dance studies, fine art and music with adjacent humanities disciplines which may be generative in student supervision and in programme development.</i></p> <p>The larger grouping of these schools is vital for their very growth. The potential for creating synergies through disciplinary research and teaching are significantly closer aligned than the legacy CAI disciplines. These relationships include named interconnections between Fine Arts’ academic (and industry) relationships to Art History, Media and Screen, and Museums and Cultural Heritage. For Dance, stronger links can be fostered with Drama, Media and Screen, as well as Music. For Music, obvious connections include the disciplines of Drama, Dance and Media and Screen.</p> <p>Model B can pragmatically support the identification and fostering of new courses that sit <i>between and across</i> these current discrete disciplines. To name but one example, the relationships between Fine Arts experimental moving image practices and Media and Screen’s narrative filmmaking can be developed. It is anticipated that new ‘intersectional’ courses would be of strong interest to both students and staff across different academic units.</p> <p>The issue of “<i>though the distance between Elam’s facilities and the classrooms in sector 200 and its surrounds</i>” does not need to be a barrier. In 2024 I re-modelled a current General Education course. For <i>Fine Arts 109G: introduction to Photographic Practice</i> the aim was to double the enrolments to 200 in 2025. This has been achieved. My remodelling turned the course from a fully on-campus delivery to a hybrid delivery. The introduction of online tutorials has proven both popular and practical. In short, there are innovative ways of working around the perception of such physical restrictions (as UBC alumni I can personally vouch that walking distances across campus is also part of the student experience).</p> <p><i>It creates five schools. The schools range in size (Te Wānanga o Waipapa aside) from 2200 EFTS to approximately 1300 EFTS.</i></p> <p>This grouping of schools presents a more balanced and responsible distribution of EFTS (and accompanying resources).</p> <p>Identified Weaknesses:</p> <p><i>It mixes the studio pedagogies of Dance Studies, Fine Arts and Music with the larger classroom teaching approaches of disciplines like Art History and Media each with different teaching workload models.</i></p> <p>Response: I am surprised to read that this is considered as a weakness. A diversity of delivery modes underpins undergraduate and postgraduate teaching success. A balance between studio-based learning and larger classroom (lecture-based) learning is essential to a balanced student and kaiako teaching and learning experience.</p>
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	<p>Summary:</p> <p>The strengths of Model B are significantly more than Model A. Model B is an authentic restructure, one that names the capabilities of research and teaching collaboration while maintaining discipline-specific excellence.</p> <p>Model A is a tired model. One that is structurally restrictive to a set of small disciplines. In this regard, the Faculty and the University have a responsibility to bolster the standing of these niche disciplines by ensuring both their visibility and celebrating their ongoing success. Elam School of Fine Arts' research and teaching history is one of notable national and international standing built through generations of high-profile alumni, current staff and students. In recognising the school's contributions to Aotearoa's social and cultural landscapes, It is crucial to continue to support and foster the school alongside creative arts disciplines.</p>
Individual 5 Elam	<p>I am writing as an academic staff member at Elam to share my feedback on the Proposals for a New School Structure in Te Pūtahi Mātauranga.</p> <p>I sincerely appreciated the opportunity to hear from you during the discussion at Elam on Monday. The conversation encouraged me to submit my thoughts, though time constraints and an intense week mean I will keep my comments brief.</p> <p>I have not sensed an overarching vision for the faculty throughout this process. It remains unclear to me what its aims and objectives are. However, given the current global challenges, Waipapa Taumata Rau has a unique opportunity to draw deeply upon Taumata Teitei and embrace its distinctive position within the Māori and Pacific world, particularly by incorporating indigenous knowledge and relational frameworks.</p> <p>In my observations of legacy units within the former Arts and Education faculty, I have found that, surprisingly, a strong connection to Māori and Pacific perspectives often feels distant—except, of course, in Māori and Pacific Studies and the James Henare Centre. That said, both Elam and Dance have made meaningful progress. Dance, in particular, stands out, with about a third of its staff identifying as Māori and its strong appeal to Māori and Pacific student communities. I believe Music could also develop this strength. My instinct is to cluster Music, Dance, and Fine Arts together, fostering stronger relationships with Māori Studies and Pacific Studies. While I am less familiar with Drama, I imagine similar energies could also be cultivated there.</p> <p>This proposed unit could position itself as an international leader in recognising tangata whenua and strengthening ties with our Pacific neighbours, offering a meaningful alternative to highly corporate university models beyond our shores. In short, my view leans to Model A but with Fine Arts, Dance, Music and Drama developing stronger indigenising pedagogies that eventually serve as models for other schools within the faculty.</p>
Individual 6 Elam	<ul style="list-style-type: none"> • <i>The strengths and weaknesses of the proposed models.</i> <p>Model A strengths:</p> <ul style="list-style-type: none"> • combines all the 'maker' education disciplines under one Creative Arts school. This potentially makes it easier to govern. • creates a strong identity for Creative Arts within the faculty. Provides clear messaging to students that this is where to come for practice-led, maker education. • opens the potential for new cross-collaborations in teaching and research across component creative arts disciplines, though in teaching this may in reality be limited due to specialist nature of these areas. <p>Model A weaknesses:</p> <ul style="list-style-type: none"> • doesn't offer immediate cross-disciplinary opportunities outside of component creative arts disciplines. • grouping these areas might suggest to students that studying across these creative arts disciplines is easy. In reality, significant differences in teaching methods and practice modes may not easily accommodate this. • due to the specialist nature of these subject areas, there may be limited opportunity for realising the envisaged synergies that a new school structure could create.

