ASCILITE 2026

The Future is Connection:

Collaboration, Creativity and Compassion in a Digital Society

The promise of Kaospilot: Human connection for programmatic AI review

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Generative AI has pushed universities to review curriculum at pace and scale, raising urgent questions about assessment, academic integrity and graduate capability. At Monash University, the Programmatic Assessment and AI Review (PAAIR) project required faculties to examine assessment and AI integration at program level. This paper asks how educational designers can support teaching teams to make program-level curriculum decisions while AI practice, policy and disciplinary expectations are still unsettled. We use a practice-based reflective case study methodology across the faculties of Science, Arts and Information Technology. Data sources include workshop designs, curriculum artefacts, participant feedback, program mapping outputs and facilitator reflection. Our analysis examines how Kaospilot methods, including vision backcasting, shared canvases and visible artefacts, created structured conditions for teaching teams to work with uncertainty, surface disciplinary values and make program-scale thinking visible. The cases show both the promise and constraint of adapting Kaospilot methods to faculty-wide change. The method helped create the human conditions for programmatic AI review, but its impact depended on artefacts, documentation, leadership, governance pathways and continuing educational design work. The paper argues that AI curriculum review requires structured social conditions to enact policy settings.

Keywords: Generative AI, curriculum renewal, learning design, facilitation, reflective case study

Introduction

Generative AI (GenAI) has compelled universities to revisit assessment, academic integrity and graduate capability at pace and scale. It has also resurfaced enduring curriculum questions: How well do our assessments show whether students have developed the skills, knowledge, attitudes and values they need by graduation? What hidden messages do our assessment regimes send about learning? Does our feedback help students improve over time? Much of the response begins at the level of an individual unit or subject, where educators are doing the necessary work of rewriting tasks, adjusting rubrics, clarifying AI use, protecting standards and helping students use AI responsibly. These actions matter, but decisions made at the unit level can lack coordination and leave larger curriculum questions untouched. Where, when and how should students learn about AI, judgement, evidence and disciplinary practice across a whole program? How can programs reduce over-reliance on final products and build richer evidence of students' learning processes? To effectively tackle these questions, program teaching teams need a systematic approach that enables an environment for productive collaborative design.

In this paper, educational designers from three faculties at Monash University, and a learning experience design consultant, examine Kaospilot-inspired workshops as human-centred curriculum renewal. Using PAAIR as an institutional case, we analyse how we adapted Kaospilot methods to the messy work of integrating GenAI at scale. We argue that the value of the approach was not in the workshop techniques themselves, but in the conditions they created for teaching teams to work with uncertainty, make program-scale thinking visible, surface disciplinary values and turn AI-related uncertainty into curriculum decisions. The contribution is a practice-based account of adaptation that other educational designers and academic developers can test, modify and use in their own contexts.

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Australian universities are being asked to make curriculum decisions in a period of profound change. In 2024, TEQSA pressed the sector to respond to GenAI as both a risk to assessment integrity and an opportunity to rethink learning, teaching and assessment for a digital world. Its assessment reform work argues that GenAI has intensified existing assessment problems, and that universities need to manage risk while also preparing students to use these tools responsibly in their studies and future work (TEQSA, 2023). Monash University responded with the Programmatic Assessment and AI Review (PAAIR) project, which requires each faculty to review assessment and AI integration at program level. In theory, the logic is clear: review each course, strengthen AI literacy, ensure students develop the judgement they need for a changing professional world, and protect the value of the degree. In practice, the work itself is chaotic.

PAAIR asks faculties to rethink assessment, learning activities, feedback, academic integrity, graduate capabilities, educators' practice and course governance at the same time. The central education portfolio set the frame, but each faculty, led by academic and educational design leads, must invent the local implementation. This made PAAIR a wicked curriculum task rather than a narrow compliance exercise. A conventional workshop design risked creating pressure to problem-solve too early. Kaospilot methods offered an alternative starting point – a way to hold uncertainty long enough for teaching teams to surface values, make sense of complexity and develop shared curriculum decisions.

