



Fine Arts Quality Assurance Plan

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Date of External Review: September 26, 2024

SUMMARY OF PROGRAM STRENGTHS, CHALLENGES AND OPPORTUNITIES FOR IMPROVEMENT

Fine Arts QAP Program Summary

The Fine Arts program shows strength in its high level of instruction. Studio instruction often takes place in smaller classes, where instructors are able to tailor the trajectory of their teaching to meet students' individual and group needs. The Fine Arts program offers a wide range of possibilities in various artistic disciplines, including Drawing, Painting, Print Media, Sculpture, Ceramics, Photography, Digital Media, Performance Art, and Art History. Students can explore these diverse disciplines and attain expertise, while having the opportunity to set their own specialized map of instruction.

Fine Arts programs, in any university environment, will face challenges related to their integration into the academic system. Fine Arts does things differently by its very nature, and this integration can be difficult to clarify. For example, the number of electives offered in the Certificate, Diploma, and B.F.A. programs enable our students to choose and develop their own area of focus. While a draw for our students, this impacts our ability to develop a Curriculum Map for each credential and program, and to develop a 1+2+4 certificate, diploma, degree trajectory. This lack of curricular rigidity, however, has been viewed as progressive and student-focused, and many local universities have instituted (or are in the process of instituting) this model for Fine Arts students (for example, The University of Victoria's Fine Arts Program).

The Fine Arts program consistently contends with space issues, public exhibitions and programming; equipment, tools and materials and other logistical issues other programs do not need to consider. Despite these issues, we have come a long way since our last program review in 2016. We have a fully renovated department with discipline areas being better equipped with the space/facilities they require to teach curriculum more effectively. We now have a permanent professional gallery, the Spruce Gallery, and we have dedicated 4th year studio space. We have scheduled our classes so that 4th year and 3rd year students have full access to these spaces on Fridays with Instructional Associate Support and priority access to rooms and equipment without classes being scheduled during their access times. Despite these improvements, we still have some space issues as noted in 1.3. Issues for Program Review in the SSR and below (page 4 No. 2).

Program Strengths (adapted from Program Review, Chapter 6, Conclusions and Recommendations)

1. Fundamental Skills

The Fine Arts Department has a well-earned reputation for a “skills-based” program, where technical skills and experiential learning are taught in conjunction with theoretical, art historical, and philosophical concepts. This may seem like a common path, but our program works in contrast to some local art schools whose “concept-first” approach may be alienating to those who wish to learn specific techniques or skills. Conceptual, critical and theoretical instruction is *integrated* into students’ practice, which allows them the opportunity to consider their art and ideas in relation to Contemporary Art practice while still building a strong material-based skillset.

2. Small Class Sizes

Small classes for any program are a huge advantage for our Fine Arts students: Developing a dialogue with students rarely occurs in large lecture halls. Class size is an even greater boon for studio classes, where one need not spend time and resources competing for space. Small class sizes are necessary to maintain across all areas in Fine Arts due to the availability of limited tools and equipment and to the need to maintain health and safety for students, staff, and faculty. The small groups create a greater sense of community, and students feel more comfortable communicating with the class. This sense of community is fostered and nurtured throughout the program and is perhaps best highlighted by the student and alumni led and run KPU Art Collective which provides networking and exhibition opportunities to artists both inside and outside of the KPU campus. Small class sizes in advanced and special topic courses that include Work Integrated Learning opportunities, such as FINA 3201 Artistic Practices in the Community, facilitate networking and partnering with arts and culture organizations.

3. High level of Instruction

The Fine Arts program attracts artists who love teaching. Without the precariousness of a rotating sessional instructional system, Fine Arts instructors develop ongoing and sustained projects, while refining their pedagogical skill sets to meet the curricular needs of the students. With a strong sense of security and camaraderie amongst faculty members and other KPU faculty, Fine Arts instructors are more willing to experiment and try out new techniques, materials, and teaching methods. KPU Fine Arts faculty feel supported. Faculty are practicing artists, academics, and researchers and are well-regarded by their peers. Faculty are current in their research, and many have successfully attained course releases and funds from the .06 fund to support their research and the development of new and innovative curricula. Faculty have included students as participants, collaborators, and assistants in projects, such as faculty member Amy Huestis’ multi-faceted research on the Fraser River, public performance, and exhibition and events at the Richmond Art Gallery. Students also work regularly alongside our Instructional Associates as Student Assistants and Student Monitors. Faculty has worked with the City of Surrey and the Surrey Art Gallery in a number of initiatives to strengthen and

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broaden the sense of community for students. This sense of collegiality and stability further enables Fine Arts close-knit and ongoing relationships with students, and this sense of continuity has often been cited as a primary draw for our students over larger Fine Arts universities.

4. Wide Range of Media and Courses to Explore/ Flexibility

The KPU Fine Arts Department offers a wide range of discipline-specific programs (such as painting and drawing, sculpture, digital media, etc.) Faculty members have multiple skillsets and areas of expertise and teach multiple courses at the foundation and advanced levels of our program. Fine Arts faculty members continually develop curriculum for new and advanced Special Topics courses and these courses engage with students in new, advanced, and innovative ways, which respond to current directions in art, social and environmental concerns amongst other areas of contemporary research.

Program Challenges and Opportunities

1) Community Connections (adapted from Program Review, Chapter 6, Conclusions and Recommendations and Program Review, Dean's Memo)

Program Review, Chapter 6, Conclusions and Recommendations

A repeated concern throughout the review has been the lack of connections with other art institutions and art communities. Surrey can be isolated for some, with a lack of grassroots galleries and like-minded artist communities nearby. The Fine Arts department does, however, have a rich and longstanding relationship to the Surrey Arts Centre and Gallery. Our faculty have exhibited their work in the Gallery independently and as a group. Our students' work is regularly accepted for exhibition through the Surrey Arts Council Annual Exhibition. This exhibition is hosted by the Surrey Art Gallery in the public hallway that gallery and theatre goers frequent. It is a high exposure space and exhibition, which also connects students to other contemporary artists and crafts persons. Building communities is important for emerging artists. Our Fine Arts Student Collective is energetic and well established, and they are mentored by the Fine Arts faculty. Activating the Spruce Gallery, the Spruce Atrium and The Arbutus Gallery as vibrant artist hubs would be an excellent start, where we could invite other schools and communities to collaborate and create together. However, these spaces cannot be fully realized as these lively spaces yet. (See 1.3., Issues for Program Review).

Program Review, Dean's Memo

The Self Study also outlines a need for deeper connections with other institutions and art communities, as well as improving students' appreciation for the usefulness of their credential and career pathways. Creating opportunities for Fine Arts students to be active in various communities and connected with various vocations/professions at many levels of their program

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seems to hold enormous potential. Connecting with the ARTS practicum course or developing a Fine Arts practicum course – that sees students involved in placements within schools, daycares, summer camps, festivals, galleries, museums, marketing firms, businesses, etc. may be one option. Other experiential courses such as “Inside Out” may also create some transformative learning opportunities. To increase these kinds of opportunities, the formation of a Program Advisory Committee, which would include alumni and community and industry members, could be very helpful to the Department and its students.

2) Course Availability and Support Services (adapted from Program Review, Chapter 6, Conclusions and Recommendations and Program Review, Dean’s Memo)

Program Review, Chapter 6, Conclusions and Recommendations

As discussed in 1.3 Issues for Program Review, there seems to be a disconnect and confusion about students who need to identify themselves when they first enter KPU as Fine Arts Intended students and eventually as Fine Arts Declared students. Without these affirmations, accessing classes at the foundation level can be difficult. We have reserves on many of our foundation 1xxx level courses for both these categories of students, which is highly effective towards program building. Without these reserves, students in completely different disciplines or students with a high level of credits can register first at the expense of our own students being able to register. If students are coded as above, they can take advantage of these reserves. How do we ensure students can do this in a timely manner?

Program Review, Dean’s Memo

The course availability for students is challenging as they are not reserved a seat if they do not declare their major, or program. This challenge is as a result of students’ lack of understanding about how soon they should declare to receive reserved seating. As such, Fine Arts identified a marketing plan is needed to address this issue. The department may also want to reflect on how faculty are raising awareness of the importance of declaration directly with their students and if there are additional areas of improvement. For example, Arts Advisors are available and willing to drop into Fine Arts courses to speak directly to students. The Dean’s office is willing to support declaration by offering some assistance at convenient and timely moments during terms, such as hosting a table about declaration inside the Fir & Spruce building.

3) Post graduation/Employment Strategies (Career Pathways) (adapted from Program Review, Chapter 6, Conclusions and Recommendations)

As discussed in 2.1 Pathways to Employment, the Fine Arts graduate has many skills and attributes to succeed in any creative field. There seems to be an appetite for greater links to prospective employers in a diverse range of fields outside of the gallery tract that we could encourage. The field is enormous, and networking with these new communities and connections could be advantageous, not only for Fine Arts students but for KPU.

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4) Program Learning Outcomes and Curriculum Mapping (from Program Review, Dean's Memo)

As outlined in the Self Study, there are a high number of electives which makes the curriculum map for the Certificate and Diploma impossible. Students have an array of choices for specialization and interests within their degree via special topics courses; however, the lack of laddering may create challenges for student progression, reliable program learning outcomes, and retention. The creation of a ladderized 1+2+4 model may be needed to create clear pathways for students, while still ensuring flexibility, so that students are reliably able to meet program learning outcomes through their courses while still enjoying the benefits of choice. We are hopeful a balance can be found.