	<ul style="list-style-type: none"> • All of these disciplines teach into their own degree programmes, except Drama, which teaches in the BA, a programme located in another school. <p>Model B strengths:</p> <ul style="list-style-type: none"> • offers more immediate and tangible cross-disciplinary opportunities through the addition of connected disciplines, though perhaps not extensive enough? • brings together disciplines that may complement each other and enrich existing programmes e.g. the subject connections possible between Fine Arts and Art History; Fine Arts, Music, Dance and Creative Writing (a suggested addition), Dance and Drama. <p>Model B weaknesses:</p> <ul style="list-style-type: none"> • potentially harder to govern/administer given some very different pedagogical modes, SSR's, staff workload models etc. These issues could be considered secondary to the model's potential for academic innovation and progressiveness. • same weakness as model A in terms of potentially limited cross-disciplinary interactions between more specialist disciplines Fine Arts, Music, Dance. • <i>Changes to the proposal in terms of the discipline mix that would amplify the strengths and diminish the weaknesses.</i> <p>Suggest the following changes to Model B, which brings together the practice-based creative arts disciplines in full, along with 2 connected disciplines.</p> <p>Creative Arts (1020 efts) Dance Studies (128) Drama (48) Elam Fine Arts (288) Music (403) Creative Writing (9) <i>addition</i> Screen (20) <i>include screen, but not Media</i> Art History (114) Museums and Cultural Heritage (10)</p> <p>Notes on changes: The addition of Creative Writing fits within a creative arts grouping.</p> <p>Include Screen, but not Media. Screen is closer to a practice-based discipline (as I understand it) so seems to naturally fit within a Creative Arts school, while Media, which focuses on the analysis of media forms, does not so easily align as a connective discipline.</p> <p>This model could offer more tangible and potentially significant opportunities for programme development and cross-disciplinary study. For instance, a student interested in Fine Arts but leaning towards a curatorial or writing-based career could benefit from having the connected disciplines of Art History and Museums and Cultural Heritage within the same school.</p> <p>Other feedback Maintaining the title 'Elam School of Fine Arts' is crucial for ensuring we are appropriately recognised within the broader community foremost as an Art School, and secondarily as part of a university.</p> <p>Art schools typically have distinct identities independent of their faculty or university affiliations. The name 'Elam School of Fine Arts' carries a rich heritage and strong reputation locally and internationally, vital for recruitment, alumni relations, community and patron support, an identity within the art community, and alignment with the international community of art schools.</p>
Individual 7 Elam	Thank you for the opportunity to provide feedback. I agree with the steering group's goal to enhance our capacity to act and effectively support development that benefits teaching

	<p>and research in a less siloed form. The other issues identified, governance and support, seem distinct from this.</p> <p>I am not convinced by Option A, which adds Drama to the small current cluster of 'studio pedagogy' programs. The historical interrelationship between Dance, Music, and Fine Arts does not provide a strong case for the benefits of their continued grouping in isolation. Engagement at the research or teaching level has been minimal, essentially because they offer quite different programmes to different groups of students. I understand that concerns about the ongoing effective resourcing of their unique studio environments drive the belief that they might benefit from being kept together in a small grouping. However, a better defence of their special attributes and costs would come from their inclusion in a larger combination of disciplines, which could work together to improve learning outcomes, drive enrollment, and enhance access to research opportunities.</p> <p>Option B, which includes Art History, Media, and Screen, goes further in achieving effective 'de-siloing.' Additionally, it may provide an opportunity to grow Museums and Cultural Heritage in sync with Dance, Fine Arts, and Music courses, that aim to develop students' professional and community skills. The definition of creative study that Option B presents is, in my view, shaped largely by the former structure and is, therefore, more limited than it could be. The addition of Creative Writing makes for a more comprehensive and persuasive proposition, and there might also be a case for including Classical Studies and Ancient History.</p> <p>I recognize that any reshaping isn't simply about what might logically go together, as there will be perceived losses, for example, (in the option above) to the Humanities. Therefore, there is a need to improve development processes across the faculty, such as between Humanities and Performing and Fine Arts. What I hope might be achieved is support across the faculty as a whole for more dynamic student pathways, for instance, into interesting conjoint outcomes. The organisation of programmes into schools may be only one aspect of this.</p>
School of Music	<p>Staff in the School of Music have a variety of views on the new school structure within the Faculty, but these differences are mostly minor, as we understand the need to amalgamate. Our major concern is not about the specific reorganisation, but around how the identity of the School of Music will be maintained. Whatever the new structure is, we expect to remain independent as a department and we hope that we will be fully visible as such (i.e. as Music, not just as a disciplinary component of a larger school). The last few years have seen significant growth in the School (especially in PhD numbers) and an increasingly refined vision as we redevelop our BMus to be truly cutting edge in its multidisciplinary attitude of "thinking-making-doing". Colleagues and potential students overseas are starting to take notice. In order to continue developing our international profile, we need to be seen on the same level as our closest analogues and competitors, notably the New Zealand School of Music at Victoria University Wellington, the Universities of Sydney and Melbourne Conservatoria, the Queensland Conservatorium at Griffith University, and the University of Queensland's School of Music. These are all separate groupings with their own identities. We think it's possible to manage this as a clearly named department in a larger school, if the lines of reporting, budget, etc. are clear and robust.</p> <p>We understand the impetus behind the idea of going into a larger Creative Arts school. One of the most important elements of our kaupapa is the centrality of studio learning as our signature pedagogy, so we see natural connections there to Dance Studies and Fine Arts. Staff in all three schools are internationally renowned experts on this style of teaching. We understand that Drama is keen to join in such an approach, and we welcome the chance to collaborate closely with them. This is equivalent to model 1. Most staff not averse to being in a larger school such as that proposed in model 2 (some favour it), but we are sceptical that enough time has been given to developing exactly who would most beneficially go into such a model. Synergies between Art History and Fine Arts seem clear (especially as we already combine historical/critical study with practical/studio study in the School of Music). The connection to Media and Screen is somewhat less clear to us, although if our colleagues there are keen to join us in our studio-centred approach we would welcome it.</p>