Kaospilot is both a three-year graduate education and a professional practice tradition concerned with leading projects, teams and learning processes through complexity. Its professional programs for educators focus on experiential learning, facilitation, learning journey design, participation, group energy and the creation of safe learning spaces. The distinctive contribution is human: the method treats connection, shared purpose and collective judgement as conditions for action. The educational designers have each completed Kaospilot professional learning, and we recognised that the approach brings the human work back into view – what educators value, what students are "becoming," how disciplines make judgements, and how teams can act together when the ground is still moving. The Kaospilot methods presented here are adaptations developed within the context of Monash University's curriculum renewal work.

We use a practice-based reflective case study methodology, informed by practitioner inquiry and ethnographic sensibilities. The cases examine a curriculum-change process in its institutional context, where Kaospilot-informed frameworks were adapted to support programmatic assessment and AI review (Yin, 2018). The practice-based framing treats educational design practice itself as a site of knowledge production, with data sources including workshop designs, facilitation materials, curriculum artefacts, participant feedback, program mapping outputs and reflective notes (Pinnegar & Hamilton, 2009). The authors are designer-facilitators and researchers, so the analysis draws on situated practitioner knowledge and reflexivity (Loughran, 1996; Pink, 2015; Schön, 1983). We focus our analysis on how specific design choices supported human connection, shared judgement and collective decision-making across program teams. Each case is analysed using a shared frame: design challenge, Kaospilot method used, artefacts produced, evidence of impact/connection, and limits of the approach.

Faculty of Science: Human-based backward design with an invisible skeleton

The Faculty of Science is a complex environment for program-level curriculum renewal. The PAAIR project involved 29 undergraduate majors in the Bachelor of Science, nine postgraduate programs, as well as honours degrees, each comprising a unique program in itself, across the broad disciplinary areas of Biological Sciences, Chemistry, Earth, Atmosphere and Environment, Mathematics, and Physics and Astronomy. Our initial analysis established that the modularity of the Bachelor of Science curriculum precluded adopting a fully programmatic approach to assessment (Heeneman et al., 2021). Instead, we took a program-level approach consistent with constructive alignment (Biggs, 1999). Each major or program selected a spine of key units that represented the learning journey of most students. This spine would become our proxy for the review of learning outcomes and assessment.

Science education research and practice vary by discipline. Robust educational research literature exists not so much in "science" as in disciplinary specialisations with their own standards of rigour and methodological approaches. Moreover, educators in the faculty possess varied levels of pedagogical knowledge and awareness

of the literature. Many are familiar with the principles of constructive alignment and backward design, and keenly aware of developments in narrow AI as well as GenAI. When PAAIR began, a substantial subgroup of educators had already begun to adjust assessments in light of the emergence of GenAI and changing student learning behaviours. Thus, while the PAAIR project addressed the Faculty of Science as a single administrative unit, in reality it involved a confederation of disciplines, communities, teaching practices and philosophies.

Moreover, the emergence of GenAI presented a challenge to a key element of science education that *is* shared across disciplines: the importance of foundational knowledge without which students cannot progress to more advanced studies. Educators have spent decades evolving a fine balance between active learning strategies and students' mastery of conceptual foundations (Talanquer & Pollard, 2010). GenAI's growing ease with foundational knowledge seemed to make take-home quizzes, reports or tests instantly meaningless. Early responses from educators called for a return to vivas, invigilated exams, and pen-and-paper assessments in class as the only valid forms of assessment.

Implementing the goals of PAAIR in the Faculty of Science called for a creative approach: backward design that would embrace uncertainty but also return to the human core of university education and move away from policing AI or chasing its growing capabilities and towards focusing on the role of the teachers and the experience of students. We designed our strategy around three components: (1) the standard educational design tools of constructive alignment and backward design; (2) a mindset cognisant of AI in education as a wicked problem (Corbin et al., 2026a) and openness to "black box" pedagogies (Bearman & Ajjawi, 2023); and above all, (3) a people-centred approach that would draw on educators' values, experience and expertise, rather than imposing a transformation from above.