5) Indigenization and Decolonization (from Program Review, Dean's Memo)

Reimagining curriculum design that involves Indigenous ways of knowing and decolonial perspectives seems especially important and needed. The Dean's office could assist in facilitating ethical connections with institutional, art, and Indigenous communities that would help to address the above concerns. With the thoughtful inclusion of the Dean's office, we could ensure the appropriate pace, growing relationships, and connections through road mapping ethical approaches by Fine Arts. Fine Arts can also further bolster relationships with other departments whose ethics and expertise can guide gentle beginnings toward community growth. The departments we will look to collaborate and consult with are: HIST, LANC, INDG, CRIM and SOCI for collaborative mapping and planning. Fortunately, KPU has Vice Presidents and experts to connect with for careful guidance in these areas, such as Asma Sayed, and Gayle Bedard. As such, the Dean's office will be happy to support these connections and growth.

6) Intra-Institutional Relationships (KPU)

The Program Review has highlighted the need (and desire) for the strengthening of relationships between departments at KPU. The creative arts departments (for example, Creative Writing, Music, ENTA) often face similar pedagogical and administration issues within KPU and would benefit from discussions of best practices and shared resources. Possible collaborations and initiatives could be promoted. As noted in our Self Study, many of our graduating students enter the field of education, and ties with Educational Studies could be beneficial to our students' career paths. Further promotion and collaboration with the library, and library resources could be integrated into curriculum.

7) Alumni Connections

The lack of connection with alumni was evident with the difficulty of obtaining survey respondents for the Self Study Report. The Fine Arts department has lacked a specific and sustained relationship with past graduates. This lack of alumni connection is a missed opportunity for graduate financial support and donation and promotion of graduate success for prospective and declared Fine Arts students. Alumni newsletters, group exhibitions, mentoring opportunities, artist talks and visits are all opportunities for past graduates to share their experiences and be further involved in the success of their program. Greater alumni connection will develop new possibilities for recruitment and retention in our program.

Conclusion

The Self Study Report, along with the External Review Report has provided Fine Arts with an opportunity to consider the structure of our department in a meaningful way. The last review was in 2016 and much has changed within KPU and beyond during this time. The outbreak of COVID and its ongoing repercussions, the pedagogical and cultural impact of AI, the continued rise of mental health concerns amongst youth, and the ramifications of the international student caps amongst many other issues has made university life for both students and faculty historically unstable. Nonetheless, the review has allowed for our department a thorough consideration of what we offer to students, and how we may adapt our programming to meet the challenges of this rapidly changing world. The review has also provided a showcase for what has set our department apart; our ability to be flexible, to adapt and to change.

The Self Study and External Review Report clearly outlines key needs for our department, and addressing these needs will help us to continue to grow and develop as a team. Building and maintaining relationships with fellow KPU faculty, as well as external galleries and arts institutions, and creating opportunities for past, present and future Fine Arts students will continue to be a priority for our department. Examining our base philosophy as a faculty, and how we wish to move forward pedagogically is of primary importance, and we feel our QAP will help us achieve our goals. Our faculty is committed to looking towards the future. As such, we are even considering a name change to better reflect our active approach to Contemporary Art practice and research.

The Fine Arts QAP will present seven key goals:

1. Promote and expand the reach of the program through community connections
2. Explore new and ongoing initiatives to further ensure consistent course availability for students
3. Develop and promote career pathways for students within our department
4. Examine and revise our current Program Learning Outcomes
5. Develop and integrate Indigenization and Decolonization initiative within our department
6. Promote and develop the program by strengthening institutional relationships within KPU
7. Develop strategies for creating and sustaining relationships with alumni

As stated in the Dean's Memo in the Self Study Report, "There is much that Fine Arts has improved since the last program review, and the department is now ready to take these next steps to fill out the program with community connections, clearer pathways across the credentials, and improving the relevance of the program through career pathway connections." While by no means exhaustive, we believe our goals are achievable and will position KPU Fine Arts well over the coming years.

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LIST OF RECOMMENDATIONS FROM SELF-STUDY REPORT AND EXTERNAL REVIEW REPORT

The list of recommendations from the Self-Study Report and External Review Report are provided below. Note that each recommendation needs to be addressed in the Quality Assurance Plan. Any recommendation that the program is unable to address should be documented in the next section titled RECOMMENDATIONS THE QUALITY ASSURANCE PLAN DOES NOT ADDRESS, along with a rationale for why it cannot be addressed.

Self-Study Report (SSR) Recommendations	Page Number
1 Research and implement work-integrated and/or community-engaged learning opportunities within the curriculum.	14
2 Develop greater communication regarding viable post-graduation career options. Greater alumni follow-up and connection. Networking and career opportunities are the greatest need from our department post-graduation.	14
3 Developing experiences with local arts communities is vital to the success of alumni entering the field. Internships, volunteering, and "emerging" artist exhibitions are an important way to gain access to larger arts communities outside of KPU and Surrey and need to be further promoted within the Fine Arts program.	14
4 Investigate the possibility of work placement courses.	14
5 Continue to develop Special Topics courses that address/incorporate pathways of success for artists beyond the B.F.A.	14
6 Promote the successful field school programming that Fine Arts has pioneered and continue to incorporate place-based learning in art cities and centers around the world.	14
7 Develop communication with KPU Educational Studies or other programs within KPU to discuss possible cross-discipline resources or courses.	15
8 While artist talks are vital to the growth and development of emerging artists, there are several career paths underrepresented during the student's tenure at KPU. School boards, for example, do not communicate to Fine Arts students or present career options to them, even though it is a common career path for our students. Bringing in representatives of a wider range of career paths is needed that moves beyond the traditional professional artist/gallery system pathway.	15
9 Cross institutional bonds (for example, Langara College, UBC, etc.) can be developed to broaden the arts community and networking possibilities for Fine Arts students. Cross institutional exhibitions and events could be fostered for current students and alumni. Building communication between these institutions could be valuable.	15
10 Considering the integration of the ENTA program at KPU, greater clarity and distinction needs to be made between the programs and what they offer prospective students. Many active Fine Arts students and alumni surveyed stated their desire for courses that would be more appropriate for the ENTA program. (Graphic design, for example) The Fine Arts Certificate Program may provide a pathway to enter the ENTA program. ENTA requires a portfolio as an entrance requirement the Fine Arts Certificate graduate would be in a strong position to get in. While ENTA is new to KPU, a greater relationship between departments overall should be encouraged.	16

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11 Revisit the PLOs with feedback and input from the Learning Commons (and Provost Office, if appropriate).	20
12 Revisit the curricular map in relation to possible PLO revision.	20
13 Assess our three separate programs in relation to the 1 + 2 + 4 model, and whether this model is viable for Fine Arts.	22
14 Investigate the viability of the Curriculum Map tool in relation to Fine Arts Diploma and Certificate programs.	22
15 Develop opportunities with regional institutions such as galleries and museums for credit internship programs. ☐	24
16 Strengthen faculty connections to community through membership and serving on boards etc. which in turn will create additional opportunities for students to become involved in local arts organizations, collectives, and art councils.	24
17 Explore opportunities to allow for alumni accomplishments and successes to be more visible to current students.	24
18 Consult the Truth and Reconciliation Commission Calls to Action specifically for universities, review and develop as an ongoing conversation as a department, as well as the Royal Commission on Aboriginal Peoples list of recommendations pertaining to education.	26
19 Invite a consultant to a faculty meeting or retreat to discuss Indigeneity and TRC in the university.	26
20 Examine the feasibility of more Indigenous courses taught by Indigenous instructors and Indigenous art specialists for both FINA and ARTH courses and for both Indigenous and non-Indigenous students.	26
21 Investigate the possibility of more reflection regarding the decolonialization of current coursework.	26
22 Continued acknowledgement of orange shirt day events and territorial acknowledgements.	26
23 Integration of Indigenous ways of knowing and learning in future PLOs.	26
24 Request the Dean's office facilitate and support the mapping of an approach to decolonization and Indigenization in the department.	26
25 Bolster relationships with other departments with expertise (such as HIST, and INDG) for collaborative mapping and planning.	26
26 Explore the possibility of offering evening courses to meet the demand for consistently waitlisted courses.	29
27 Investigate the possibility of making Summer a full term to offset waitlisted courses.	29
28 Investigate the formation of a committee for outreach.	30
29 Examine the possibility of hiring an alum to visit high schools and share information about the program.	30