	<p>We note that model B (a bit less so A) would create administrative challenges given the large number of different degrees involved (BMus, BFA, BDance, BA). We seek assurance that the BMus will continue to have its own identity, along with our various postgrad degrees.</p> <p>We are excited by the potential collaborations that would open up in a newly amalgamated school, but we seek assurance that our identity as a School of Music (whatever it's called in the new structure) and our vision of an increasingly robust school is retained.</p>
Individual 1 Music	<p>My comments are more strategic and holistic, but hopefully they might help in some way. Prior to 2025 I was significantly involved in CAI leadership as AD and as acting DD. This provides perhaps a different perspective to the heads and representatives that you had on the restructure committee in that I am not coming primarily from a disciplinary bias, although I am mainly interested in the creative arts space along with education. I have recently had a talk with Nuala on the need for strategic ideas.</p> <ol style="list-style-type: none"> 1. I think the end-result structure should be mainly larger type schools and definitely not smaller schools. ie. NOT model 1. For efficiency of communication reasons to begin with. I don't think smaller schools are a good idea at all. We need to think strategically and to the future on this point. At the moment I am finding the communication space like a vacuum—in that there isn't much opportunity to have a voice, and a small group of larger schools would help that as long as they are managed in a way that allows all staff to participate and for the faculty to operate effectively as a management team. 2. We need to think seriously about sustainability, from a financial perspective. There may be cuts in the medium term financially and we need a structure that will be robust enough to cope with this. Larger schools will help with this. Small schools will be vulnerable—even Māori and Pacific. Integration is best. 3. I would like to see more formal process built into the structure for cross-school activity than what the current modelling suggests. There is a tendency for schools and depts to want to protect their disciplinary integrity. Whatever the end model is, there should be a mechanism in place for inter and transdisciplinary teaching and research. And a mechanism for some “waka jumping” if need be (in a good way), for instance being able to negotiate new positions (eg 0.5 in one school and 0.5 in another). 4. On the above point, our new Creative Pedagogies Network is very good example. See https://teachwell.auckland.ac.nz/calendar_event/creative-pedagogies-network/ We are working together and meeting on a regular basis. We have representation from Drama (arts), Dance (cai), Music (cai), and Education ie across proposed model structures. And we are keen to work on curriculum innovations in creative arts and creative arts education. We are keen to develop a PG degree built on this kind of concept. How can these emerging groups function and be protected within a siloed disciplinary structure? I know of some universities that have had formal interdisciplinary structures formed in order to protect and nurture such innovation. If not, we rely on the good will of others for change, and this can easily be eroded. For example we could create a new innovation of a school of inter/trans disciplinary arts and education that sits alongside the formal faculty schools structure and draws in part from across the faculty. Now would be the time to make that possibility visible. 5. Some of the arguments in the document I don't agree with. Music has every kind of pedagogical process from lectures, tutorials, workshops, performances, studio teaching and more. I would go to say that diversity in a school is better than sameness in teaching and learning or research spaces. 6. Another point is that disciplines will have current alliances and natural tendencies to want to orientate towards them. However, that is not a future-thinking orientation for the faculty at all. The main point is to look for and develop new alliances, not merely preserve existing ways of working in old faculties. 7. Finally, I suggest that a clear code of behaviour and leadership is enacted in this process and is strictly followed. This would help people feel safe within the movement and change. I know of some who have tried to have discussions with others about change and been confronted with very defensive and non-collaborative responses.