Kaospilot's philosophy spoke to all three components of our intended strategy. A particularly attractive aspect of the Kaospilot approach was its people-centred "living lab" approach open to creativity, values and uncertainty (Windeløv-Lidzélius, 2018). While PAAIR had a clear set of goals, implementation would involve a complex educational ecosystem of experienced practitioners and active programs. Rather than applying a new structure, we would need to assess the existing structure and strategically integrate new elements while maintaining the motivation and buy-in of all participants. To achieve our goals, we adapted Kaospilot's vision of backcasting as backward design with a creative, human component anchored in values, behaviours, embodied learning and situated knowledge.

Planning: diet-version of Kaospilot. Preliminary discussions with education leaders in each discipline confirmed that the full Kaospilot approach could not be adopted. We would need to avoid any "educationalese" and translate the process to the pragmatic language of teaching physicists, chemists or biologists. Because the central university PAAIR infrastructure already included complex spreadsheets and processes, we would also need to avoid another structure. We therefore decided not to use the full Kaospilot project template, but integrated elements like vision backcasting and learning arches—a diet-version of Kaospilot.

Commencing PAAIR: vision anchored in values. Rather than encouraging a particular approach, we adopted the Kaospilot-inspired vision of backcasting and anchored the initial PAAIR discussions and workshops in disciplinary identity, values and visions, which resonated with program leaders and educators; for example, "What does it mean to be a physicist?" or "In an ideal world, what would you like your graduates to know, be able to do, value and behave like?" This had a twofold result: it encouraged a sense of belonging and mutual respect, and motivated participants by confirming that GenAI-initiated changes strengthened, rather than undermined, key principles of their professional identity.

Untangling the dimensions of learning. Kaospilot's insistence on human connection also enabled our workshops to be more productive. By focusing on the interaction of values, knowledges and behaviours as dimensions of learning, we were able to shift the focus from "content" to embodied learning and knowledge, and explore the inherently human—and more interesting to educators—component of teaching and learning in a world with AI. Discussions encouraged questions such as, "If we want our students to behave ethically, how do we teach that? How do we reinforce this through assessments?" Participants also identified gaps in current teaching and assessment designs, and explored new approaches, for example, competency hurdles for

key learning behaviours and performances (such as professional behaviour in a lab) that could reinforce the assessment regime and shift from a policing mindset to a learning mindset.

Learning arches: mapping the student learning journey. Although we did not use Kaospilot's full template, we creatively adapted its principles. The vision backcasting element consisted of connecting program values, knowledges and behaviours to course learning outcomes. Learning arches became elements of the learning journey, applied at unit, year and entire program level—often worked on by teams who taped butchers papers on long tables. Figure 1, an example of this approach, represents a snapshot of a larger workspace, with the course learning outcomes in top left, assessments in paper cutouts, square sticky notes aligning outcomes and assessments, and round sticky notes mapping AI engagement (red = no AI/invigilation, green = any use of AI, yellow = guided AI use, and blue = direct observation of a performance). Learning arches are represented by arrows and comments in blue.