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Self-Study Report (SSR) Recommendations	Page Number
30 Even though Fine Arts does not accept portfolios from new applicants, Fine Arts faculty have been involved with examining student portfolios in the past with other institutions (commonly referred to as Portfolio Day.) ENTA is still involved with Portfolio Day, as they require an entrance portfolio for their program. Fine Arts could attempt to participate once again in Portfolio Days activities, or we could institute a Portfolio Day independently on campus which may generate a level of excitement and commitment to potential students.	30
31 Continue visiting artist talks, gallery visits and networking.	31
32 Promote memberships to various arts organizations.	31
33 Continue to promote exhibition opportunities in KPU galleries for students and alumni.	31
34 Further promote VSB Artist in Residency Program. Continue to encourage students to apply to the annual AIRS Program.	31
35 Research and develop criteria for success beyond work or study that may be more in line with the expectations of Fine Arts graduates (for subsequent curriculum reviews). The development of cross institutional surveys with other BC art schools may be beneficial.	36
36 Develop sustained relationship with alumni.	36
37 Keeping in mind that each faculty member utilizes independent resources including various visual art archives and online texts pertinent to their respective area of specialization, a central hub of Fine Arts resources in collaboration with the library could be developed to increase the cohesion, student access, and relevancy of library resources.	37
38 Explore the viability of declaring the Spruce Atrium as a dedicated exhibition space for Fine Arts. Stanchions, lighting, security, and signage may further help designate this space as a gallery space.	38
39 Explore funding resources to develop the Arbutus Gallery as a viable professional gallery for students, alumni and visiting artists.	38
40 Examine the viability of providing 3rd year studio space for students. 3rd year Fine Arts students often use the Spruce Gallery as a studio space which is insufficient for their needs and removes the gallery from exhibition programming.	38
41 In relationship with the industry-focused Entertainment Arts Program, there is an opportunity for Fine Arts to address some of the most pressing issues relating to emerging technologies for both its own specialized students and KPU at large. For example, the further growth of collaborative Digital Media facilities, (such as UCLA's Game Lab, MIT, etc.) that integrate hands-on, ethical, critical, and historical understandings of Artificial Intelligence would both allow KPU to keep up to global educational standards and facilitate innovative contemporary art production with a positive interdepartmental influence.	39

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42 Greater promotion of support services for students is needed.	39

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2.1 At present, it would be highly strategic for the department to continue to enhance their communication to students about the value of fine arts education and career readiness. The Appendix C Career Pathways Map feels unfinished, and the department should continue to work on developing a narrative for BFA and Fine Arts career readiness for professions in the creative economy. We would also recommend that the department build a bridge for their students to explore paid co- op and practicum opportunities with credits for students. Fine Arts is currently not listed as an associated department for the ARTS 4800 course. This does not have to become a program requirement for students, but the department could be prepared to direct students towards this practicum should a student come forward to request work-integrated learning and professional placement opportunities. (see also parallel recommendations 3.1 and 4.1)	6
2.2 To enable credit transition pathways, we recommend developing ongoing communication and relationships with peer institution professional programs, with for example, SFU, UBC, UVIC, UFV teacher education.	6
2.3 We recommend deepening cross-institutional peer relations, which could lead to collaborations and greater understandings and competitive applications for graduate programs.	6
2.4 For this department's Program Learning Outcomes revision project, we suggest that something missing in the PLO redesign (pg. 18) is any mention of art and art practices of Indigenous artists. Building program graduate's knowledge, understanding, literacy and engagement is needed, and we recommend that the department take the early step of formally adopting this into their PLO's. (see also recommendation 3.3 in the next section).	6
2.5 Further to the Program Learning Outcome revisions, we recommend revisiting the proposed PLO's #7 and #8. For PLO #7, it is unclear whether the primary outcome is about collaboration, or on public exhibition. Aspects of these activities could already be embedded in other PLO's and be suited to a Diploma level standard. The professional opportunities focus of PLO #8 also seems to correlate with or could be combined with existing PLO #5. PLO #8 is also underrepresented in the outcome of the curriculum map (Appendix D).	6
2.6 We recommend that the department pursue its expressed interest in exploring a 1 + 2 + 4 model for their three programs. There would be several benefits having these three programs interlock.	6
2.7 The department is operating with a sense of student progression through their courses and programs from 'introduced,' 'developing,' and moving progressively towards 'advanced' levels of study and art production at the senior years. While this makes sense to us, there are two series of course titles in the lower levels that depart from this principle: FINA2300, FINA2310, FINA2400, FINA2410. We recommend the department curriculum committee review the title, placement, and	7

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location of these courses as current second-year courses. If these courses are offering advanced study, we believe these could be renumbered as 3xxx courses. Alternatively, it would make more sense to remove the ‘advanced’ from the title if the student outcomes for these courses are more in line with lower level ‘developing’ skills and practices. A third option could be to keep half of these courses at the 2xxx level and move the other half to 3xxx level, with the appropriate numbering or title changes applied.	
2.8 We recommend that the department pursue interdisciplinary learning opportunities within their degree. This will require further communications and building community amongst other departments at KPU, but this could forge valuable relations for the department.	7
3.1 The department should actively address areas where program learning outcomes were reported to have been less developed by students, in particular PLO #5 & #8 (pg. 26-27 self-study report appendices). We recognize that the response rates on this part of the survey are low, but there seems to be some recognition on the part of the department own self-recommendations to further strengthen student opportunities for careers and professions in the creative sector. (See also, recommendation 4.1 on WIL & ARTS4800, in the next chapter).	10
3.2 We support the department’s self-recommendations for Indigenizing their program and recommend that the department pursue learning processes together as a unit. These could be part of ongoing departmental meetings and/or annual sessions during department retreats. The Gathering Place staff, Elder in Residence, Indigenous Advisory Committee, Dialogue Series group and speakers may be interested in working with the department to support them on this path. Other local resources, to share a few, include Surrey First Peoples Guide for Newcomers (2-day training developed through Diversecity Community Resources Society and Surrey Local Immigration Partnership), Ta7talíya Nahanee Indigenous Inclusion training, and Sínulkhay and Ladders, as well as nationally the KAIROS Blanket Exercise, and open education courses.	10
3.3 The department should commence work on integrating Indigenous ways of knowing into their program learning outcomes. This is included in their self-recommendation as a future project, but we believe this work should be initiated now. At present, there is no reference to Indigenization or Indigenous art anywhere in the program learning outcomes. Embedding this into the PLOs ensures that all students engage in this work, and the imparting of this learning to students.	10
3.4 With the past record of stable enrollment and some unmet demand for waitlisted courses, there is an indication that the department is set to explore the possibility of offering evening courses, as well as a full summer term. Our recommendation is to move cautiously on these ideas. Evening courses do allow for greater accessibility to a certain demographic of learners, but the department must also ensure that sufficient capacity exists in available faculty, as well as teaching associate staffing hours to support evenings and potential expanded summer schedules. Initial courses to expand scheduling with would be the highest waitlisted but might also have to be courses that are less reliant on technical support. Unmet demand is currently greatest in the FINA1100 and FINA1135 courses (Drawing & Digital Media).	10
3.5 We received a significant amount of feedback and critique from students around the accessibility of FINA1167 and FINA1175 courses. We heard some mixed feedback from the faculty side that these bottlenecks are soon to be resolved. We still recommend that the department prioritize a review of these two courses and	10-11

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ensure that there is enough capacity to meet current and future demand. There should be a determination made with the Dean's office on whether the department needs temporary funding to run additional sections of these courses, or if this is an ongoing need, then whether sections can be reallocated from other areas in the program or increase in sections should persist in future budgets.	
3.6 A further follow-up to the above recommendation (3.5) and one of the key issues the department identified (pg.8 self-study report) was determining barriers for student declaration, between Fine Arts Intended and Fine Arts Declared. We believe that this work needs to be done alongside KPU's Advising office and we suggest that there should be a review of the quality of advice that Fine Arts students are getting, from both the Advising office and the department. There can always be improvements made in how students can be informed and advised about their program plan, and the department should seek to make improvements here. The two courses referenced in recommendation 3.5 are important for program students because they are required for declaration into the major and students are reporting having to take these foundation courses during their senior years. We received mixed signals from our conversations between separate groups and are unsure if students are receiving advising support to highlight these requirements, or if the students are not following through on the advising that they receive.	11
3.7 On the issue of a program specific marketing strategy (pg.8 self-study report), this will have to be an ongoing relationship between the department, the Dean's office, and the KPU administration areas that work on marketing and recruitment. Our recommendation is to work with these partners to produce promotional materials for the department. Ongoing meetings are required to build relations with these partners.	11
3.8 There is a secondary element to this department-identified issue on program specific marketing, which is fostering community relationships and the department's ability to bring in prospective students. We heard during our visit that the department is interested in forming a program advisory committee, and our recommendation follows this initiative, which is to have at least one member of this committee be an art teacher from a local high school. Further to this, the department (alongside KPU recruitment agencies), should try to develop a list of high schools that have active and reputable art programs, and connect with those art teachers and send promotional materials to them. Rather than spend excess time visiting high schools, the department should work on an open house event and bring prospective students to see their facilities. We believe that the excellent quality of the Fine Arts studios and facilities that KPU has could be a major draw for new students in the local region, and any opportunity for prospective students to meet and interact with current KPU Fine Arts faculty in these spaces should leave an impression as well.	11
4.1 The department should expand their notions of experiential learning opportunities to those outside of the classroom or in-course activities and look specifically to work-integrated learning opportunities for students housed in professional placements.	14
4.2 The department should investigate and improve consistency of assessment practices across the program. The departmental theory is that different media, or disciplinary practices in the fine arts, may have differing assessment priorities that influence the survey results. This survey result did stand out to us in that there is a 34% rate of student disagreement in response to this consistency question.	14
4.3 The department should Identify barriers to developing relationships with alumni, and work with the KPU Alumni office to identify and maintain a list of BFA, Diploma, and Certificate graduates. As part of this work, it would be ideal if the department could investigate if there is an opt-in option for alumni to receive email	14