	There needs to be protocols put in place so that new and innovative curriculums and ways of working together can be enacted safely.
Individual 2 Music	<p>I am not sure if I am too late to submit my preference for how the restructure looks, from the perspective of the School of Music.</p> <p>Here are my thoughts.</p> <p>I support Option A where Music is in the same cluster as Fine Arts and Dance. If it is an option I would like Drama to be included in this cluster.</p> <p>These areas are most closely linked in terms of their focus on creative practice and seem logical to be linked together.</p> <p>One concern is the name.</p> <p>Being called School of Music is important to us in terms of our identity which impacts national and international recognition of us as a destination to choose for study - recruitment. I strongly urge that we can retain this name rather than be called something else such as a Department of</p> <p>Thanks for collating all this.</p>
Individual 3 Music	<p>Thank-you for sharing the feedback document for the proposed school structure. As an academic staff member in the School of Music, I'm particularly interested in where and how we'll be positioned in the structure, and how we as staff, my team in the composition area, and students might be impacted.</p> <p>In general, I would say that the school of music is highly adaptable, and eager to think broadly about the way we operate – something that is evident in our refreshed BMus degree structure. Because of this, I would think that any areas or disciplines that respect our ways of teaching, practising, and researching would make good company. Dance, Drama and Fine Arts have clear affinities: all engaging in studio and relational pedagogies. However, my preference would probably be for Option B (of the two models provided), because it would allow us to influence and (in turn) be informed by other areas, with whom we have yet to fully collaborate.</p> <p>In honesty, however, I can't quite understand the rationale for another layer of hierarchy in a faculty we've only just joined. I can't work out why eleven schools is too many, and I wonder if this structure would be more conducive to interdisciplinary influence or collaboration. At the very least, it seems premature to form new silos within something that has the potential to de-silo, especially when we've only just entered the frame.</p> <p>So, in summary, if the choice is between the two options provided, I think Option B is fine. But I would strongly encourage the notion that this new faculty might operate beautifully without this extra structural layer.</p>
CURRPD	<p>I convened a CURRPD meeting just before Easter to get feedback about the proposed school structures. People all thought the proposed options for Education were sensible. People were all positive about social practice staying with Education which I have passed on to Jay. People were aware of the discussions TPW were having and everyone hoped that they would stay with education – the relationships between TPW and CURRPD are highly valued. Main concerns were around next steps which basically are to do with having a School that is the same size as the former Faculty and the need for sufficient resources for a distributed leadership/organisation model, given the new HoS would have a Dean-sized role.</p>
Individual 1 CURRPD	<p>My brief feedback:</p> <p>Model 2 appears the more appropriate model, for 2 reasons:</p> <ol style="list-style-type: none"> 1. It brings together groups of people with similar, aligned, interests that are currently in different faculties, thus offering the potential for stronger (and easier) collaborations

	<p>2. It structurally embodies the idea of new Schools (rather than existing ones) so enhances the chances for the desired collaborations and re-envisioning of the Faculty to occur.</p>
Individual 2 CURRPD	<p>The reduced number of schools will provide greater committee engagement, because now the faculty committees are almost too large and as a result are not easily managed. I agree in principle with both the models, and I am delighted to see education represented as its own school because it is an extremely valuable unit that prepares future teachers and leaders who shape the learning and development of society. I don't feel I can comment on the other schools because I do not know them intimately enough.</p> <p>Secondly, given that one of the schools has much smaller EFTS, the only comment I would like to make is that hopefully the professional staff structure and composition mirrors the size of the school. Rather than having each school with the same representation, a bigger school should have greater professional staff representation. Perhaps the smaller school could share the professional staff resourcing with one of the larger schools.</p>
LDPP	<p>There is support for teacher education programmes to remain visible and united.</p> <p>There is support for the principle of self-determination, that is, people should be able to confirm where they fit/sit in schools.</p> <p>There is a shared concern we do not know enough about what other discipline groups do or want, so we feel uncomfortable to comment on their situation. There needs to be more opportunities for faculty members to get together and find out what happens in other discipline areas, faculties, etc. How can you comment on other areas without clear information?</p> <p>Both models propose the status quo for Education and Social Practice, which seems a lost opportunity to develop something more innovative. However innovation would require more rigorous and informed conversations and planning.</p> <p>We need intentional mechanisms to foster collaboration within and across schools. Hence, it seems pertinent to consider the structure at the school level AND what's happening within and across schools at the same time. Taumata Teitei gives us some mechanisms to leverage off. We could have depts and themed units with interdisciplinary teams, linked to Taumata Teitei. As an example, Terma Barn in Sweden is a good example of interdisciplinary teams organised within depts/schools.</p> <p>There is support for separating out Te Wānanga o Waipapa for their visibility and support for Te Puna Wānanga's choice in where they want to be positioned</p> <p>Both models present uneven EFTS across the schools, which is a concern. Also, the EFTs debate seems to mitigate against working more collaboratively.</p> <p>There is no compelling reason for why things have been put together in these models. It's also very hard to give any useful feedback on the schools structure when we don't know what's going on beneath the school level. It would have been more helpful to list schools in a more fine-grained way to understand what discrete units sit within disciplines in each school. For example, the following discrete units and Hubs should be listed as part of Learning, Development, and Professional Practice (LDPP):</p> <ul style="list-style-type: none"> • Centre for Global Childhoods – LDPP School research centre • Learning Sciences and Psychological Studies in Education Hub (LSPSE Hub) • Teacher Professional Learning and Practice Hub (TPLP Hub) • Educational Leadership and Policy (ELP Hub) • Early Years, Child Development, and Childhood Studies Hub (EC Hub)