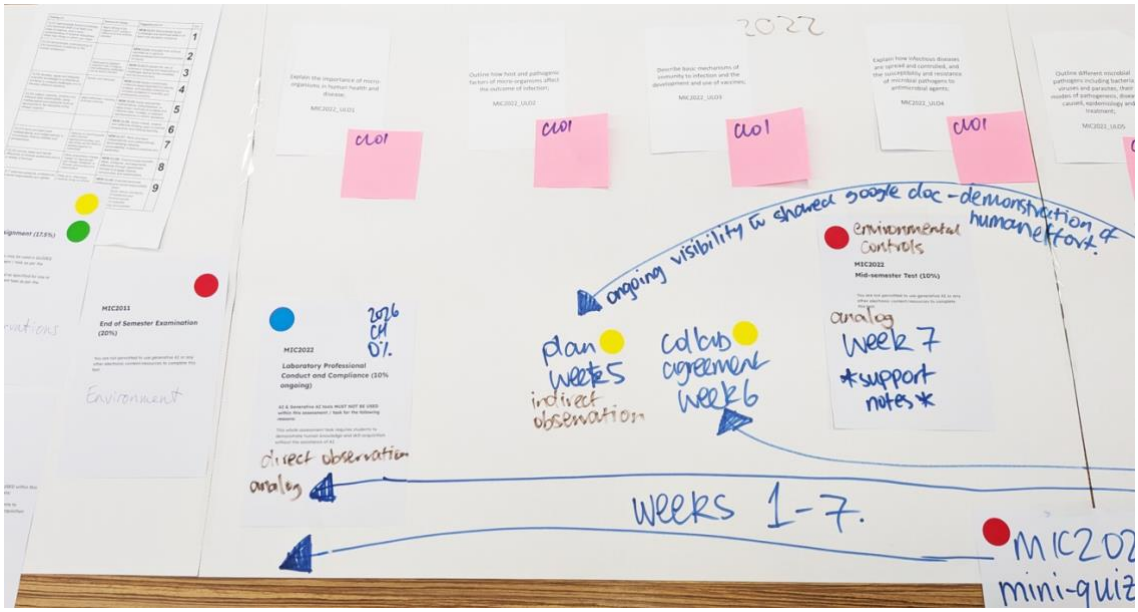


Figure 1. Vision backcasting artefact from a Science workshop

Faculty of Arts: Conversations to carry uncertainty through to change

The Arts Faculty faced two connected design challenges as we considered our approach to PAAIR. The first challenge, with particular relevance to humanities disciplines, was GenAI's disruption of the essay as an assessment format. The essay is part of the signature pedagogy of many disciplines in Arts. As it became increasingly evident that it is impossible to "design AI out of" essay tasks, we returned to the question of the educational purpose of the essay "understood as a process rather than a product" (Corbin et al., 2026b, p. 202). The Arts Educational Design team worked with the University AI lead on a way to treat the essay as a staged process, with visible drafting, feedback and revision, instead of viewing it only as an end product (Seligmann et al., 2025). Even so, concerns about assessment security kept narrowing the conversation on curriculum reform. Many Arts educators recognised that traditional essay assessments needed rethinking in a GenAI environment, but delayed action because of uncertainty and isolation in curriculum decision-making.

The second design challenge, as in Science, was scale. Arts has six schools and over 40 discipline areas – with teaching offerings comprising a Bachelor of Arts with about 25 majors, eight specialist undergraduate degrees, 15 postgraduate coursework degrees and roughly 1,000 units. The scale challenge complicated the process of integrating GenAI into curriculum design. As noted above, the uptake of GenAI in Arts curricula had been slow. In 2024, only 10% of Arts assessment tasks allowed AI use, either guided or unlimited. In 2025, this had risen to 20%. Most assessment tasks still prohibited AI use. The faculty had set a 2027 target of 60% guided AI use, yet workshops, resources and examples of practice produced limited movement. Rather than broadcasting

general guidance on GenAI, we needed an approach that would facilitate meaningful conversations between colleagues that could overcome the barriers of uncertain and isolated curriculum planning.

In this context, two key conceptual frames led us to the Kaospilot methodology. The first was human connection. We invited teaching teams to come together around a table, sometimes for the first time, to identify gaps, name opportunities and agree on a schedule of work. That work carried significant cultural change which required teaching teams to take ownership: we would not do the work *to* them, but rather provide a socially mediated learning environment where they would make curriculum decisions in the context of their own disciplines (Roxå & Mårtensson, 2017). In the Kaospilot approach, connection, conditions and context come before content (Kavanagh, n.d.). The point was to create trust, widen participation, build shared language and help teams move from individual preference to collective curriculum judgement.

The second conceptual frame was sensemaking under uncertainty, with PAAIR sitting inside multiple anxieties. Kaospilot methodology is underpinned by traditions of learning and change that value uncertainty, reflection and collective sense-making. The approach is framed by Weick's sensemaking theory and account of organisational ambiguity, where groups form shared interpretations while situations are still unfolding (Weick, 1995). Kaospilot methodology draws on Mezirow's idea of the "disorienting dilemma" in adult learning where unsettled assumptions can prompt critical reflection (Mezirow, 1991). Kaospilot treats uncertainty as a design condition, offering time and space to sit with uncertainty, enough structure for a shared inquiry, while leaving enough openness for new insights, tensions and possibilities to surface.