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correspondence directly from the department. The alumni express that they would be more open to prolonged contact with the department after graduation, but they are also wary of alumni communication that are often seeking donations. There could be more consideration for alumni events that will bring students, alumni, and faculty together such as invitations to annual events such as grad exhibition openings, and the department could give alumni a place to share their work (at events, in courses, alumni exhibitions, through collective, etc.), fostering long-lasting community relationships.	
5.1 The department's own self-study recommendation (pg. 37) states that each faculty member utilizes library resources differently, but a collective and concerted effort on the part of faculty to direct students towards using library resources would be key to increasing the utilization rate of library resources, as well as improving the knowledge of what resources exist. This could take the form of some class assignments that have mandatory use of fine arts resources at the library built into their instructional design. The department should discuss and share together specific curricular requirements or course project ideas that would direct students to use the library.	18
5.2 On the issue of a third year studio space, if reconfiguring an existing room or studio is not possible, the department could consider if existing studios could accommodate dedicated work times specifically reserved for third year students – certain weeks or days and times could be reserved solely for third year students to work in sculpture, painting, photo, print, etc., studios. Alongside reserving some time for third year students, the department should also assess if dedicated storage space in various studios could be reserved for third year art projects. <i>We will investigate the availability of a possible dedicated third year space and we will assess the availability of dedicated storage space.</i>	18
5.3 The self-study reports that third year students already use the Spruce Gallery as a studio space. If the profile of the Spruce Atrium and Arbutus Gallery could be elevated to alleviate pressures on exhibition space, a hybrid schedule for the Spruce Gallery could also be tested. For example, the fall semester could begin with gallery and exhibition programming but could then in the second half of the semester, be granted to third year students who could work in this space and hold their final fall critiques in that setting. In the Spring semester, the third-year students could continue to start the term using the space and then transition towards a clean exhibition space in time for the final grad exhibition. This suggestion is about formalizing and recognizing what is already occurring, and to rethink this space as an official hybrid use exhibition & studio space.	18
5.4 We agree with the department on their assessment of the Arbutus Gallery (pg.9 self-study report). The department should work collaboratively with the Dean's office, the KPU Library, and the facilities and campus planning partners to better equip this space for exhibition. Lighting is a necessary facility upgrade, but it would need to be accessible and adjustable for each exhibit – due to the high ceiling, a suspended track may be needed on each of the east and west walls. We also recommend claiming the shorter south-east wall and treating this for exhibition/installation purposes. This space is also an active lobby for the library, and there should be some negotiation with the library to reduce other visual usage (posters, signage, pop-up stands) from this area.	18
5.5 If the reconfigurations of current spaces cannot adequately fulfill the need for a third-year space, the department should work with the Dean's office to develop a formal request for an additional studio room to the appropriate KPU campus planning office.	19

Fine Arts Quality Assurance Plan

External Review Report (ERR) Recommendations	Page Number
5.6 Regarding the enhancement of digital literacy for Fine Arts students at KPU (pg.38 self-study), the department should consider interprofessional collaboration opportunities to work with students and faculty in areas such as Entertainment Arts, School of Design, and/or the Virtual Reality Lab. There is only so much that any Fine Arts faculty can do stay concurrent with rapid technological development. While essential visual arts digital skills can continue to be imparted to students via the existing programming of Digital Media and New Media course offerings, the department could be open to inviting instructors from Entertainment Arts, Design programs, or the KPU Virtual Reality lab, to teach or co-teach in their 211 Digital Media studio. Invited instructors would need to be aware of designing their syllabus and course programming for an audience of fine arts students, and the FINA 3202 special topics course shell could be used to trial some forms of interdisciplinary opportunities bringing Fine Arts students in touch with using emerging technologies in virtual reality, augmented reality, visual effects, and game engines for art projects.	19
5.7 Some students require more support with using equipment, and at times, support staff may not be meeting the current demands of the open lab and studio times to serve the needs of students in a safe way. We recommend auditing the reporting structure for teaching associates who identify breaches of safety and reviewing the procedures by which any instructor or teaching associate can halt unsafe activities in studios. We also suggest that the department gain clarity on the role of KPU Accessibility Services in supporting students who may be challenged in meeting the expectations for safety. A secondary source for consultation and support for a review of issues around accessibility and safety would be the KPU risk and safety office. Finally, as a department, all faculty should review their syllabi and make sure that information about KPU Accessibility Services (and contact information) is included and shared with all students.	19
5.8 The studio lab fee issue is one that may not be resolvable due to external regulations. Left unattended, procurement of course materials for students will continue to exact a toll on the department budget. We recommend an initial peer institution review to see how other institutions approach studio fees/material fees for studio courses and further review internal mechanisms to see how lab fees are addressed by other departments. A secondary recommendation is to explore utilizing a resale budget line. If such a structure exists, or is allowed by KPU Finance, students could continue to pay current lab fees, but some materials could be moved over to an individual per use purchase model. A point of caution and potential negative consequence would be added labour for studio technicians and teaching associates, who would have to increasingly manage inventory and handle individual resale transactions.	19
5.9 Special note highlighting KPU Art Collective as a well nurtured student-led and faculty supported initiative – beloved by current and alumni students as well as faculty, with energy and enthusiasm for initiatives that engage and propel practice. Our recommendation is to continue to invest in its continuance and vitality.	19
5.10 From session with faculty around “honorarium” rates, our recommendation is to shift to compensate visiting and/or collaborating artists at CARFAC rates. This may mean working within KPU to build understanding and budget to compensate visiting artists appropriately, and/or seek external funding.	20

Fine Arts Quality Assurance Plan

RECOMMENDATIONS THE QUALITY ASSURANCE PLAN DOES NOT ADDRESS

The Recommendations from the Self-Study Report and External Review Report that this Quality Assurance Plan does not address should be provided below, with a brief rationale for why these Recommendations cannot be addressed.

Recommendations	Indicate SSR or ERR and page number	Rationale for Not Addressing
5.6 Regarding the enhancement of digital literacy for Fine Arts students at KPU (pg.38 self-study), the department should consider interprofessional collaboration opportunities to work with students and faculty in areas such as Entertainment Arts, School of Design, and/or the Virtual Reality Lab. There is only so much that any Fine Arts faculty can do stay concurrent with rapid technological development. While essential visual arts digital skills can continue to be imparted to students via the existing programming of Digital Media and New Media course offerings, the department could be open to inviting instructors from Entertainment Arts, Design programs, or the KPU Virtual Reality lab, to teach or co-teach in their 211 Digital Media studio. Invited instructors would need to be aware of designing their syllabus and course programming for an audience of fine arts students, and the FINA 3202 special topics course shell could be used to trial some forms of interdisciplinary opportunities bringing Fine Arts students in touch with using emerging technologies in virtual reality, augmented reality, visual effects, and game engines for art projects.	ERR 19	Out of Scope Rationale: requires hiring QFL, beyond our control.
5.10 From session with faculty around “honorarium” rates, our recommendation is to shift to compensate visiting and/or collaborating artists at CARFAC rates. This may mean working within KPU to build understanding and budget to compensate visiting artists appropriately, and/or seek external funding.	ERR 19	Out of scope (Budget is beyond our control)
SSR 41 In relationship with the industry-focused Entertainment Arts Program, there is an opportunity for Fine Arts to address some of the most pressing issues relating to emerging technologies for both its own specialized students and KPU at large. For example, the further growth of collaborative Digital Media facilities, (such as UCLA’s Game Lab, MIT, etc.) that integrate hands-on, ethical, critical, and historical understandings of Artificial Intelligence would both allow KPU to keep up to global educational standards and facilitate innovative contemporary art production with a positive interdepartmental influence.	SSR 39	Out of scope since we do not have control over the use of ENTA spaces or equipment.

QUALITY ASSURANCE FIVE-YEAR ACTION PLAN

The Quality Assurance **Goals** for improving or maintaining program quality over the next five years are:

MONTH/YEAR WHEN THE FIVE-YEAR ACTION PLAN BEGINS: October 2025

GOAL 1: Promote and expand the reach of the program through community connections.