	<p>The Quantitative Data Analysis and Research Unit is not listed in the document and should be. Dr Shengnan Wang is employed permanent 0.5FTE and Prof Gavin Brown is 0.1FTE Director.</p> <p>It has been said that while there will be no loss of academic staff, we would presume that going from 11 to 5 schools will result in the potential loss of professional staff. This is a concern for us.</p> <p>Questions for the Steering Group</p> <ol style="list-style-type: none"> 1. How will the integration and communication across these academic units promote joint research, shared teaching across common themes. 2. The proposed models are based on EFTS and teaching models. But research and research funding are also important – how have these been considered in all of this?
Social Practice	<p>The School of Social Practice (CHSSWK) offers the following positions/reflections:</p> <ol style="list-style-type: none"> 1. Model A vs. Model B We do not have a strong preference between Model A or Model B. Our view is that the selection should be determined primarily by the schools and programmes most directly affected. We support a process that is consultative and responsive to those most impacted. 2. School Naming and Visibility of Social Practice We understand that the proposed school names are placeholders. However, we stress the importance of including “Social Practice” in the final name. Visibility matters. The term signals a distinct offering and helps to maintain a clear identity within the broader school structure. 3. Governance and Resourcing The restructuring document appears to focus on reducing school size and improving governance, rather than reducing costs. We consider this a critical distinction. Good governance cannot be achieved without investment. <p>As the restructuring effectively turns a previous faculty structure into a school, it will be imperative to ensure adequate leadership and professional support. Resourcing decisions -- including VSPs and administrative support -- must be approached thoughtfully, with a clear articulation of how they will be distributed and managed. This is particularly important as our postgraduate numbers have grown substantially and our international EFTS to budget is over 260%. Our current EFTS to budget overall is 110% (and this included BSJS modelling which meant we started the year in an EFTS deficit). A large part of this success was having dedicated professional staff to support this process and dedicated FTE as part of service for our academic staff. We are particularly concerned about what could be losses of professional staff support.</p> <p>The success of the new school model will depend not only on structure but on how it is resourced and supported.</p> <ol style="list-style-type: none"> 4. Support for a School of Education and Social Practice Both models propose a School of Education and Social Practice. Our school has expressed unanimous support for this option. This configuration aligns well with our shared approaches to practice-based teaching, including practicum placements, skills-based learning, and external accreditation requirements with professional bodies. <p>While there was openness to joining a Social Sciences grouping, it became clear that greater alignment -- operationally and pedagogically -- exists with Education. This structure will also enable a clearer understanding of the resource needs specific to the successful delivery of practice-based programmes.</p> <ol style="list-style-type: none"> 5. Transdisciplinarity and Research Collaboration We do not believe that being housed in a single school necessarily fosters greater research collaboration. In our view, research partnerships grow organically through shared interests and intent. However, we are optimistic that the proposed new faculty

	<p>structure will open space for more intentional cross disciplinary engagement, and we look forward to strengthening those connections.</p> <p>6. Relationship with Te Puna Wānanga We are enthusiastic about deepening collaboration with Te Puna Wānanga in both teaching and research. These conversations are already underway. We see strong potential to grow meaningful partnerships, particularly around bicultural and Indigenous approaches to practice.</p> <p>7. SSR and Evaluation Clarity We are seeking clarity from the faculty about how weighted student to staff ratios (wSSR) will be assessed and at what levels. While we see significant opportunities to revitalise our programmes and expand offerings across the new faculty and vice versa, uncertainty around evaluation metrics creates existential anxiety. Clarity on this front will be essential to foster innovation and support collaboration.</p> <p>8. Bottom-Up Implementation and Leadership Implementation will require a clear and well-communicated bottom-up process as already articulated in the document. This is a high-stakes exercise, and it will be critical to identify and support leadership at multiple levels -- not just a single strong leader, but a distributed model of good governance. We reiterate that if this process is not intended as a cost-cutting measure, then this must be reflected in a commitment to investing in leadership and infrastructure required for the proposed changes to succeed.</p> <p>9. School Names in Te Reo Māori We acknowledge that the names proposed at this stage are provisional. Once structural decisions are finalised, it will be important to begin a dedicated and respectful process to identify appropriate Te Reo Māori names for each school. This process should be undertaken in partnership with Māori staff and stakeholders, ensuring names reflect the vision and mission of each school.</p>
Te Puna Wānanga	<p>1. Feedback on moving TPW to the School of Arts and Education</p> <p><i>Risks for TPW</i> At a whole staff wānanga held on the 14th of April, staff raised concerns about the loss of visibility and identity for Māori and Indigenous Education within a larger and more generalised school structure. There were also concerns about the reduced autonomy in terms of budgeting, staffing, and programme delivery, potentially compromising TPW's kaupapa Māori approach.</p> <p><i>Benefits for TPW</i> Staff also discussed the benefits that integration into a larger school infrastructure may offer e.g. improved access to resources. There was also discussion that alignment of all ITE and professional programmes under one school could offer greater coherence. TPW staff have strong existing relationships with colleagues across Education and Social Practice and these could be leveraged to for continuity and further collaboration. These existing relationships are likely to be further enhanced in the postgraduate space. eg. co-supervision, co-teaching, PhD confirmation reviews, master's thesis examinations etc. Also, staff were mindful of TPW postgraduate supervision opportunities that emerge from our involvement in English-Medium programmes and courses within the BA.</p> <p>2. Education and Social Practice School Leadership Leadership within TPW is not just an administrative function or about organisational hierarchy—it is a critical expression of tino rangatiratanga (self-determination) and mana motuhake (autonomy). TPW staff propose that the new school, Education and Social Practice, has a Deputy Head of School focused specifically on Māori education interests including Māori-medium and Kaupapa Māori education. This ensures that decision-making is grounded in a kaupapa Māori framework and upholds the principles of Te Tiriti o Waitangi. This shared leadership structure supports bicultural governance, enabling TPW to maintain the integrity of Māori pedagogies, knowledge systems, and relationships with community including professional teacher organisations. It safeguards against the marginalisation of Māori-medium and Kaupapa Māori education within the new school and ensures that Māori voices continue to shape not only programme content and delivery, but</p>

also the strategic direction of the school. This includes the faculty's commitment to Māori education and specifically Māori-medium and Kaupapa Māori education. Ownership and delivery of Kaupapa Māori and Māori-medium courses and programmes are foundational to TPW's role as a Māori initial teacher education provider and a Māori and Indigenous education research group. The ability to determine its own courses, staffing, budgeting, and community partnerships ensures that Māori educational philosophies are enacted in practice—and are not just aspirational. Without clear mana motuhake (autonomy) TPW's ability to respond directly to the needs of Māori learners, communities, and the education sector is compromised.