We adapted the Kaospilot vision backcasting method for this context, starting with the question, "What does a graduate in x discipline need to be able to DO?" We then worked backwards to identify the skills, knowledge, attitudes, values, experiences, assessments and structures needed to realise that future. This changed the quality of the conversation. Teams approached AI through curriculum purpose, disciplinary judgement and student development. The hands-on process helped participants see their majors as connected programs with a narrative running from entry to graduation. It also prompted discussion about how learning outcomes, assessment, feedback and student experience could work together across the degree to realise ambitious and meaningful program visions.



Figure 2. Vision backcasting artefact from an Arts workshop

Participants described the workshops as providing "time to reflect on the major with clear guidance in a contextualised way," and helping them "think collectively beyond individual units." They also "enjoyed the

chance to share with other colleagues" (workshop participant feedback, 2025). The workshops produced tangible artefacts, including program visions, skills-knowledge-attitudes-values (SKAV) post-it notes, and learning sequence maps (see Figure 2). These artefacts mattered because they made tacit curriculum assumptions visible. Teams could move, question, cluster, prioritise and revise ideas together. The artefacts then fed into PAAIR documentation, curriculum maps, assessment reviews and faculty governance processes.

The early evidence suggests that the approach helped Arts move beyond a GenAI permissions model. Across the nine programs that have now completed the PAAIR process, assessment tasks where AI is disallowed fell from 66% to 28%. Guided GenAI use rose from 29% to 68%, exceeding the faculty's 60% target. This target gives us a useful starting point, but it treats assessment as the main site of change. The stronger evidence sits in the curriculum decisions behind these figures. Programs are designing AI literacy into tutorials, workshops, staged tasks and discipline-specific learning activities before students use AI in higher-stakes assessment. Students use GenAI tools to review secondary sources, then test that output against their own critical review: as a practice partner for oral presentations; as a reading tutor to work with complex texts; and to evaluate GenAI-generated responses to build judgement about quality and bias. Programs are also taking a scaffolded and discipline-led approach, moving from responsible GenAI guided use to critical evaluation through a disciplinary lens, to ethical application in independent research. Some disciplines locate AI and machine learning inside their research methods and evidence practice, treating GenAI as both object and method of study.

The same process has supported more inclusive curriculum design. Programs are diversifying assessment formats, building feedback literacy, expanding student choice and making learning processes visible through drafts, staged submissions, ePortfolios, oral explanations, peer review and reflective commentary. Visible learning has become a key design bridge, bringing the intellectual work behind the final product into view: reading, questioning, interpreting, drafting, testing, discussing, revising, citing, editing and explaining. This supports assessment security in a GenAI context, and it also gives students more chances to practise, receive feedback, revise and show development over time.

PAAIR has helped Arts tell a richer story about purposeful, guided, inclusive and discipline-specific AI-augmented learning. The Kaospilot "move" created the space, structure and permission for Arts educators to shift the conversation beyond the narrow AI allowed/not allowed question to more difficult program-level conversations about disciplinary judgement, student capability, assessment assurance, access and inclusion. Not all programs have made the move though. The Arts case also shows the limits of adapting Kaospilot methods to a faculty-wide institutional initiative. While the workshops created a strong moment of connection and shared sense-making, we could not always sustain the full learning arc beyond a single facilitated session. PAAIR timelines, academic workload, governance requirements and uneven program readiness compressed the process.

The approach also depended on how the process held legitimate concerns about authorship, intellectual labour, equity, environmental cost, disciplinary standards and human judgement. In some cases, these concerns closed down program-level curriculum inquiry. Kaospilot-inspired methods could create an opening, but they could not by themselves produce readiness for change. Artefacts were useful only when they entered a decision pathway and later translation into PAAIR documentation, assessment redesign and governance processes. The participatory design did not remove hierarchy, workload or uneven ownership of curriculum decisions. Staff entered the room with different authority, security, disciplinary status and capacity to act. The workshop could widen participation, but it could not equalise the institutional conditions that shape whose ideas carry through to implementation.