Recommendation(s) this Goal Addresses	Indicate Report (SSR/ERR) & Page Number
3 Developing experiences with local arts communities is vital to the success of alumni entering the field. Internships, volunteering, and "emerging" artist exhibitions are an important way to gain access to larger arts communities outside of KPU and Surrey and need to be further promoted within the Fine Arts program.	SSR 14
15 Develop connections with regional institutions such as galleries and museums for credit internship programs.	SSR 24
28 Investigate the formation of a committee for outreach	SSR 30
29 Examine the possibility of hiring an alum to visit high schools and share information about the program	SSR 30
30 Even though Fine Arts does not accept portfolios from new applicants, Fine Arts faculty have been involved with examining student portfolios in the past with other institutions (commonly referred to as Portfolio Day.) ENTA is still involved with Portfolio Day, as they require an entrance portfolio for their program. Fine Arts could attempt to participate once again in Portfolio Days activities, or we could institute a Portfolio Day independently on campus which may generate a level of excitement and commitment to potential students.	SSR 30
31 Continue visiting artist talks, gallery visits and networking	SSR 31
32 Promote memberships to various arts organizations	SSR 31
33 Continue to promote exhibition opportunities in KPU galleries for students and alumni	SSR 31
34 Further promote VSB Artist in Residency Program. Continue to encourage students to apply to the annual AIRS Program.	SSR 31
38 Explore the viability of declaring the Spruce Atrium as a dedicated exhibition space for Fine Arts. Stanchions, lighting, security, and signage may further help designate this space as a gallery space.	SSR 38
39 Explore funding resources to develop the Arbutus Gallery as a viable professional gallery for students, alumni and visiting artists	SSR 38

Fine Arts Quality Assurance Plan

Recommendation(s) this Goal Addresses	Indicate Report (SSR/ERR) & Page Number
2.1 We would also recommend that the department build a bridge for their students to explore paid co- op and practicum opportunities with credits for students. Fine Arts is currently not listed as an associated department for the ARTS 4800 course. This does not have to become a program requirement for students, but the department could be prepared to direct students towards this practicum should a student come forward to request work-integrated learning and professional placement opportunities. (see also parallel recommendations 3.1 and 4.1)	ERR 6
2.3 We recommend deepening cross-institutional peer relations, which could lead to collaborations and greater understandings and competitive applications for graduate programs.	ERR 6
3.8 There is a secondary element to this department-identified issue on program specific marketing, which is fostering community relationships and the department's ability to bring in prospective students. We heard during our visit that the department is interested in forming a program advisory committee, and our recommendation follows this initiative, which is to have at least one member of this committee be an art teacher from a local high school. Further to this, the department (alongside KPU recruitment agencies), should try to develop a list of high schools that have active and reputable art programs, and connect with those art teachers and send promotional materials to them. Rather than spend excess time visiting high schools, the department should work on an open house event and bring prospective students to see their facilities. We believe that the excellent quality of the Fine Arts studios and facilities that KPU has could be a major draw for new students in the local region, and any opportunity for prospective students to meet and interact with current KPU Fine Arts faculty in these spaces should leave an impression as well.	ERR 11
5.9 Special note highlighting KPU Art Collective as a well nurtured student-led and faculty supported initiative – beloved by current and alumni students as well as faculty, with energy and enthusiasm for initiatives that engage and propel practice. Our recommendation is to continue to invest in its continuance and vitality.	ERR 19

Actions(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
1 We will continue to promote the exhibition activities of the KPU student art collective.	Dorothy Barendscott/Recruitment and Retention Committee	10/25	11/26	Recommendation SSR3

Fine Arts Quality Assurance Plan

Actions(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
2 We will encourage student volunteering at local arts councils.	Dorothy Barenscoff/Recruitment and Retention Committee	10/25	11/26	Recommendation SSR3
3 We will investigate the development of a department newsletter that both current students and alumni could subscribe.	Dorothy Barenscoff/Recruitment and Retention Committee	10/25	11/26	Recommendation SSR3
4 We will build on our connections with regional institutions including SAG, Surrey Arts Council, Langley Arts Council, Semiahmoo Arts to investigate the potential for a credit-based internship.	Amy Huestis/WIL Working Group	10/25	11/29	<i>Recommendation</i> SSR15 Note:We will create a WIL Working Group in the fall of 2025.
5 We will create a committee for community outreach that will include recruitment and retention initiatives.	Dorothy Barenscoff/ Recruitment and Retention Committee	10/25	11/26	Recommendation SSR28
6 We will investigate the possibility of funding to hire an alum to attend appropriate events at high schools.	Dorothy Barenscoff/Recruitment and Retention Committee	10/25	11/26	Recommendation SSR29
7 We will contact The Office of Advancement to examine the possibility of securing a donor for an Entrance Scholarship which would have a portfolio requirement.	Paulo Majano,Chair	10/25	11/27	Recommendation SSR30
8 We will continue to participate in Creative Connections where portfolios are reviewed.	Paulo Majano,Chair	10/25	11/26	Recommendation SSR30

Fine Arts Quality Assurance Plan

Actions(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
9 We will continue visiting artist talks, gallery visits, and networking with local galleries to maintain connections with the Surrey, Vancouver and British Columbia arts communities.	Maria Anna Parolin/Jason Wright Fine Arts Faculty	10/25	11/26	Recommendation SSR31
10 We will encourage students to join local arts groups. We will encourage students interested in a specific discipline to become members of discipline-specific organizations such as The Fraser Valley Potters Guild.	Ying-Yueh Chuang/ Fine Arts Faculty	10/25	11/26	Recommendation SSR32
11 We will continue to promote exhibition opportunities to our students and alumni and to invite proposals for all three of our exhibition spaces.	Paulo Majano, Chair	10/25	11/26	Recommendation SSR33
12 We will continue to encourage students to apply to the Artists In Residence Studio Program (AIRS). This will be formally integrated into the curriculum of FINA 3111 Professional Practices.	Liz Toohey-Wiese	10/25	11/26	Recommendation SSR34
13 The walls of the Spruce Atrium are a dedicated space for Fine Arts but the remaining space is shared with the KPU community. We will contact Facilities to investigate the possibility of lighting for the exhibition walls.	Paulo Majano, Chair	10/25	11/27	Recommendation SSR38
14 We will contact Facilities to investigate the possibility of funding for professional gallery lighting for the Arbutus Gallery.	Paulo Majano, Chair	10/25	11/27	Recommendation SSR39
15 The department will run a WIL course in Spring 2026 (3202 Visual Arts Practicum, led by Amy Huestis) and continue expanding WIL course offerings in Fine Arts in the future.	Amy Huestis/WIL Working Group	10/25	11/27	Recommendation 2.1
16 We will investigate the possibility of becoming listed as an associated department for the ARTS 4800 course.	Paulo Majano, Chair Amy Huestis/WIL Working Group	10/25	11/27	Recommendation 2.1

Fine Arts Quality Assurance Plan

Actions(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
17 We will create a WIL Working Group in Fall 2025	Amy Huestis/WIL Working Group	10/25	11/27	Recommendation 2.1
18 We will continue to deepen cross-institutional relationships via annual Articulation meetings.	Jason Wright/ Fine Arts Faculty	10/25	11/26	Recommendation 2.3
19 We will develop a PAC that includes at least one art teacher.	Paulo Majano, Robert Gelineau/Fine Arts Faculty	10/25	11/28	Recommendation 3.8
20 We will ask the FSO for their list of art teachers and programs.	Dorothy Barencott/ Recruitment and Retention Committee	10/25	11/26	Recommendation 3.8
21 We will continue to participate in the Faculty of Arts Creative Connections event.	Dorothy Barencott/ Recruitment and Retention Committee	10/25	11/26	Recommendation 3.8
22 We will continue to run The Annual Fine Arts Social and Fair.	Dorothy Barencott/ Recruitment and Retention Committee	10/25	11/26	Recommendation 3.8
23 We will contact the FSO to investigate the possibility of organizing a tour of the facilities for high school students.	Dorothy Barencott/ Recruitment and Retention Committee	10/25	11/26	Recommendation 3.8
24 We will continue to support and promote the KPU Art Collective. We will investigate the potential of funding for the group from an outside donor through the Office of Advancement.	Paulo Majano,Chair	10/25	11/27	Recommendation 5.9

Resource Requirements (if applicable)
Resources required to achieve this Goal: Funding for #6, #7, #8, #12, #13, #14, #19, #20, and #24

Fine Arts Quality Assurance Plan

Resource Requirements (if applicable)
When resources will be required: #6 - 09/26, - 09/27, 7 #8, #9, #6 - 09/25, #12 - Fall/25, #13 - 09/27, #14 - 09/27, #19 - 09/27, #20) - 12/25, and #524 - 09/27.
Faculty and/or Institutional support required: FoA for #6, #7, #8, #9, #12, #13, #14, #19, #20, and #24

GOAL 2: Explore new and ongoing initiatives to further ensure consistent course availability for students

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
26 Explore the possibility of offering evening courses could be offered to meet the demand for consistently waitlisted courses	SSR 29
27 Investigate the possibility of making Summer a full term to offset waitlisted courses	SSR 29
40 Examine the viability of providing 3rd year studio space for students. 3rd year Fine Arts students often use the Spruce Gallery as a studio space which is insufficient for their needs and removes the gallery from exhibition programming	SSR38
2.7 The department is operating with a sense of student progression through their courses and programs from 'introduced,' 'developing,' and moving progressively towards 'advanced' levels of study and art production at the senior years. While this makes sense to us, there are two series of course titles in the lower levels that depart from this principle: FINA2300, FINA2310, FINA2400, FINA2410. We recommend the department curriculum committee review the title, placement, and location of these courses as current second-year courses. If these courses are offering advanced study, we believe these could be renumbered as 3xxx courses. Alternatively, it would make more sense to remove the 'advanced' from the title if the student outcomes for these courses are more in line with lower level 'developing' skills and practices. A third option could be to keep half of these courses at the 2xxx level and move the other half to 3xxx level, with the appropriate numbering or title changes applied.	ERR 7
3.4 With the past record of stable enrollment and some unmet demand for waitlisted courses, there is an indication that the department is set to explore the possibility of offering evening courses, as well as a full summer term. Our recommendation is to move cautiously on these ideas. Evening courses do allow for greater accessibility to a certain demographic of learners, but the department must also ensure that sufficient capacity exists in available faculty, as well as teaching associate staffing hours to support evenings and potential expanded summer schedules. Initial courses to expand scheduling with would be the highest waitlisted but might also have to be courses that are less reliant on technical support. Unmet demand is currently greatest in the FINA1100 and FINA1135 courses (Drawing & Digital Media).	ERR 10