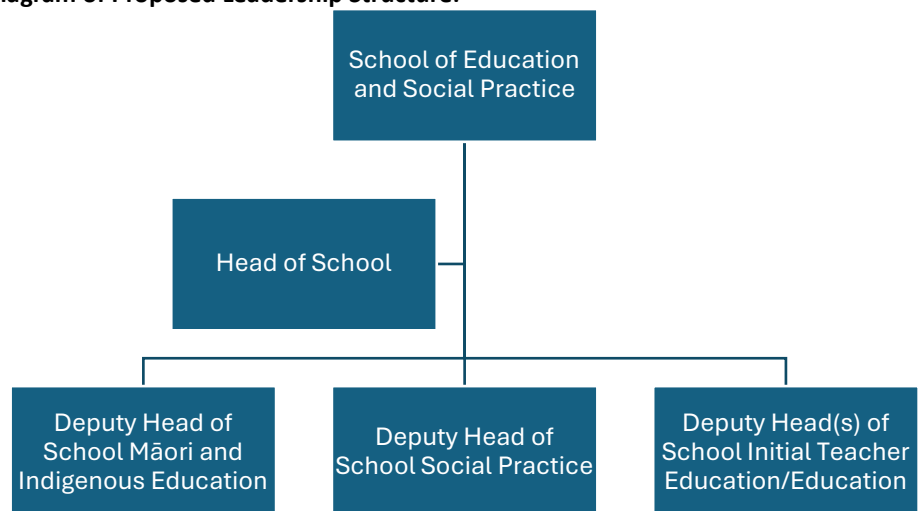
The Education and Social Practice School leadership structure must support TPW's continued commitment to:

- The delivery of professional learning and development and curriculum consulting to the wider education sector, particularly for Māori-medium and Kaupapa Māori education
- The Graduate Diploma in Teaching (Māori-medium) and the development of an undergraduate programme to serve as a feeder
- Strong and sustained relationships and collaborations with Māori communities, hapū, and iwi
- Active engagement with professional bodies in the sector
- Retention of physical spaces critical to TPW's identity, including office space at B113, in proximity to Ngā Tauira Marae and sites in Te Tai Tokerau.
- Enhanced collaboration with Māori Studies

In order to ensure the continuity of these key commitments we propose:

- A dedicated Deputy Head of School focused on Te Puna Wānanga and Māori interests
- Clear Māori leadership and representation for governance and decision-making
- A budget line that ensures TPW can continue to operate with autonomy and integrity
- Maintenance of courses unique to TPW e.g. Waipapa Taumata Rau Course and EDPROFM600 Te Ao Māori
- Increased recognition of TPW's long-standing contributions to both the University and communities in Te Tai Tokerau

Diagram of Proposed Leadership Structure:



3. Possible Indigenous - Mātauranga hub

Together with the Pro Vice Chancellor Māori, Te Puna Wānanga have opened an initial conversation with Māori Studies (as distinct from Pacific studies) about possibilities for a

	<p>hub, or clustering of academic units (or the formation of a new one) together with research activities within Arts and Education.</p> <p>Rather than dissolve Te Puna Wānanga into a school of education and thereby lose a distinct Māori unit, the faculty could consider moving in the opposite direction. The faculty might work to support the formation of a inter/nationally unique hub of Māori and Indigenous expertise in teaching and research. Such a transdisciplinary hub might be joined by other Māori, Pacific and Indigenous scholars across the faculty and potentially from the wider University.</p> <p>Such a proposal would significantly bolster the academic profile, capacity and sustainability of Māori and indigenous teaching and research offering numerous possibilities for collaboration and the growth of mātauranga and other indigenous knowledges in the university. Under the right conditions the hub might also develop as a source of expert teaching for programmes across the university. For example, Te Puna Wananga would continue to teach in education and social work programmes within the school of education and social practice and maintain research and supervision relations.</p> <p>The hub might include:</p> <ul style="list-style-type: none"> • Te Puna Wānanga • Te Wānanga o Waipapa • The James Henare research Centre • The Māori research platform (proposed to be connected to the JHRC) • Ngā Pae o te Māramatanga • The Tai Tokerau Campus • Māori/Pacific/Indigenous scholars from across the faculty and university <p>This conversation has only begun, so we request the opportunity for ongoing discussions and planning is supported before final decisions on structuring of the faculty are determined.</p>
AUSA	<ol style="list-style-type: none"> 1. The students should be consulted more on these changes. While I appreciate you reaching out to me and the AESA Presidents, I think it would be worthwhile to propose that those presidents sit on the steering group. I understand that these changes are organizational and won't have massive implications for the student body, but I think they would still provide valuable insights that haven't been thought of yet. On top of that, with all of the changes being rushed around the university, students are particularly sensitive to change when they feel that their voice hasn't been properly represented. 2. Model B makes much more sense to me in terms of shifting governments and risks that smaller faculties/schools run. I would be concerned about Model A's EFTS being so high in certain schools and quite low in others
AESA	<p>1) Students will largely remain unaffected by the restructure. Despite this, communication with students through appropriate channels is still warranted, as students within the faculty can be quite sensitive to changes made, especially with current external pressures facing Arts and Education subjects, and previous consultation around the faculty merger process, and course cuts forum. To do this, I would suggest 2 things.</p> <ul style="list-style-type: none"> • Progress updates made to the Arts and Education Students Association, and other appropriate student committees. TLQC will have a student voice subcommittee, and SSCC may be another place to bring these up. (2025 Presidents are Amelia Orr and Jessica Luo, can be reached at aesauoa@gmail.com) • When changes do come into effect, ensure students are consulted prior to the official publication of material online. Screening information through students can ensure they don't draw incorrect conclusions from wording choices. <p>2) Our organisation supports the adoption of Option B. Given external pressures on Arts and Education disciplines, we believe this option makes the most sense to preserve the diversity of subjects available within the Faculty. We believe this organisation will ensure stability between schools, and should hopefully allow for within school diversity to flourish, particularly inside of Creative Arts disciplines. As a part of this, we would strongly</p>

	encourage student consultation in the development of identity for the newly proposed schools; particularly students from former Creative Arts and Industries disciplines, and students from smaller degree programmes.
Equity Committee	<p>In response to the feedback guidance set out in section 4.0 on p. 9 the EC makes note of the continued possible weakness of both models due to the discrepancy in EFTS. Model A allocates 400 EFTS for Te Wānanga o Waipapa versus 2000 EFTS for the Humanities, Social Sciences 1935, and Education and Social Practice 2210. Model B leaves 400 EFTS for Te Wānanga o Waipapa and Creative Arts at 807 EFTS with the other schools between 1935 and 2210 leaving the two smaller schools vulnerable for student enrolment changes and policy shifts.</p> <p>The remainder of the EC feedback comes in the form of provocations from an equity lens. They include questions about:</p> <p>Resource Allocation In what ways does the new structure address potential disparities in resource allocation (e.g., funding, staffing, facilities) to ensure all schools and disciplines have equitable access to the resources needed to thrive?</p> <p>Impact on Equity Communities How might the proposed changes impact our equity communities within the faculty, and what measures are in place to mitigate any negative effects and promote positive outcomes for these groups?</p> <p>Equitable Opportunities for Leadership and Development How does the new structure create equitable opportunities for leadership and professional development for all staff, particularly those from our equity communities and/or under-represented groups?</p> <p>Māori Given the significant risks of exclusion and inequity in restructures, it is critical to understand how meaningful Māori participation (and consideration) has been ensured throughout decision-making, implementation, and projected outcomes. How have Māori/indigenising approaches — including relationships, connection to place, and attention to history — been embedded in the process, and to what extent have Māori Studies, Te Puna Wānanga, Māori academics, and Kaiārahi been genuinely included at the decision-making table? Clear information is also needed on how currently enrolled taura Māori have been engaged in consultation, including the process, scale, and breadth of involvement. What consideration has been given to the potential impacts on future Māori students? What concrete steps have been taken to prevent the marginalisation of Māori staff and students, while upholding Te Tiriti and equity commitments? Given the nature of these collective comments, we anticipate these provocations to be helpful in further thinking and the operationalisation of either model.</p>
Individual 1 Faculty	<p>New faculty strategic objectives were outlined during the 2024 consultation and confirmation period as enhanced collaboration and interdisciplinarity; leveraging collective strengths by creating a more unified and impactful academic environment; cultivating a shared sense of values, purpose and community and positioning for the future, known and unknown changes in the tertiary environment.</p> <p>It's difficult to see how Model A supports and enables these aims. Consolidation benefits of the new faculty are not apparent in this model – maintaining the broad outline of discipline organisation based on legacy faculty groupings and habit likely means the faculty and its schools will maintain existing perspectives and ways of working. From a research management and administration perspective, historical discipline arrangements in legacy Arts and CAI have not delivered to expected success markers such as large grant EFR and sustained QS/THE subject rankings. We can hope that refined discipline groupings will spark innovation in ways of working, mentoring and peer development and research 'step change' by individuals and project teams.</p>