Faculty of Information (FIT): Imagining a graduate persona

In FIT we approached curriculum and assessment redesign with some elements of the Kaospilot vision backcasting framework. Previously, we had approached curriculum design by drafting course learning outcomes, then working through unit prerequisites and the course map. Vision backcasting offers a different approach to course design. We began by brainstorming what attitude, skill and knowledge the graduate

should have at the end of the course (see Figure 3), work backwards from that vision, and then map how the learning journey scaffolds outcomes, skills and structure built year by year towards that goal.

As part of the curriculum change process, we ran a co-design workshop at the start of the course design phase, bringing together course directors, unit coordinators, educational designers, student representatives, and industry partners in a single conversation on a shared canvas. This gave the team something concrete to work backwards from, and it shows how the design builds towards course learning outcomes rather than retrofitting them. The industry partners who engaged in the co-design workshop provided a unique perspective to verify the proposed graduate profile against real-world expectations. Their input focused on operational capability and key professional dispositions such as curiosity, security-first judgement, and the value of building student awareness of certifications and professional associations. This gave the course team confidence that the proposed curriculum direction reflects genuine industry need.

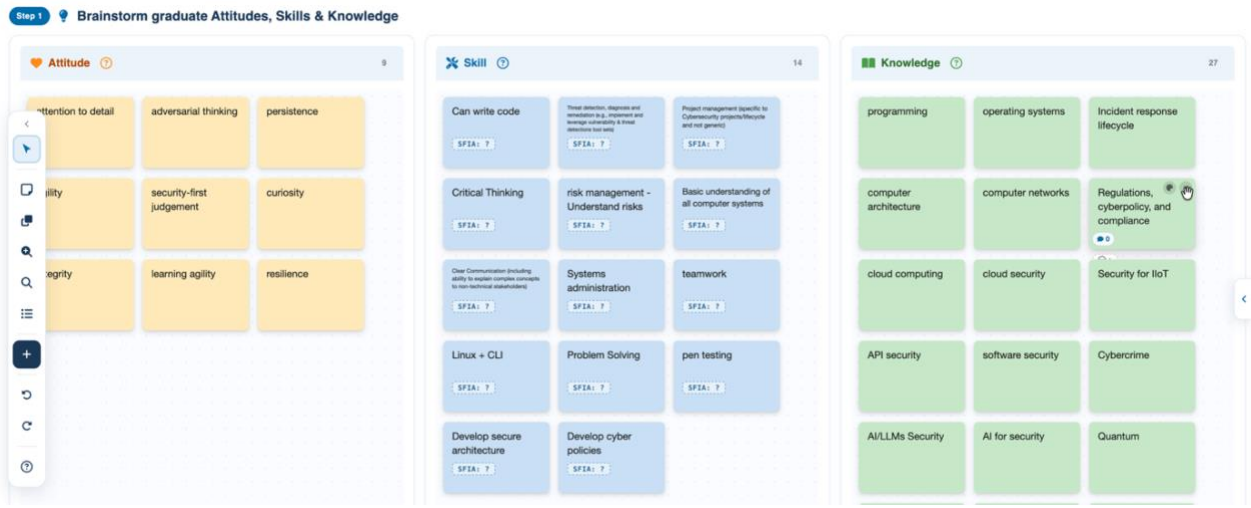


Figure 3. Vision backcasting artefact from a FIT workshop

In the co-design workshop with different stakeholders, we kept Kaospilot's vision-first approach and started with what the graduate should be able to do. The conversation moved forward without losing energy, so each stakeholder perspective had a clear contribution. We identified a set of attitudes, skills, and knowledge required for the program and prioritised them from must-have to nice-to-have. After the workshop, we also checked the graduate persona against industry and job-market data before the team moved into the next stage of the design process.

The vision backcasting approach helped the course team imagine the graduate persona and work backwards through skills and structure, but it did not have room for the implications of how a course is run; for example, whether a unit is offered in both the first and second semester. This challenge emerged quickly in our design process. We arrived at a course design that scaffolded skill development well on paper – introduce a capability in year one, deepen it in year two, consolidate it in year three – only to realise that if a unit is only offered in the first semester, the progression it depended on for the semester two intake was broken. These are practical constraints with direct resourcing implications. The vision backcasting approach enabled the team to create a compelling graduate profile and a logically sequenced map, but the design promises may not hold without considering resourcing constraints.