Fine Arts Quality Assurance Plan

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
3.5 We received a significant amount of feedback and critique from students around the accessibility of FINA1167 and FINA1175 courses. We heard some mixed feedback from the faculty side that these bottlenecks are soon to be resolved. We still recommend that the department prioritize a review of these two courses and ensure that there is enough capacity to meet current and future demand. There should be a determination made with the Dean's office on whether the department needs temporary funding to run additional sections of these courses, or if this is an ongoing need, then whether sections can be reallocated from other areas in the program or increase in sections should persist in future budgets.	ERR 10-11
5.2 On the issue of a third year studio space, if reconfiguring an existing room or studio is not possible, the department could consider if existing studios could accommodate dedicated work times specifically reserved for third year students – certain weeks or days and times could be reserved solely for third year students to work in sculpture, painting, photo, print, etc., studios. Alongside reserving some time for third year students, the department should also assess if dedicated storage space in various studios could be reserved for third year art projects.	ERR 18
5.3 The self-study reports that third year students already use the Spruce Gallery as a studio space. If the profile of the Spruce Atrium and Arbutus Gallery could be elevated to alleviate pressures on exhibition space, a hybrid schedule for the Spruce Gallery could also be tested. For example, the fall semester could begin with gallery and exhibition programming but could then in the second half of the semester, be granted to third year students who could work in this space and hold their final fall critiques in that setting. In the Spring semester, the third-year students could continue to start the term using the space and then transition towards a clean exhibition space in time for the final grad exhibition. This suggestion is about formalizing and recognizing what is already occurring, and to rethink this space as an official hybrid use exhibition & studio space.	ERR 18
5.5 If the reconfigurations of current spaces cannot adequately fulfill the need for a third-year space, the department should work with the Dean's office to develop a formal request for an additional studio room to the appropriate KPU campus planning office.	ERR 19
5.7 Some students require more support with using equipment, and at times, support staff may not be meeting the current demands of the open lab and studio times to serve the needs of students in a safe way. We recommend auditing the reporting structure for teaching associates who identify breaches of safety and reviewing the procedures by which any instructor or teaching associate can halt unsafe activities in studios. We also suggest that the department gain clarity on the role of KPU Accessibility Services in supporting students who may be challenged in meeting the expectations for safety. A secondary source for consultation and support for a review of issues around accessibility and safety would be the KPU risk and safety office. Finally, as a department, all faculty should review their syllabi and make sure that information about KPU Accessibility Services (and contact information) is included and shared with all students.	ERR 19
5.8 The studio lab fee issue is one that may not be resolvable due to external regulations. Left unattended, procurement of course materials for students will continue to exact a toll on the department budget. We recommend an initial peer institution review to see how other institutions	ERR19

Fine Arts Quality Assurance Plan

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
approach studio fees/material fees for studio courses and further review internal mechanisms to see how lab fees are addressed by other departments. A secondary recommendation is to explore utilizing a resale budget line. If such a structure exists, or is allowed by KPU Finance, students could continue to pay current lab fees, but some materials could be moved over to an individual per use purchase model. A point of caution and potential negative consequence would be added labour for studio technicians and teaching associates, who would have to increasingly manage inventory and handle individual resale transactions.	

Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
1 We offer courses 4-7. We will explore the possibility of offering courses from 7-10pm. We will continue to monitor unmet demand. Enrollment is no longer stable and wait lists are lower due to the international student cap. We run courses in the 4-7 slot on a regular basis.	Paulo Majano /Chair	10/25	11/26	Recommendation 26 Recommendation 3.4
2 We reviewed the full term summer courses from 2024/2025 to identify ongoing course offering. We Scheduled 2 full summer term courses in 2024 and 3 in Summer 2025 We will monitor our need for full term summer courses for summer 2026	Paulo Majano,Chair & Scheduling Committee	10/25	11/26	Recommendation 27
3 FINA 2400 and 2410 passed through the curriculum committee in 2024/25 and are now 3400 and 3410. -Implementation is September 2025. We will investigate the course title change to align them with the progression of other courses.	Robert Gelineau	10/26	11/27	Recommendation 2.7
4 These two courses have been reviewed. We are running FINA 1167 and 1175 every semester to address any unmet demand.	Paulo Majano, Chair	07/25	Completed 10/25	Completed by August 2025 Recommendation 3.5 Waitlists were examined over the 2024/25 academic year to monitor how many Fine Arts intended students constituted the unmet demand.

Fine Arts Quality Assurance Plan

Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
5 We will request a dedicated third-year space and we will assess the availability of dedicated storage space. Communicate with the Dean's office to request funding for equipment replacement and upkeep in studio areas.	Paulo Majano, Chair	10/26	11/27	Recommendation 5.2
6 We will investigate a formalized scheduling model for the Spruce Gallery that accommodates the needs of FINA 3100/3200 course delivery as well as exhibition programming outside of this course.	Robert Gelineau	10/25	11/26	Recommendation 5.3
7 We will request that the KPU Accessibility Services make student accommodations available to Instructional Associates. We will develop a reporting structure for the Instructional Associates who identify issues of safety.	Paulo Majano, Chair	10/25	11/26	Recommendation 5.7
8 We will consult with arts funding the increase of fees for courses that have lower fees and also consider options for course materials not yet covered by fees to be covered either by fees or by student purchases of kits from the bookstore.	Paulo Majano, Chair and Ying-Yueh Chuang FINA Budget Officer	10/25	11/26	ERR 5.8

Resource Requirements (if applicable)
Resources required to achieve this Goal: Request funding - #1, #5
When resources will be required: #1 - 09/26, # 5- 09/26
Faculty and/or Institutional support required: #7 - FoA Dean's Office, Occupational Health and Safety, Student Rights and Responsibilities, #8 Arts Funding

Fine Arts Quality Assurance Plan

GOAL 3: Develop and promote career pathways for students within our department

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
1 Research and implement work-integrated and/or community-engaged learning opportunities within the curriculum	SSR 14
2 Develop greater communication regarding viable post-graduation career options. Greater alumni follow-up and connection. Networking and career opportunities are the greatest need from our department post-graduation.	SSR 14
4 Investigate the possibility of work placement courses	SSR 14
5 Continue to develop Special Topics courses that address/incorporate pathways of success for artists beyond the B.F.A.	SSR 14
6 Promote the successful field school programming that Fine Arts has pioneered and continue to incorporate place-based learning in art cities and centers around the world.	SSR14
8 While artist talks are vital to the growth and development of emerging artists, there are several career paths underrepresented during the student's tenure at KPU. School boards, for example, do not communicate to Fine Arts students or present career options to them, even though it is a common career path for our students. Bringing in representatives of a wider range of career paths is needed that moves beyond the traditional professional artist/gallery system pathway.	SSR 15
17 Explore opportunities to allow for alumni accomplishments and successes to be more visible to current students	SSR 24
35 Research and develop criteria for success beyond work or study that may be more in line with the expectations of Fine Arts graduates (for subsequent curriculum reviews). The development of cross institutional surveys with other BC art schools may be beneficial.	SSR 36
2.1 At present, it would be highly strategic for the department to continue to enhance their communication to students about the value of fine arts education and career readiness. The Appendix C Career Pathways Map feels unfinished, and the department should continue to work on developing a narrative for BFA and Fine Arts career readiness for professions in the creative economy.	ERR 6
2.2 To enable credit transition pathways, we recommend developing ongoing communication and relationships with peer institution professional programs, with for example, SFU, UBC, UVIC, UFV teacher education.	ERR 6
4.1 The department should expand their notions of experiential learning opportunities to those outside of the classroom or in-course activities and look specifically to work-integrated learning opportunities for students housed in professional placements.	ERR 14

Fine Arts Quality Assurance Plan

Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
1 We will continue to schedule existing WIL courses, some of which include service-learning opportunities for students. We will research the various models for WIL for possible implementation.	Amy Huestis/ WIL Working Group	10/25	11/26	Recommendation 1
2 We will investigate revising the Fine Arts website to expand information on post-graduation career options and alumni accomplishments.	Paulo Majano/ Dorothy Barenscoff	10/25	11/28	Recommendation 2
3 We will investigate the creation of a newsletter that could include exhibition and job opportunities, and feature on successful graduates working in the creative economy.	Paulo Majano/ Dorothy Barenscoff	10/25	11/28	Recommendation 2
4 We will request that KPU's Experiential Learning developers present to faculty different work placement models for possible implementation in Fine Arts.	Paulo Majano, Chair	10/25	Completed October 2025	Recommendation 4 Recommendation 4.1 Completed: Larissa Petrillo presented WIL course options, discussed 4800 course and how it can work for FINA students. Also presented an updated list of the FINA WIL courses FINA already offers.
5 We will continue to develop Special Topics courses which include experiential learning opportunities to support pathways of success beyond graduation.	Amy Huestis/WIL Working Group	10/25	11/26	Recommendation 5
6 We will continue to run and promote the Field School bi-annually.	Dorothy Barenscoff and one Studio Faculty Member	10/25	11/26	Recommendation 6
7 We will continue to connect with school boards South of the Fraser regarding career opportunities.	Paulo Majano/ Dorothy Barenscoff/Recruitment and Retention Committee	10/25	11/28	Recommendation 8

Fine Arts Quality Assurance Plan

Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
8 We will investigate holding a bi-annual alumni exhibition and symposium.	Dorothy Barenscoff/Recruitment and Retention Committee	10/25	11/28	Recommendation 17
9 We will form a PAC and consult with committee members regarding the skills needed by graduates to work and succeed in a field related to their studies.	Paulo Majano/ Robert Gelineau	10/25	11/28	Recommendation 35
10 We will review the Career Pathways Map and develop it further to represent more sectors of the creative economy.	Maria Anna Parolin	10/26	11/27	Recommendation 2.1
11 We will request the requirements for admission to professional programs from peer institutions in the Lower Mainland. We have agreements for transfer credits with many institutions through articulation.	Paulo Majano, Chair	10/26	11/27	Recommendation 2.2

Resource Requirements (if applicable)
Resources required to achieve this Goal: #6 - Budget for marketing materials and administrative support, #7 - Budget for marketing materials and administrative support, #8 - Budget for marketing materials and administrative support
When resources will be required: #2 and #3- 09/25, #6 - 09/25, #7 - 01/27, #8 - 01/27
Faculty and/or Institutional support required: #2 and #3 – Marketing, FoA CECs, Alumni Office, #4 KPU's Experiential Learning Developers, #6 – Marketing and FoA Dean's Office, #7 – Marketing, FoA Dean's Office, FoA CECs, and Alumni Office, #8 – Marketing, FoA Dean's Office, FoA CECs, and Alumni Office.