	<p>A particular concern is the vulnerability within Model A for creative arts teaching and research, which seems at odds with the goal for Waipapa Taumata Rau to remain a comprehensive university. I think a credible model must provide sustainable and connected options for disciplines like these, within a sympathetic context. For this reason, I don't consider the mix of studio-based and larger classroom teaching styles for Model B School of Performing & Fine Arts as a weakness – in my view it's a strength and positions the faculty for future blended and multi-modal teaching across disciplines. Otherwise it is difficult to see a place for standalone studio-based, intensive and expensive teaching models within the current and projected Government funding environment.</p> <p>Model B appears to offer strengths directly in line with new faculty strategic objectives. Clear strengths for me are the clarity of positioning Te Wananga o Waipapa as a discrete unit within the broader context of four reasonably even-sized schools. Arts & Education is home for the highest numbers of Māori staff and students in the University. I think this marks Te Wananga o Waipapa as an important pou both internally and externally as a marker of the faculty's commitment to Tiriti o Waitangi and the indigenisation of the University, as well as a centre for excellence for Māori and Pacific researchers. Four even-sized schools support faculty aims for increased capacity to act, good governance and resource management. I also support the intent to maintain research gains, and recent outstanding research achievement, for Education as a discipline by strengthening this grouping with the proposed addition of Applied Language Studies as the School of Education & Social Practice. In addition to demonstrated research excellence I anticipate that this school will be able to contribute to faculty internationalisation and commercialisation objectives, particularly regarding articulation agreements with peer universities. In my view the distribution of new subjects across proposed schools makes sense and is a manageable degree of change to promote collaboration, innovation and excellence.</p>
Individual 2 Faculty	<p>Further to this morning's webinar about the schools re-structure, I thought I'd throw in my 2 cents. I'm the Technical Team Leader that looks after the Media and Coms, and Music technicians, so my comments relate purely to these 2 groups. Neither of the proposed structures will impact the music techs differently, so either proposal would be fine from that point of view. As far as the media and coms techs go, my preference would be for model A, keeping Media and Screen in Humanities. The Media techs support both Media and Screen and Communications.</p> <p>When the schools were set up in the Faculty of Arts, there was significant effort made to ensure co-location of disciplines within the school – I think this makes a lot of sense to foster cooperation and collegiality.</p> <p>Media/Film and Communications have significant bespoke facilities located in both building 206 and 201, so they need to remain where they are physically. My feeling is that for it would be helpful for them to be sharing the space with colleagues from the same school. While there would be some cross-over for Media and Film with "performance" - type disciplines (Music, dance, drama) this is only a part of the scope of what is studied, and that there would greater benefit from co location.</p>
Individual 3 Faculty	<p>Focusing just on the placement Media and Screen, Model A seems sensible. Model B, which shifts this discipline to the proposed School of Performing and Fine Arts is not convincing to me. I understand that Screen Production, specifically, might make sense sitting alongside those other creative practice-oriented disciplines. The majority of the discipline is made up of media studies research and teaching that sits squarely in a humanities/cultural studies tradition.</p> <p>To my mind, maintaining the status quo for Media and Screen (noting the discipline was already moved out of Social Sciences in recent years), as Model A does, makes a lot more sense for the discipline's staff, students, courses and research activity.</p> <p>I understand from my connections to the discipline that the Media and Screen Production elements are quite intertwined at the moment, as a number of their staff teach into both aspects of the discipline, and it wouldn't be straightforward to just split the discipline in</p>

		<p>two. Perhaps it could be a future piece of work for the faculty to work through how to properly separate Media from Screen Production, and relocate Screen Production and its staff to the proposed School of Performing and Fine Arts at a later date?</p>
	Individual 4 Faculty	<p>Thank you for the opportunity to provide feedback on the proposed school structures for the Faculty of Arts and Education. I write in my capacity as Associate Dean of Research and as a Humanities scholar who has, throughout her career, been based in a Creative Practice school. From this dual perspective, I strongly support Model B, which I believe offers the structural shift needed to help our faculty realise the ambitions and potential that drove its formation.</p> <p>Model B represents a meaningful departure from the status quo. In contrast to Model A, which maintains many existing groupings, Model B responds to the imperative for genuine transformation—moving beyond administrative expediency to enable exciting new forms of collaboration, governance, and disciplinary growth. While Model A offers a sense of continuity, its alignment with the previous structure is, I believe, a major weakness. It risks entrenching existing silos and missing the opportunity to reshape in ways that foster intellectual innovation, community engagement, and pedagogical renewal.</p> <p>School structures significantly affect our daily lives as academic citizens. They frame how we collaborate, how our disciplines grow, and how we demonstrate value—both to the university and to the wider world. My own experience as a Humanities scholar embedded in a Creative Practice environment (Music) suggests that such 'collisions' provide essential challenge and growth. It has required me to communicate my disciplinary value in unfamiliar contexts, to collaborate across methodological boundaries, and to adapt my research and teaching so that they remain relevant and resonant. These conditions have deepened my work and invigorated my scholarship. I would like the same opportunities for my colleagues and for their students.</p> <p>Model B provides an infrastructure that encourages precisely this kind of synergy. It mirrors structures in comparable international institutions and reflects the reality that these disciplines, though diverse in approach, share important pedagogical, vocational, and creative affinities. This model holds particular promise for enhancing performance capabilities and facilitating joint postgraduate supervision and programme design across related fields. It supports a vision of research and teaching that is collaborative, communicative, and responsive to the needs of students and the broader community. Furthermore, Model B supports the faculty's research culture by bringing together practice-based and theoretically grounded disciplines in a way that encourages the formation of cross-disciplinary research clusters and lively intellectual communities. It also strengthens our capacity for leadership development and effective governance within schools by ensuring broader pools of experienced colleagues who can contribute to service and succession planning. The resulting schools would be large enough to be resilient and strategically agile, while remaining coherent and focused.</p> <p>Model B is not simply an administrative solution—it is a statement of intent. It invites us to imagine a faculty that is interconnected, dynamic, and future-focused. I strongly endorse Model B as the model most likely to support the research, teaching, and service aspirations of our faculty in the future.</p> <p>With thanks again for the thoughtful and consultative process that has brought us to this point.</p>