Another challenge is the extent to which this type of design approach is implemented. After the co-design workshop, the discussion within the course team quickly shifted to whether one unit still needs another as a prerequisite, rather than exploring skill development and identifying any topic dependencies for each year level. This is mostly due to time and workload constraints. The implementation of such an approach would require high agency and low constraint and workload for the course team.

Discussion

Across the three cases, Kaospilot methods helped educational designers adapt the institutional project requirements of PAAIR into a collaborative curriculum design processes for program teaching teams. The cases differ in scale, discipline and evidence base, but they point to the same problem: program-level curriculum review requires more than guidance, templates or targets. It requires structured conditions for educators to think together. Kaospilot addressed this need because it provided an approach in which learning could be experiential, participatory and reflective. It assumes that adults learn by bringing their own experience, judgement and uncertainty into real work with others, then testing ideas, reflecting on what happens and applying what they learn. In this sense, the approach aligns with experiential and reflective learning traditions, particularly Dewey's account of educative experience, Kolb's experiential learning cycle, and Schön's account of reflective practice (Dewey, 1997/1938; Kolb, 1984; Schön, 1983). In a context with complex project requirements that risked participant disengagement, Kaospilot methods supported diverse teaching teams to co-create their own learning priorities as reflective peers.

The cases suggest that one of the main contributions of Kaospilot was social. It gave educators permission to stay with uncertainty before narrowing to decisions. The centrality of human connection in the Kaospilot method allowed us to build trust, shared purpose and participation for people to work with difference. In Science, the method gained traction when vision backcasting was translated into familiar practices: backward design, constructive alignment and disciplinary purpose with a stronger human component. In Arts, this was especially important because AI carried anxiety about assessment security, authorship, student misuse, and the future of the essay. Opening with conversations about the value of an Arts education gave staff a way to redefine learning as relational and progressive work. In FIT, social permission came from widening the design group to include student representatives and industry partners so the graduate profile could be tested against student experience and industry expectations, rather than built only from internal curriculum logic.

Another benefit of Kaospilot methods across the cases is the use of artefacts such as canvases, maps, post-it notes, shared boards and diagrams to make tacit assumptions visible. The PAAIR project encouraged program-level curriculum design without specifying a means of collaboration. The use of artefacts in these Kaospilot cases allowed groups to question, cluster, prioritise and revise together. In Science, learning arches resonated when they were couched in a local context. For Science academics, the useful move was making the student's developmental journey visible: how knowledge, behaviours, practical skill and disciplinary values build over time. In Arts, program visions, SKAV post-it notes and learning sequence maps helped teams see the curriculum as a connected student experience. These artefacts then travelled into PAAIR documentation, curriculum maps, assessment reviews and governance processes. They also shaped later design decisions, including scaffolded AI literacy, discipline-led AI integration, diversified assessment and visible learning across programs. In FIT, the graduate persona and shared canvas did similar work, providing the group with something concrete to work backwards from.

The three cases also reveal some limits of the Kaospilot approach. First, Kaospilot methods require translation. Good adaptation in universities means working with academic rhythms, governance processes, quality assurance, accreditation, disciplinary language and workload. Science translated it into backward design, constructive alignment and disciplinary values. Arts translated the method into program visions, SKAVs, assessment maps and governance documents. FIT translated it into graduate personas, canvases and course structure. Second, the method can generate more thinking than the system can absorb. Science used selected elements because staffing and time were limited. Arts could not always sustain the full learning arc beyond one workshop. FIT produced a coherent design that then met the realities of semester offerings, prerequisites, resourcing and workload. Third, the impact of a Kaospilot workshop can be limited by participant readiness for change. Some Arts programs moved towards guided AI use, visible learning and inclusive assessment design. Others remained in an assessment-security frame. FIT reported a similar pull back towards prerequisites after the co-design workshop, driven largely by time and workload pressures. Finally, participation has limits. Kaospilot can widen voice, but it cannot remove hierarchy, workload or uneven capacity to act. This is especially important for staff-facing human-centred learning design. A well-designed workshop can open the conversation. It cannot, by itself, produce readiness for change.

Although Kaospilot workshops offer effective methods for collaborative design, the cases show that curriculum ownership also depends on what happens after the workshop. Science was constrained by limited staffing, and the team had to use selected Kaospilot elements strategically rather than apply the full method. In Arts, the workshop artefacts were carried into PAAIR documentation and formal curriculum approval processes, giving the work institutional traction. FIT's case shows the fragility of follow-through. Vision backcasting produced a strong graduate profile and a coherent course map, but implementation ran into course mechanics – prerequisites, semester offerings, resourcing and workload. Across the cases, the connection and artefacts generated in Kaospilot workshops helped build ownership, but sustained change required governance pathways, staffing and time.

These cases extend human-centred learning design to the staff-facing work that sits before curriculum reaches students. Teaching teams need conditions for connection, uncertainty, disagreement and shared judgement if they are to design better learning in a GenAI age. Kaospilot was useful for this purpose because its design logic held across contexts: connection before content; experiential, reflective and participatory learning; attention to skills, knowledge, attitudes and values; visible sense-making; real-world relevance; and purposeful movement between structure and emergence. Vision backcasting helped teams begin with the desired graduate and work backwards. Learning arches helped teams see curriculum as a developmental journey. Connection before content gave educators a way into difficult conversations about AI, assessment and disciplinary purpose. In the context of an institution-wide AI curriculum review, Kaospilot methods helped shift the focus from policy settings and project requirements to the social conditions of curriculum change. Policy can name risk, targets and documentation, but it cannot do the social work of curriculum change. The cases suggest that AI review benefits from structured social conditions: time to think at program scale, artefacts that make judgement visible, and processes that help educators turn uncertainty into design decisions.

Conclusion

This paper asked how Kaospilot methods can be adapted to the difficult work of integrating GenAI at university scale. Across Arts, FIT and Science, the PAAIR project created a common institutional task, but the work became meaningful only when it was translated into local curriculum conversations. Each faculty had to find a way to make AI review speak to its disciplines, programs, staff cultures and constraints.

The cases suggest that the value of Kaospilot was not in the workshop techniques alone, but in the conditions those techniques helped create. Vision backcasting, learning arches, shared canvases and visible artefacts gave teaching teams time and structure to work with uncertainty, make program-scale thinking visible, surface disciplinary values and turn AI-related uncertainty into curriculum decisions. In Science, selected Kaospilot principles helped connect AI uncertainty with familiar ideas of backward design, constructive alignment and disciplinary purpose. In Arts, this supported a shift from GenAI prohibition towards guided GenAI use, visible learning and discipline-led assessment renewal. In FIT, it helped a course team begin with the graduate profile and work backwards through attitudes, skills, knowledge and structure.

The cases also show that Kaospilot methods do not travel unchanged. They need translation into university governance, workload, staffing, accreditation, quality assurance and disciplinary language. A workshop can create connection, but it cannot carry change by itself. Artefacts matter when they enter decision pathways. Shared purpose only holds when there is time, leadership and follow-through. Some teams were ready to work programmatically; others remained focused on assessment security or local constraints.

In a GenAI context, policy can set expectations, targets and documentation requirements, but it cannot do the relational work of curriculum change. The cases show that AI curriculum review needs structured social conditions as well as institutional settings: time to think at program scale, artefacts that make judgement visible, and processes that help educators act with care while the ground is still moving. Kaospilot did not remove the constraints of workload, hierarchy, governance or uneven readiness, but it gave educational designers a way to design human connection into the infrastructure of curriculum change and support better conversations inside those constraints. The practical account offered by this paper is an adaptation to test, modify and translate in other university contexts.

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AI statement

Generative AI (ChatGPT) was used to support the synthesis of author-provided notes in the preparation of this paper. All ideas, arguments, case material and interpretations are the authors' own. The authors substantially revised all AI-assisted outputs, including the selection and framing of arguments and scholarly references, integration of case studies, and revision of structure and language. Subsequent editing and adaptation were undertaken without generative AI.

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