Fine Arts Quality Assurance Plan

GOAL 4: Examine and revise our current Program Learning Outcomes

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
11 Revisit the PLOs with feedback and input from the Learning Commons (and Provost Office, if appropriate)	SSR 20
12 Revisit the curricular map in relation to possible PLO revision	SSR 22
13 Assess our three separate programs in relation to the 1 + 2 + 4 model, and whether this model is viable for Fine Arts.	SSR 22
14 Investigate the viability of the Curriculum Map tool in relation to Fine Arts Diploma and Certificate programs	SSR 22
2.4 For this department's Program Learning Outcomes revision project, we suggest that something missing in the PLO redesign (pg. 18) is any mention of art and art practices of Indigenous artists. Building program graduate's knowledge, understanding, literacy and engagement is needed, and we recommend that the department take the early step of formally adopting this into their PLO's. (see also recommendation 3.3 in the next section)	ERR 6
2.5 Further to the Program Learning Outcome revisions, we recommend revisiting the proposed PLO's #7 and #8. For PLO #7, it is unclear whether the primary outcome is about collaboration, or on public exhibition. Aspects of these activities could already be embedded in other PLO's and be suited to a Diploma level standard. The professional opportunities focus of PLO #8 also seems to correlate with or could be combined with existing PLO #5. PLO #8 is also underrepresented in the outcome of the curriculum map (Appendix D).	ERR 6
2.6 We recommend that the department pursue its expressed interest in exploring a 1 + 2 + 4 model for their three programs. There would be several benefits having these three programs interlock.	ERR 6
3.1 The department should actively address areas where program learning outcomes were reported to have been less developed by students, in particular PLO #5 & #8 (pg. 26-27 self-study report appendices). We recognize that the response rates on this part of the survey are low, but there seems to be some recognition on the part of the department own self-recommendations to further strengthen student opportunities for careers and professions in the creative sector. (See also, recommendation 4.1 on WIL & ARTS4800, in the next chapter)	ERR 10
4.2 The department should investigate and improve consistency of assessment practices across the program. The departmental theory is that different media, or disciplinary practices in the fine arts, may have differing assessment priorities that influence the survey results. This survey result did stand out to us in that there is a 34% rate of student disagreement in response to this consistency question.	ERR 14

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Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
1 We will revisit the PLOs in consultation with the Teaching and Learning Commons.	Paulo Majano/Jason Wright	10/26	11/28	Recommendation 11 Recommendation 2.5 Recommendation 3.1 This action will be led by the Chair. We will create a PLO and Curricular Mapping (CM) Working Group to achieve this goal.
2 We will review the curricular map in relation to possible PLO revisions.	Jason Wright/ PLO and CM Working Group	10/26	11/28	Recommendation 12
3 We will discuss the viability of a 1+2+4 model with the entire faculty and <i>explore the possibility of implementing a 1 + 2 + 4 model and laddering between our three programs.</i>	Jason Wright/ PLO and CM Working Group	10/26	11/29	Recommendation 13 Recommendation 2.6
4 We will investigate the viability of applying a Curriculum Mapping tool to Fine Arts Diploma and Certificate programs.	Jason Wright/ PLO and CM Working Group	10/26	11/28	Recommendation 14
5 We will work on integrating art and art practices of Indigenous artists formally in the learning outcomes when our newly developed PLOs are reviewed and revised.	Jason Wright/ PLO and CM Working Group	10/26	11/29	Recommendation 2.4
6 We will discuss and compare assessment methods across the faculty.	Paulo Majano/ Alison MacTaggart	10/26	11/28	Recommendation 4.2

Fine Arts Quality Assurance Plan

Resource Requirements (if applicable)
Resources required to achieve this Goal: n/a
When resources will be required: n/a
Faculty and/or Institutional support required: #1 – TLC, #2 – TLC, #3 – Arts Degree Advisors,

GOAL 5: Develop and integrate Indigenization and Decolonization initiatives within our department

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
18 Consult the Truth and Reconciliation Commission Calls to Action specifically for universities, review and develop as an ongoing conversation as a department, as well as the Royal Commission on Aboriginal Peoples list of recommendations pertaining to education	SSR 26
19 Invite a consultant to a faculty meeting or retreat to discuss Indigeneity and TRC in the university.	SSR 26
20 Examine the feasibility of more Indigenous courses taught by Indigenous instructors and Indigenous art specialists for both FINA and ARTH courses and for both Indigenous and non-Indigenous students	SSR 26
21 Investigate the possibility of more reflection regarding the decolonialization of current coursework	SSR 26
22 Continued acknowledgement of orange shirt day events and territorial acknowledgements.	SSR26
23 Integration of Indigenous ways of knowing and learning in future PLOs.	SSR 26
24 Request the Dean's office to facilitate and support with mapping an approach to decolonization and Indigenization in the department.	SSR 26
25 Bolster relationships with other departments with expertise: HIST, and INDG for collaborative mapping and planning.	SSR 26
3.2 We support the department's self-recommendations for Indigenizing their program and recommend that the department pursue learning processes together as a unit. These could be part of ongoing departmental meetings and/or annual sessions during department retreats. The Gathering Place staff, Elder in Residence, Indigenous Advisory Committee, Dialogue Series group and speakers may be interested in working with the department to support them on this path. Other local resources, to share a few, include Surrey First Peoples Guide for Newcomers (2-day training developed through Diversecity Community Resources Society and Surrey Local Immigration Partnership), Ta7taliya Nahanee Indigenous Inclusion training, and Sínulkhay and Ladders, as well as nationally the KAIROS Blanket Exercise, and open education courses.	ERR 10

Fine Arts Quality Assurance Plan

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
3.3 The department should commence work on integrating Indigenous ways of knowing into their program learning outcomes. This is included in their self-recommendation as a future project, but we believe this work should be initiated now. At present, there is no reference to Indigenization or Indigenous art anywhere in the program learning outcomes. Embedding this into the PLOs ensures that all students engage in this work, and the imparting of this learning to students becomes a shared responsibility of all faculty.	ERR 10

Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
1 We will consult the TRC and discuss the TRC's calls to action as a faculty and discuss the list of recommendations for education from the Royal Commission on Aboriginal Peoples.	Amy Huestis/ Indigenization and Decolonization Committee	10/2026	11/2030	Recommendation 18
2 The department will work with the Dean's office to explore funding opportunities to hire a consultation company.	Paulo Majano. Chair	10/2026	11/2028	Recommendation 19
3 The department will examine the feasibility of developing more Indigenous courses and hiring Indigenous instructors.	Amy Huestis/ Indigenization and Decolonization Committee	10/2026	11/2030	Recommendation 20
4 We will reflect upon decolonizing course curriculum and incorporating more Indigenous and global visual examples/concepts outside of the Western canon as part of current course content.	Amy Huestis/ Indigenization and Decolonization Committee	10/2026	11/2027	Recommendation 21
5 We will update the department implementation of territorial acknowledgements based on evolving guidelines and acknowledge Orange Shirt Day events.	Amy Huestis/ Indigenization and Decolonization Committee	10/2025	11/2027	Recommendation 22

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Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
6 Indigenization and decolonization will be addressed when we review the current PLOs and revise them with the support of the TLC and our Indigenization and Decolonization Committee.	Amy Huestis/ Indigenization and Decolonization Committee/ PLO and CM working group	10/2026	11/2028	Recommendation 23 Recommendation 3.3
7 The department will arrange a meeting with a member of the Dean's Office to facilitate with mapping our approach to Indigenization.	Paulo Majano, Chair	10/2025	11/2026	Recommendation 24
8 We will investigate building a stronger relationship with other departments (eg. HIST, LANC, CRIM, SOCI, INDG) to support our mapping and planning.	Amy Huestis/ Indigenization and Decolonization Committee	10/2026	11/2027	Recommendation 25
9 The department will pursue learning processes toward Indigenization in which we welcome the support of the Gathering Place, our Elder in Residence, the Indigenous Advisory Committee, the Indigenous artists in residence, as well as the Dialogue Series group and speakers.	Amy Huestis/ Indigenization and Decolonization Committee	10/2026	11/2030	Recommendation 3.2
10 We will investigate resources outside the university in Surrey and Langley to help us with our approach to Indigenization.	Amy Huestis/ Indigenization and Decolonization Committee	10/2026	11/2030	Recommendation 3.2

Resource Requirements (if applicable)
Resources required to achieve this Goal: #2 – Budget for consultants, #9 - Budget for Elder in Residence and Artist-in-Residence support,
When resources will be required: #2 - 09/2026, #6 - 09/2026, #7 - 09/2025, #9 - 09/2026
Faculty and/or Institutional support required: #2 – FoA Dean's Office, #6 – TLC, #7 – FoA Dean's Office, #9 - FoA Dean's Office

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GOAL 6: Promote and develop the program by strengthening intra-institutional relationships within KPU.

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
7 Develop communication with KPU Educational Studies or other programs within KPU to discuss possible cross-discipline resources or courses	SSR 15
9 Cross institutional bonds (for example, Langara College, UBC, etc.) can be developed to broaden the arts community and networking possibilities for Fine Arts students. Cross institutional exhibitions and events could be fostered for current students and alumni. Building communication between these institutions could be valuable.	SSR 15
10 Considering the integration of the ENTA program at KPU, greater clarity and distinction needs to be made between the programs and what they offer prospective students. Many active Fine Arts students and alumni surveyed stated their desire for courses that would be more appropriate for the ENTA program. (Graphic design, for example) The Fine Arts Certificate Program may provide a pathway to enter the ENTA program. ENTA requires a portfolio as an entrance requirement the Fine Arts Certificate graduate would be in a strong position to get in. While ENTA is new to KPU, a greater relationship between departments overall should be encouraged.	SSR16
37 Keeping in mind that each faculty member utilizes independent resources including various visual art archives and online texts pertinent to their respective area of specialization, a central hub of Fine Arts resources in collaboration with the library could be developed to increase the cohesion, student access, and relevancy of library resources.	SSR 37
2.8 We recommend that the department pursue interdisciplinary learning opportunities within their degree. This will require further communications and building community amongst other departments at KPU, but this could forge valuable relations for the department.	ERR 7
3.6 A further follow-up to the above recommendation (3.5) and one of the key issues the department identified (pg.8 self-study report) was determining barriers for student declaration, between Fine Arts Intended and Fine Arts Declared. We believe that this work needs to be done alongside KPU's Advising office and we suggest that there should be a review of the quality of advice that Fine Arts students are getting, from both the Advising office and the department. There can always be improvements made in how students can be informed and advised about their program plan, and the department should seek to make improvements here. The two courses referenced in recommendation 3.5 are important for program students because they are required for declaration into the major and students are reporting having to take these foundation courses during their senior years. We received mixed signals from our conversations between separate groups and are unsure if students are receiving advising support to highlight these requirements, or if the students are not following through on the advising that they receive.	ERR 11
3.7 On the issue of a program specific marketing strategy (pg.8 self-study report), this will have to be an ongoing relationship between the department, the Dean's office, and the KPU administration areas that work on marketing and recruitment. Our recommendation is to work with these partners to produce promotional materials for the department. Ongoing meetings are required to build relations with these partners.	ERR 11

Fine Arts Quality Assurance Plan

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
5.1 The department's own self-study recommendation (pg. 37) states that each faculty member utilizes library resources differently, but a collective and concerted effort on the part of faculty to direct students towards using library resources would be key to increasing the utilization rate of library resources, as well as improving the knowledge of what resources exist. This could take the form of some class assignments that have mandatory use of fine arts resources at the library built into their instructional design. The department should discuss and share together specific curricular requirements or course project ideas that would direct students to use the library.	ERR 18
5.4 We agree with the department on their assessment of the Arbutus Gallery (pg.9 self-study report). The department should work collaboratively with the Dean's office, the KPU Library, and the facilities and campus planning partners to better equip this space for exhibition. Lighting is a necessary facility upgrade, but it would need to be accessible and adjustable for each exhibit – due to the high ceiling, a suspended track may be needed on each of the east and west walls. We also recommend claiming the shorter south-east wall and treating this for exhibition/installation purposes. This space is also an active lobby for the library, and there should be some negotiation with the library to reduce other visual usage (posters, signage, pop-up stands) from this area.	ERR18

Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
1 We will communicate with KPU Educational Studies and/or other programs to discuss the possibility of cross-discipline resources or courses. We will discuss with KPU Educational studies and/or other programs the possibility of cross discipline resources or courses.	Paulo Majano, Chair	10/2027	11/2028	Recommendation 7
2 We will discuss the possibility of cross-institutional student exhibitions and events with peer institutions.	Maria Anna Parolin	10/2027	11/2028	Recommendation 9
3 We will discuss with ENTA the possibility of FINA/ARTH Foundation courses fulfilling portfolio requirements for ENTA programs.	Paulo Majano/Dorothy Barenscoff	10/2027	11/2028	Recommendation 10
4 We will discuss with the Fine Arts librarian the possibility of developing the Fine Arts LibGuide on the library webpage.	Paulo Majano/ Fine Arts Faculty	10/2027	11/2028	Recommendation 37

Fine Arts Quality Assurance Plan

Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
5 We will continue to develop interdisciplinary projects between Fine Arts and other departments.	Liz Toohey-Wiese/ Fine Arts Faculty	10/2025	11/2027	Recommendation 2.8
6 We will continue to invite Arts Advising to make presentations to our students in the classroom at the beginning of each semester and we will continue to invite them to our annual Fine Arts Social and Fair.	Paulo Majano, Chair	10/2025	11/2026	Recommendation 3.6
7 We will investigate the possibility of incorporating “suggested program paths” on our website in order to help students declare and graduate with less scheduling difficulty.	Dorothy Barenscoff	10/2026	11/2028	Recommendation 3.6
8 We will investigate the development of a marketing strategy with KPU Marketing and the Arts Communications and Events Coordinators.	Paulo Majano, Chair	10/2027	11/2030	Recommendation 3.7
9 Faculty will discuss and share course projects/assignments that promote students to use library resources.	Sean Alward/ Fine Arts Faculty	10/2027	11/2028	Recommendation 5.1
10 The department will work with Facilities and the Dean’s office to investigate having professional exhibition lighting installed in the Arbutus Gallery.	Paulo Majano/ Robert Gelineau	10/2026	11/2028	Recommendation 5.4
11 We will discuss the implementation of links to KPU support services on all course Moodle sites	Liz Toohey-Wiese	10/25	11/26	<i>Recommendation 4.2</i>

Resource Requirements (if applicable)
Resources required to achieve this Goal: #10- Budget for installation of Gallery Lighting <i>Click here to enter text.</i>
When resources will be required: #4 - 09/2027, #6 - 09/2025, #8 - 09/2025, #10- 09/2028
Faculty and/or Institutional support required: #4 – Library, #6 - Arts Advising, #8 - Marketing and FoA Communication and Events Coordinators, #10 - Capital Request

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GOAL 7: Develop strategies for creating and sustaining relationships with alumni

Recommendation(s) this Goal Addresses	Indicate Report & Page Number
2 Develop greater communication regarding viable post-graduation career options. Greater alumni follow-up and connection. Networking and career opportunities are the greatest need from our department post-graduation.	SSR 14
36 Develop sustained relationship with alumni	SSR 36
4.3 The department should Identify barriers to developing relationships with alumni, and work with the KPU Alumni office to identify and maintain a list of BFA, Diploma, and Certificate graduates. As part of this work, it would be ideal if the department could investigate if there is an opt-in option for alumni to receive email correspondence directly from the department. The alumni express that they would be more open to prolonged contact with the department after graduation, but they are also wary of alumni communication that are often seeking donations. There could be more consideration for alumni events that will bring students, alumni, and faculty together such as invitations to annual events such as grad exhibition openings, and the department could give alumni a place to share their work (at events, in courses, alumni exhibitions, through collective, etc.), fostering long-lasting community relationships.	ERR 14

Action(s) Required to Achieve this Goal	Led by	Proposed Start Date (M/YY)	Proposed Completion Date (M/YY)	Notes
1 We will further develop the Career Pathways Map for additional post-graduation career options and include this on the Fine Arts website under Career Opportunities.	Dorothy Barenscoff/Recruitment and Retention Committee	10/2026	11/2027	Recommendation 2
2 We will continue to expand our WIL course offerings.	Amy Huestis and WIL Committee	10/26	11/2027	Recommendation 2
3 We will build connections with KPU alumni with support from the Alumni Affairs Office.	Dorothy Barenscoff/Recruitment and Retention Committee	10/2026	11/2027	Recommendation 4.3

Fine Arts Quality Assurance Plan

Resource Requirements (if applicable)
Resources required to achieve this Go n/a
When resources will be required: n/a
Faculty and/or Institutional support required: #3 - Marketing, FoA Communications and Events Coordinators

PLAN SUPPORTED BY: *The Provost and Dean recommend the [Program Name] program's Quality Assurance Plan for consideration by the SSCPR.*

David Burns
Provost's Name


Provost's Signature

May 19, 2026
Date

Shelley Boyd
Dean's Name


Dean's Signature

15 May 2026

Fergal Callaghan
Name of SSCPR Chair/Vice Chair


SSCPR Chair/Vice Chair Signature

May 12th, 2026
Date approved by SSCPR: