

## SENATE STANDING COMMITTEE ON PROGRAM REVIEW

**Regular Meeting**  
**Wednesday, January 24, 2024**  
**2:00 p.m. - 4:00 p.m.**  
**Teams**

### AGENDA

1. Call to Order ..... Donna Danielson 2:00
2. Approval of Agenda
3. Approval of Minutes, November 29, 2023
4. Chair's Report ..... 2:05
5. New Business .....
  - 5.1. Business Management Third Annual Follow-Up Report...Jeannette Paschen, Stephanie Howes..... 2:10
  - 5.2. Product Design Second Annual Follow-Up Report..... Lindsay Norris, Ernest Van Der Merwe, Andhra Goundrey ..... 2:25
  - 5.3. Fine Arts Self-Study Report ..... Jason Wright, Alison MacTaggart, Melinda Bige, Shelley Boyd..... 2:40
6. Items for Discussion
7. Manager's Report for OPA .....Melike Kinik-Dicleli 3:10
  - 7.1. Operations and Supply Chain Management Program Review Timeline
  - 7.2. Entrepreneurial Leadership Program Review Timeline
  - 7.3. Manager's Report on Status of Program Reviews
8. Adjournment

## SENATE STANDING COMMITTEE ON PROGRAM REVIEW

**Minutes of Regular Meeting**  
**Wednesday, November 29, 2023**  
**2:00 p.m. – 4:00 p.m.**  
**MS Teams Online**

Voting Member Quorum: 8		
Aimee Begalka Craig Wright David Burns Donna Danielson, Chair Fergal Callaghan, Vice-Chair	Jeff Dyck Jennifer Gao Judy Benevides Lindsay Norris Meredith Haaf Tomasz Gradowski	
		<b>Non-voting</b>
		Catherine Schwichtenberg Laura McDonald Melike Kinik-Dicleli Nishan Perera
Regrets	Senate Office	Guests
Alan Davis Hao Ma Krista Gerlich-Fitzgerald Logan Masilamani Zena Mitchell	Michelle Molnar Sonia Banwait	Billeh Nickerson Brett Favaro Layne Myhre Melinda Bige Mike Larsen Sarah Hickinbottom Shelley Boyd Zahia Marzouk

### 1. Call to Order and Territorial Acknowledgement

The Chair, Donna Danielson, called the meeting to order at 2:02 p.m.

### 2. Approval of Agenda

**Aimee Begalka moved the agenda be confirmed as circulated.**

**The motion carried.**

### 3. Approval of Minutes, October 25, 2023

**Tomasz Gradowski moved the minutes be accepted as circulated.**

**The motion carried.**

### 4. Chair's Report

The Chair welcomed new member, Judy Benevides from the Melville School of Business, to the committee and members were reminded of the upcoming Curricular Review Guidance workshop being held on Monday, December 11<sup>th</sup>.

Additionally, the Chair spoke briefly on the reoccurring errors being observed in Self-Study Reports (SSRs) and QAPs, and advised that the Vice-Chair and she will work together to find ways to mitigate these errors.

## **5. New Business**

### **5.1. Vision 2026 Metric on Program Review**

Lori McElroy, Associate Vice-President, Planning & Accountability, highlighted a metric from Vision 2026 that has been recently reviewed that impacts program review. It was noted that in order to ensure all programs are compliant with policy AC3, a Quality Assurance Plan should be approved within 24 months (previously 16 months) of starting the program review, depending on if it's a degree (5 years) or non-degree program (7 years). This is to ensure compliance that program reviews start on time and are completed within the timeframe of the policy.

Additionally, the changes propose that both degree and non-degree programs will now be scheduled for review at least once every 5 years, eliminating two different timelines. Many committee members voiced support for these proposed revisions to Policy AC3.

### **5.2. Biology First Annual Follow-Up Report**

The Chair summarized the reviewer's comments and informed that revisions were made to the suggested edits. Layne Myhre, Jeff Dyck and Brett Favaro were present to answer questions.

The Chair acknowledged the Follow-up Report was thorough and well-written, with substantial progress in only one year.

The OPA representative requested that the last sentence in part b in progress column on page 2 of the report be removed.

#### Action Items:

- Remove the last line requiring obtaining student surveys from page 2, part b of the report.

**Fergal Callaghan moved THAT the Senate Standing Committee on Program Review accept the Biology First Annual Follow-Up Report as amended.**

**The motion carried.**

**Jeff Dyck moved THAT the program submits another annual follow-up report next year.**

**The motion carried.**

### **5.3. Criminology Self-Study Report**

The Chair summarized the reviewer's comments and informed that revisions were made to the suggested edits. Mike Larsen, Melinda Bige and Shelley Boyd were present to answer questions.

The Chair acknowledged the report was well-written with exemplary reviews by committee members. There were no further action items required.

**Lindsay Norris moved THAT the Senate Standing Committee on Program Review accept the Criminology Self-Study Report as attached.**

**The motion carried.**

#### **5.4. Counselling Third Annual Follow-Up Report**

The Chair summarized the reviewer's comments and informed that revisions were made to the suggested edits. Sarah Hickinbotton, Zahia Marzouk, Billeh Nickerson and Shelley Boyd were present to answer questions.

The committee acknowledged the report was within scope and met criteria. Clarification of 'portable minors' was recommended.

##### Action Item:

- Include wording: "Completed. KPU has portable minors for any minor that can fit into a student's credit load."

The committee noted that another follow-up report is not required next year.

**David Burns moved THAT the Senate Standing Committee on Program Review accept the Counselling Third Annual Follow-Up Report as amended.**

**The motion carried.**

#### **6. Items for Discussion**

No items.

#### **7. Manager's Report for the Office of Accountability and Planning**

Melike Kinik-Dicleli, Manager, Quality Assurance presented her report.

#### **8. Adjournment**

The meeting adjourned at 3:26 p.m.

# Report from Chair of SSCPR - January, 2024

## Re: Chpt 2 of Self-Study Reports (SSRS) on Developing PLOs & Curriculum Map for PR

### Assumptions/Beliefs Guiding PR Previews by Chair & Reviewers:

- PLOs are part of Full Program Proposal (FPP) approval process per DQUAB – i.e., KPU authorized by Government to offer set program
  - PLOs may be missing, unclear &/or poorly written
  - Provost Office must be involved in official changes
- PLOs are necessary for Curricular Mapping process
  - TLC supports programs to ‘draft’ new PLOs for PR
  - Guide #2 stipulates how to document unofficial PLOs
  - Guide might not be clear to proponents/writing team
- KPU’s Curricula & Programs are governed by Senate
  - Curricular & program changes are purview of SSCC
  - Office of Provost and SSCC must guide change process
  - SSCC recommends changes to Senate for approval
- SSCPR holds mandate to guide and approve all PR Reports
  - SSCPR does not have authority to approve PLOs
    - SSRs must clarify that PLOs are FPP – DQUAB, Senate-approved revisions, or drafted for PR
    - SSRs must include Recommendations for faculty to re-visit PLOs via KPU’s governance process
  - SSCPR reviews Curriculum Maps a year after written
    - Curriculum Maps might have redundancies/gaps
    - Narratives don’t always match the evidence in map
    - Standard indicates discussion & recommendations must be evidence-based, hence Reviewers must note gap
    - Chapter 2 is noted as “needing extra work”
    - Dilemma: Feedback should be timely, constructive & private to improve deliverables for PR’s SWOT analysis
- **ANSWER:** Given the timeline, Chair a) guides reviewers to document unmet Standard, and b) counsels programs to match narrative to map, plus add Recommendations to re-visit Curriculum Map with TLC &/or Provost as needed per governance process

# Report from Chair of SSCPR - January, 2024

## Analysis:

SSCPR is not responsible for approving PLOs & Curriculum Maps, but we are reviewing them a year later, a process flaw that feels uncomfortable for all

SSCPR needs consultation with OPA, TLC, Vice-Chair Senate/Chair of SSCC, & Provost Office for fulsome discussion on upstream thinking

Goal is to prevent this from happening in order to a) help PR teams (programs) improve their SSRs based on accurate Curriculum Mapping, and b) enable SSCPR Reviewers to focus on evaluating that all chapters meet QA Standards

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**SENATE**

**Agenda Number:** 5.1

**Meeting Date:** January 24, 2024

**Presenter(s):** Jeannette Paschen, Stephanie Howes

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**AGENDA TITLE:** BUSINESS MANAGEMENT THIRD ANNUAL FOLLOW-UP REPORT

**ACTION REQUESTED:** Motion

**RECOMMENDED RESOLUTION:** THAT the Senate Standing Committee on Program Review approve the Business Management Third Annual Follow-Up Report as attached.

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**COMMITTEE REPORT**

For Secretariat Use Only

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**Attachments**

Business Management Third Annual Follow-Up Report

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**Submitted by**

Melike Kinik-Dicleli, Manager of Quality Assurance, Office of Planning & Accountability

**Date submitted**

January 4, 2024



**Business Management Third Annual Follow-Up Report**

**Date Self-Study Report approved by SSCPR:** June 20, 2018

**Date of External Review Site Visit:** July 23, 2018

**Date Quality Assurance Plan approved by SSCPR:** March 18, 2020

**Date First Annual Follow-Up Report approved by SSCPR:** October 20, 2021

**Date Second Annual Follow-Up Report approved by SSCPR:** November 23, 2022

**Date Third Annual Follow-Up Report submitted:** January 3, 2024

**Third Progress Report**

**MONTH/YEAR WHEN THE FIVE-YEAR ACTION PLAN BEGAN:** March 2020

STRATEGY 1: Develop a method of regular data tracking to inform program quality and outcome initiatives

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS:

GOAL 1: Update program and course learning outcomes and review all courses in the Business Management Diploma.

GOAL 2: Establish a consistent and impactful connection with industry stakeholders.

GOAL 3: Solidify and support a system of continuous improvement in all Programs and course offerings to align with Vision 2023 goal D1.

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete By (M/YY)	Progress to Date/Reasons for Lack of Progress
Identify data that needs to be collected and monitored on a regular basis	Dept Data Rep	8/2020	9/2020	Complete.
a. Collect, monitor and report data on declarations and graduation rates 3x a year	OPA/Dean’s Office	12/2020	5/2025	Complete to date/ongoing. OPA Power BI Dashboard launched in Fall 2022.
b. Determine where growth is coming from (internal and external), what should it be/what is it	OPA/Dean’s Office	9/2020	5/2021	Complete.
c. Report out on business education framework data	Dept	12/2020	12/2021	Complete.
d. Collect, track student success rates for jobs, where they are going	OPA/Alumni Affairs	12/2020	5/2025	Complete to date/ongoing. Using OPA Student Outcome Survey Results Dashboard.
e. Track data on bottlenecks to graduation re: scheduling (e.g. BUSI 2490)	Dean’s Office	12/2020	5/2025	Complete to date/ongoing. Added additional <u>sections of BUSI 2490s</u> in ACY2020/2021. Will continue to monitor <u>data on other bottlenecks</u> .
f. Determine other required data that will need to be monitored and reported.	Dept	9/2020	12/2020	Complete.



## Business Management Third Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete By (M/YY)	Progress to Date/Reasons for Lack of Progress
Create a department representative for data tracking (data to be supplied by Dean's Office)	Dept	05/2020	05/2020	Complete.
Once identified, data should be reported out as a dashboard each semester as applicable	Dean's Office	05/2020	9/2025	Complete to date/ongoing. OPA Power BI Dashboard launched in Fall 2022 and will be used to report out.
Data to be reviewed at department meetings 3x a year and posted on Moodle	Dept Data Rep	9/2022	5/2025	Complete to date/ongoing. OPA Power BI Dashboard reviewed by Chair in Fall 2022. Departmental data representative on leave in Fall 2022, <del>will re-engaged</del> <u>Spring in 2023. Position currently vacant with call for need to fill role going out spring 2024.</u>
Action plans crafted 1x a year (or more, as required) with follow up on use of data and success of action plans	Entire Dept	05/2020	5/2020-2025	Complete to date/ongoing. Data Representative to provide input to Chair. Chair will report once a year at a Strategic Planning meeting with the Dean's Office.

STRATEGY 2: Establish a method for regular feedback from Industry stakeholders

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS:

GOAL 1: Update program and course learning outcomes and review all courses in the Business Management Diploma.

GOAL 2: Establish a consistent and impactful connection with industry stakeholders.

GOAL 3: Solidify and support a system of continuous improvement in all Programs and course offerings to align with Vision 2023 goal D1.

GOAL 7: Fortify a team sharing and mentorship approach

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Create a Certified Institute of Management 'CIM' representative position within the dept	Dept	03/2020	03/2020	Complete.
Draft job description for CIM rep	Dept, Chair and CIM Rep	03/2020	03/2020	Complete.
CIM rep to identify opportunities in the first year and report back to dept as discovered	CIM rep	03/2020	03/2021	Complete. Primary opportunity is CIM designation for diploma graduates. Crafted communication and sent <del>ed</del> to students Fall 2022, <u>and ongoing.</u>
Review value of CIM connection	CIM rep + Dept	03/2021	03/2021	Qualitative review completed. Assessing value of CIM connection quantitatively difficult as CIM not able to share data on BUSI diploma graduates with CIM designation. To be clear, there seems to be no

## Business Management Third Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
				downside to CIM designation for students; however, measuring of value is difficult.
Determine if position should continue and make adjustments to job description as required or discontinue position	CIM rep + Dept	03/2021	03/2021	Complete. Adjusted position to review and update communication to students about CIM designation periodically.
Creation of a Program Advisory Committee	Dept	03/2020	03/2021	Complete.
Appoint a faculty lead (possibly two co-leads) for a two-year term	Dept	02/2020	03/2021	Complete.
Review the KPU Program Advisory Committee Policy	PAC rep + Dept Chair	03/2020	03/2021	Complete.
Develop a terms of intent/reference document	PAC rep	03/2020	05/2020	Complete.
Consult with other departments for input on key success factors for PACs	PAC rep	03/2020	04/2020	Complete.
Review sample member lists and terms of reference from other departments	PAC rep	03/2020	03/2020	Complete.
Create a list of proposed <a href="#">program advisory</a> committee members consisting of Industry Professionals, Alumni, and current students. Determine appropriate ratio of these members.	Dept with PAC rep	06/2020	09/2020	Complete. Committee members expanded to include industry professionals and alumni. Gathered student feedback via student focus groups with current students (mix of international and domestic, 1 <sup>st</sup> and 2 <sup>nd</sup> year) in AY 2021/22. <a href="#">Refresh of PAC committee members planned in AY 2023/24. Revitalize the role of PAC processes prioritized in Melville School of Business' (MSB's) 2023-2026 Strategic Plan</a>
Circulate the proposed list to faculty for input.	PAC rep	06/2020	09/2020	Complete.
Appointed faculty to connect with nominated Advisory Committee members	PAC rep + faculty	09/2020	11/2020	Complete.
Once nominations are accepted, send list of potential Advisory Committee members to Admin Support to send out invitations	PAC rep	09/2020	09/2020	Complete.
Faculty lead, in conjunction with the department will distribute the Terms of Reference document to the Advisory Committee.	PAC rep	09/2020	09/2020	Complete.
First Advisory Committee Meeting (Dean's Office to organize)	PAC rep, Dept Chair	11/2020	02/2021	Complete. First PAC meeting held in Spring 2021.
Bi-annual Advisory Committee Meeting	PAC rep, Dept Chair	11/2020	11/2025	Complete to date/ongoing. Bi-annual PAC meetings scheduled for Spring and Fall semesters of respective AY.

## Business Management Third Annual Follow-Up Report

STRATEGY 3: Hold a working session to develop updated program and course learning outcomes

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS:

GOAL 1: Update program and course learning outcomes and review all courses in the Business Management Diploma

GOAL 3: Solidify and support a system of continuous improvement in all Programs and course offerings to align with Vision 2023 goal D1

GOAL 6: Build internationalization and intercultural fluency in programs and courses

GOAL 7: Fortify a team sharing and mentorship approach

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Book 3 day conference and facilitators	Chair & Time Release (Strategy session) and Time Release (leads)	04/2019	02/2022	Complete. Adjusted approach to hold multiple working sessions: <ul style="list-style-type: none"> <li>• Four ½ day sessions (306 departmental service hours) held in Fall 2021 and Spring 2022 to review vision, values and alignment with KPU Vision 2023.</li> <li>• Program review and revisions (PLOs and CLOs) working sessions with TLC and BUSI faculty (estimated eight ½ days with program revision committee, eight ½ days with Chair and Program revision lead, two ½ days with all BUSI faculty for total of 515+ departmental hours)</li> </ul>
Using data collected from industry, Outlook 2027, internal stakeholders, students and alumni, create draft program outcomes	Time Release (leads), Dept	9/2020	11/2020	Complete.
Based on program outcomes required for future success, review alignment of all courses within the BUSI Mgt Diploma program	Time Release (leads), Dept	05/2020	05/2021	Complete.
Hold a 2-3 day working session facilitated by someone outside of the dept to engage faculty on PLO and CLO review and alignment	Time Release (leads), Dept	09/2020	02/2022	Complete. Adjusted approach: Supported by KPU TLC over multiple working sessions (see above). PLOs and CLO review alignment review and revision completed in Spring 2022.
Review of courses to include inclusion, diversity and UDL principles (required by curriculum committee as well as goals 6 and 7 and Vision 2025)	Time Release (leads), Dept	09/2020	02/2022	Complete. PLOs and CLO review alignment review and revision completed in Spring 2022.
Target review of all courses and or/changes to program by the end of the 3 day session for submission to Curriculum Committee	Time Release (leads), Dept	09/2020	03/2022	Complete. Adjusted approach: Supported by KPU TLC over multiple working sessions (see above). Program curriculum and

## Business Management Third Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
				course revisions submitted and approved via KPU curricular governance process in Spring 2022 and implemented in Fall 2022.
If changes to program recommended, review with PAC and other stakeholders prior to submission to curriculum committee	Dept Chair / PAC rep	11/2020	11/2021	Complete. Reviewed draft program changes with PAC at Fall 2021 and Spring 2022 PAC meetings.
Develop PLO and CLO tracking and determine how often to review.	Time Release (leads), Dept	09/2020	09/2025	Complete to date/ongoing. Identified PLO and CLO tracking opportunities. Data tracking commencing in Fall 2022. Analysis and identification of actions at least annually.
Submit course and/or program changes to curriculum committee	Curr Com Rep	02/2021	03/2022	Complete. Program curriculum and course revisions submitted and approved via KPU curricular governance process in Spring 2022 and implemented in Fall 2022.
Implement course and/or program changes	Dept	09/2021	09/2022	Complete. Revised program curriculum and courses implemented in Fall 2022.
Review success of changes with stakeholders	Dept Chair, PAC rep, CIM rep	09/2023	12/2023	<u>Complete/ongoing.</u> Planned revisions to program and courses reviewed with PAC and other depts in Spring 2022. <del>On track for review with other stakeholders post implementation</del> <u>Ongoing tracking and review of program learning outcomes implemented.</u>
Adjust as required and submit changes if needed to curriculum committee	Dept	01/2024	03/2024	<del>On track</del> <u>Complete. Revised courses based on above review and approved via curriculum governance process (e.g. BUSI 2390, GLBL 2000). Other courses being reviewed and revised within current course outline framework.</u>
Implement changes		09/2024	9/2025	<del>On track</del> <u>Complete. Changes from above implemented AY 2023/24 (e.g. BUSI 2390, GLBL 2000)</u>
Review as necessary		9/2020	09/2025	<del>On track</del> <u>Complete/ongoing. Ongoing tracking and review of program learning outcomes implemented. Teaching teams meet regularly (at min. once per year) to review.</u>

## Business Management Third Annual Follow-Up Report

STRATEGY 4: Proactively connect students with resources available in the university to help support student success

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS:

GOAL 4: Solidify and support a system of continuous improvement in all Programs and course offerings.

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Identify all support department services that BUSI faculty and students should have a link to	Dept Resource Committee	05/2019	09/2019	Complete.
Reach out to support departments identified in step 1, gather information on services offered. Identify additional support departments to contact	Dept Resource Committee	5/2019	09/2020	Complete.
Produce resource document/slide deck for faculty use highlighting available support services to students and post to Moodle as applicable	Dept Resource Committee	09/2020	03/2020	Complete.
BUSI department to decide at department meetings which representatives of support services should be invited to speak at future department meetings: continuous link important to informing new faculty and advising others on new developments re: supports	Dept	9/2020	5/2025	<ul style="list-style-type: none"> <li>• Complete to date/ongoing. Chair (or Dept. Rep.) gauges interest and invite support services as needed. Chair also reviews support services with new hires. Included: The learning center, teaching and learning, mental and financial support, early alert.</li> <li>• Collaborated with TLC for program review and revision.</li> <li>• Collaborated with Learning Centre on embedding learning strategies into revised BUSI program and courses. Created Moodle course shells for each BUSI course with resources (sample activities, assessments, videos, pressbooks, etc.) for faculty to embed in course. Held PD sessions for BUSI faculty in Summer 2022.</li> <li>• <u>Surveying BUSI department each semester on needs. Holding BUSI departmental PD sessions with KPU TLCs or support services most months following department meetings (based on faculty feedback from survey).</u></li> </ul>
Discuss value of strategy above and have regular discussion on how to refine as necessary	Dept	9/2020	5/2025	Complete to date/ongoing. <u>Annual Review via BUSI department survey (see above) each semester planned.</u>



**Business Management Third Annual Follow-Up Report**

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Revise periodically to ensure information is up to date	Dept Resource Committee	9/2020	5/2025	Complete to date/ongoing. Annual review and revision as necessary. <a href="#">Review via BUSI department survey (see above) each semester.</a>

## Business Management Third Annual Follow-Up Report

STRATEGY 5: Develop internationalization and intercultural literacy with faculty

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS:

GOAL 7: Fortify a team sharing and mentorship approach

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Target certain % of faculty in department to train/take the intercultural workshop. Of 35 FTE (48 Faculty), by the end of 2019, 20% (12 people) of BUSI FTE to complete the ICT workshop. Min 2 people per teaching team so that they can inform the course revision process. If ICT is replaced with something else, that will be the replacement for these targets.	Dept. Chair / Faculty Member	01/2020	12/2019 05/2020	Complete. All teaching teams covered off other than BUSI 2490 (only two people on the teaching team, 1 has taken this course). Total departmental % goals met.
Of 35 FTE (48 Faculty), by the end of 2020, 50% (24 people) of BUSI FTE to complete the ICT workshop.	Dept. Chair / Faculty Member	01/2019	12/2020	Complete.
Of 35 FTE (48 Faculty), by the end of 2021, 75% of BUSI FTE to complete the ICT workshop.	Dept. Chair / Faculty Member	01/2019	05/2023	<u>Complete to date/ongoing. As On hold.</u> ICT is currently not offered, <u>implemented revised approach:-</u> <u>Compiling list of PD needs in this area via BUSI department faculty survey (see above).</u> <u>Working with KPUs TLC on offering departmental PD sessions, including intercultural training as needed. Holding BUSI departmental PD sessions with KPU TLCs most months following department meetings. Identifying 'intercultural' champions in BUSI teaching teams. Added "sharing of teaching practices" (which includes intercultural practices) as a standing agenda item to BUSI departmental meetings. Investigating other approach, such as community of practice, other KPU internal PD (e.g. Weaving our Knowledges/Intercultural Teaching Program) or external PD.</u>
Offer PD sessions 2x a year at BUSI meetings on intercultural topics. Target 15 people per session for a total of 30 person hours of training per year Promote ICT advanced workshops as they are scheduled	Dept/ Chair	09/2020	05/2025	<u>See above for revised approach implemented.</u> <u>Investigating other approach (see above).</u> <u>Depending on approach chosen, PD sessions will be ongoing.</u>
Identify and promote external PD opportunities via the PD rep on intercultural teaching and training opportunities	PD Rep	09/2020	05/2025	Complete to date/ongoing.

## Business Management Third Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Hold training sessions in BUSI meetings to discuss how to incorporate Inclusion and diversity principles in curriculum development	Dept. Chair	01/2020	12/2021	Complete. Working session facilitated by TLC during BUSI diploma review.
Continue to promote BUSI 1101 and CMNS 1101 as opportunities for our international students to build foundational skills for success in the Canadian Business education environment	Dept. Chair/Faculty Member	01/2020	12/2020	<u>Complete to date/ongoing. Revised approach as to</u> These classes have not been well attended as it is outside of the program. KPU 100 and BUSI 1115 are <del>proposed</del> promoted as other ways to build foundational skills for success for international students. BUSI 1115 is required for credential in revised BUSI diploma.
Ensure that internationalization and intercultural learning opportunities are standing items on BUSI meeting agendas	Dept. Chair	6x a year	05/2025	Complete to date/ongoing.
Review progress and develop action plans as required	Dept	09/2020	05/2025	Complete to date/ongoing.

STRATEGY 6: Help build an authentic approach to Indigenization

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS:

GOAL 6: Build internationalization and intercultural fluency in programs and courses

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Faculty Education: Targets to complete UBC MOOC (or equivalent) on decolonization 10% FTE by 2019, 20% by 2020, 30% by 2021, 50% by 2022 and 75% by 2023.	Dept Chair		12/2023	Complete to date/ongoing. Promoting other faculty PD relevant to each faculty member's needs. BUSI faculty completed <del>265</del> 415+ PD hours, including <ul style="list-style-type: none"> <li>• Principled engagement with Indigenous People</li> <li>• Weaving our knowledge</li> <li>• PD session with Jennifer Anaquod in Fall 2021</li> <li>• <u>Other external PD, such as UBC Certificate in Intercultural studies, MA in Intercultural Communication and other</u></li> <li>• <u>Two BUSI faculty currently completing Indigenous Adult Instructor Diploma at NVIT.</u></li> </ul>



## Business Management Third Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Identify stakeholders and information sources that can assist BUSI with understanding Indigenization topics related to BUSI course topics and decolonization.	Dept nominated rep	1/2020	12/2021	Complete <u>to date/ongoing</u> . <ul style="list-style-type: none"> <li><u>Decolonization/Indigenization has been prioritized in Melville School of Business' (MSB's) 2023-2026 Strategic Plan. BUSI faculty co-leading implementation of MSB strategy related to Decolonization/Indigenization, including identification of stakeholders and information sources.</u></li> <li><u>Decolonization / Inclusive Teaching Met with Jennifer Anaquod (T&amp;L), consulted with PRLN, and Christina Page for course revisions related to decolonization and indigenization. Strategies embedded in several curriculum for new courses (e.g., BUSI 1115, GLBL 2000), other courses currently in progress (e.g. BUSI 1110) with other courses planned to follow (e.g., BUSI 1110, 1215).</u></li> </ul>
Identify other departments at KPU that have implemented strategies towards Indigenization and decolonization.	Dept nominated rep	01/2020	12/2021	Complete <u>to date/ongoing</u> . <ul style="list-style-type: none"> <li><u>Decolonization/Indigenization has been prioritized in Melville School of Business' (MSB's) 2023-2026 Strategic Plan.</u></li> <li><u>BUSI faculty co-leading implementation of MSB strategy related to Decolonization/Indigenization which includes a) identification of 'inventory' (current state), (b) gap analysis using KPU's Pathway to Systemic Transformation report as guideline and (c) development of action plan for MSB actions towards Decolonization and Indigenization.</u></li> <li><u>Consultations with other areas ongoing (e.g., Met with Jennifer Anaquod (T&amp;L), consulted with PRLN, and Christina PageGayle Bedard, Melinda Bige) for course revisions related to decolonization and indigenization. Strategies embedded in curriculum for new courses (e.g., BUSI 1115, GLBL 2000) with other courses planned to follow (e.g., BUSI 1110, 1215).</u></li> </ul>
Meet with the stakeholders and attain information sources identified in steps above, and collect information.	Dept nominated rep, Dept Chair	06/2020	12/2021	Complete <u>to date/ongoing</u> . See above for next steps.

## Business Management Third Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Strike a committee to ensure policy rollout 2023 is addressed	Dept nominated committee	09/2020	09/2025	<u>Complete to date/ongoing. See above for revised approach as Decolonization/Indigenization now in Melville School of Business (MSB) 2023-2026 Strategic Plan. Proposing other way than 'top-down' policy rollout, but more organically by course/teaching teams (see above).</u>
Summarize the information collected and present findings to BUSI Department. Propose course and program alterations as /if required. Revise faculty education plan to reflect new information.	Dept nominated committee+ rep	11/2020	05/2025	See above for next steps. Faculty PD ongoing <u>and includes both individually and department organized PD (inclusive teaching, UDL)-</u>
Review of courses related to Indigenization every two years.	Dept Rep	09/2024	05/2025	<u>Complete/ongoing. Where applicable, teaching teams review and reflect on courses and ways to decolonize (e.g. BUSI 1115, GLBL 2000). Not applicable yet, will commence Fall 2024.</u>

## Business Management Third Annual Follow-Up Report

STRATEGY 7: Develop a course teaching team and mentorship plan for each course offered

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS:

GOAL 7: Fortify a team sharing and mentorship approach

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Initial Meeting with QA Goal 5 team	Ron Shay	03/04/19	Completed	Complete. Agreed to terms of reference and suggested draft role expectations
Draft role expectations to be ratified by QA Goal 5 team	Ron Shay	08/04/2019	Completed	Complete. Circulated to team 08/04/19; agreement reached 15/04/19
Call for mentor volunteers	Ron Shay	19/04/19	Completed	Complete.
Meeting with all mentors	Ron Shay	05/19	Completed	Complete.
Meetings called by mentors and course teaching teams	Mentors (coordinators)	Completed	Ongoing	Complete to date/ongoing. Course teaching teams meet at least annually.
Develop feedback loop and review at 1 year implementation	Program Chair	9/2020	06/2022	Complete/ <u>ongoing</u> . Reviewed and revised in Spring 2022 <u>and Spring 2023. Will continue to review and revise annually</u>
Make adjustments as necessary end of year one	Mentors	09/2020	06/2022	Complete. Reviewed and revised in Spring 2022 <u>and Spring 2023. Will continue to review and revise annually</u>
Implement adjustments	Mentors	01/2021	06/2022	Complete. Reviewed and revised in Spring 2022 <u>and Spring 2023. Will continue to review and revise annually</u>
Review success and make action plans as required	Mentors and Dept	01/2022	2025	Complete to date/ongoing.



**SENATE STANDING COMMITTEE ON PROGRAM REVIEW**  
Reviewers' Comments: Business Management Third Annual Follow-Up Report

PROGRAM UNDER REVIEW: Business Management Third Annual Follow-Up Report

**Instructions for Reviewers**

Your assessment should ensure that progress on the Goals and Planned Actions is clearly articulated. If no progress has occurred on a Goal and/or Planned Action, please ensure that a clear rationale has been provided.

**OVERALL ASSESSMENT:**

*Please provide a brief assessment of the Annual Follow-Up Report under review and an overall recommendation.*

**Reviewer #1:** The Third Annual Follow-Up Report prepared for the Business Management Diploma program appears to culminate a long period of internal change and planned adjustment. At this point all the steps proposed to achieve the required 7 goals have been completed. All completion dates are included in the report. Several measures (steps) have been revised and adjusted to improve their efficiency (e.g., promotion of foundational skills among international students - p.9, or faculty engagement in indigenization/decolonization education - p. 9). Some other measures have been completed before deadlines, yet remain as ongoing procedures. Considering the above I recommend the report for approval as is.

**Reviewer #2:** I do not discern any significant outstanding action items. This is a fact for which the department is to be commended.

**The Report (click on the box that corresponds to your recommendation):**

- ☒ Reviewer #1 & #2: Recommend for approval by the SSCPR as is
- ☐ Recommend for approval by the SSCPR pending suggested actions (see below)
- ☐ Recommend for rejection by the SSCPR

**MAJOR ISSUES AND SUGGESTED ACTIONS:**

Complete this section ONLY if you have identified the following major issues with the Annual Follow-Up:

- a) Progress to date is unclear.
- b) No clear rationale has been provided for why no progress has occurred.

Issue (page #)	Suggested Action
N/A	

**MINOR EDITS (Spelling, syntax, word choice and other mechanical issues).**

Please list corresponding page numbers. Minor edits are NOT discussed at the SSCPR meeting. Add or remove rows as needed.

Minor Edits (page #)
Progress of several proposed steps is indicated as "Complete to date / ongoing". While such a statement sounds logical for the steps with a future completion date, it is somewhat confusing when the step's completion date has already past (e.g., top and bottom of p.9). Should the time frame be extended? Would it make sense to change the statement to "Completed /Ongoing"? Or maybe, to improve uniformity, the future dates should be changed to indicate the last time the step was completed?

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## SENATE

**Agenda Number:** 5.2

**Meeting Date:** January 24, 2024

**Presenter(s):** Lindsay Norris, Ernest Van Der Merwe, Andhra Goundrey

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**AGENDA TITLE:** PRODUCT DESIGN SECOND ANNUAL FOLLOW-UP REPORT

**ACTION REQUESTED:** Motion

**RECOMMENDED RESOLUTION:** THAT the Senate Standing Committee on Program Review approve the Product Design Second Annual Follow-Up Report as attached.

THAT the program submits another annual follow-up report next year.

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## COMMITTEE REPORT

For Secretariat Use Only

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### Attachments

Product Design Second Annual Follow-Up Report

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### Submitted by

Melike Kinik-Dicleli, Manager of Quality Assurance, Office of Planning & Accountability

### Date submitted

January 4, 2024



**SENATE STANDING COMMITTEE ON PROGRAM REVIEW**  
Reviewers' Comments: Product Design Second Annual Follow-Up Report

PROGRAM UNDER REVIEW:      Product Design

**Instructions for Reviewers**

Your assessment should ensure that progress on the Goals and Planned Actions is clearly articulated. If no progress has occurred on a Goal and/or Planned Action, please ensure that a clear rationale has been provided.

**OVERALL ASSESSMENT:**

*Please provide a brief assessment of the Annual Follow-Up Report under review and an overall recommendation.*

**Reviewer #1:** Excellent work, progress is clearly articulated. Approved!

**Reviewer #2:** The Product Design faculty are clearly busy with the many action items from their QA Plan. With so much happening, it is understandable that the timelines of many action items have changed. I just have some requests for more information and increased clarity on the reasons behind some of those changed timelines.

**Reviewer #3:** The report indicates that a great deal of creative work is underway or has been completed in revising the program, which is inspiring. There are a few confusing places where further clarification would be helpful.

**The Report (click on the box that corresponds to your recommendation):**

- ☒ Reviewer #1: Recommend for approval by the SSCPR as is
- ☒ Reviewer #2 & 3: Recommend for approval by the SSCPR pending suggested actions (see below)
- ☐ Recommend for rejection by the SSCPR

**MAJOR ISSUES AND SUGGESTED ACTIONS:**

Complete this section ONLY if you have identified the following major issues with the Annual Follow-Up:

- a) Progress to date is unclear.
- b) No clear rationale has been provided for why no progress has occurred.

Issue (page #)	Suggested Action	Program's Response
Page3, Strategy 3, Step 1. Reason for new completion date is unclear.	Can you provide some more insight into why the completion date has been pushed back by 18 months?	This had to do with further consultations with the Wilson School of Design curriculum committee, teaching and learning, and David Burns in regard to DESN courses (Design courses/stream) being developed for students outside the school of Design and possible minors. Which in turn lead to the delay of the program implementation from Fall 2023 to Fall 2024 by one full year.
p. 3 (4) special topic course – appears that the WSD curr comm approved it	Clarify where the new course outline is in the approval process	The updated schedule is correct, the course was

Issue (page #)	Suggested Action	Program's Response
after it was submitted to SSCC.	between WSD and Senate	approved in Dec.2023 at the Wilson School of Design Cir com to go next to SSCC spring of 2024
p. 4 (5) develop a curricular plan once the best option for the program is determined	Comments don't seem to be about this. More about other options for industry experience, such as in-class projects. Also the comment about the industry experience course – not sure how it fits with the step. Just some clarification needed in what options the program is pursuing under the goal of increasing experiential learning opportunities.	We are reviewing and exploring the best options for industry experience for Students. Whether that be a Co-Op, practicum, or Internship as the demands of our industry is currently changing. The current model is the 3 credit course for a practicum called "Industry experience."
Page 5 (7), Strategy 4, Steps 1 and 2. If I understand you correctly, the new completion dates for these steps are related to the delay in updating the curriculum (Strategy 2). However, it's not clear to me why these two items (which are about feedback and communication) should be impacted by that delay.	Can you add some clarification on how the delay in these steps is related to the delays to the curricular change outlined in Strategy 2?	Yes as we continued to research and develop our program changes, as well as continuing to research viable options for graduate studies for our students that has taken form as a master data base that then will be available to our student, therefor as this data base is not completed the task date had to be changed.
Page 6 (8) , Strategy 4, Step 3. Are these curricular changes part of the changes whose delay is described under Strategy 2?	If so, do the dates in the "Complete By" and "Progress" columns need to be updated?	Thank you, we checked these and our team believes they are accurate, but are open for further discussion if needed
Page 6, (8) Strategy 4, Step 5. Faculty exchanges due to start this month.	Can you provide an update on whether or not they are on track to start this month?	Yes, in progress: Victor Martinez went to Chile Oct. 2023 Talca University Sue Fairburn went to Iceland 2023
Page 6, (8) Strategy 4, Final Step. Graduate program exploration due to start this month.	Can you provide an update on whether or not this is on track to start this month?	Yes in progress we have a team member Jimmy Choi on the Graduate committee and have started discussion at Wilson School of Design cir com.
Page 7, (9) Strategy 5, First Step. It is not clear why the delay in updating the program would impact attaining	Could you explain why the program update timeline impacts this step?	Yes as we continued to research and develop our program changes, as well as

Issue (page #)	Suggested Action	Program's Response
membership of professional societies.		continuing to research viable options for attaining membership of professional societies. As the program review is top priority this has been a slower process than what we thought it would be.
Page 7 (9) , Strategy 5, Step 3. Reason for the new completion date is not given.	Can you provide a reason for the 1-year extension?	We were asked to delay the program review by 1 year to explore DESN options within the School of Design which led to other one year delays like this one.
Page 7, (9) Strategy 5, Step 4.	Since the action was to explore sources of funding, can you outline what sources were used for these trips?	Thank you, they used the Global mobility fund through the office of international at KPU
p. 8 (11) explore and develop a market plan	Just a question here: will the chair and faculty be working with KPU Marketing on developing this plan? It seems like a big job for the department to undertake.	Thank you, yes this is how we are aware that it is done. The Chair, Program Assistant, communication coordinator from the Dean's office, and Committee of faculty develop a plan with the marketing department including budget allocation to this project.
Page 9 (12), Strategy 6, Step 6. Start of development of student inclusivity plan pushed back from Jan 2023 to Jan 2024.	Can you provide a reason for the delayed start?	We were asked to delay the program review by 1 year to explore DESN options within the School of Design which led to other one-year delays like this one. We currently do a wonderful job of this as a department as is top of mind. We also collaborate with Ethos Lab a local NGO academy for teens.
Page 9/10, (12) Strategy 7, First Step. Wording in "Progress" column is	Please reword the last sentence in the Progress column so that its	We were asked to delay the program review by 1 year to



Issue (page #)	Suggested Action	Program's Response
unclear.	meaning is clear (in particular I don't understand "but with have final any new equipment and machinery request for new in by June 2024 .")	explore DESN options within the School of Design which led to other one-year delays like this one. Cannot finalize till final program is approved at SSCC.

**MINOR EDITS (Spelling, syntax, word choice and other mechanical issues).**

Please list corresponding page numbers. Minor edits are NOT discussed at the SSCPR meeting. Add or remove rows as needed.

Minor Edits (page #) <span style="color: red;">Changes made</span>
On track to submit to SSCC at the <span style="color: red;">lasted</span> Feb. 2024
p. 6 "our own graduate distinctive program" – should <i>graduate</i> and <i>distinctive</i> be switched?
p 4, 8: the word "breath" is used – should this be "breadth"?
p. 9: last sentence under progress "with the new updates . . ." needs revision for clarity



## Product Design Second Annual Follow-Up Report

**Date Self-Study Report approved by SSCPR:** June 20, 2020

**Date of External Review Site Visit:** February 24 & 25, 2021

**Date Quality Assurance Plan approved by SSCPR:** November 24, 2021

**Date First Annual Follow-Up Report approved by SSCPR:** November 23, 2022

**Date Second Annual Follow-Up Report submitted:** January 4<sup>th</sup> 2024

### Second Progress Report

**MONTH/YEAR WHEN THE FIVE-YEAR ACTION PLAN BEGAN:** January 2022

STRATEGY 1: To develop an updated and adaptable program framework that responds to the changing industry and student needs.

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS: **GOAL 1:** To update our core program framework

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete By (M/YY)	Progress to Date/Reasons for Lack of Progress
Strike a committee to develop new curricular framework development	Chair	01/22	01/22	Completed January 2022. A committee was created consisting of product design faculty members: Sue Fairburn, Stephanie Phillips, Iryna Karaush, Lindsay Norris, Flavio Oliveras and Victor Martinez.
Complete framework that will then guide the curricular and assessment development in Strategy # 2 (curriculum development)	Committee of faculty members: Sue Fairburn, Stephanie Phillips, Iryna Karaush, Lindsay Norris, Flavio Oliveras and Victor Martinez.	01/22	05/22	Completed May 2022. The committee of faculty developed the program's core competencies cross referencing with industry's required competencies. The program was lacking Program Learning Outcomes, therefore, based on the developed core competencies with the support of the T&L team created 10 PLOs. These PLOs reflect the character of an adaptable program framework that responds to current and future changing industry and student needs. The committee is currently developing the circular contents and framework that will guide the <del>the</del> development of the assessment structure.

## Product Design Second Annual Follow-Up Report

STRATEGY 2: To develop the and implement updated curriculum and assessment methods

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS: **GOAL 2:** To update our core course / curricular content

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Develop updated course content, and assessment formats that align with the laddering frameworks from strategy 1 with faculty	Chair & Committee of Faculty	01/22	09/22	Completed September 2022.
Present updated course outlines, discuss, recommendations, and approve at WSD curriculum committee	Chair & Committee of faculty	12/22	<del>12/22</del> 01/24	<p>Currently in development.</p> <p><del>Course outlines for the 8<sup>th</sup> Design Studios will be presented at WSD curriculum committee November 16<sup>th</sup>, 2022, and the rest of the courses by December 7<sup>th</sup>, 2022, so full package should be complete by December 2022, therefore, approval for submission to SSCC for January 2023.</del></p> <p><u>We presented all course outlines to the Wilson School of Design to the curriculum committee across 2023 and all but 3 were approved, the last 3 will be presented for approval Jan.17<sup>th</sup> 2024.</u></p> <p><u>This had to do with further consultations with the Wilson School of Design curriculum committee, teaching and learning and David Burns in regard to DESN courses (Design courses/stream) being developed for students outside the school of Design and possible minors.</u></p>
Present and approve at SSCC	Chair & Committee of faculty	01/23	<del>01/23</del> 02/24	<p><del>On track for submission to SSCC for January 2023.</del></p> <p><u>On track to submit to SSCC at the latest Feb. 2024</u></p>
Present and approve at senate	Chair & Committee of faculty	02/23	<del>04/23</del> 04/24	On track for submission to senate for <del>April 2023;</del> <u>April 2024</u>



**Product Design Second Annual Follow-Up Report**

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Update website and marketing materials to reflect curriculum changes for Fall <del>2023</del> <u>2024</u> cohort	Chair, Dean’s office, and Program Assistant	Fall 2022	Spring <del>2023</del> <u>2024</u>	On track to update website and marketing materials to reflect curriculum changes for Fall <del>2023</del> <u>2024</u> cohort this Spring <del>2023</del> <u>2024</u> once all changes are approved at Senate April <del>2023</del> , <u>2024</u>

## Product Design Second Annual Follow-Up Report

STRATEGY 3: To facilitate a program that integrates experiential learning not only work-integrated, but also includes inter-disciplinary and global opportunities.

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS: **GOAL 3:** To reorganize the program model to enhance work-integrated/experiential learning, inter-disciplinary and global opportunities.

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
<p>Explore sourcing options to create a position for “External Liaison”: Some strong themes and specific ideas emerged that support the need to enhance experiential learning.</p> <p>Product Design currently incorporates industry-based projects into several of its courses every semester but would greatly benefit from the development of an Industry Liaison position that would facilitate a strategic and targeted approach to connections to further facilitate these key projects for both faculty and students.</p>	Chair & Committee of faculty	01/22	<del>04/23</del> 10/24	<p>In progress as there has been new opportunities that will directly connect to this strategy.</p> <p>In May 2022, KPU appointed Stephanie Phillips as the Sherman Jen Research Chair in Next-Generation Design. Then the WSD received The Natural Sciences and Engineering Research Council of Canada grant which was announced Oct. 14. The Wilson School of Design plans to establish an applied design research centre dedicated to meeting the innovation needs of industry partners.</p> <p>There is further strategic planning that needs to happen based on the above achievements of the WSD, and Product Design faculty that directly relates to what the “External Liaison” position will be, and whether this will be a WSD or Product Design specific position.</p> <p>The Chair and committee of faculty are currently working with the WSD Dean, Research Chair. <del>This will be finalized by 4/23</del></p> <p><i><u>The Deans office is still currently in progress working towards this. This had to do with further consultations with the Wilson School of Design curriculum committee, teaching and learning, and David Burns in regard to DESN courses (Design courses/stream) being developed for students outside the school of Design and possible minors. Which in turn lead to the delay of the program implementation from Fall 2023 to Fall 2024 by one full year.</u></i></p>

## Product Design Second Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Develop a rotating Special Topic course for Product Design: there is strong support for a special topic course that would enhance and focus on current industry experiential learning from industry and the advisory committee. This would allow the program to have a shell course to quickly respond to the current trends/global issue/innovation.	Chair & Committee of faculty	01/22	<del>9/22</del> 12/23	<del>Started Completed</del> September 2022. Course outlines <del>will be presented at WSD curriculum committee November 16<sup>th</sup>, 2022, and December 7<sup>th</sup>, 2022, in for approval for submission to SSCC for January 2023.</del>  <u>Was approved at Wilson School of Design curriculum committee Dec. 2023, and will go to SSCC in spring 2024.</u>
Identify and establish a complement of new industry experiences, field schools, and community engagement projects: Given that opportunity for employment and collaboration are global, our program needs to be comparable to relevant and recognized design institutions on the international scale.	Chair & Committee of faculty	09/22	01/27	Currently in progress and development. With the new opportunities such as the newly appointed Sherman Jen Research Chair in Next-Generation Design, the WSD receiving The Natural Sciences and Engineering Research Council of Canada grant there is further strategic planning that needs to happen. The Chair and committee of faculty has currently completed curricular changes that identify a restructuring of all design studios that will incorporate a more diversified experience for students and increase the number of opportunities for collaboration with industry and community partners. The Chair and committee of faculty is currently working with the WSD Dean and Research Chair to further explore how to incorporate and build on these new opportunities to enhance this strategy. This will happen in several steps and be finalized by 1/27.
Explore the option of a Co-op program for Product Design: Industry and the advisory committee propose to replace the current 80-hour unpaid practicum format with a co-op opportunity	Chair & Committee of faculty	09/22	01/25	Currently in progress and development. The Chair and committee of faculty is currently working with the WSD Dean, several WSD programs, and other KPU co-op programs to explore opportunities, and best practices. This will happen in several steps and is on target to be finalized by 1/25
Develop a circular program plan that would cover the <u>breadth</u>				Currently in progress and development.

## Product Design Second Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
<p><del>breath</del> of what was explored to be the best option for the program in the future regarding Co-op, practicum and or internship moving forward. Industry, and the advisory committee, have mentioned that Product Design at KPU as we are getting our name out there, more can be done.</p>	Chair & Committee of faculty	09/22	04/25	<p>For the moment in the changes to the program identified, in particular the restructuring of the design studios, there is space for greater flexibility to engage with even more diverse industry in the form of in-course projects. <u>-We are reviewing and exploring the best options for industry experience for Students. Whether that be a Co-Op, practicum, or Internship as the demands of our industry is currently changing. The current model is the 3 credit course for a practicum called "Industry experience."</u> <del>Furthermore, the existing "Industry experience" course is proposed to be extended to be a 6-credit course, giving the student double the time for internships.</del> This can be used to leverage even further the program's reputation and assist in the option for a co-op outlines several other strategies. This is on target to be finalized 04/25.</p>

## Product Design Second Annual Follow-Up Report

STRATEGY 4: Achieve students/alumni that are enrolled in graduate school/specialty education: Develop a graduate diploma in Product Design which further aligns with the KPU 2030 vision (teaching excellence & research). Support industry and post graduate further education through CPS and development in Micro credentials.

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS: **GOAL 4:** To instill a desire for further skills, theories, and education in our students and further develop pathways to graduate studies.

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Develop intentional feedback with individual students highlighting academic potential	Chair & Committee of faculty	04/22	<del>04/23</del> 04/24	<p>Currently in progress and development. <u>As we continued to research and develop our program changes, as well as continuing to research viable options for graduate studies for our students that has taken the form as a master database that then will be available to our students, therefor as this database has not been completed the task date had to be changed.</u></p> <p>The Chair and committee of faculty is currently developing strategies for completion by <del>April 2023 for the implementation in Fall 2023.</del></p> <p><u>With the new updates to the program implementation of Fall 2024 this will be completed this April 2024.</u></p>
Create a culture of communication regarding academic studies (be transparent on how to be a life-long learner by sharing our own experiences)	Chair & Committee of faculty	04/22	<del>04/23</del> 04/24	<p>Currently in progress and development.</p> <p>Strategies such as in class discussions to explore graduate program options, research, publication path and competitions were incorporated starting in the 4<sup>th</sup> year final capstone project this fall 2022 and continuing this spring 2023 term. Further work needs to be done to incorporate it in other years. This is being achieved by the exciting new opportunities such as the newly appointed Sherman Jen Research Chair in Next-Generation Design, and with WSD receiving The Natural Sciences and Engineering Research Council of Canada grant. Students have received opportunities to attend presentations on research opportunities for students the Chair and committee of faculty is</p>



## Product Design Second Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
				currently developing strategies for further integration for completion <del>of April 2023 for the full implementation for Fall 2023.</del>  <u>With the new updates to the program implementation of Fall 2024 this will be completed this April 2024. As we continued to research and develop our program changes, as well as continuing to research viable options for graduate studies for our students that has taken the form as a master database that then will be available to our students, therefor as this database has not been completed the task date had to be changed.</u>
Develop within the curriculum self-auditing practices as well as laddering of knowledge and skills for job preparedness for instilling a future-oriented career pathway	Chair & Committee of faculty	01/22	09/24	Currently in progress and development. This point was discussed during the development of the program PLOs and it is expressed in several of them particularly number 10 <sup>th</sup> : “Discover and practice teamwork and project management including the various roles and activities necessary for professional practice.” Based on the PLOs and current course outcomes the current offering was mapped, and several updates and changes were identified. The Chair <del>and committee</del> <u>and committee</u> of faculty is currently developing strategies and systems for completion for the implementation on Fall 2024 based on the curricular changes that will be presented at WSD curriculum committee November 16 <sup>th</sup> , 2022, and December 7 <sup>th</sup> , 2022, in for approval for submission to SSCC for January 2023.
Highlight current graduate studies fairs in the lower mainland	Chair & Committee of faculty	01/22	01/27	The Chair and committee of faculty is currently working on identifying appropriate fairs to be review yearly for a comprehensive list by January 2027.
Engage in faculty exchange	Chair & Committee of faculty	01/24	01/27	Will start January 2024, <u>but we had oportunities to start 2023 with Victor Martinez travelling to Chile Oct. 2023 Talca University</u> <u>Sue Fairburn traveling to Iceland 2023, and are looking at further oportunities.-</u>

## Product Design Second Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Develop partnerships with comparable/compatible institutions for post graduate studies	Chair	01/22	05/24	Currently in progress and development. A list of desirable institutions to build partnerships with has been developed. Next steps to come is to connect and explore possibilities with WSD Dean and KPU International. On target for completion of May 2024.
Support industry and post graduate further education through CPS and development in Micro credentials	Chair & Committee of faculty	01/22	05/25	Currently in progress and development. A list of potential CPS course topics has been created by faculty during the program review process. The Chair and committee of faculty is currently working on identifying appropriate CPS and Micro credentials for further proposal development with SMC.
Explore the viability of our own <u>distinctive</u> graduate <del>distinctive</del> program	Chair & Committee of faculty	01/24	01/27	<u>Will start January 2024. In progress we have a team member Jimmy Choi on the Graduate committee and have started discussion at Wilson School of Design cir com.</u>

## Product Design Second Annual Follow-Up Report

STRATEGY 5: To achieve greater recognition for our distinctiveness as a program

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS: **GOAL 5:** To be better known in the world of design through engagement with industry, community, and education.

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Attain membership in professional societies	Chair & Committee of faculty	01/22	<del>05/23</del> <u>12/24</u>	<p>Currently in progress and development. The Chair <del>and committee</del> and <u>committee</u> of faculty is currently working on identifying other appropriate membership in professional societies and have identified that this will be an ongoing process.</p> <p>Victor Martinez is currently a member of the Systemic Design Association.</p> <p><u>With the new updates to the program implementation of Fall 2024 this will be completed this Dec. 2024.</u></p> <p><u>As we continued to research and develop our program changes, as well as continuing to research viable options for attaining membership of professional societies. As the program review is top priority this has been a slower process than what we thought it would be.</u></p>
Develop procedures for competition entry and integrate that with curriculum	Chair & Committee of faculty	05/22	05/23	<p>Currently in progress and development.</p> <p>A list of renown design competitions has been created, currently working on developing procedures and integrations with program activities based on past competitions entries and placements. The Chair and committee of faculty have identified that this will be an ongoing process.</p>
Explore sources of external funding to support competition entries for students	Chair & Committee of faculty	05/22	<del>05/24</del> <u>05/25</u>	<p>Currently in progress and development. The Chair and Committee of faculty is currently developing strategies for completion May 2025.</p> <p><u>We were asked to delay the program review by 1 year to explore DESN options within the School of Design which led to other one year delays like this one.</u></p>

## Product Design Second Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Explore sources of funding for faculty outreach through faculty exchange and field schools	Chair & Committee of faculty	05/23	05/26	Will start May 2023. <a href="#">Victor Martinez went to Chile Oct. 2023 Talca University</a> <a href="#">Sue Fairburn went to Iceland 2023</a> <a href="#">Both used the Global mobility fund through the office of international at KPU</a>
Create a clear identity and procedures for engagement with external partners	Chair & Committee of faculty	05/22	01/27	Currently in progress and development. The Chair and committee of faculty is currently developing strategies with the new opportunities such as the newly appointed Sherman Jen Research Chair in Next-Generation Design, and the WSD receiving The Natural Sciences and Engineering Research Council of Canada grant. There have been also conversations about getting involved with institutions such as the Vancouver Economic Commission and Startup incubators such as Foresight and Creative Destruction.

## Product Design Second Annual Follow-Up Report

STRATEGY 6: Increase in student recruitment, conversion, and retention

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS: **GOAL 6:** To attain program viability by maintaining student intake cohort through quality applicants well matched to the program offering.

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Develop a cohesive marketing strategy that highlights our program's specificness by highlighting our student/alumni achievements	Chair, Program Assistant, communication coordinator, and Committee of faculty	03/22	<del>06/23</del> <u>06/24</u>	Currently in progress and development. The Chair and committee of faculty are currently waiting till the new program changes are approved by senate to finalize the rest of the marketing strategy. To date Product Design has completed a video that was finalized September <del>2022</del> <u>2024</u> that included alumni and students highlights and achievements.  <u>With the new updates to the program implementation of Fall 2024 this will be completed this June 2024.</u>
Explore and develop a market plan that would cover the breath of the program to future industry partners. Industry, and the advisory committee, have mentioned that Product Design at KPU as we are getting our name out there, more can be done to engage in industry and research project.	Chair & Committee of faculty	<del>01/23</del> <u>04/24</u>	01/27	Will start January <del>2023</del> , <u>April 2024</u>  <u>With the new updates to the program implementation of Fall 2024 this will be completed this April 2024.</u>
Work closely with International to develop a specific workshop about Product Design for potential students	PA and Chair	05/22	10/22	Completed October 2022. First international session is November 15 <sup>th</sup>  <u>Ongoing and working efficiently</u>
Develop relationships with high schools in the Lower Mainland with dual credit programs and develop further workshops	Chair, Program Assistant, and Committee of faculty	05/22	<del>05/24</del> <u>11/24</u>	Currently in progress and development. Victor Martinez has been participating with "Convergence BC" as a "passion speaker", giving one presentation at H.J. Cambie secondary school in Feb.2022, and in Dec. 2022 at Johnston Heights Secondary School.  <u>With the new updates to the program implementation of Fall 2024 this will be completed this November 2024.</u>

## Product Design Second Annual Follow-Up Report

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Develop an educational outreach and marketing strategy and pilot the developed strategy	Chair, Program Assistant, and Committee of faculty	05/22	06/26	Currently in progress and development. The Chair and committee of faculty is currently developing strategies as the newly developed curriculum is implemented Fall <del>2023</del> -2024
Develop student inclusivity plan to ensure that we include people of colour, indigenous students, and highlight diversity in our current student body and their projects	Chair, Program Assistant, and Committee of faculty	01/23	01/26	Will start January <del>2023</del> -2024 <u>We were asked to delay the program review by 1 year to explore DESN options within the School of Design which led to other one-year delays like this one. We currently do a wonderful job of this as a department as is top of mind. We also collaborate with Ethos Lab a local NGO academy for teens.</u>
Identify and strengthen relationships with international educational institutions that are relevant to Product Design (exchanges and articulation agreements)	Chair, Program Assistant, and Committee of faculty	01/22	01/27	Currently in progress and development. As mentioned above a list of high-quality educational institutions relevant for Product Design has been created, the committee of faculty is currently working on clearly articulating our core skills (also based in the current process of program review) in order to reach out with a specific offer as well as possible areas of collaboration and exchange.

## Product Design Second Annual Follow-Up Report

STRATEGY 7: Develop production capabilities to allow for innovation and industry related excellence

GOAL(S) FROM THE QA PLAN THIS STRATEGY SUPPORTS: **GOAL 7:** To develop technological competence and production capabilities for academic specialization to distinguish, innovation, and industry related excellence

Step(s) Required to Achieve this Strategy	Led by	Start on (M/YY)	Complete by (M/YY)	Progress to Date/Reasons for Lack of Progress
Request capital funds to develop machinery to be on par with our relevant industries as outlined in the Self Study Report	Committee of faculty , Chair and Divisional Lab Coordinator	01/22	<del>06/23</del> <u>06/24</u>	Currently in progress and development. Spring 2022 received Evergreen Funding for the WSD to replacement older machinery. The Chair and committee of faculty have identified that this will be an ongoing process that needs to react to current innovations in the industry.  <u>This has been ongoing, and we have had several equipment and machinery purchased during 2022/2023. With the new updates to the program implementation of Fall 2024 this will be an ongoing process but with have final any new equipment and machinery request for new in by June 2024 do to delay the program review by 1 year to explore DESN options within the School of Design which led to other one-year delays like this one. Cannot finalize till final program is approved at SSCC.</u>
Develop requests for new machinery and technology based on updated curriculum	Committee of faculty, Chair and Divisional Lab Coordinator	04/23	<del>09/23</del> <u>06/24</u>	Will start April 2023 once curricular changes are approved by senate. On task to complete in <del>September 2023-</del> <u>June 2024. (as above)</u>
Develop a center of excellence in materials, testing and manufacturing	Committee of faculty, Chair and Divisional Lab Coordinator	04/25	09/26	Will start April 2025.

## SENATE

**Agenda Number:** 5.3

**Meeting Date:** January 24, 2024

**Presenter(s):** Jason Wright, Allison MacTaggart, Melinda Bige, Shelley Boyd

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**AGENDA TITLE:** FINE ARTS SELF-STUDY REPORT

**ACTION REQUESTED:** Motion

**RECOMMENDED RESOLUTION:** THAT the Senate Standing Committee on Program Review approve the Fine Arts Self-Study Report as attached.

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### COMMITTEE REPORT

For Secretariat Use Only

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### Attachments

Fine Arts Self-Study Report

Fine Arts Self-Study Report Appendices

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### Submitted by

Melike Kinik-Dicleli, Manager of Quality Assurance, Office of Planning & Accountability

### Date submitted

January 4, 2024





# Fine Arts Program Review Self-Study Report

Report Submission Date:  
November 30, 2023

Program Review Team Members:

Sean Alward

Jessica Gnyp

Alison MacTaggart

Maria Anna Parolin

Byron Peters

Primary Author: Jason Wright

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## List of Acronyms

ARTH: Art History

B.Ed.: Bachelor of Education

B.F.A.: Bachelor of Fine Arts

CLO: Course Learning Outcomes

ENTA: Entertainment Arts

FINA: Fine Arts

KPU: Kwantlen Polytechnic University

M.F.A.: Master of Fine Arts

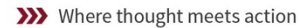
MUSI: Music

PDP: Professional Development Program

Ph.D.: Doctor of Philosophy

PLO: Program Learning Outcomes

VSBC: Vancouver School Board



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**TO:** Senate Standing Committee on Program Review

**FROM:** Shelley Boyd, Dean, Faculty of Arts; Melinda Bige, Associate Dean, Faculty of Arts

**DATE:** 22 October 2023

**SUBJECT:** Fine Arts Certificate, Fine Arts Diploma, and Bachelor of Fine Arts credentials

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First, we would like to express our gratitude for the analysis and dedication that have gone into writing this Self Study Report for Fine Arts as a key component of Program Review of the Fine Arts Certificate, Fine Arts Diploma and Bachelor of Fine Arts credentials. The department's last program review was in 2016 and the Self-Study Report is a thorough review of the credentials offered, pathways for students, program relevance, and recommendations going forward. This Self Study provides insights on current areas of concern; identifies strengths; and makes recommendations for changes to improve the learning experience and career pathways for Fine Arts students.

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 meeting program learning outcomes through their courses while still enjoying the benefits of choice. We are hopeful a balance can be found.

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 FINA students to be active in various communities and connected with various vocations/professions at the many levels of their program seems to hold enormous potential. Connecting with the ARTS practicum course or developing a FINA 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 grow 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.

In addition to this, other areas of concern exist around the Truth and Reconciliation commission, and implementing the calls to action within the department. 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 recommend at this time 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, Nadia Mallay, and Gayle Bedard. As such, the Dean's office will be happy to support these connections and growth.

The Self Study Report recommends three main areas of focus: Community Connections, Course Availability, and Post Graduation/Employment Strategies. The aim for Fine Arts is to connect with other art institutions, and an array of communities. The advantage to addressing this aim lies within the longstanding relationship with Surrey Arts Center and Gallery, but there is also an opportunity for the department to gradually expand its connections and partnerships with an array of organizations, disciplines (ENTA), and cities (Surrey, Richmond, Delta, Langley, Cloverdale), so that FINA students can be directly involved in transformative ways in multiple local/global communities and industries as a way to grow their career pathways in tangible ways. The Fine Arts Department hopes to work at building this involvement first by inviting community members and schools to KPU to collaborate. The department may also want to think of ways of expanding pathways for FINA students to engage directly out in these various communities through projects and/or course opportunities, which would also raise the profile of the department's excellent program offerings. This could include public artworks, practicum, Collaborative Online International Learning (COIL), cross-disciplinary collaborations, etc.

The Dean's office would, as a result, offer the following recommendation: to grow the alumni and community connections through networking and the development of a PAC (Program Advisory Committee). Alumni may be a great resource for internships and guest speakers in a range of professions, which is a notable recommendation for employment. Growing the relationships with other organizations could further volunteer opportunities for FINA students in addition too growing the FINA community. These connections could easily make way for work placement courses, field-schools, and emerging artist exhibitions, potentially hosted at KPU's galleries. The Fine Arts Department also noted there is a need for post-graduation and employment strategies that expand beyond galleries, and the development of a PAC could be a pathway for this change.

The course availabilities 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, FINA 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 FINA 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.

The key issues are the community connections, course availability, laddering of programs and curriculum mapping, and post-graduation/employment strategies. As mentioned above, through further development of community connections and a PAC, through intentionally working to involve students in practicum-related experiential learning, and through a careful program assessment, we have confidence that the department can move forward in improving and expanding students' and graduates' understanding of the possibilities for their future careers.

By acting on these findings, the program will have a more thorough understanding of the program relevance, student demand, effectiveness of Instructional Delivery, Student Success, and Resources within service and facilities. 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.

We would like to extend gratitude to the members of the Fine Arts Department for their engaged program review and thoughtful approach to improving the student experience. Furthermore, we would like to commend the department for its community mindfulness and desire to support students' next steps into employment as professional artists or within other related vocations. Fine Arts has been successful in identifying potential areas for growth, and where further research is needed. The Dean's office looks forward to supporting Fine Arts' recommendations where appropriate in collaboration with other KPU community experts.

A handwritten signature in black ink that reads "Shelley Boyd". The script is fluid and cursive, with the first name being more prominent than the last.

Shelley Boyd, Dean, Faculty of Arts

A handwritten signature in black ink that reads "Melinda Bige". The signature is highly stylized and cursive, with large loops and flourishes.

Melinda Bige, Associate Dean, Faculty of Arts

# 1.Introduction

## 1.1. Overview of the Program(s)

### *Program Under Review*

Program Name	Fine Arts
Program Level	Vocational, Preparatory, and Undergraduate
Credential	1- year certificate, 2-year diploma or Bachelor of Fine Arts (B.F.A.)
Credits Required	1-year certificate (30 credits) 2-year diploma (60 credits) Bachelor of Fine Arts (B.F.A.) (120 credits)
Discipline and specializations if applicable	Art History, Ceramics, Digital Media, Painting, Drawing, Photography, Print Media, Sculpture.
Date established and last revision	Kwantlen College was formed in 1981, by separation from Douglas College. In 1995, Kwantlen College became Kwantlen University College. Kwantlen College and then Kwantlen University College offered a 1-year certificate and 2-year diploma that allowed students to complete the first years of study at a post-secondary institution closer to home. In accordance with the change to a university in 2008, we put through our FPP and began the B.F.A. credential in 2010. The first (and only) program review was completed in April of 2016.

### *Admission Requirements and Laddering*

Applicants to the program must satisfy KPU's Undergraduate English Proficiency Requirement (See Appendix A). There is no portfolio requirement for entry to our program. This is an open intake program and there is no limit to the intake. This program allows students the flexibility to choose areas of specialization within our studio offerings once the required foundation courses are completed. Students can ladder from the certificate into the diploma and then onto the bachelor's degree (see below).

### *Credential and Curricular Requirements*

**Certificate in Fine Arts:** A minimum of 30 credits that reflect a broad spectrum of Fine Arts courses. This is a foundation year program of related courses concerned with the fundamentals of visual art and visual communication. This program allows students to continue to the Fine Arts Diploma Program, the B.F.A. Visual Arts Program, or to apply to other art schools or universities. The credits may also be applied and used to build portfolios for other KPU programs such as Foundations of Design, Graphic Design for Marketing, Interior Design or Fashion Design.

**Diploma in Fine Arts:** A minimum of 60 credits with the department recommending a specialization in one or more areas such as Ceramics, Painting, Drawing, Photography, Print media, Sculpture and Digital Media. Students can continue through to the B.F.A., Visual Arts program, or at another post-secondary institution. Most Fine Arts credits are university transferable.

**Bachelor of Fine Arts (B.F.A.):** A minimum of 120 credits is required. B.F.A. students will both broaden their studies in art practice, and further develop in their chosen specialized field. Students intending to graduate with a B.F.A. must declare the credential by the time they complete 60 credits of undergraduate coursework. At the time of declaration, the student must be in good academic standing with the University and complete a minimum of 18 credits of undergraduate coursework with a minimum grade of C that includes ENG 1100, and 15 credits of specific FINA or ARTH courses. (See Appendix B for the requirements for all three programs.)

## **1.2. Program Department**

The department consists of 11 regularized full-time faculty, 4 regularized part-time faculty and 4 instructional associates. We also have a qualified faculty list of NR1 instructors with various specializations who may be employed when coursework becomes available.

Our faculty and instructional associates are practicing artists and art historians, who consistently exhibit and publish their work. Many have received highly competitive BC and Canada Council grants for research, production, creation, professional development, and travel, as well as KPU funding in the form of .6% funding, course releases, and educational leaves. Most have attended and/or presented at conferences and residencies around the world. The department's faculty is highly respected amongst their artistic and academic peers.

The Fine Arts department Chair position is a three-year term. The Chair is elected by faculty. The Chair position is given a three-course time-release per calendar year. The Chair attends monthly Chairs meetings and works with an Associate Dean (assigned to Fine Arts) and the Dean of Arts. The Fine Arts department also has a Departmental Administrative Assistant whom we share with other departments.

## **1.3. Program Purpose**

### **Certificate in Fine Arts**

The Fine Arts Certificate is a one-year self-contained program that allows students to continue to the Fine Arts Diploma Program, the B.F.A. Visual Arts Degree, or to apply to other art schools or universities. The credits may also be applied and used to build portfolios for other KPU programs such as Foundations of Design, Graphic Design for Marketing, Interior Design or Fashion Design.

The Fine Arts Certificate is a foundation year program of related courses concerned with the fundamentals of visual art and visual communication. Like all Fine Arts programs, it can be taken on either a full-time or part-time basis. It provides a period of study, exploration and intense development of ideas and techniques.

### **Diploma in Fine Arts**

Fine Arts offers a two-year Diploma Program which is designed to enable students to acquire a solid foundation in the basic skills of visual arts. Selected courses and groups of courses within the Diploma program may be applied to a 3rd year entry into the KPU Fine Arts B.F.A., Visual Arts or university transfer credit in Fine Arts and Education.



Upon completion of the diploma program at KPU, graduates will have acquired both intellectual and technical skills to work effectively with a wide range of media. With these skills, students can continue to develop their creative potential individually, through the B.F.A., Visual Arts program, or at another post-secondary institution. Most Fine Arts credits are university transferable.

The department recommends that students consider a course of study that includes specializing in one or more areas such as Art History, Ceramics, Painting, Drawing, Photography, Print Media, Sculpture, and Digital Media.

### **Bachelor of Fine Arts, Visual Arts**

The Bachelor of Fine Arts, Visual Arts degree program provides students with comprehensive knowledge and practice in the field of visual arts. The core of the degree is a strong studio curriculum focusing on the ideas and technical processes of understanding and producing contemporary art. The Fine Arts curriculum emphasizes the development of effective academic written, verbal communication, and presentation skills.

The Fine Arts curriculum is grounded in both theory and practice. Students develop aesthetic judgment, professional knowledge, disciplinary expertise, and the collaborative critical thinking skills required to prepare them for direct entry into today's diverse creative economy.

The diverse needs of visual arts students are met in a vibrant environment with outstanding facilities, studios, exhibition spaces, visiting artists, student exchange programs, and opportunities for working with the community. Personal and professional development is encouraged as the degree prepares students to be practicing artists and contributing global citizens.

#### **Key features of the B.F.A., Visual Arts degree include the following:**

- An emphasis on contemporary studio arts in two-dimensional (drawing, painting, print media, photography, digital media), three-dimensional (sculpture, ceramics, installation), and performance art.
- A thorough grounding in modern and contemporary art history and critical theory that helps students explore issues in their own work and that of others.
- A commitment to a student-centered teaching environment, small class sizes, and easy access to qualified faculty working and contributing to their field of practice and research.
- The preparation of students for entry into the cultural industries and creative economies sector of the labour market through incorporation of essential skills training into the curriculum, including cross-disciplinary applications of studio, art history and theory, and practice.
- Focus on theoretical, methodological, and applied understanding and skills required for employment and/or further studies in postgraduate education programs.
- A solid liberal arts background that will prepare students to be creative and critical thinkers.
- Dedicated studio space for 4th year B.F.A. students.
- Opportunities to participate in experiential learning via field school and visits to local galleries, museums, and art spaces.

The B.F.A. Visual Arts degree offers first and second year studio courses in the areas of Drawing, Painting, Digital Media, Photography, Print Media, Ceramics, and Sculpture. Courses in Art History, and Visual Culture and Theory support the foundation years' studio offerings. These foundation courses are designed to develop

expertise in several disciplines and offer a combination of technical knowledge, creative thinking, and critical content. There is flexibility within the structure of the program that allows students in third and fourth year to continue to explore foundation level, studio electives. This allows upper-level students to continue to broaden their artistic understanding and skills that, in turn, inform their third- and fourth-year art practice.

The rigorous foundation that students gain upon completion of the first two years of the degree requirements prepares them for a productive experience as they move to the upper-level courses in the third and fourth years of the degree. The core of our advanced studio courses is an open format where students can work in a variety of disciplines within the same course. The student will work with a single or cross-disciplinary approach depending on their critical and creative concerns. The final two semesters of the fourth year allow students to focus a greater amount of research on their personal art practice, culminating in their final exhibition. This strong upper-level studio core of the degree is supported by courses in a variety of areas. Art History continues to offer curriculum in the upper levels concentrating on specific art movements and Special Topics courses that directly complement studio offerings, while students also have access to special topics within the studio arts and Professional Practices that prepare them for more focused engagement in both creative and professional pursuits.

- No major revisions of the program have occurred since the program revision in 2016.
- No external accreditation requirements are offered.

#### **1.4. Issues for Program Review**

##### **1) Develop program specific marketing strategy**

The Fine Arts program requires a greater visibility within the university and region to increase enrollment and bolster program building. This was the main (and only) program specific issue from our 2016 Self Study Report, and it still has not been adequately addressed. This is still an outstanding issue and requires consultation with the department.

The program needs marketing and media support to design and produce promotional materials. This should be done with a consistent, sustainable, and long-term plan. How do we bring in prospective students to our highly unique and specialized program?

Specific funds are required to assist with marketing, retention and program building initiatives. We currently do not have funds within the Fine Arts Department budget allocated for marketing initiatives or promotional materials.

The pandemic has impacted community relationships. We need support to rekindle community bonds we may have lost during these times and develop new ties going forward. Community engagement, and the promotion and development of relationships outside of the university is a large priority for the arts and will continue to be nurtured through our department.

##### **2) Determine barriers for student declaration as Fine Arts Intended or Fine Arts Declared**

Fine Arts students do not seem to be declaring as Fine Arts Intended or Fine Arts Declared in a timely manner which can affect their overall enrollment and graduation schedule. Students who have not declared may not be able to register for lower level or declaration courses and may have to join waitlists. Lower-level Fine Arts courses and declaration courses have reserved seats for Fine Arts Intended and Fine Arts Declared students. Students may not realize that being Fine Arts Intended or Fine Arts Declared would increase their access to these courses (by giving them access to reservations). Students who intend or declare get priority registration

in Fine Arts courses and can more easily register for courses with reserves. Students who “like” our courses and who are not intended or declared encounter obstacles in registering for the course they desire.

Student declaration also supports the program. More students declaring will support program building, which may lead to less attrition and increase retention. We must investigate if certain courses are an issue. Reservations were installed following the last review as a tool to assist with some of these issues in Fine Arts, but this process still is an issue for some students.

### 3) Dedicated 3<sup>rd</sup> Year working space

While 4<sup>th</sup> year students enjoy dedicated workspace, 3<sup>rd</sup> year students do not have a place to call their own. The Spruce Gallery is often used as an ad hoc workspace, but this is less than ideal. The gallery is not designed for students to work in, and this arrangement does not allow the gallery to be used for its primary use. The gallery should be consistently used as exhibition space for students, alumni and visiting artists. More exhibitions and events in this space would further promote the university, add greater visibility to our programs, the department, and aid retention.

Having their own dedicated space would add a sense of community and camaraderie amongst the 3<sup>rd</sup> year students. Most institutions that offer a B.F.A. program dedicate space to their 3<sup>rd</sup> year students so they may leave their work unattended. They build a space to call their own, a place to share and discuss work and ideas. Building communities is a major component to the program. They would have a place to call their own. These kinds of spaces add to student retention and a greater sense of well-being amongst the student body.

### 4) Lighting for the Arbutus Gallery

Like the 3<sup>rd</sup> year working space issue, the Arbutus Gallery is not being used as originally intended. Lighting is needed to help establish this space as a functioning professional gallery. It is difficult to entice practicing artist in the field to exhibit in a space that is not equipped to show art. This space could be used for exhibitions, talks, performances, and art events, and could create a sense of excitement towards the program and university. These professional opportunities for our students, alumni and guest artists could be a major boon for the university but equipping the space to meet these needs has proven difficult with no feasible solutions.

### 5) Studio Fees

Fine Arts is not permitted, due to Ministry regulations, to include studio fees to new courses or add studio fees to recent courses that were developed and implemented, despite rising costs of materials and goods. A portion of studio fees is dedicated to consumables and small tools, while the remainder provides students with materials for their projects. We are unable to increase studio fees, on courses that already have studio fees, more than a fixed percentage and therefore cannot keep up with the increasing cost of materials due to inflation, scarcity, or material shortages (due to the pandemic and other reasons). We also cannot change existing fees to be more equitable or specific to the discipline area (for example, the wide range of material and tool needs for Ceramics). The advantage of Fine arts having higher studio fees is that we can purchase materials in bulk and provide them at lower cost than if students were to buy them on their own. Higher studio fees would continue to save students money.

## 2. Curriculum Review

### 2.1. Pathways for Graduates

#### *Pathways to Employment*

The Career Pathways Map of the program is presented in Appendix C.

#### **What kind of occupations are your graduates prepared to pursue?**

A diploma, certificate, or degree in Fine Arts from KPU provides graduates with a broad education in Visual Arts and the overall skills needed to enter the fields of the cultural and arts management, education, and design and media sectors (amongst many others). In addition to pursuing work related to the cultural production of Fine Arts, students can make positive contributions in many fields. The foundation of developing creative and critical thinking skills through the Arts is applicable to many occupations both within and outside of the specific Fine Art related fields. The curriculum taught by Fine Art faculty prepares students for complex problem solving valuable to all workplaces. Studying in the arts prepares students to be at the forefront of innovation fueled by creativity, working collaboratively and engaging with the ever-changing landscape of our world. Students graduating from the Fine Arts program are uniquely situated to find a career path that shifts with global issues and interests.

#### **Self-employment/professional artist**

Contemporary artists are critical brokers of social, political, and cultural knowledge, and they can bring visibility to the world around them in ways that test the limits of regular language. Contemporary artists are as likely to create pop-up dinners, foraging tours, ink-making workshops, as they are painting or sculpting in their studio spaces. While more traditional painting and sculpture still finds a significant place in the artworld (and significantly the art market), Twenty-first century contemporary art practice has trended towards the development of community-based experiential works, and more inclusive (both artist and audience) participatory strategies and methods, as well as internet-based works and distribution. KPU Fine Arts provides a rigorous and thoughtful instruction of 'traditional' art-making practices and methodologies while encouraging experimentation with, and understanding of, the most current and emerging art production and exhibition strategies. Many alumni have found success as practicing artists within the traditional commercial gallery system, while some are exploring new ways of making a living online. Alumni are finding ways to make a living selling their work directly to consumers or through e-commerce sites. For example, one graduate has opened two studio businesses for Ceramicists, providing space for work, classes, and retail, while others have worked on curatorial, public art and community-based projects.

#### **Curatorial and Arts Management**

Working in a gallery or museum setting has long been a common career path for Visual Arts alumnus. Front of house, administration, gallery preparators and designers, docents, and researcher/writers are all examples of entry-level positions that are either volunteer internships or paid positions. These positions provide an avenue for recent graduates (and those still in school) to gauge their interest in the gallery/museum work setting. An M.F.A. or Ph.D. is needed for those going on to curatorial practice, research, or management positions (including public programming), and graduates of our program are in a good position to succeed in these areas, as research and curation are major component of our program (ex. the final B.F.A. student exhibition).

### Art Market/Auction House

The commercial art market is a burgeoning field in Canada. Auction houses often provide solid entry-level positions for recent Fine Arts graduates including client services and administration, content writing, editing and research. Art consultation and buying may also be an option, but most houses will require an M.F.A. or a significant level of experience.

### Education

A significant number of Graduates in the B.F.A. program go on to become teachers in different capacities. While K-12, Secondary and Post-Secondary teaching positions require formal training beyond the B.F.A. (in the form of PDP, B.Ed., M.F.A., or other specialized program), entry level educational positions available for B.F.A. graduates are plentiful. University technicians (instructional associates), civic recreation and community centre workshop leaders, museum programming, private or for-profit workshop leaders (Ex. Basic Inquiry), and children's arts educators, both in the non-profit and for-profit sectors (ex. Arts Umbrella and 4 Cats respectively), have been excellent springboards for alumni to gain experience in arts education before potentially scaffolding into a PDP, B.Ed., or M.F.A. program.

### Design and Media

The design and media sectors are immense and wide-reaching and encapsulate many fields that interest visual arts graduates. Digital Arts (illustration, game design and graphic design in particular) are fields that have exploded in B.C. over the past decade and are industries that have attracted many graduates. The fields of architecture, and interior, landscape, environmental, and industrial design need significantly more training (Master's degree, and often apprenticeships), but the B.F.A. in Visual Arts is a much-desired first-step for these programs.

### Other

While Visual Arts is the focus of training for our students, graduates also find work within different fields of art. Film, Theatre Arts, and Stagecraft have enticed alumni in the past. Fine Arts graduates are uniquely suited for set painting, set decoration, props, production design and fabrication.

Similarly, students can find work in the corporate and commercial sector by working in advertising including design, commercial and editorial photography, video-based social media content production and props for window displays.

The relationship between health and well-being and the arts have been well documented. Further specialized certification is often needed (an M.A. in Art Therapy, for example), both art therapy and counselling have been a draw for KPU B.F.A. students.

### **How are you preparing your graduates for jobs in this field, future changes in this field, and the job market in general?**

All our instructors are in the field as practicing artists, designers, and Art Historians. As such, each instructor has an active interest in the contemporary art world. Each of the Visual Arts instructors have their own specific skillset, expertise, and stake in various arts communities. Fine Arts instructors keep students abreast to any changes, trends, or movements, however subtle, and prepare students in the fields they already occupy.

The department offers a Professional Practices course which focus on the professional issues for practicing artist including portfolio development and documentation, grant proposals, and curriculum vitae writing, and acquiring knowledge towards issues including copyright law, promotional practices, and art institutions.

B.F.A. graduates are encouraged to join committees and collaborate with other students during their tenure at KPU. These collaborations are emphasized further as they enter their 3rd and 4th years where they begin to focus on their principal areas of study. The students begin to concentrate on developing a body of work culminating in a graduate exhibition. Students apply for internal and external funding, document artworks, write and design an exhibition catalogue and curate their final exhibition. These collaborative practices are essential skills for any entry-level positions in the art world and beyond.

Faculty create opportunities for students to visit artists in their studios to learn more about their practice and the skills needed to become a full-time artist in the lower mainland. Students are also taken to galleries (artist-run, commercial and publicly funded) to experience contemporary art in situ and talk to curators about the process of applying for exhibitions and or becoming involved with the gallery.

Graduates of our programs come away with full and varied art portfolios, artist statements, and professional CV's. The students are able to apply to programs that will extend their skillset directly from graduation with these tools. For example, architecture programs require portfolios as part of their application process. KPU graduates are well suited for such a process, as their portfolios contain evidence of a wide breadth of technical and material knowledge and applications.

### **Are there professional competencies that your graduates require for entry to the profession?**

As noted, the field of contemporary arts is large, as are the range of careers for FINE graduates. There are skills and qualities that Fine Arts graduates are uniquely qualified for such as:

*Communication:* The art world is a social world. One needs to communicate well with galleries, clients, colleagues, and the public, and those skills are nurtured and integrated through the curriculum through presentations and critiques.

*Problem solving:* Artmaking is inherently the act of problem solving. What works and what does not? How does one improve their work? How is one able to engage with the world, and with clear intention? Problem solving often requires non-linear thinking where the best solution may not be the most obvious.

*Teamwork and collaboration:* Achieving common goals is important for all artists as no art is created in a vacuum. Teamwork uses many professional competencies that Fine Arts students employ during their studies, including active listening and critique.

*Perseverance and motivation:* Building personal, meaningful work on a consistent basis (especially with impending deadlines) requires dedication. Constant critique and challenges to (sometimes highly personal) artwork can be initially difficult for some students but moving through these experiences puts students in a better position for the future in cultural industries where rejection and indifference is expected and commonplace.

*Self Confidence:* Fine Arts students are continuously asked to present their own personal work in a public setting. Over a four-year period, students come to learn the value and importance of their own voice, vision, and engagement with the world. This ability to present oneself publicly with confidence is a valuable trait for entry into any profession.

*Organization and Time Management:* Creating a work of art takes time: planning, production, drying times, printing times, ceramic firings, not to mention failures, missteps, and wrong turns. The ability to plan and account for the time needed for the construction of an artwork is cultivated throughout the FINA program.

### *Practical Skills*

Other than the skills and qualities listed above, many “practical” skills are acquired during the tenure of a Fine Arts student that would be considered transferable to many fields. A practical skill, in this case, is any skill that can be adapted to a work environment that may differ from the initial intent or training. For example, using screen-printing skills learned in Print Media to work in fashion retail manufacturing.

*Other examples of practical skills that may be transferable to other fields:*

Digital Arts: Photoshop and other specialized software, video production.

Sculpture: Use of many tools and hardware specific to building and construction. Woodworking/metalwork.

Ceramics: Use of specialized equipment such as kilns. Handling of chemicals and sensitive materials.

Print Media: Use of screen-printing, etching and relief printing as well as photo-based and digital printing methods.

Art History: Research, editing, proofreading, and writing.

Drawing: Direct visual communication and storyboarding.

Painting: Use of paint. Use of chemicals and sensitive materials. Building and stretching frames.

Photography Photo documentation. Handling of chemicals and sensitive materials, lighting and digital skills, specialized software, framing and mounting.

### ***Are your graduates ready to take on entry level positions only, or are you preparing them in the medium or long-term for leadership roles?***

Twenty years ago, Canadian artist-run centres, galleries and museums were populated with B.F.A. graduates, even in senior management and administrative roles. Over this time, the M.F.A. has become the de facto baseline degree for any arts professional taking a larger, professionalized role in the contemporary artworld. The B.F.A. is now regarded as a starting point or beginning stage of an artist/arts professional’s career in the traditional gallery system. Medium or long-term leadership roles in the traditional gallery model is exclusively made up of those with higher degrees (M.F.A. and Ph.D.).

However, as previously discussed, the gallery system model (although a direction for many of our students) is only one model. Opening and operating independent art spaces and operating online art businesses are examples of ways to circumvent (or supplement) traditional gallery models.

### ***In a competitive employment market, what kinds of experiential education are employers looking for?***

Well-rounded students are in demand for entry level positions in many fields. "Well-rounded" has come to mean students who have life experience that extend beyond the school environment. The experiential education that Fine Arts has provided students is desired by most prospective employers. Experiential education, including studio practice, prepares students for employment opportunities across many different

arts, culture, and education related industries. These industries, along with many others, seek to work with university graduates whose skills extend beyond the completion of tests and essays.

Several Fine Arts courses are designed for experiential education that extends beyond the classroom and studio. FINA 3201: Artistic Practice in the Community asks students to “formulate a plan and initiate an individual or group driven, community-based project, for which guidelines will be varied and tailored to each student's interests in the arts. Students might choose a commercial art project, long-term volunteer or committee work in the arts, a public art project, developing and teaching workshops, giving docent tours, and performing non-profit work relating to the arts.” (from the FINA University Calendar).

FINA 3110: Introduction to Curatorial Studies provides an opportunity for students to be “engaged in discussions and workshops around various aspects of working in museum or gallery environments. They will explore the issues and procedures of mounting an exhibition which include organization, documentation, curatorial responsibilities, financial and budgetary matters, ethical and legal implications, and conservation of artwork. They will visit public art galleries and museums, artist-run centres, and alternative art exhibitions to analyze and respond to the theme and genre for those venues. Students are required to organize and curate an exhibition.” (From the FINA University Calendar). The final course for students in the B.F.A. program, FINA 4400: Advanced Studio Practice and Thesis II, also asks students to participate in fundraising, financial and budgetary work, event planning and collaboration and negotiation with the university, all useful and transferable skills that extend beyond studio practice.

The attendance of field schools can be an important strategy for students to gain notice from employers and graduate programs. FINA has offered unique, well-attended, and provincially recognized field school programming for over ten years, attracting both KPU and other local university (SFU and UBC) visual arts students. The most recent field school in Summer 2023 offered joint classes, ARTH 3100: Modern and Contemporary Emigres, Exiles and Outsider Artist of Paris; and FINA 3202: Special Topics: Paris Field School, where students spent 3 weeks on campus and 3 weeks in Paris exploring and working with key art historical figures and movements. Place-based learning experiences such as this have proven to be invaluable for students as there can be no substitute for engaging with both new and historically significant art works in person. Students build an instant community with fellow attendees and well as gain an understanding of an artworld previously unknown to them.

### ***Recommendations***

- Research and implement work-integrated and/or community-engaged learning opportunities within the curriculum
- 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.
- 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 FINA program.
- Investigate the possibility of work placement courses
- Continue to develop Special Topics courses that address/incorporate pathways of success for artists beyond the B.F.A.
- Promote the successful field school programming that FINA has pioneered and continue to incorporate place-based learning in art cities and centers around the world.



## ***Pathways to Further Study***

### **Does, or should, your program provide prerequisite courses that allow students to apply, on graduation, for a professional program (such as teacher education)?**

Graduates of the B.F.A. program are well suited to apply to any professional programs. Taking teacher education programs as an example, alumni can enter these programs straight out of graduation if auxiliary requirements are met (Requirements outside of the purview of our program, such as working with children and criminal record checks). There are no specific prerequisite courses for these programs that B.F.A. graduates would not have acquired during their tenure. However, as KPU has an Educational Studies program, it may be in the student's best interest to consider this stream. The Educational Studies program could present their program to Fine Arts students and/or the departments could discuss and develop cross-curricular content

### **Is your program intended to be, in most cases, the terminal program in a student's educational experience, or do you typically expect them to take another program of study?**

Yes, our B.F.A. program is intended to be, in most cases, a terminal degree program for many students. Many of our students have the goal to become self-employed individuals, practicing artists, art teachers in the private sector, or have the goal to be employed in a specific industry, such as film, where on the job training will complement their B.F.A. degree. As discussed previously, the B.F.A. program is considered in other fields of contemporary arts as a first step to medium- and long-term career goals. For other students, the B.F.A. is a step to further credentials including PDP for teaching in the public sector or an M.F.A. The M.F.A. has become a standard for those entering the fields of curatorial practice, post-secondary instruction, and arts management.

Many artists update their skillsets by taking workshops, attending lectures, and attending artist residencies. Some of these activities may only last a day, and some may take many months (as in the artist residences.) These activities are a way to strengthen their knowledge of a particular field and/or begin or strengthen ties with a particular community. While providing newfound knowledge to the participant, they are often uncredited, and may not belong to an accrediting institution. These post-degree studies allow graduates flexibility in their own educational needs. For example, a number of alumni have attended the Medalta Artist Residency in Medicine Hat, Alberta, which allows ceramists the time and space needed to create new work and engage with like-minded artists.

### **Recommendations**

- Develop communication with KPU Educational Studies or other programs within KPU to discuss possible cross-discipline resources or courses
- 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 FINA 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.
- 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.

- 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.

### ***Pathways to an Enriched Civic and Personal Life***

#### **In what ways does your program prepare to develop skills an (educated) citizen should have? Does your program help students to make more informed decisions in their personal and civic lives?**

Criteria for success extends into the personal lives of our alumni. The civic and personal advantages to art education are well documented. A well-rounded art education (which the Fine Arts Department provides) helps individuals:

- Reduce stress and aid in emotional stability
- Develop social-emotional and interpersonal skills
- Acknowledge and appreciate constructive criticism
- Develop a strong sense of cultural awareness and empathy
- Develop and maintain motor (haptic) skills
- Develop problem solving skills
- Develop critical thinking skills
- Collaborate and share responsibility for a common goal

These basic abilities and skills should not be overstated. For example, the Fine Arts Department provides a strong cultural and critical approach to Art History, asking students to engage in the contextual understanding of a work of art: who made the work, and how did their cultural, personal, and political identities influence their work and how it was received at the time it was made and now? This sense of criticality appears throughout the department's curriculum. Such criticality promotes a greater sense of civic empathy, and the ability to imagine another's position, even throughout decidedly different times and places. Concepts and theories are fluid, and ever changing, and our FINA and ARTH curriculum asks students to engage with the ambiguous nature of the world around us in constructive, creative ways.

The program supports lifelong learning as discussed earlier regarding workshops and residencies, the education of artists is never complete. Fine Arts faculty, acknowledged experts in their field, will continue taking classes and workshops to strengthen their skills or learn new ones. The Fine Arts program promotes a sense of creative curiosity which remains with graduates for a lifetime.

#### **Does your program equip students with new, or deepened literacies- be they digital, oral, written, etc.?**

Students making their way through the program engage in multiple learning styles and literacies:

*Visual (spatial) learning*, obviously, is a major component of the FINA and ARTH courses, where visual recall and experimentation is key to the learning and retention process.

*Auditory learning* is emphasized primarily through group discussions, lectures, and critiques. An experiential understanding of sound and modes of listening plays a fundamental role in students' creation and critical analysis of time-based works.

*Reading and writing learning* skills are developed through artist's statements, essays, reviews, and sketchbook notation and studies in Art History and studio courses.

Logical (mathematical) learning may sound antithetical to the art classroom experience, but developing and performing complex calculations and advanced planning skills are developed in the Fine Arts curriculum.

*Social (interpersonal) learning* is emphasized through collaborative and curatorial projects including the final group exhibition.

*Solitary (intrapersonal) learning* is vital for all Fine Arts students, as much of their student work is on their own, where they develop self-analysis, self-management, and goal-setting skills.

*Kinesthetic learning* may be the most underappreciated of all accepted learning styles, yet in the art classroom, students have an opportunity to expand and explore this learning method. While rare in most university classrooms, students in Fine Arts courses are encouraged to explore hands-on learning, and to incorporate all their senses in the artmaking experience. Smell and taste may even be elevated in student work and help to engage both student-producer and student-audience in new ways of knowing and experiencing the world around them.

Aspects of *play* are highlighted in the Fine Arts classroom. Improvisation, risk-taking, and creative collaboration are vital skill sets that help push students to new heights in their own practice as well as being prized by employers in any field. The FINA studio and Art History classroom requires thinking in new and innovative ways, where one draws inspiration from each other, as well as pushing artists to create their best work. While most Fine Arts courses do focus on achieving some sort of predetermined final product, students are encouraged to investigate new materials and processes (play) to achieve these outcomes. Failures can easily become new ways of thinking and making. Divergent thinking and curiosity are embraced.

Digital literacy is emphasized throughout the program and is most often coupled with critical thinking skills. Learning to research and communicate through digital means is important for any student in any field. Practical skills in using these technologies are brought forth here (especially within our Digital Media and Photography departments), and often through a critical (or even ethical) lens. Digital tools and platforms may change continually, but critical thinking skills that are developed within the program are endlessly transferable, despite or in tandem with new technologies.

## **2.2 Program Learning Outcomes**

### **Certificate (30 credits FINA and /or ARTH courses)**

1. Contribute to critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice.
2. Experiment and problem solving in the development of an independent artistic voice and practice through visual, written, and verbal communication.
3. Critique and evaluate the creative practice of others and offer clear and constructive feedback.

### **Diploma (6 credits of ARTH, 48 credits FINA and 6 additional academic credits: 60 total)**

1. Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice.
2. Experiment and problem solving in the development of an independent artistic voice and practice through visual, written, and verbal communication.
3. Critique and evaluate the creative practice of others and offer clear and constructive feedback.
4. Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art.
5. Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields.
6. Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices.

### **Bachelor of Fine Arts**

1. Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice.
2. Experiment and problem solving in the development of an independent artistic voice and practice through visual, written, and verbal communication.
3. Critique and evaluate the creative practice of others and offer clear and constructive feedback.
4. Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art.
5. Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries.
6. Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices.
7. Collaborate on artistic and cultural projects from all stages of development, production, and public presentation.
8. Cultivate and sustain professional opportunities in arts and culture through engagement with local communities.
9. Develop an awareness, understanding and engagement of national and international arts communities.
10. Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields.

## 2.3. Skill Development

As described in 2.1, various literacies and learning styles are emphasized in the FINA program.

### **To what extent is FINA helping students develop the following essential skills?**

*Writing Clearly and Concisely:* Promoted heavily throughout a Fine Art student's studies through written assignments, essays, artist statements, didactic panels, proposals, amongst other works. Art History, in particular, encourages strong writing practices.

*Speaking Effectively:* Fostered in Fine Arts most significantly through studio critiques and class presentations. Students are expected to discuss their work publicly and engage in dialogue about their work and others.

*Reading and Comprehending Material:* Cultivated through every aspect of the Fine Arts experience. Rigorous research and analysis are encouraged in every discipline.

*Analyzing and Thinking Critically:* Skills that sit as the bedrock of our program. All forms of artistic and academic expression created during the Fine Arts program are exposed and expressed through critical thinking.

*Resolving Issues or Other Problems:* While these skills may seem auxiliary to the Fine Arts academic and artistic experience, they are nonetheless important for our student to work through. The ability to communicate with others, the ability to take on leadership roles, to organize a team, to make decisions, and most importantly for our program, to be able to adapt to changing circumstances and environments are critical to the success of the Fine Arts student.

*Learning on Your Own:* While collaboration and community building are encouraged, Fine Arts students will spend a substantial amount of time on their own planning and developing their work. Time management and organization are key to the success of a student in our program and are encouraged.

## 2.4. Curriculum Assessment

The full curriculum map is provided in Appendix D.

### **Curriculum Map**

An examination of the overall Fine Arts Curriculum Map sees our new Program Learning Outcomes as well matched with the skills taught within the B.F.A. program. The breadth of required and elective courses covers a remarkable range of skills. In particular, Program Learning Outcomes #1-3, which are devoted to the creation of creative and critical dialogue, experimentation and problem solving, and critique and evaluation of the creative practice of others, are well represented in all required courses. This data coincides with the Fine Arts program's emphasis on both theory and practice.

Our newly developed PLOs were developed to reflect the wide range of required courses in the B.F.A. across genres and fields of study. Scaffolding of skill levels, from "introduced" to "developing" to "advanced," corresponds directly to the levels of the courses being taught. The 1000 level courses introduce and start to develop particular skills; the 2000 level courses develop them further, the 3000 level courses work both with developing and advanced skills, and the 4000 level courses cover advanced skills.

For example, in FINA 1100: Introduction to Drawing, students are introduced to drawing techniques, materials and processes and the means to identify and explore visual communication. Each of the PLOS (in 1-6), are “introduced.” With FINA 1200: Drawing II, PLOS #1-3 are “developing” as students develop a greater awareness of critical content in drawing, as well as a greater understanding of visual communication. This laddering is consistent throughout the required courses in the curriculum map.

Fine Arts is a unique program within any academic setting. Frequent changes in artworld conditions, for example, in materials, studio practices and theoretical concerns, can alter the coursework of any forward-thinking department. What makes the Fine Arts Department B.F.A unique is how our required courses are complemented by electives in ARTH and FINA at foundation and advanced levels, which enable students to broaden their knowledge and specialize their skill sets. In addition, we have a rotating inventory of 3xxx level courses with established curriculum, which is further enhanced by Special Topics courses in ARTH and FINA. These courses support students in meeting the elective requirements of their program and meeting the PLO’s. Our 3xxx level curriculum is designed to reflect the changes in artworld conditions, faculty research, and current themes and trends. Students can plan in advance based on a list of future offerings and can work with advisors to choose their electives around requirements in the B.F.A.

The Curriculum Map assessment is a useful tool that highlights the strength of our core, required courses in the B.F.A program and affirms how students can ladder through each level, achieve the PLO’s and graduate. The Curriculum Map cannot be applied to the Certificate in Fine Arts or the Diploma in Fine Arts due to their intentional flexible design, which enables students to build their own program within required parameters. This design appeals to part-time students who are looking to expand their knowledge in ARTH and FINA with a particular specialization, and without the commitment of a Bachelor’s degree. The Certificate and Diploma programs appeal to teachers needing additional teachable subjects, to students building up a portfolio for employment or further education, to mature students returning to their studies or looking to switch careers.

The fact that these two programs do not fit within the Curriculum Map assessment tool presents an opportunity for the Fine Arts Department to investigate whether there is a benefit to developing specific course requirements that may reflect the first 30-60 credits of the BFA. The current flexible design empowers students to build their own Certificate or Diploma to their own needs or to ladder into the B.F.A. should they choose at a future date. Likewise, B.F.A. students currently have the option to not complete the program and instead graduate with a Certificate or Diploma in Fine Arts credential and successfully achieve the PLO’s for each of these credentials.

### Recommendations

- Assessment of the program in relation to the 1 + 2 + 4 model, and whether this model is viable for the Fine Arts program
- Assessment of the viability of the Curriculum Map tool in relation to Fine Arts Diploma and Certificate programs

### 3. Program Relevance and Demand

#### 3.1. Relevance

##### **Are the program learning outcomes relevant to the current needs of the discipline/sector?**

The alumni stated that the PLO's were relevant. Specifically, the ability to establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art. Alumni also strongly agree that the ability to critique and evaluate the creative practice of others and offer clear and constructive feedback is relevant to the sector. A large extent of current students who had participated in the survey stated that they developed strong artistic and technical skills in the Fine Arts Program.

##### **Exhibit 1: KPU Fine Arts Program Student Outcomes Data Compared with Ministry Targets**

Measures	Student Outcome Data for KPU Fine Arts Program (2020-22)	Ministry Target
Respondents	23	-
Satisfaction	91%	≥ 90%
Quality	91%	≥ 90%
Usefulness	50%	≥ 90%

Note. The source of this exhibit is Appendix E: Administrative Data Report.

"Usefulness" is used to describe whether the program is "very" or "somewhat" useful in their current occupation. This low usefulness score may have to do with many students' rationale for attending the Fine Arts program. Only 19% of current students surveyed stated that their main reason for enrolling in the Fine Arts program was to "prepare for a specific career or job." While some well-defined art skillsets acquired during a B.F.A. (for example, ceramics, printmaking painting, etc.) are easily recognizable and quantifiable, other skills acquired by our graduates that are less prominent may be considered "useful" in any field. (For example, collaboration and group work).

As stated in "Are graduates successful?" on page 31:

*While 92% of alumni did not pursue further education after graduation (11 of 12 respondents) and 67% of alumni are not employed in a field related to their study, equating "success" entirely to career and further study in relation to the arts seems limiting. For example, exhibitions and performances from alumni is a far stronger gauge of graduate success. There are many other signifiers for what artistic success can look like. The study of art is a lifelong journey, and many students develop over time. Alumni follow-up over 5 or 10 years may be beneficial to gauge the "success" of the program. Are they living life with art in their lives? Are they living life artfully?*

"Useful" may be considered on similar terms as "success" to Fine Arts students, where linear and unambiguous career pathways are less of a draw as in other departments

## Recommendations

- Develop connections with regional institutions such as galleries and museums for credit internship programs.
- 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
- Make alumni accomplishments and successes more visible to current students through inclusion of artistic activities of alumni in our web site or newsletter.

## **Does the program include appropriate Indigenous content?**

Faculty in the Fine Arts Department work to include Indigenous content into their course structures, curricular activities, public events, and program outreach. Faculty have created and continue to create opportunities for students to engage with Indigenous people from the community in meaningful ways as well, to connect students with Indigenous resources at KPU.

The curriculum includes ARTH 2124: Indigenous Contemporary Art History where students investigate how Indigenous arts in Canada are understood in the specific places and contexts in which they are made, and further explore how Western art history and museum exhibitions have attempted (often very problematically) to provide meaning for the relationship between "historic" and "contemporary" understandings of Indigenous art. The course was revised from an earlier outdated version of ARTH 2124 in 2019 by art historian Dorothy Barenscott with support and funding of a special additional section by then Dean, Diane Purvey. Barenscott has researched and has specialization in contemporary Indigenous art through her M.A. and Ph.D. degrees completed at UBC, and developed the course to rely heavily on content derived from first-hand accounts of Indigenous art production from Indigenous artists, producers, and curators working primarily in Canada, together with providing a strong foundation in recent histories redressing what has often remained absent, silenced, or forgotten in the retelling of the Indigenous experience. Consultations and discussions with art historians, Indigenous artists, and Indigenous art specialists was completed in 2019, along with discussions at UAAC (University Art Association Conference) with the Indigenous Art Caucus. The consultation process was crucial to course design. Indigenous content, including cultural and art history, is also strategically worked into all of the survey art history courses (ARTH 1120, 1121, 2122, 2222,) and especially ARTH 2126: Canadian Art History, with a focus on educating students on the impacts of colonialism and the evolution of Indigenous visual culture alongside, and in conversation with, the emergence of modern and postmodern art in a global contemporary art context. At the time of this program review's writing, the department is actively searching for Indigenous contemporary art specialists to hire and continue developing this course for our students.

As non-Indigenous instructors, we do our best to humbly present Indigenous artwork, history, and cultures to our students; we present it as distinct and unique in the context of local, national, and global artmaking. We try to do this from a perspective of decolonization, and with sensitivity to our Indigenous students. We teach to historic and current examples, attempting to introduce to students the history of Indigenous art in Canada, colonization and its impact on Indigenous art and Peoples, and the contemporary resurgence of Indigenous art.

There are numerous ways that Indigenous artists and community members are invited to participate in events and classrooms in the department. Fine Arts students have the opportunity to meet and work with Indigenous Artists in Residence at KPU including both visual artists and writers. Students visit galleries to see current Indigenous art as part of their course work. Indigenous artists are often asked to visit as artists in the



classrooms, such as Brandon Gabriel, Dana Claxton and Roxanne Charles. Faculty have developed special topic courses, such as FINA 3202: Special Topics in Studio Art: *stal'əw̓*/Fraser River Studies, and FINA 3202 Special Topics: Observing the Natural World/ Art and Science that included a visit with Kwantlen Elder-in-residence, Lekeyten, and a writing workshop by Kwantlen poet, Joseph Dandurand. Both Lekeyten and Kwantlen Artist, Brandon Gabriel attended exhibitions which were the culmination of one of these classes. Brandon Gabriel was also the guest speaker to introduce the graduate exhibition in spring 2022.

In a Special Topics course run in Fall 2022 titled FINA 3202: Special Topics in Studio Art: *stal'əw̓*/Fraser River Studies, Trinity Western University Elder-in-Residence Patricia Victor and KPU Elder-in-residence Lekeyten were invited to the opening reception of "Walking the Watershed" an exhibition with artwork from Joshua Hale, Erica Grimm, Alysha Creighton and Tracie Stewart. Both Patricia and Lekeyten gave introductory talks at the closing reception of the exhibition, and both were paid honorariums for their attendance. Brandon Gabriel also attended to give a welcoming song and speech. The work in the exhibition was made collaboratively with students from FINA 3202 and artist Tracie Stewart. The students worked with Tracie using found materials from Cougar Creek to make a spatial drawing, mapping the trajectory of the creek. Cougar Creek is the closest tributary of the Fraser to the KPU Surrey Campus. This course used readings, podcast episodes, and artwork made by Indigenous community members across BC to talk about important activist movements to protect the *stal'əw̓*/Fraser watershed.

This Special Topics course is part of the development of curriculum for the *stal'əw̓*/Fraser River Field School. This field school has been under development with the consultation from local Indigenous community members from Katzie First Nation, Kwantlen First Nation, Sto:lo First Nation, Tsawassen First Nation, as well as local environmental and conservation groups. This field school continues to be developed by a non-Indigenous instructor, with the intention of involving as many collaborators as possible from local First Nations to provide teaching to students once the field school starts running in a mutually beneficial arrangement, and centering on Indigenous teachings and world views around the *stal'əw̓*/Fraser River.

Indigenous students (as FINA students) exhibit their work at KPU galleries as part of Advance Studio Practice courses and are encouraged to reach out to Indigenous Artist-in-Residence and/or Writer-in-Residence at KPU to discuss and share their creative process and artwork. Recently, one student's work was so engaging that she received a letter of support and encouragement from the Indigenous Teacher Education Program (Faculty of Education) at a local post-secondary institution due to the support she received from the Indigenous community at KPU, including senior leadership.

Overall, FINA faculty are working toward developing relationships with Indigenous communities, artists, and knowledge holders, as well as with Kwantlen First Nation. A number of instructors have been able to develop deeper connections to Indigenous communities through their art practice and are looking to find ways to incorporate these relationships into their coursework. These relationships can continuously be developed and improved upon; it can be difficult to educate on these topics without having an Indigenous expert in the field.

There is still work to do in decolonizing and indigenizing curriculum and bringing Indigenous ways of knowing and learning into our classrooms. We need to reimagine curriculum design that involves decolonial perspectives. Looking forward, we acknowledge that our fine arts faculty needs to include Indigenous instructors. Developing new curriculum for Indigenous instruction will be done humbly and in consultation with the Indigenous community. This new content can serve both Indigenous and non-Indigenous students in the department.

## Recommendations

- 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
- Invite a consultant to a faculty meeting or retreat to discuss Indigeneity and TRC in the university.
- 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
- More reflection regarding the decolonization of current coursework
- Continued acknowledgement of orange shirt day events and territorial acknowledgements.
- Integration of Indigenous ways of knowing and learning in future PLOs.
- Request the Dean's office to facilitate and support with mapping an approach to decolonization and Indigenization in the department.
- Bolster relationships with other departments with expertise: HIST, and INDG for collaborative mapping and planning.

### **3.2. Faculty Qualifications and Currency**

#### **What is the collective expertise available to deliver the program?**

There are 15 faculty members (14 M.F.A., 1 Ph.D.). All instructors have professional practices and/or academic research profiles of their own which include publishing books, delivering papers at international conferences, exhibiting artwork worldwide, participating in artist residencies and organizing community events through public art galleries, art councils and local art organizations.

An alumna states, "Most of the instructors in the program that I had shown passion and experience in their field. It is great to have respected local artists guide us in the industry and provide professional feedback and advice. Some of them were very proactive and invited us to artist events (or took us on field trips to make connections and learn)." (See Appendix F ).

#### **Collectively, does the department have the expertise needed to deliver the curriculum?**

Every discipline in the B.F.A. program is taught by instructors who are highly experienced in specialized fields of study. For example, studio instructors need to be knowledgeable of equipment (presses, kiln, darkroom photographic practices welding / casting and digital technology), chemistry, physicality of materials, traditional and experimental techniques. Most studio instructors will have achieved an M.F.A. in their field. Art History instructors commonly have achieved a Ph.D., are published authors, and are seen as experts in their chosen fields.

Many instructors have and continue to work in the Fine Arts and related sectors and bring professional and practical skills to the studio and course curriculum. They are continually up to date with industry standards through various scholarly and technical professional development opportunities and in their professional practice. Faculty are successful in receiving grants for research, creation, and development through federal, provincial, and academic funding bodies.

### 3.3. Student Demand

#### Who takes the program?

The demographic profile of the Fine Arts Program has not changed over the last five years. There has been an increase in enrollment in the Fine Arts Program as opposed to a slight decrease in enrollment in the Faculty of Arts.

#### **Exhibit 2: Demographic Profile of Fine Arts Students by Academic Year**

	2018/19	2019/20	2020/21	2021/22	2022/23
Student Headcount	246	244	236	269	273
% Women	67%	70%	68%	66%	68%
% 22 years or younger	69%	67%	60%	63%	61%
% International	32%	27%	25%	24%	24%

Note. The source of this exhibit is Appendix E: Administrative Data Report.

How does the demographic profile of Fine Arts Program students compare with that of students at the same level for the Faculty of Arts as a whole over the same period?

#### **Exhibit 3: Demographic Profile of Faculty of Arts Students by Academic Year**

	2018/19	2019/20	2020/21	2021/22	2022/23
Student Headcount	5,805	5,887	5,755	6,146	6,127
% Women	62%	62%	63%	62%	61%
% 22 years or younger	68%	68%	68%	68%	69%
% International	14%	17%	18%	26%	30%

Note. The source of this exhibit is Appendix E: Administrative Data Report.

Based on the student survey, 57% enrolled in the B.F.A. program to develop artistic skill set and become more knowledgeable of contemporary art.

Below is a breakdown of the number of B.F.A. intended and B.F.A. declared students from Fall 2021 to Summer 2023. There has been an increase in enrollment in the 2022/2023 academic year. Now that KPU has a B.F.A. program, more students are choosing to complete their B.F.A. at KPU instead of transferring to Emily Carr University or UBC. Our Fine Arts department is developing a reputation for being a true studio-based program where students learn in-depth techniques in specific disciplines. Senior students get dedicated studios and spend the 4<sup>th</sup> year working on their 'thesis' exhibition.

#### **Exhibit 4: B.F.A. Intended and B.F.A. Declared Students by Status**

	B.F.A. Intended		B.F.A. Declared		Total		
	Domestic	International	Domestic	International	Domestic	International	
SUMMER 2023	49	17	21	1	70	18	88
SPRING 2023	102	39	34	5	136	44	180
FALL 2022	111	33	35	3	146	36	182
SUMMER 2022	44	27	15	2	59	29	88
SPRING 2022	90	27	41	2	131	29	160
FALL 2021	97	28	41	3	138	31	169

Note. The source of this exhibit is provided by the Fine Arts FAST Report which is available only through an internal link.

**Exhibit 5: Student Headcount in Fine Arts Program by Academic Year Compared with Faculty of Arts Programs**

	2018/19	2019/20	2020/21	2021/22	2022/23	%Change
Bachelor of Fine Arts, Visual Arts	37	44	50	53	45	22%
Certificate in Fine Arts	1	1	1	2	4	300%
Diploma in Fine Arts	5	9	7	8	15	200%
Intended of Undeclared	215	204	191	215	223	4%
<b>Fine Arts Total Headcount</b>	<b>246</b>	<b>244</b>	<b>236</b>	<b>269</b>	<b>273</b>	<b>11%</b>
<b>Faculty of Arts Total Headcount</b>	<b>5,805</b>	<b>5,887</b>	<b>5,755</b>	<b>6,146</b>	<b>6,127</b>	<b>6%</b>

Note. The source of this exhibit is Appendix E: Administrative Data Report.

There is a very high demand for introductory courses in our Fine Arts Program. For example, 22 introduction courses are scheduled for Fall 2023 (22 sections x 20 Students = 440). Some of which will have waitlists. In the Spring of 2022, there were 54 students on waitlists for FINA 1100 – Introduction to Drawing alone.

**Exhibit 6: Top 20 Waitlisted Courses in Spring 2023**

Rank ▲	Course	Faculty	Unmet Demand	Seats Filled Int	Fill Rate	Waitlist Rate
1	FINA-1100	Arts	54	61%	100%	56%
2	FINA-1135	Arts	31	35%	100%	60%
3	FINA-2270	Arts	17	50%	100%	57%
4	FINA-1170	Arts	15	50%	100%	53%
5	FINA-1167	Arts	13	32%	95%	65%
6	ARTH-1140	Arts	11	34%	100%	31%
6	FINA-1175	Arts	11	7%	93%	73%
8	ARTH-1130	Arts	10	68%	97%	29%
8	FINA-1200	Arts	10	20%	100%	50%

Note. The source of this exhibit is the Fine Arts Enrolment Tracking Report which is available only through an internal link.

**Is demand for the program sustainable?**

According to the Administrative Report demand for the Fine Arts Program has remained stable in the past 5 years apart from the years of the pandemic (2020-2022) which were slightly lower. The average number of seats filled per class is 14.9 which is sustainable because the maximum number of seats per class is capped at 15-20 students due to the capacity of studio facilities and for health and safety reasons (Appendix E). For example, drawing and painting classes are capped at 20, while ceramics and photography classes are capped at 15 students due to studio sizes. When Fine Arts is compared with the Faculty of Arts for demand of courses over the same period there is a similar decrease during the pandemic period for the Arts with an overall increase in student numbers. They both run in tandem.

### Does the program have the capacity to meet demand?

The Fine Arts Department has waitlists that limit students' ability to progress through the program in a timely manner. Unmet demand for classes is increasing progressively over time (See chart below for details). The waitlisted classes are delivered by the program and not available in other programs.

#### **Exhibit 7: Unmet Demand by Course**

Note: Only regular academic term waitlists are reported. Waitlist does not cover Intercession 2 at

Unmet Demand (Seats)				Number of Students on the Waitlist					
Course Faculty	Selected Season	Previous Season	% Change	Course Faculty	Part Time Selected Season	Previous Season	Full Time Selected Season	Previous Season	Total Selected Season
<b>Arts</b>	<b>213</b>	<b>62</b>	<b>244 %</b>	<b>Arts</b>					
<b>Art History</b>	<b>26</b>	<b>12</b>	<b>117 %</b>	<b>Art History</b>	<b>4</b>	<b>3</b>	<b>20</b>	<b>9</b>	<b>24</b>
ARTH-1120	5			<b>Fine Arts</b>					
ARTH-1130	10	12	-17 %	FINA-1100	11	5	43	10	<b>54</b>
ARTH-1140	11			FINA-1110	2		1		<b>3</b>
<b>Fine Arts</b>	<b>187</b>	<b>50</b>	<b>274 %</b>	FINA-1130	3		6	1	<b>9</b>
FINA-1100	54	15	260 %	FINA-1131	4		5		<b>9</b>
FINA-1110	3			FINA-1135	8	5	23	10	<b>31</b>
FINA-1130	9	1	800 %	FINA-1142	3		4		<b>7</b>
FINA-1131	9			FINA-1145	1		2		<b>3</b>
FINA-1135	31	15	107 %	FINA-1167	3		10		<b>13</b>
FINA-1142	7			FINA-1170	5	1	10	2	<b>15</b>
FINA-1145	3			FINA-1175	6	2	5	5	<b>11</b>
FINA-1167	13			FINA-1200	6		4	1	<b>10</b>
FINA-1170	15	3	400 %	FINA-1210	2				<b>2</b>
FINA-1175	11	7	57 %	FINA-2135		3		1	<b>4</b>
FINA-1200	10	1	900 %	FINA-2270	5		12	4	<b>17</b>
FINA-1210	2			FINA-3202			1		<b>1</b>
FINA-2135		4	-100 %	FINA-4300	1				<b>1</b>
FINA-2270	17	4	325 %	FINA-4400	1				<b>1</b>
FINA-3202	1			<b>Total</b>	<b>40</b>	<b>15</b>	<b>105</b>	<b>33</b>	<b>145</b>
FINA-4300	1			<b>Total</b>	<b>43</b>	<b>18</b>	<b>113</b>	<b>41</b>	<b>156</b>
FINA-4400	1			<b>Total</b>	<b>43</b>	<b>18</b>	<b>113</b>	<b>41</b>	<b>156</b>
<b>Total</b>	<b>213</b>	<b>62</b>	<b>244 %</b>						

Note. The source of this exhibit is the Fine Arts Enrolment Tracking Report which is available only through an internal link.

#### Recommendation:

- Evening courses could be offered to meet the demand for consistently waitlisted courses
- Investigate the possibility of making Summer a full term to offset waitlisted courses

### Does the program have effective outreach to ensure demand?

Outreach of the Fine Arts Department includes Fine Arts participating in KPU Open House which takes place in the Fall and invites the community and local high schools to attend. There are demonstrations by Fine Arts faculty and students including: drawing, ceramics, photography, digital media, and printmaking. Attendees are invited to participate in workshops such as cyanotype making, drawing or printmaking. In future, we plan to host Indigenous high school students for Open Hearts, Open Minds, an outreach program that includes a tour of the facility and workshops with the intent on welcoming new students and encouraging them to apply to the program. The Fine Arts faculty organizes an annual professional development day for high school art teachers. Different hands-on workshops are offered each year to highlight the facilities and studio space of our department, including ceramics, printmaking, drawing and painting. This event has always been well received and helps spread the word about the program to local students. Faculty participate yearly in

Articulation that is networked with other university and college art programs in BC to discuss transfer credits and movement between programs. This participation ensures smaller college programs feed into our B.F.A. program.

Fine Arts has little consistent and ongoing relationships or agreements with institutions for students' post-graduation. Fine Arts does promote some programs such as the VSB Artist in Residence Studio Program where artists create studio space with public schools and collaborate with teachers and students (although there has been no KPU alumni involvement this far), as well as the Young Canada Works program, where artist-run centres employ enrolled art students over the summer. However, further relationships could be developed. For example, ongoing relationships with established galleries for internships or employment links with learning institutions that tend to hire recent B.F.A. graduates such as Arts Umbrella.

#### Recommendations:

- Invite local high schools to tour the facility (on a yearly basis)
- Form a committee for outreach
- Hire an alum to visit high schools and share information about the program
- 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.

#### **Does the program have the connections to the discipline/sector needed to remain current?**

Faculty are networked with arts professionals including curators, artists, art historians, and gallery and museum directors throughout the local community and surrounding regions and nationally and internationally. Faculty are also connected to various university art programs throughout Canada. These connections are drawn upon for the development of curriculum including sourcing information on artists, exhibitions, or opportunities such as jobs, residencies, further education or speaking and exhibition opportunities for graduates.

Regional galleries such as Surrey Art Gallery and other organizations have approached the graduating class with opportunities such as employment, Exhibitions, artist talks and volunteer opportunities. Galleries such as the Deer Lake Gallery in Burnaby, the New Media Gallery in New Westminster and Surrey School Board have expressed interest in working with KPU Fine Arts to conduct work placements or partnerships in the future.

Gallery visits that are part of the curriculum introduce students to galleries including commercial galleries and artist-run centres as well as independent galleries and their mandates. With this comes potential opportunities to exhibit work, volunteer and make connections with curators and other arts professionals. During these studio visits curators introduce students to new opportunities available to them such as grants and community outreach programs.

Through the connections faculty have built with galleries and museums there is the potential to develop for-credit internship programs with regional galleries for students or graduates.

Fine Arts teaches a Professional Practices class to prepare students to independently make professional connections after graduation.

#### Recommendations

- Build stronger connections to BC Arts Council
- Continue visiting artist talks, gallery visits and networking
- Promote memberships to various arts organizations
- Continue to promote exhibition opportunities in KPU galleries for students and alumni
- Further promote VSB Artist in Residency Program

## 4. Effectiveness of Instructional Delivery

### 4.1. Instructional Design and Delivery of Curriculum

#### **Are appropriate opportunities provided to help students acquire the PLOs?**

Many Fine Arts students indicated they believed their education set them up to think critically, to experiment, to develop an independent voice, and to communicate their vision. 88% of current students surveyed believed the program allowed them to develop the skills needed to “facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice” (See Appendix G). This result is consistent with the programs' emphasis on critical thinking through art. Similarly, 91% of alumni surveyed believed the program allowed them develop skills needed to critique and evaluate the creative practice of others and offer clear and constructive feedback. Communication amongst students is promoted heavily in the Fine Arts classroom through active critique and discussion. Most of the 10 B.F.A. PLOs were rated highly by alumni. The notable exceptions concern relationships outside of the KPU community. 73% of alumni surveyed stated that the program did not allow them, or allowed them to a small extent, the ability to develop skills needed to “cultivate and sustain professional opportunities in arts and culture through engagement with local communities” (See Appendix F). 54% of alumni surveyed stated that the program did not allow them, or allowed them to a small extent, the ability to develop skills needed to “develop an awareness, understanding and engagement of national and international arts communities” (See Appendix F). This result is consistent with other data about the program’s need to develop programming in relation to community engagement. The program is well positioned to further promote and expand these post-pandemic programs.

#### **Are appropriate experiential learning opportunities provided to help students acquire the learning outcomes?**

Many KPU Art History classes are hands-on, experiential, and non-traditional in approach. Field trips and place-based learning, where students can experience the art and culture they are studying, are frequent. Fine Arts studio classes are focused on experiential learning by their very nature. Technical skills in drawing, painting, sculpture, photography, ceramics, print media, and digital media for example are acquired through applied experiential practice. A primary way for students to gauge how effective they are in applying their technical skills and integrating them with theoretical concerns is through displaying their work and receiving feedback. This includes individual feedback from instructors, fellow students, and the more formal in-class group critique, or “crit.” There are also opportunities for public exhibition outside the classroom within KPU, such as the atrium, library, and Spruce gallery. Such exhibitions happen at all levels throughout the program and culminate in a final B.F.A. Graduation Exhibition. The Faculty Surveys indicate that 100% feel to a moderate or large extent that students can “evaluate and critique the creative practice of others” and 93% feel they are able “integrate artistic and technical skills with emergent and shifting technologies and practices” (See Appendix H). The Student Survey results are similar though slightly less emphatic, with 88% and 91% agreeing to a moderate or large extent with the same two points (See Appendix G).



### **Are appropriate opportunities provided to help students acquire the essential skills?**

The Student Survey indicates that 63% somewhat or strongly agree that KPU Fine Arts provides appropriate opportunities to acquire essential skills (See Appendix G). Comparatively, in the Alumni Survey, most respondents agreed that the Fine Arts program helped them develop essential skills. It was noteworthy that 92% felt to a moderate or large extent that they developed their skills in “analyzing and thinking critically” (See Appendix F). According to the Administrative Report, the Ministry Target for acquiring 8 listed essential skills is an 85% success rate. Student Outcome Data from 2020-23 indicates that this goal is exceeded by KPU Fine Arts in all except for three, which fall slightly below the target. These skills are “writing clearly and concisely” at 83%, “read and comprehend materials” at 81%, and “resolve issues or problems” at 77%. This indicates a need for improvement in text related skills and problem solving. 100% of students felt that they acquired the ability to “analyze and think critically” and “learn on their own” (See Appendix E).

### **Does the program design ensure students are prepared for subsequent courses?**

The Fine Arts curriculum is designed with building upon skills each year in mind. The introductory level studio courses focus more on technique and increasingly integrate theoretical concerns in subsequent levels. To the question “to what extent do prerequisites prepare students for more advanced courses,” the Faculty Survey indicates 69% agree or somewhat agree (See Appendix H). For the same question on the Alumni Survey, 67% agree to a moderate or large extent (See Appendix F). To the question of how learning opportunities contributed to learning, the Student Survey indicates 83% felt this was the case for work-integrated or service-learning projects and 88% for studio courses (See Appendix G). Regarding course design preparing students for subsequent courses as measured by grading progress, the Administrative Data report indicates that mean grades increase until year 3 and then decline slightly in year 4 for Fine Arts. Comparatively, in the Faculty of Arts grades increase steadily over 4 years (See Appendix E).

### **Does instruction meet the needs of diverse learners?**

Fine Arts and Art History classes offer many types of instructional delivery designed to meet the needs of a diverse student body. “Students in Fine Arts are given the support to be creative individuals, and to follow their own paths through their university career. The program provides a creative, safe, nurturing, and diverse learning environment for each student as they move toward a career in the creative arts. A community approach to learning and creative pedagogy serves the university; the curriculum brings art and creative research to the KPU community and beyond.” (See Appendix H). Some of the diverse types of instructional delivery include class presentations, slide shows, hands-on technical demos, handouts, one-on-one instruction, critiques in both small and large groups, and online via Moodle including discussion/feedback Forums and ePortfolio development via PebblePad. Many in-class activities, in both FINA and Art History courses focus on hands-on active learning. Technical facility is acquired through practice and passive learning is not suitable. Conceptual thinking skills are also honed through interaction with instructors and other students, integrating their responses and feedback. The Faculty Survey indicates that 88% somewhat or strongly agree that “multiple learning modalities are accommodated” (See Appendix H). Likewise, in the Student Survey, 73% somewhat or strongly agree that “My instructors accommodate my learning needs” (See Appendix G). Fine Art as a discipline is so subjective and idiosyncratic that consistent individual interaction between students and instructors is required. In this context, “teaching” is sometimes closer to “coaching,” especially with upper-level students in 3<sup>rd</sup> and 4<sup>th</sup> year who are developing their own personalized projects. Students become increasingly independent as they proceed through the program.

### **Do the assessment methods allow students to demonstrate to what extent they have achieved the learning outcomes?**

Surveying the most common methods of assessment across the course outlines in Fine Arts and Art History Courses, students are assessed using a broad range of activities and methods. With regards to activities students are assessed on visual assignments, writing assignments (formal and informal), verbal activities including critiques, and other studio and in-class activities including collaborating with peers and professional/studio etiquette and safety. Methods include rubrics that directly correlate to assignment criteria, assessments of a student's level of critical engagement in discussions, and their ability to integrate formal, conceptual, and material parameters of an assignment.

In the alumni survey ), graduates of our program responded positively to this question. 58% Strongly Agreed that for the first criteria, they received clear information on how they would be evaluated, while 17% Somewhat Agreed. 75% of the responses from Alumni were positive. 42% of Alumni responded that they Strongly Agreed that for the second criteria, the range of assessments let them demonstrate what they had learned, while 33% Somewhat Agreed. The proportion of positive responses in both these cases is 75% in agreement and therefore in support that assessment methods allow students to demonstrate to what extent they have achieved the learning outcomes. (See Appendix F)

In the survey of current students , the number of students who Somewhat Agreed and Strongly agreed that they received clear information on how they would be evaluated totaled 50% for these positive categories. While the total number of students who Somewhat Agreed and Strongly Agreed that the range of assessments let them demonstrate what they had learned totaled 71% for these two positive categories (See Appendix G).

There is a strong positive correlation between alumni and current student responses in the second most relevant criteria that the range of assessments let them demonstrate what they had learned. (See Appendix G)

On the faculty survey for the same two criteria that clarity and appropriateness assessment methods to learning outcomes, faculty responded 83% and 80%, respectively, positively when the categories of Somewhat Agree and Strongly Agree are totaled. (See Appendix H)

One area in which the percentage of positive agreement was generally lower but still positive, is the consistency in the methods of assessment. This may be in part because different media require different methods of assessment as do different levels of classes. It may also suggest though that greater consistency, despite these differences, would be beneficial for students.

## **4.2. Student Success**

### **Are students performing satisfactorily in courses?**

In the Fine Arts Department, for a student to proceed to the next level of a course or to a course for which the previous course is a prerequisite they require a C grade in the prior course.

Pre-pandemic, 2019/2020, in the Cumulative Grade Distribution for Fine Arts 81% of students achieved a C grade and above, while during the pandemic, 2020/2021, 72% achieved a C grade and above (most Fine Arts course online; select advanced levels in-person) (See Appendix E). When we began to return to in-person

teaching, with several courses still online, 2021/2022, 72% achieved a C grade and above. This suggests that a substantial proportion of students are performing satisfactorily in courses.

Comparatively, for students across the Faculty of Arts for the years 2019/2020, 2020/2021, and 2021/2022, 79%, 76% and 74% students respectively achieved a C grade and above. Fine Arts is within 2% of the cumulative grade distribution for a C grade and above for the Faculty of Arts as a whole (See Appendix E).

Over the same academic year distribution as above, the repeat rate of Fine Arts students is consistently 4%, while the repeat rate across the Faculty of Arts is 7%, this 3% difference further confirms that students are performing well in Fine Arts and indicates that our repeat rate is 3% lower (See Appendix E).

For the academic years 2019/20, 2020/21, 2021/22 our DFW rate trends in Fine Arts is 15%, 24%, and 24% respectively, while in the Faculty of Arts it is 16%, 19%, and 21% respectively (See Appendix E). The jump in percentage that occurred between 2019/20 and 2020/21 can be attributed to students studying primarily online due to pandemic restrictions. Fine Arts courses faced significant challenges with online delivery where many courses rely on hands-on demonstrations and direct contact and instruction on materials.

In 2021/22, there is a small drop in the mean grade and standard deviation in Fine Arts for students when they move from third year to 4<sup>th</sup> year (3.35 to 3), compared to the Faculty of Arts (See Appendix E). This could be attributed to most students having completed at least 1-2 years of online courses, and then shifting back to in-person delivery in the 4<sup>th</sup> year and in some cases, final year of study where a greater level of independence is expected 4xxx level studio courses.

### **Are students making satisfactory progress in the program?**

According to exhibit 18, in the administrative data report, it appears that overall, when the Bachelor of Fine Arts, Diploma and Certificate are totaled the Department of Fine Arts is making incremental progress with regards to students completing our programs. This is most evident in the Bachelors program over the last 5 years (2017/18 to 2021/22) in which we have gone from 6 graduates to 13 (See Appendix E). The Diploma and Certificate programs demonstrate a much smaller growth in the number of students graduating and therefore progressing through these programs.

In the alumni survey, where the questions relate “Does the program design ensure students are prepared for subsequent courses? /Are students making satisfactory progress in the program?” The responses that alumni made as to whether they were able to take the prerequisite courses when they needed them ranged from 50% disagree (total of somewhat and strongly) and 41% agreed (total of strongly and somewhat). As to whether the range of courses each term was adequate, 45% of alumni responded negatively (total of somewhat and strongly disagree) and 36% responded positively (total of somewhat and strongly agree) (See Appendix F).

In the student survey, “Does the program design ensure students are prepared for subsequent courses? /Are students making satisfactory progress in the program?” the responses are diverse. For example, to the question are they able to take prerequisites when they need them 39% disagree (total of strongly and somewhat) and 51% agree (total of strongly and somewhat) (See Appendix G). This contradiction may be best illustrated by a quote from a current student who states, “You can take whatever classes you want at whatever pace, but this also makes the curriculum as a whole very disjointed & disconnected.” The ability to take courses at one's own time and pace as opposed to a more rigid cohorted system may be appealing to some students while proving to be frustrating to others who prefer a system where a multi-year plan is available. The perceived inability to take classes when they wish may also have to do with students not positioning themselves as Fine Arts Intended or Declaring in a timely manner (see 1.3 Issues for Program Review).

As to the question whether the range of courses each term is adequate, 48% disagree (strongly and somewhat totaled) and 33% agree (strongly and somewhat totaled). However, according to current student comments, the range and variety of classes is one of the most common accolades for the program. The program “allows flexibility and has a wide variety of subjects for those interested” (See Appendix G).

The number of negative responses could be attributed to pandemic offerings in which it was not possible to offer some courses in an online format and as a result either the in-person offerings of these courses were limited, or they were not offered at all. Despite the incremental growth in the over number of graduates across all three programs students are not necessarily making satisfactory progress through the programs. It should be noted that only 17 of 141 alumni that were contacted responded. This 12% response rate does not constitute an accurate picture of students' progress through the programs. 65% of those 17 students graduated with a Bachelor's degree, 6% with a certificate, and 29% with a Diploma. And, of the 190 students surveyed only 43 responded resulting in a higher response rate of 23%, giving marginally more weight to these responses, which must be further taken into context with the impacts of the pandemic.

### **Are graduates of the program successful?**

As discussed previously, the success of the Fine Arts program, and art training overall is difficult to quantify and may not be tethered to career opportunities and further education of alumni.

- 77% of alumni surveyed were satisfied with the Fine Arts curriculum (See Appendix F). One would assume if career or further study were the primary goals of students, this number would be substantially lower. As stated in the same survey “Many courses helped you to engage and grow on your artistic skills. Had a wide range of areas of focus for you to follow down the path that spoke most to you.”
- Only 19% of current students surveyed stated that their main reason for enrolling in the Fine arts program was to “prepare for a specific career or job” (See Appendix G).
- 57% of current student rationale for enrolling in the KPU Fine Arts program is to “develop skill sets and become more knowledgeable of contemporary art” (See Appendix G).

While 92% of alumni did not pursue further education after graduation (11 of 12 respondents) and 67% of alumni are not employed in a field related to their study, equating “success” entirely to career and further study in relation to the arts seems limiting (See Appendix F). For example, exhibitions and performances from alumni is a far stronger gauge of graduate success. There are many other signifiers for what artistic success can look like. The study of art is a lifelong journey, and many students develop over time. Alumni follow-up over 5, 10, 10 years may be beneficial to gauge the “success” of the program. Are they living life with art in their lives? Are they living life artfully?

### **Recommendations**

- 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.
- Develop sustained relationship with alumni

## 5. Resources, Services and Facilities

### **Does the program have the library and learning resources needed to deliver the curriculum?**

Overall, the program has the necessary library and learning resources to deliver the curriculum, but there may be room for increasing the relevancy and usage of the library materials to Fine Arts students and faculty alike.

The faculty survey shows that most respondents rated the library resources as meeting their needs “Very well” or “Extremely well,” apart from study guides, which were rated lower. For example, 53% of faculty respondents rated online resources, eBooks, and journals as meeting their needs “Very well”, while only 13% rated study guides as meeting their needs “Very well” (See Appendix H). Similarly, the student survey shows that many respondents were “Somewhat satisfied” or “Very satisfied” with the learning resources available. For example, 37% of student respondents were “Very satisfied” with online resources, eBooks, and journals, while only 16% were “Very satisfied” with study guides (See Appendix G).

However, it is important to note that a significant percentage of both faculty and students reported not having used some of the resources. For example, 73% of faculty respondents reported not having used study guides and 47% reported not having used streaming video on program-related topics (See Appendix H). Similarly, 37% of student respondents reported not having used study guides and 32% reported not having used streaming video on program-related topics (See Appendix G).

This suggests that there may be room for improvement in terms of promoting awareness and usage of these resources, or the development of further library resources specific to the needs of the dynamic and international field of contemporary arts. It may be beneficial for the program to conduct further research into why certain resources are not being used (such as the video streaming platforms NFB Campus and Criterion on Demand) and to develop strategies to promote their usage.

#### **Recommendation:**

- 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.

### **Does the program have the specialized technology needed to deliver the curriculum?**

Since the KPU Fine Arts Program is hands-on and covers a wide range of specific visual arts disciplines, many specialized equipment is needed to deliver the curriculum, often specific to its respective crafts and fields.

Some of the most important equipment in the Fine Arts department includes printing presses, darkroom equipment, cameras and related photography equipment, welding equipment, metal forming equipment, woodworking equipment, brush washing stations, studio furniture and lighting, pottery wheels, kilns, specialized studio lighting for photography and digital media, up-to-date computer workstations, scanners and large-scale digital printers for photography and digital media, display/projecting equipment for digital media and the gallery lighting system for the Spruce Gallery.

Survey responses are generally favorable regarding specialized technology in KPU’s Fine Arts program. The appearance of “have not used” responses in the faculty and student surveys can be explained through the discipline and course specific needs, mentioned above.

For example, according to the student survey, 50% of respondents are very satisfied with Sculpture's woodworking equipment while 21% have not used it. 42% of student respondents are very satisfied with Drawing and Painting's studio lighting while 8% have not used it, highlighting the importance of Drawing and Painting's role and foundational influence on the program (See Appendix G).

According to the faculty survey, the printing press, darkroom equipment and acid room equipment are meeting the program's needs somewhat well to extremely well for 35% of respondents. On the other hand, 64% of respondents have not used these technologies (See Appendix H). Similarly, in the student survey, 32% of respondents are very satisfied with the printing presses while 35% have not used them (See Appendix G).

There are also suggestions for improvement such as having more time open with a power supply in the metal workshop [Suggestions, Student Survey, Q7] and better gallery space [Suggestions, Faculty Survey, Q5]. However, some respondents also mentioned that the gallery space is great [Top Three Characteristics, Sector Survey, Q4].

### **Does the program have the facilities needed to deliver the curriculum?**

The KPU Fine Arts Program has a range of unique facilities available to deliver the curriculum, including Painting/Drawing Studios, Ceramic Studio, Printmaking Studio, Sculpture Studios, Photography Studio, Digital Media Studio, Art History Classrooms, Spruce Gallery, Spruce Atrium, Arbutus Gallery (Library) and 4th Year Studio Spaces.

Survey responses are generally favorable regarding facilities in KPU's Fine Arts program. In parallel with the specialized technology discussion in the previous question, the department-wide significance of foundational Painting and Drawing courses (as well as appearance of "have not used" responses in the faculty and student surveys) may be explained through the discipline and course specific needs. According to the faculty survey, 50% of respondents believe that the Painting/Drawing Studios are meeting the program's needs very well to extremely well. On the other hand, 36% of respondents have not used these studios (See Appendix H). In the student survey, 73% of respondents are satisfied to very satisfied with the Painting/Drawing Studios while 5% have not used them (See Appendix G).

However, there is room for improvement in terms of accessibility and satisfaction, especially in terms of the use of Spruce Atrium. 50% of faculty respondents rated the Spruce Atrium as meeting the program's needs only "Somewhat well." One student suggested that there should be better communication between faculty and the fine arts department regarding the use of the Spruce Atrium [Suggestions, Student Survey, Q7].

### **Recommendation:**

- The Spruce Atrium should be declared a dedicated exhibition space for Fine Arts. Stanchions, lighting, security, and signage may further help designate this space as a gallery space.
- Acquire funding resources to develop the Arbutus Gallery as a viable professional gallery for students, alumni and visiting artists (see 1.3. Issues for Program Review)
- Provide 3<sup>rd</sup> year studio space for students. 3<sup>rd</sup> 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 (see 1.3. Issues for Program Review)

In addition to traditional fine arts skills and techniques, there is a growing need for digital literacy in the fine arts sector, and facilities that are appropriate to our dynamic field. According to the Sector Survey, emerging trends that students should be prepared for include new technologies such as artificial intelligence and virtual reality (See Appendix I). As one respondent mentioned in the Sector Survey: "Integration of audio/visual/web components in exhibitions" is an emerging trend that students should be prepared for" (See Appendix I).

### **Recommendation:**

- 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 the 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. [OBJ]

**Does the program have the other support services needed to deliver the curriculum?**

The KPU Fine Arts Program has a range of support services available to deliver the curriculum, including those included in the faculty and student surveys: availability of texts at the KPU bookstore, Advising Services, Learning Centre, Career Services and Accessibility Services.

Of the 36 students surveyed, a substantial number of students did not use the support services provided. For example, 58% of students did not use Career Services, and only 53% of Accessibility Services (See Appendix G).

Survey responses are favorable regarding support services in KPU's Fine Arts program, but some variation reflects the points outlined in Library and Learning Resources, above. According to the faculty survey, 19% of respondents believe that the availability of required texts at the KPU bookstore is meeting the program's needs very well to extremely well. On the other hand, 69% of respondents have not used or do not know about this service (See Appendix H). Similarly, in the student survey, 38% of respondents are somewhat satisfied to very satisfied with the availability of required texts at the KPU bookstore while 39% have not used it (See Appendix G). While these numbers of non-users of the KPU bookstore may appear high, it should be known that a substantial amount of Fine Arts courses do not require textbooks and are designated as Zero Textbook Cost Courses (ZTC). Indeed, most studio classes do not require textbooks. 0% of surveyed students believed that the availability of required texts at the KPU bookstore did not meet the program's needs (See Appendix G).

**Recommendation**

- Greater promotion of support services is needed

## 6. Conclusions and Recommendations

### 6.1. Summary of Program's strengths, weaknesses, and opportunities,

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.

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 and below*.

#### **Strengths**

##### 1) Fundamental Skills

The Fine Arts Department has a well-earned reputation for a “skills-based” program, where technical skills are taught in conjunction with theoretical, art historical, and philosophical concepts. This may seem like a common path, but some art schools “concept-first” approach may be alienating to those who wish to learn specific techniques or skills.

##### 2) Small Class Sizes

Small classes for any program are a huge advantage. 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.

##### 3) High level of Instruction

The Fine Arts program attracts artists who love to teach. Without the dread and precariousness of a rotating sessional program, instructors can do what they love through the curriculum, and it shows through instruction. KPU Fine Arts instructors are more willing to experiment and try out new techniques, materials, and teaching methods. 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.



#### 4) Wide Range of Media and Courses to Explore/ Flexibility

The KPU Fine Arts Department offers a wide range of programs despite the small number of faculty. Each faculty member can teach multiple courses at the foundation and advanced levels of our programs and comes to these courses with multiple skill sets. Some of our 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.

### **Weaknesses/Opportunities**

#### 1) Community Connections

A repeated concern throughout the review has been the lack of connections with other art institutions and art communities. Surrey can be isolating 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 student's 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).

#### 2) Course Availability

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?

#### 3) Post graduation/Employment Strategies

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.

## 6.2. Recommendations

### Pathways to Employment

- Research and implement work-integrated and/or community-engaged learning opportunities within the curriculum
- 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.
- 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 FINA program.
- Continue to develop Special Topics courses that address/incorporate pathways of success for artists beyond the B.F.A.
- Promote the successful field school programming that FINA has pioneered and continue to incorporate place-based learning in art cities and centers around the world.

### Pathway for Future Study

- Develop communication with KPU Educational Studies or other programs within KPU to discuss possible cross-discipline resources or courses
- 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 FINA 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.
- 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.
- 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.

### Curriculum Assessment

- Assessment of the program in relation to the 1 + 2 + 4 model, and whether this model is viable for the Fine Arts program
- Assessment of the viability of the Curriculum Map tool in relation to Fine Arts Diploma and Certificate programs

### Program Relevance and Student Demand

- Develop connections with regional institutions such as galleries and museums for credit internship programs.
- 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
- Make alumni accomplishments and successes more visible to current students through inclusion of artistic activities of alumni in our web site or newsletter.
- 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
- Invite a consultant to a faculty meeting or retreat to discuss Indigeneity and TRC in the university.
- 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
- More reflection regarding the decolonialization of current coursework
- Continued acknowledgement of orange shirt day events and territorial acknowledgements.
- Integration of Indigenous ways of knowing and learning in future PLOs.
- Request the Dean's office to facilitate and support with mapping an approach to decolonization and Indigenization in the department.
- Bolster relationships with other departments with expertise: HIST, and INDG for collaborative mapping and planning.
- Evening courses could be offered to meet the demand for consistently waitlisted courses
- Investigate the possibility of making Summer a full term to offset waitlisted courses
- Form a committee for outreach
- Hire an alum to visit high schools and share information about the program
- 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.
- Continue visiting artists talks, gallery visits and networking
- Promote memberships to various arts organizations
- Continue to promote exhibition opportunities in KPU galleries for students and alumni
- Promote VSB Artist in Residency Program

### *Student Success*

- 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.
- Develop sustained relationship with alumni

### *Resources, Services and Facilities*

- 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.

- The Spruce Atrium should be declared a dedicated exhibition space for Fine Arts. Stanchions, lighting, security, and signage may further help designate this space as a gallery space.
- Acquire funding resources to develop the Arbutus Gallery as a viable professional gallery for students, alumni and visiting artists (see 1.3. Issues for Program Review)
- Provide 3<sup>rd</sup> year studio space for students. 3<sup>rd</sup> 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 (see 1.3. Issues for Program Review)
- 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 the 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
- Greater promotion of support services

## 7. Appendices

Appendices are provided in a separate document.



# Fine Arts Self-Study Report Appendices

Report Submission Date:  
October 30, 2023

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## Appendix A: Undergraduate English Proficiency Requirement

All applicants to undergraduate studies must satisfy KPU's Undergraduate English Proficiency Requirement through **one of the following ways**:

### High School Courses

- Completion of BC English Studies 12, English First Peoples 12 or Literary Studies 12 with a minimum grade of C+ (or equivalents)
- As part of the Adult Dogwood Diploma, completion of English Studies 12 with a minimum grade of C+
- Completion of IB (International Baccalaureate) English A (HL or SL) with a minimum grade of 3 (or C+)
- Completion of AP (Advanced Placement) English Language and Composition or AP English Literature and Composition with a minimum grade of 2 (or C+)

For English 12 and all other provincially examinable courses, KPU will accept the blended grade (classroom grade + provincial examination grade) OR the classroom grade — whichever is higher — for the purposes of Faculty and program admission, and for satisfying course prerequisites, where applicable. Current students wishing to use a higher classroom mark for the purposes of satisfying prerequisites should request to have an official copy of their high school transcript sent to Admissions should they wish to have their academic record updated to include the classroom mark for any provincially examinable courses. Completion of 3 credits of undergraduate English (ENGL) with a minimum grade of C- from a recognized post-secondary institution where English is the primary language of instruction

### Undergraduate Courses

- Graduation from a baccalaureate degree, or two-year diploma program, or successful completion of two years of study (60 credits) at the undergraduate level, with a minimum CGPA of 2.0, at a recognized post-secondary institution where English is the primary language of instruction

### KPU Courses

- Completion of [ELST 0381](#) and [ELST 0383](#) (or equivalents) with a minimum grade of B in both, or [ELST 0381](#) with a minimum grade of B and a KPU placement score higher than [ELST 0383](#) level
- Completion of one of [ENGQ 1091](#), [ENGQ 1092](#) or [ENGQ 1099](#) (or equivalents) with a minimum grade of C

### Testing Options

- KPU English Placement Test (EPT) with placement into [ENGL 1100](#)
- Canadian Academic English Language Assessment (CAEL): Score of 70 or higher with no sub score less than 60, taken within the last two years from the term of admission
- Duolingo English Test: Score of 110 or higher, taken within the last two years from the term of admission.
- International English Language Testing System (IELTS) Academic Test: overall band of 6.5 or higher, with a minimum 6.0 in each band, taken within the last two years from the term of admission
- Pearson Test of English (PTE): Score of 61 or higher, taken within the last two years from the term of admission
- Test of English as a Foreign Language (TOEFL): iBT 88 or higher, with no sub score less than 20, taken within the last two years from the term of admission
- Accuplacer: Reading score of 260, Writing score of 250 and WritePlacer Essay score of 6, or higher, taken within the last 2 years from the term of admission.



**Vocational English Proficiency Requirement**

The English proficiency requirement for vocational studies varies by program. Program admission requirements, including English proficiency, are included in the calendar descriptions of each program. See the [Program Index](#).

**Note:** Apprenticeship programs are not subject to KPU's Undergraduate English Proficiency Requirement.

**University Preparatory English Proficiency Requirement**

The English proficiency requirement for university preparatory studies varies by program. Program admission requirements, including English proficiency, are included in the calendar descriptions of each program. See the [Program Index](#) or the [Pathway to Undergraduate Studies](#).

## Appendix B: Credential and Curricular Requirements

### **Certificate in Fine Arts**

#### **Admission Requirements**

The Faculty's Admission Requirements, which consist of KPU's [undergraduate English Proficiency Requirement](#), apply to this program.

#### **Curricular Requirements**

Thirty credits are required for the Certificate Program. Students are encouraged to take a wide range of studio and academic courses with the intent to build a dynamic and diverse portfolio. Each semester students are free to design their own composition of courses reflecting both personal and academic goals. It is strongly recommended that students work with a faculty advisor in order to plan the most effective course of study.

#### **Requirements**

- 30 undergraduate credits of FINA and/or ARTH courses

**Note:** Students should design their curriculum to reflect a balance of 2 and 3 dimensional studies.

#### **Credential Awarded**

Upon successful completion of this program, students are eligible to receive a **Certificate in Fine Arts**.

### **Diploma in Fine Arts**

#### **Admission Requirements**

The Faculty's Admission Requirements, which consist of KPU's [undergraduate English Proficiency Requirement](#), apply to this program.

#### **Curricular Requirements**

The sixty (60) credits for the diploma may be accumulated on a full or part-time basis. In order to receive a diploma, students must complete 6 credits of Art History (ARTH), 48 credits of Fine Arts (FINA), and 6 additional academic credits.

As [ENGL 1100](#) is a required prerequisite to some FINA and/or ARTH courses, it is strongly recommended that students take this course.

#### **Credential Awarded**

Upon successful completion of this program, students are eligible to receive a **Diploma in Fine Arts**.

## **Bachelor of Fine Arts**

### **Admission Requirements**

The Faculty's Admission Requirements, which consist of KPU's [undergraduate English Proficiency Requirement](#), apply to this program.

### **Declaration Requirements**

Students intending to graduate with this Faculty of Arts Bachelor's degree must declare the credential by the time they complete 60 credits of undergraduate coursework. At the time of declaration, the student must satisfy all of the following requirements:

- In good academic standing with the University
- Completion of a minimum of 18 credits of undergraduate coursework, including the following with a minimum grade of "C":
  - ENGL 1100
  - 15 credits of FINA or ARTH courses, including [ARTH 1121](#), [FINA 1100](#), [FINA 1167](#), and [FINA 1175](#)

### **Curricular Requirements**

Students will achieve a B.F.A., Visual Arts by completing a minimum of 120 credit hours with a cumulative grade point average of 2.0, plus a minimum grade of 'C' in all required courses. Successful entry into third year "Advanced Studio and Seminar I" will require a CGPA of 2.0 or higher.

The following are program requirements of the B.F.A., Visual Arts:

- ENGL 1100 within the first 30 credits.
- 24-credit breadth requirement consisting of courses outside of Fine Arts (FINA) and Art History (ARTH). These must include a minimum of 15 credit hours from courses in at least 3 different academic disciplines, including 3 credits from courses numbered 3000 or higher. In order to fulfill [Policy AC14](#), these credits must include:
  - A minimum 3 credits of Writing Intensive (WI) courses.
  - A minimum 3 credits of Quantitative (QUAN) courses.
- The FINA and ARTH courses listed below.

All FINA/ARTH courses are 3 credits except FINA 4300 and 4400, which are both 6 credits.

#### **1000 and 2000 Level**

In the first 60 credits of the BFA program, all students must complete 54 prescribed credits as follows:

<a href="#">ARTH 1120</a>	Art and Visual Culture: Prehistoric to Early Renaissance	3
<a href="#">ARTH 1121</a>	Art and Visual Culture: Late Renaissance to 20th Century	3
<a href="#">FINA 1100</a>	Introduction to Drawing	3
<a href="#">FINA 1167</a>	Visual Language: Making and Meaning	3
<a href="#">FINA 1175</a>	Form, Structure and Materials	3
<a href="#">FINA 1200</a>	Drawing II	3
<a href="#">FINA 2147</a>	Issues in Contemporary Art I	3
<a href="#">ENGL 1100</a>	Introduction to University Writing	3
<a href="#">ARTH 2122</a> or <a href="#">ARTH 2222</a>	Modern Art and Visual Culture: 1890-1945 Contemporary Art and Visual Culture: 1945 to the Present	3
Select 3 additional credits from a course in ARTH at the 1100 or 2000 level		3
Select 24 credits from courses in FINA at the 1100 or 2000 level, including 6 credits in 3D Studies <sup>1</sup>		24

## Appendix C: Career Pathways Map

Industry or Sector	Careers	Post BFA, Diploma, Certificate (Next Career Step)
<b>Education</b>		
K-12	- Classroom Art Teacher - Teaching Assistant	Specialized program, BEd, or PDP
Post-Secondary	-Professor/Instructor, Fine Arts -Professor/Instructor, Art History -Researcher -Technician (Instructional Associate) -Archivist -Librarian	Entry-level position (for technician), all other potential careers require further graduate training: MFA, MA, and/or PhD depending on the discipline and/or research area
Other	- Non-profit arts education for children (ex. Arts Umbrella, ArtStarts) -For profit arts education for children (ex. 4 Cats) -Civic: Recreation and Community Arts (ex. camps) -Museum/Gallery Public Programs -Independent Art instruction	Entry-level position, some may require further training
<b>Culture/Gallery System</b>		
Self-Employment	Practicing artist	Working in a creative arts discipline as a primary career (ex. gallery representation, direct sales or independent e-commerce)
Curatorial and Arts Management		
Art Market		
<b>Design and Media</b>		
Architecture		
Digital Arts		
Marketing/Advertising/Publishing		
Design		
<b>Other</b>		
Film, TV, Theatre Arts, and Stagecraft		
Art Therapy		

## Appendix D: Bachelor of Fine Arts Curriculum Map

The curriculum map is for the Bachelor of Fine Arts in Visual Arts

We do not have a curriculum map for our Diploma and Certificate programs.

PROGRAM COURSES WITH COURSE LEARNING OUTCOMES	PROGRAM LEARNING OUTCOMES									
	Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice.	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	Critique and evaluate the creative practice of others and offer clear and constructive feedback	Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries	Evolve and integrate artistic and technical skills with emergent technologies and practices	Collaborate on artistic and cultural projects from all stages of development, production, and public presentation	Cultivate and sustain professional opportunities in arts and culture through engagement with local communities	Develop an awareness, understanding and engagement of national and international arts communities	Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields
<a href="#">Calendar Link for Bachelor of Fine Arts in Visual Arts</a>										
For each CLO, the PLO(s) it satisfies are indicated, and at which level. The three levels are:										
Introduced [I]: Course learning outcomes that concentrate on knowledge or skills related to the program outcomes at a basic level or skills at an entry-level of complexity.										
Developing [D]: Course level outcomes that demonstrate learning at an increasing level of proficiency of the program level outcome as well expanding complexity.										
Advanced [A]: Course level outcomes that demonstrate learning related to the program level outcome with an increasing level of independence, expertise and sophistication or integrate the use of content or skills in multiple levels of complexity.										
<b>ARTH 1120: Art and Visual Culture: Prehistoric to Early Renaissance</b>										
Identify the different stylistic periods from the Prehistoric to the Early Renaissance	I									
Identify the major achievements of each stylistic period	I									
Trace the effect on art of the cultural, religious, political, societal and technological developments during this period	I									
Describe and analyze the formal elements found in painting, sculpture and architecture	I									
Use correct terminology when describing and analyzing individual works	I									
Interpret the significance and meaning of the artworks within their cultural and historical contexts	I									
Recognize the different influences between different stylistic periods and cultures	I									
Apply the writing process to writing about art Plan, analyze, revise, and edit writing	I									
Research works of art and thematic topics	I									
Evaluate, organize, and synthesize research material	I									
Read texts critically	I									
Use research to support interpretations of works of art	I									
Write analytical essays about art that will develop and defend a clear thesis using correct, clear, coherent, and effective English	I									
Use appropriate documentation	I									
<b>ARTH 1121: Art and Visual Culture: Late Renaissance to 20th Century</b>										
Identify the different stylistic periods from the Renaissance to the 20th century	I									
Identify the major achievements of each stylistic period	I									
Trace the effect on art of the cultural, religious, political, societal, and technological developments during this period	I									
Describe and analyze the formal elements found in painting, sculpture, and architecture	I									
Use correct terminology when describing and analyzing individual works	I									
Interpret the significance and meaning of the artworks within their cultural and historical contexts	I									
Recognize the influences between different stylistic periods and cultures	I									
<b>FINA 1100: Introduction to Drawing</b>										
Develop and explore drawing techniques, materials, and processes	I	I	I	I		I				I
Identify and explore approaches to visual communication	I					I				I
Draw a representational space, including the human figure, at an introductory level	I	I	I	I		I				I
Recognize and examine critical content in drawing at an introductory level	I	I	I							
Perform basic research	I	I		I						
Maintain proper studio procedures	I	I		I						
<b>FINA 1167: Visual Language: Making and Meaning</b>										
Explain how artists construct and communicate meaning through visual relationships within an image	I	I	I							
Describe formal elements (e.g. line, shape, value, etc.) as they relate to the construction of two-dimensional images	I	I	I							
Critique and negotiate visual relationships between formal elements, medium and content	I	I	I							
Develop skills for analyzing the visual language and organizational principles operating within a two-dimensional artwork	I	I	I							
Engage productively and creatively with process and materials in making and analyzing two-dimensional compositions	I	I	I							
Critically examine art and visual culture	I	I	I							
Develop visual literacy or an ability to read visual information in the absence of verbal cues	I	I	I							
Use terminology to analyze and understand course themes	I	I	I							
Apply an understanding of course concepts to creative projects and studio practice	I	I	I							
<b>FINA 1175: Form, Structure and Materials</b>										
Utilize concepts of three-dimensional relationships and composition to design structures	I	I	I							
Describe the design elements (e.g. line, form, space) as they relate to a three-dimensional context	I	I	I							
Describe the potentials of both two and three-dimensional materials and processes	I	I	I							
Use tools, processes and materials as controllable design factors	I	I	I							

PROGRAM COURSES WITH COURSE LEARNING OUTCOMES	PROGRAM LEARNING OUTCOMES									
	Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice.	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	Critique and evaluate the creative practice of others and offer clear and constructive feedback	Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries	Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices	Collaborate on artistic and cultural projects from all stages of development, production, and public presentation	Cultivate and sustain professional opportunities in arts and culture through engagement with local communities	Develop an awareness, understanding and engagement of national and international arts communities	Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields
Show the interrelationship of form, structure and materials when creating objects and installations	I	I	I							
Critically analyze their own work and work of their peers	I	I	I							
Use shop space and equipment safely and with respect	I	I	I							
<b>FINA 1200: Drawing II</b>										
Develop and analyze drawing techniques, materials, and processes	D	D	D							
Recognize and explore traditional and/or non-traditional processes	D	D	D			I				
Explore approaches to visual and verbal communication	D	D	D			I				
Examine personal expression in drawing	D	D	D			I				
Develop a greater awareness of critical content in drawing	D	D	D			I				
Perform basic research	D	D	D							
<b>FINA 2147: Issues in Contemporary Art I</b>										
Identify the basic issues of the modern and postmodern debate	D	D	D	D						
Recognize the cultural and academic issues which influence contemporary art practice	D	D	D	D						
Comprehend the current trends in local, national and international art exhibitions	D	D	D	D						
Discuss the influence of technology on the formal aspects of artmaking	D	D	D	D						
Classify the wide variety of venues and organizations which exhibit contemporary art	D	D	D	D						
Analyze and evaluate art and art writing	D	D	D	D						
Summarize critical written material	D	D	D	D						
Facilitate class discussions of specific written materials	D	D	D	D						
Present research in oral and essay forms	D	D	D	D						
<b>ARTH 2122 OR ARTH 2222</b>										
<b>ARTH 2122: Modern Art and Visual Culture: 1890-1945</b>										
Identify the different stylistic periods and modern art movements from the Impressionists to the Surrealists	D	D	D	D						
Trace the effects of political, societal, and technological developments on visual art and culture, and visual language during this period	D	D	D	D						
Describe and analyze the formal elements found in the artworks and visual culture of the period	D	D	D	D						
Interpret the significance and meaning of the artworks within their cultural and historical contexts	D	D	D	D						
Explore and critique the content of an artwork to interpret its significance and meaning within the cultural and historic context	D	D	D	D						
Develop skills in looking critically at art and visual culture	D	D	D	D						
Develop vocabulary and skills in critical writing about art and the reading of art theory	D	D	D	D						
Develop visual literacy and an ability to read visual information in the absence of verbal clues	D	D	D	D						
Engage productively in critical discussions about visual art and culture	D	D	D	D						
<b>ARTH 2222: Contemporary Art and Visual Culture: 1945 to the Present</b>										
Identify the visual language of particular artists, movements and styles from abstract expressionism to the pluralism of postmodernism	D	D	D	D						
Interpret the significance and meaning of the artworks within their cultural and historical contexts	D	D	D	D						
Describe and analyze visual language and culture in a variety of mediums including painting, sculpture, architecture, printmaking, ceramics, installations, multi-media, performance, video, photography, film, and new media/digital art	D	D	D	D						
Use correct terminology when describing and analyzing visual art and language	D	D	D	D						
Research alternative interpretations of art works and the merits of conflicting interpretation	D	D	D	D						
Research thematic topics	D	D	D	D						
Assess a variety of methodologies and theories pertaining to modern and contemporary art	D	D	D	D						
Select 3 additional credits from a course in ARTH at the 1100 or 2000 level										
Select 24 credits from courses in FINA at the 1100 or 2000 level, including 6 credits in 3D Studies I										
<b>FINA 3100: Advanced Studio Practice and Seminar I</b>										
Address thematic art assignments in ideas, materials and methods	D	D	D	D	I	D				D
Create and define a self-directed project	D	D	D	D	I	D				D
Develop and analyze personal subject matter by researching various sources	D	D	D	D	I	D				D
Discuss the theoretical basis of a work in group and individual critiques	D	D	D	D	I	D				D
Define and evaluate the connection between ideas and materials	D	D	D	D	I	D				D
Examine and critique content in art	D	D	D	D	I	D				D
Write artist proposals	D	D	D	D	I	D				D
<b>FINA 3111: Professional Practices</b>										

PROGRAM COURSES WITH COURSE LEARNING OUTCOMES	PROGRAM LEARNING OUTCOMES									
	Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice.	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	Critique and evaluate the creative practice of others and offer clear and constructive feedback	Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries	Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices	Collaborate on artistic and cultural projects from all stages of development, production, and public presentation	Cultivate and sustain professional opportunities in arts and culture through engagement with local communities	Develop an awareness, understanding and engagement of national and international arts communities	Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields
Document and catalogue own artwork with photographs, video, and digital media	D	D	D							
Research, organize and present an artist talk on own studio-based work	D	D	D	D	D				D	
Compile and present a professional portfolio directed to a specific audience	D	D	D	D	D				D	
Research, compile and identify relevant exhibition opportunities in public and private galleries, museums, and alternative spaces	D	D	D	D	D			I	I	I
Write curriculum vitae, artist statements, slide lists, cover letters, reference letters, grant and exhibition proposals, and research reports for a professional context	D	D	D	D	D					D
Research and identify funding sources applicable to visual artists	D	D	D	D	D					D
Research, synthesize, and summarize assigned topics for presentation and written purposes	D	D	D	D	D					D
Engage critically with readings and class discussion	D	D	D	D	D					D
Apply critical perspectives to curatorial and artistic practices	D	D	D	D	D					D
Identify elements of copyright law as it applies to different types of visual artwork	D	D	D	D	D					D
<b>FINA 3200: Advanced Studio Practice and Seminar II</b>										
Develop and analyze personal subject matter by researching various sources	A	A	A	A	D	D				D
Create and define self-directed projects	A	A	A	A	D	D				D
Explain the theoretical basis of a work in group or individual critiques	A	A	A	A	D	D				D
Define and re-evaluate personal expression in chosen media(s)	A	A	A	A	D	D				D
Examine critical content in art	A	A	A	A	D	D				D
Write artist statements and proposals	A	A	A	A	D	D				D
<b>FINA 4300: Advanced Studio Practice and Thesis I</b>										
Develop and analyze individually defined subject matter by researching relevant academic sources	A	A	A	A	A	A				D
Define and create self-directed projects	A	A	A	A	A	A				D
Explain the theoretical basis of an art work in group or individual critiques	A	A	A	A	A	A				D
Define and re-evaluate personal expression in chosen media	A	A	A	A	A	A				D
Critically analyze content in art	A	A	A	A	A	A				D
Write artist statements and proposals	A	A	A	A	A	A				D
Organize a group exhibition	A	A	A	A	A	A	D			D
Design an exhibition catalogue collaboratively	A	A	A	A	A	A	D			D
<b>FINA 4400: Advanced Studio Practice and Thesis II</b>										
Develop a thematically cohesive body of art work for presentation in a professional group exhibition	A	A	A	A	A	A				A
Develop and analyze individually defined subject matter by researching relevant academic sources	A	A	A	A	A	A				A
Define and create self-directed projects	A	A	A	A	A	A				A
Explain the theoretical basis of an art work in group or individual critiques	A	A	A	A	A	A				A
Define and re-evaluate personal expression in chosen media	A	A	A	A	A	A				A
Critically analyze content in art	A	A	A	A	A	A				A
Write artist statements and proposals	A	A	A	A	A	A				A
Display art work in a professional gallery context	A	A	A	A	A	A	A			A
Organize and participate in a group exhibition	A	A	A	A	A	A	A			A
Describe the theoretical basis of one's work in the form of a written artist statement	A	A	A	A	A	A				
Select 6 credits from courses in ARTH at the 3000 or 4000 level										
Select 12 credits from courses in FINA at the 3000 or 4000 level										
Select 3 additional credits from a course in either ARTH or FINA at the 3000 or 4000 level										

## Appendix E: Administrative Data Report

The chapter headings refer to the chapters in the Self-Study to which the data pertain.

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## Glossary

**Average Seats Offered:** Maximum number of seats available in a department/Faculty divided by the count of classes offered by the department/Faculty.

**Average Seats Filled:** Number of seats taken in a department/Faculty divided by the count of classes offered by the department/Faculty.

**BC Student Outcomes:** Results of the three annual surveys of former post-secondary students in BC, one to two years after graduation, as a supplemental tool for assessing programs offered by KPU and comparing them to similar programs at other institutions. The three BC Student Outcomes surveys include the Diploma, Associate Degree, and Certificate Student Outcomes Survey (DAC), the Baccalaureate Graduates Survey (BGS), and the Trades Student Outcomes Survey (Trades). Note that while DAC covers all BC public post-secondary institutions, BGS does not report data from programs at research-intensive universities such as UBC and SFU.

**Cumulative Grade Distribution:** The number of students who receive a particular letter grade (A+ through F) plus those who receive a higher grade, as a percentage of the total number of students with a grade or a W/WE or DEF (Deferred). Useful for estimating the proportion of passing students based on any specific grade requirement.

**DFW Rate:** % of students who received a grade of D or F or withdrew from the course. Percentage is calculated based on number of students with a grade or a W/WE or DEF (Deferred).

**Faculty Student Headcount:** Count of all students enrolled in a Faculty, including undeclared students.

**Fill Rate:** Number of seats filled divided by the number of seats offered.

**Grade Point Equivalent Mean:** The average grade of students in the selected courses, based solely on the numerical grade point equivalent of a letter grade. A weighted average is used, such that larger classes have a larger influence on the computed mean. It is not an average of course-level grades weighted by course credits.

**Intended of Undeclared:** Students who identified the program under review as their intended major on their application. Note that not all of these students declare a major in the program under review.

**Program Student Headcount:** Count of declared and intended of undeclared students. Withdrawals are included. To avoid double counting students, the student headcount is a unique headcount for the year, not the sum of intended of undeclared and declared counts.

**Repeat Rate:** Students who repeat a course, that is, have taken the course previously. Percentage is calculated based on number of students with a grade or a W/WE or DEF.

**Unmet Demand:** Number of waitlist seats held by students unable to enroll in the same course, and have not dropped that course, within the same term. A student waitlisted in multiple sections of the same course in the same term is counted as one waitlist seat.

**Seats Offered:** Maximum number of seats available in a unit (section, course, department, faculty).

**Seats Filled:** Number of seats taken in the unit (section, course, department, faculty)

## Chapter 3. Program Relevance and Demand

### 3.1 Relevance

*Are the program learning outcomes relevant to the current needs of the discipline/sector?<sup>1</sup>*

What percentage of the program graduates are satisfied with the education they received? What percentage of the graduates rate the quality of instruction they received as “very good”, “good”, or “adequate”? Do they find their program of study useful in their current position?

*Exhibit 1: KPU Fine Arts Program Student Outcomes Data Compared with Ministry Targets*

Measures	Student Outcome Data for KPU Fine Arts Program (2020-22)	Ministry Target
Respondents	23	-
Satisfaction <sup>2</sup>	91%	≥ 90%
Quality <sup>3</sup>	91%	≥ 90%
Usefulness <sup>4</sup>	50%	≥ 90%

### 3.3 Student Demand

*Who takes the program?<sup>5</sup>*

Has the demographic profile of Fine Arts Program students changed over the last five years?

*Exhibit 2: Demographic Profile of Fine Arts Program Students by Academic Year*

	2018/19	2019/20	2020/21	2021/22	2022/23
Student Headcount	246	244	236	269	273
% Women	67%	70%	68%	66%	68%
% 22 years or younger	69%	67%	60%	63%	61%
% International	32%	27%	25%	24%	24%

How does the demographic profile of Fine Arts Program students compare with that of students at the same level for the Faculty of Arts as a whole over the same period?

*Exhibit 3: Demographic Profile of Faculty of Arts Students by Academic Year*

	2018/19	2019/20	2020/21	2021/22	2022/23
Student Headcount	5,805	5,887	5,755	6,146	6,127
% Women	62%	62%	63%	62%	61%
% 22 years or younger	68%	68%	68%	68%	69%
% International	14%	17%	18%	26%	30%

<sup>1</sup> Data reported in this section was obtained from a dashboard that is under development.

<sup>2</sup> Respondents who are "very satisfied" or "satisfied" with the education or training they received in their program of study.

<sup>3</sup> Respondents who rate the quality of instruction received from their program of study as "very good", "good" or "adequate".

<sup>4</sup> Respondents who describe their program of study as "very" or "somewhat" useful in their current occupation.

<sup>5</sup> Data reported in this section was obtained from a dashboard that is under development.

### Is demand for the program sustainable?

Has demand for Fine Arts courses been changing over the last five years? Is the overall class size, in terms of filled seats, sustainable? How does demand for Fine Arts courses compare with demand for Faculty of Arts courses at the same level over the same period?

*Exhibit 4: Student Headcount in Fine Arts Courses by Academic Year Compared with Faculty of Arts Courses*

	2018/19	2019/20	2020/21	2021/22	2022/23	%Change <sup>6</sup>
Fine Arts	1,031	1,005	920	995	1,021	-1%
Faculty of Arts	12,122	11,574	11,167	12,306	12,581	4%

Has demand for the Fine Arts Program changed over the last five years? How does it compare with demand for Faculty of Arts programs at the same level over the same period?

*Exhibit 5: Student Headcount in Fine Arts Program by Academic Year Compared with Faculty of Arts Programs*

	2018/19	2019/20	2020/21	2021/22	2022/23	%Change
Bachelor of Fine Arts, Visual Arts	37	44	50	53	45	22%
Certificate in Fine Arts	1	1	1	2	4	300%
Diploma in Fine Arts	5	9	7	8	15	200%
Intended of Undeclared	215	204	191	215	223	4%
<b>Fine Arts Total Headcount</b>	<b>246</b>	<b>244</b>	<b>236</b>	<b>269</b>	<b>273</b>	<b>11%</b>
<b>Faculty of Arts Total Headcount</b>	<b>5,805</b>	<b>5,887</b>	<b>5,755</b>	<b>6,146</b>	<b>6,127</b>	<b>6%</b>

How do KPU Fine Arts Program enrolment trends compare with overall enrolment trends in similar programs in BC?

*Exhibit 6: Number of Students Enrolled in Fine Arts Programs at BC Public Post-Secondary Institutions (excluding KPU students)<sup>7</sup>*

	2017/18	2018/19	2019/20	2020/21
<b>Total (excluding KPU)<sup>8</sup></b>	1,391	1,458	1,516	1,467
Bachelor's Degree	1,096	1,138	1,175	1,129
Certificate	33	26	33	35
Diploma	268	300	315	307
<b>KPU Total</b>	41	42	54	57
Bachelor's Degree	33	37	44	50
Certificate	1	1	1	1
Diploma	7	4	10	7

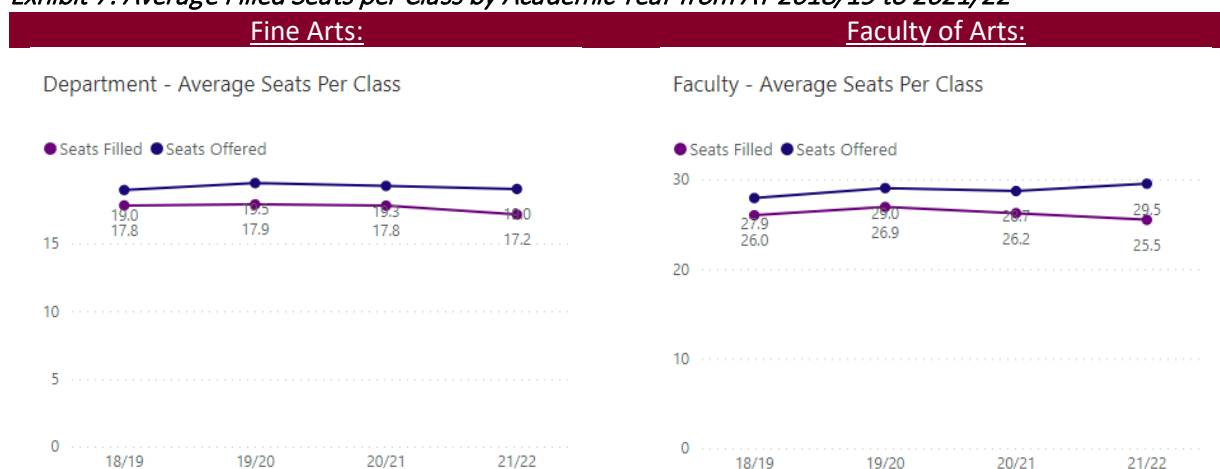
<sup>6</sup> % Change refers to change between 2018/19 to 2022/23.

<sup>7</sup> Data reported in this section was obtained from a dashboard that is under development. STP refers to the BC Student Transitions Project, which tracks students in the public post-secondary education system. Data are coded by Classification of Instructional Program (CIP). To identify Fine Arts programs, CIP codes 50.0700, 50.0702, 50.0799 were used.

<sup>8</sup> CNC, COTR, ECU, LANG, NIC, NLC, TRU, UBCO, UBCV, and UFV

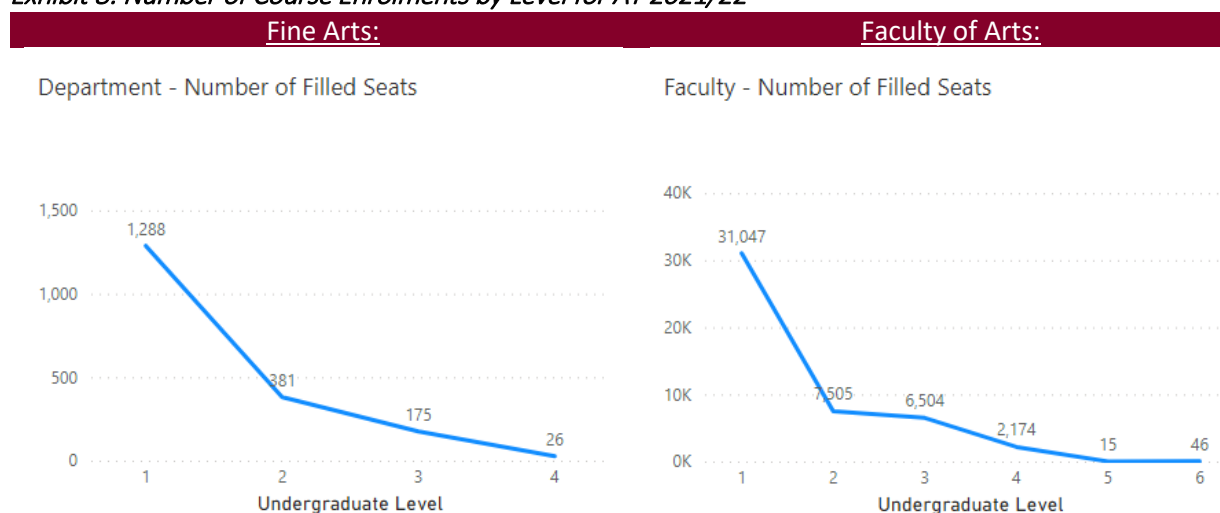
Has there been a change in average filled seats per class in Fine Arts courses? How do they compare with Faculty of Arts courses at the same level? Is demand steady, declining, or increasing?

*Exhibit 7: Average Filled Seats per Class by Academic Year from AY 2018/19 to 2021/22<sup>9</sup>*



How does demand for upper level courses (3<sup>rd</sup> and 4<sup>th</sup> year) compare with demand for lower level courses, where applicable? How does demand for upper level versus lower level courses compare with demand for Faculty of Arts upper level and lower level courses?

*Exhibit 8: Number of Course Enrolments by Level for AY 2021/22<sup>10</sup>*



How does tuition compare with instructional costs for the average class in your program?

A program's importance isn't gaged by the tuition revenue it brings in, as some programs will not be able to cover their costs, but all programs should be delivered efficiently. Part of assessing a program's sustainability is considering if it can be made more efficient without compromising student safety or success. The biggest driver of efficiency is class size in terms of filled seats. International enrolments, where relevant, can improve a program's sustainability.

<sup>9</sup> Data reported in this section was obtained from a dashboard that is under development.

<sup>10</sup> Data reported in this section was obtained from a dashboard that is under development.

*Exhibit 9: Cost Structure of Average Class for Fine Arts, Faculty of Arts UG, and All KPU UG Courses for Academic Year 2021/22<sup>11</sup>*

	Fine Arts	Faculty of Arts UG	All KPU UG Courses
Cost of Instruction	\$15,712.75	\$15,712.75	\$15,712.75
Average # of Seats Filled	14.9	25.5	24.8
Overall % filled by International	38%	37%	43%
Tuition Revenue	\$15,943.89	\$26,688.97	\$28,253.34
Average Net Revenue	\$231.14	\$10,976.22	\$12,540.59
Total # of Classes	91	1,850	4,602
Total Net Revenue	\$21,033.56	\$20,306,002.41	\$57,711,794.08

\*Average Net Revenue = Cost of instruction - tuition revenue

***Does the program have the capacity to meet demand?***

Are there waitlists that limit students' ability to progress through the program in a timely manner? Are the waitlists for courses delivered by the program, or delivered by other departments?

*Exhibit 10: Unmet Demand at the Stable Enrolment Date<sup>12</sup>*

	Unmet Demand	Fill Rate
Spring 2023	213	94%
Fall 2022	208	93%
Summer 2022	142	95%
Spring 2022	62	89%
Fall 2021	75	89%
Summer 2021	129	96%
Spring 2021	15	86%
Fall 2020	70	99%

	Course	Unmet Demand
Spring 2023	FINA 1100	54
	FINA 1135	31
	FINA 2270	17
Fall 2022	FINA 1100	40
	FINA 1135	28
	FINA 1166	19
Summer 2022	FINA 1100	25
	ARTH 2126	23
	FINA 1135	18

Unmet demand by course is available in the [Enrolment Tracking Report dashboard](#) for each term.

<sup>11</sup> Data reported in this section was obtained from a dashboard that is under development.

<sup>12</sup> Data reported in this section was obtained from the Enrolment Tracking Report dashboard which is available at [DATA - Home \(sharepoint.com\)](#).

## Chapter 4. Effectiveness of Instructional Delivery

### 4.1 Instructional Design and Delivery of Curriculum

*Are appropriate opportunities provided to help students acquire the essential skills?*<sup>13</sup>

Graduates are asked to indicate the extent to which the program helps them achieve the Ministry identified essential skills. Is the program achieving the Ministry's targets in skills development?

*Exhibit 11: KPU Fine Arts Program Student Outcomes Essential Skills Data Compared with Ministry Targets*

Measures	Student Outcome Data for KPU Fine Arts Program (2020-22)	Ministry Target
<i>Respondents</i>	23	-
Skill Development <sup>14</sup>	90%	≥ 85%
<i>Write Clearly and Concisely</i>	83%	≥ 85%
<i>Speak Effectively</i>	91%	≥ 85%
<i>Read and Comprehend Materials</i>	81%	≥ 85%
<i>Work Effectively with Others</i>	95%	≥ 85%
<i>Analyze and Think Critically</i>	100%	≥ 85%
<i>Resolve Issues or Problems</i>	77%	≥ 85%
<i>Learn on your Own</i>	100%	≥ 85%

<sup>13</sup> Data reported in this section was obtained from a dashboard that is under development.

<sup>14</sup> Program graduates' assessment of their skill development at KPU. An overall average for all skills is provided, plus the results for each skill.

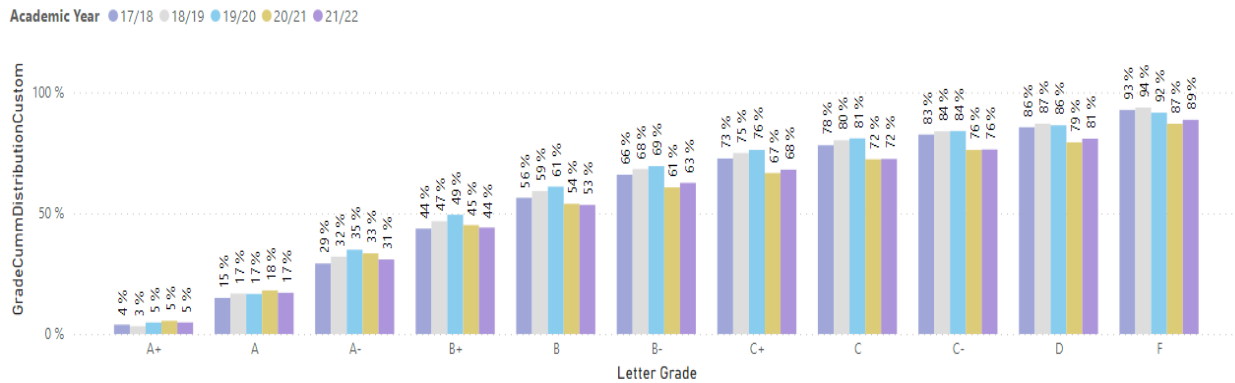
## 4.2 Student Success

### *Are students performing satisfactorily in courses?*<sup>15</sup>

Are an adequate number of students in Fine Arts courses receiving a grade of C and above? How do they compare with the students in Faculty of Arts courses at the same level?

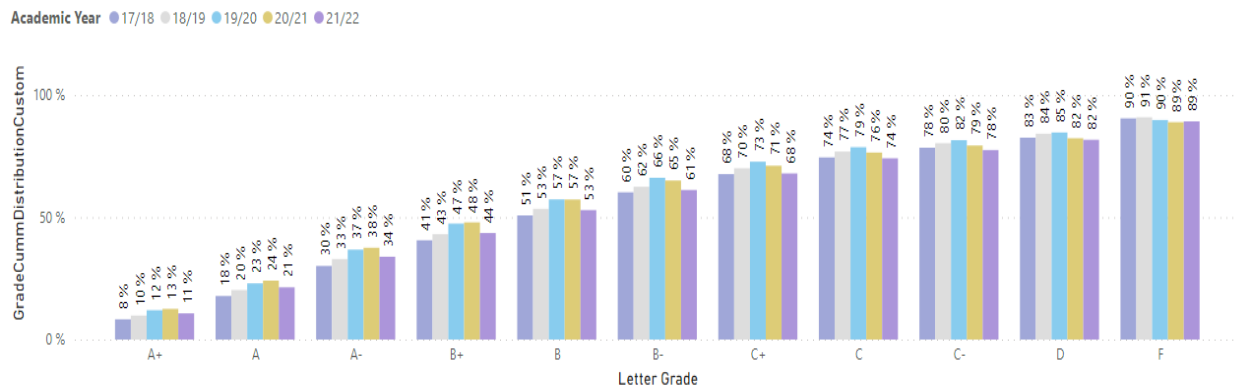
**Exhibit 12: Cumulative Grade Distribution for Fine Arts Courses from AY 2017/18 to AY 2021/22**

Cumulative Grade Distribution for Department Courses



**Exhibit 13: Cumulative Grade Distribution for Faculty of Arts Undergraduate Courses from AY 2017/18 to AY 2021/22**

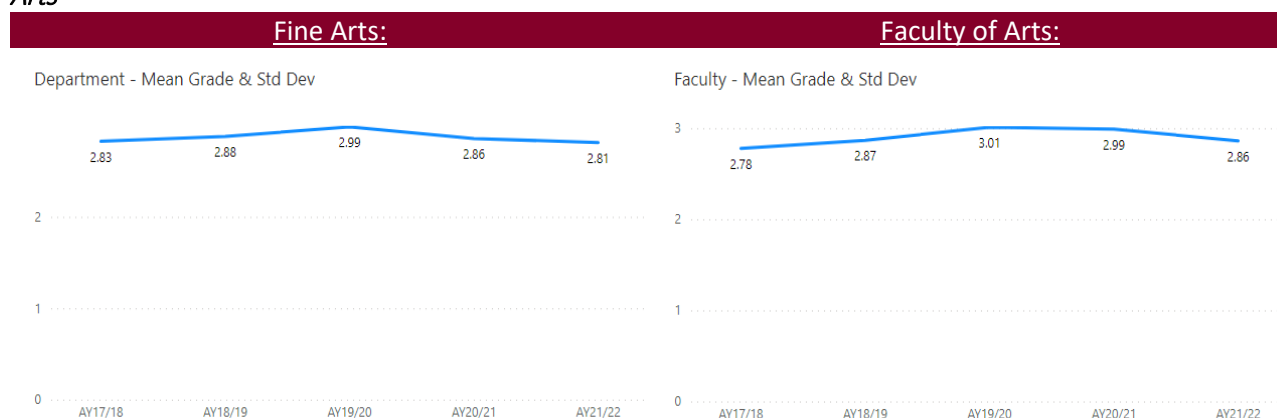
Cumulative Grade Distribution for Faculty Courses



<sup>15</sup> Data reported in this section was obtained from the Grade Distribution Report, which is available at [DATA - Home \(sharepoint.com\)](https://data-home.sharepoint.com)

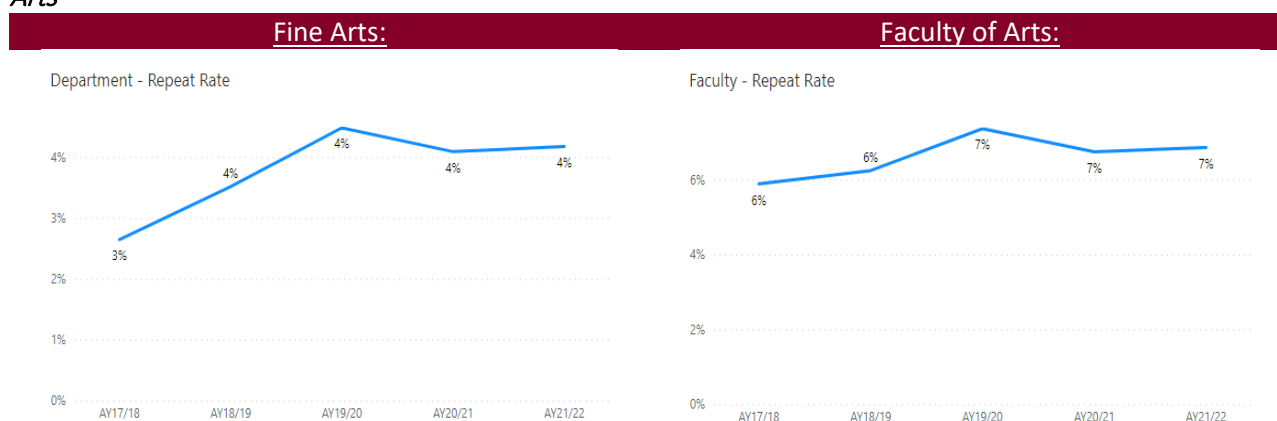
Do the overall grade trends for the Fine Arts courses indicate an issue? How do they compare with the overall grades for Faculty of Arts courses?

**Exhibit 14: Grade Data for Fine Arts Undergraduate Level Courses by Academic Year compared with Faculty of Arts**



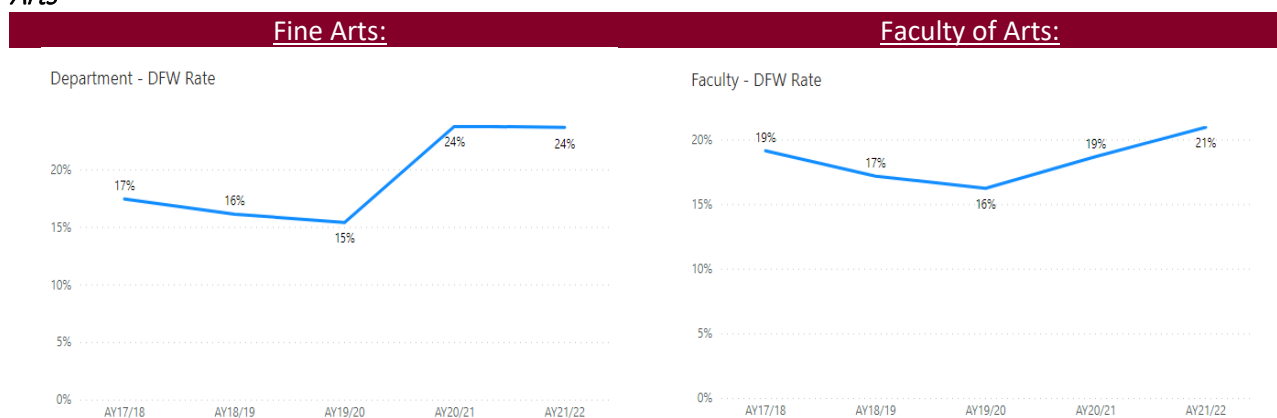
Do the repeat rate trends in Fine Arts courses indicate an issue? How does it compare with the repeat rate trends of Faculty of Arts undergraduate courses?

**Exhibit 15: Repeat Rates in Fine Arts Undergraduate Level Courses by Academic Year Compared with Faculty of Arts**



Does the DFW rate trends in Fine Arts courses indicate an issue? How does it compare with the DFW rate trends in Faculty of Arts undergraduate courses?

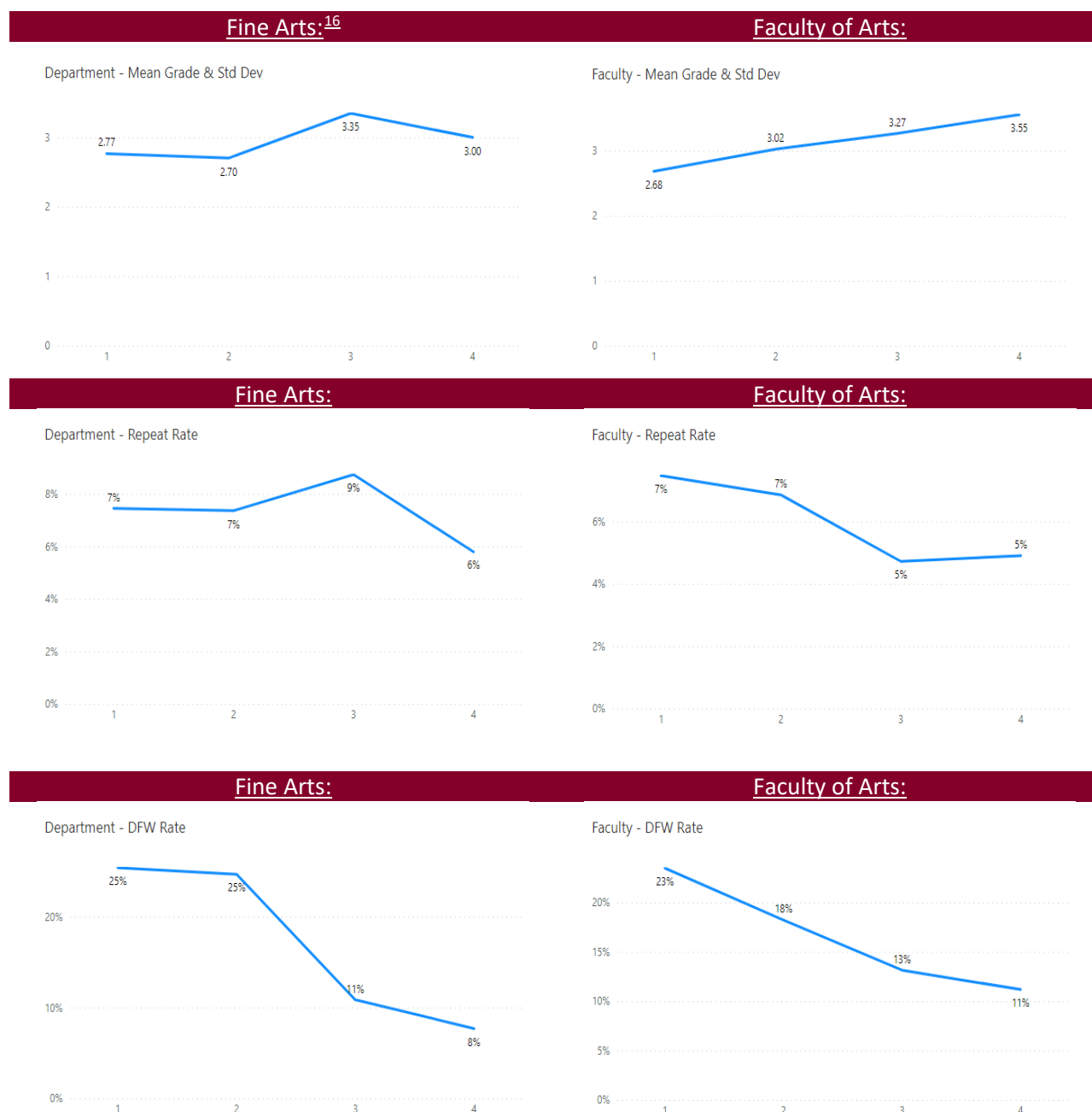
**Exhibit 16: DFW Rates in Fine Arts Undergraduate Level Courses by Academic Year Compared with Faculty of Arts**





Are there any issues with Fine Arts students' performance at each level? How do they compare with Faculty of Arts undergraduate courses?

***Exhibit 17: Student Performance Data for Fine Arts Courses for AY 2021/22 by Undergraduate Levels Compared with Faculty of Arts***



<sup>16</sup> Note that variations in sample size can affect the Grade Point Equivalent Mean data.

### Are students making satisfactory progress in the program?<sup>17</sup>

Has there been a change in the number of Fine Arts Program graduates over time? How does it compare with Faculty of Arts in general?

*Exhibit 18: Fine Arts Program Graduate Headcount<sup>18</sup> by Credential and Academic Year*

	2017/18	2018/19	2019/20	2020/21	2021/22
Total <sup>19</sup>	12	14	28	25	22
Bachelor's Degree	6	5	13	12	13
Certificate	1	2	3	7	3
Diploma	5	7	12	6	6

*Exhibit 19: Faculty of Arts Graduate Headcount by Credential and Academic Year*

	2017/18	2018/19	2019/20	2020/21	2021/22
<b>Total</b>	<b>804</b>	<b>893</b>	<b>1,565</b>	<b>1,341</b>	<b>1,327</b>
Associate Degree	74	52	66	55	66
Bachelor's Degree	389	358	440	449	441
Certificate	102	72	203	108	146
Diploma	245	421	862	738	689

### Are graduates of the program successful?

Are the graduates getting jobs in a related field? Are the graduates pursuing further education?

*Exhibit 20: KPU Fine Arts Program Student Outcomes Data Compared with Ministry Targets*

Measures	Average Student Outcome Data for KPU Fine Arts Program (2020-22)	Ministry Target
<i>Respondents</i>	23	-
Unemployment Rate <sup>20</sup>	11.8%	≤ 18.9%
Currently Employed <sup>21</sup>	71%	-
In a Related Job <sup>22</sup>	20%	-
Further Studies <sup>23</sup>	36%	-

<sup>17</sup> Data reported in this section was obtained from the Credentials Report, which is available at [DATA - Home \(sharepoint.com\)](#)

<sup>18</sup> Count of unique students who have earned a KPU credential. Breakdown values may not add up to total or 100% because a student can earn multiple credentials in different categories within the same academic year.

<sup>19</sup> To avoid double counting students, total graduate headcounts presented in Exhibits 18 and 19 are unique headcounts of students for the year, not the sum of the credential counts.

<sup>20</sup> Unemployment rate of KPU's graduates (of those in the labour market).

<sup>21</sup> Respondents who were working at a job or business at the time of the survey, as a percentage of all respondents, regardless of whether they were in the labour force (see above).

<sup>22</sup> Respondents who are currently employed in occupations that they describe as "very" or "somewhat" related to their studies, as a percentage of all employed respondents.

<sup>23</sup> Respondents who have taken further studies after taking the program, including those currently studying.

## Appendix F: Fine Arts Program Review - Alumni Survey Results

The alumni survey was sent to 141 Fine Arts alumni. A total of 17 alumni responded. The response rate is 12%.

Note: The data includes open-ended comments. In order to preserve integrity and objectivity, OPA does not do value-judgment editing (i.e. we do not fix spelling errors, syntax issues, punctuation, etc.). Comments are included verbatim – with one exception: if individuals or courses are named, OPA redacts the name of the instructor or course. This rule applies to whether the comment is good, bad or indifferent.

### 1. What is the highest credential you have earned in KPU's Fine Arts program?

#	What is the highest credential you have earned in KPU's Fine Arts program?	Percentage
1	Bachelor of Fine Arts, Visual Arts	65%
2	Diploma in Fine Arts	6%
3	Certificate in Fine Arts	29%
	Total number of respondents	17

### 2. When did you complete this credential?

#	When did you complete this credential?	Percentage
1	2023	6%
2	2022	24%
3	2021	29%
4	2020	0%
5	2019	12%
6	2018	0%
7	2017	12%
8	2016	18%
	Total number of respondents	17

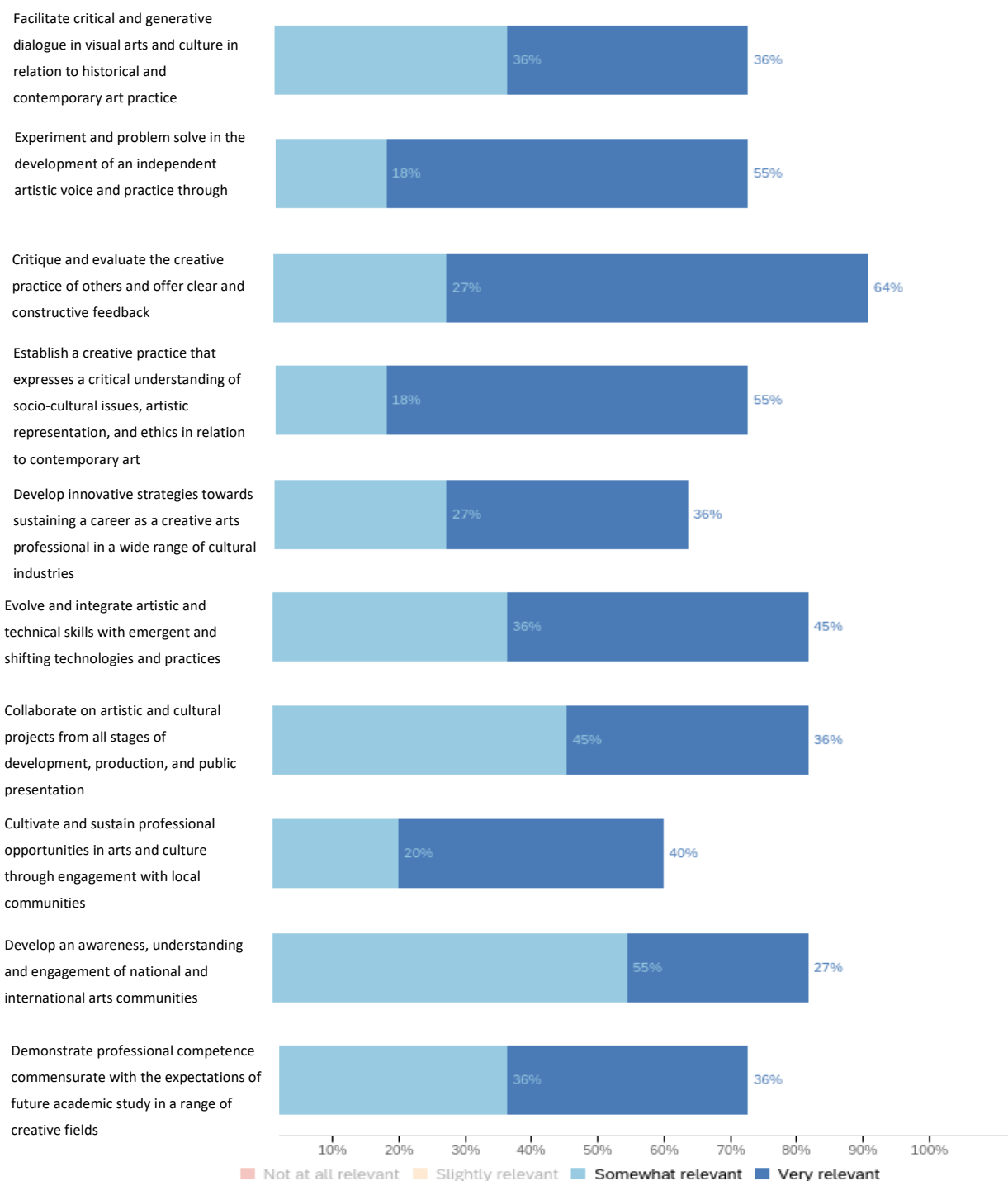
## QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

### Program Relevance

Are the program learning outcomes relevant to the current needs of the discipline/sector?]

**3. Program Learning Outcomes** are statements that describe the knowledge and skills students will have upon completion of a program. Please indicate how relevant each of the following Program Learning Outcomes was to your career goals.

#### Bachelor of Fine Arts, Visual Arts



Note that “not at all” and “slightly relevant” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all relevant” and “slightly relevant” categories.

#	Question	Not at all relevant	Slightly relevant	Somewhat relevant	Very relevant	Total
1	Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice	0%	27%	36%	36%	11
2	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	0%	27%	18%	55%	11
3	Critique and evaluate the creative practice of others and offer clear and constructive feedback	9%	0%	27%	64%	11
4	Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	9%	18%	18%	55%	11
5	Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries	18%	18%	27%	36%	11
6	Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices	18%	0%	36%	45%	11
7	Collaborate on artistic and cultural projects from all stages of development, production, and public presentation	18%	0%	45%	36%	11
8	Cultivate and sustain professional opportunities in arts and culture through engagement with local communities	10%	30%	20%	40%	10
9	Develop an awareness, understanding and engagement of national and international arts communities	9%	9%	55%	27%	11
10	Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields	9%	18%	36%	36%	11

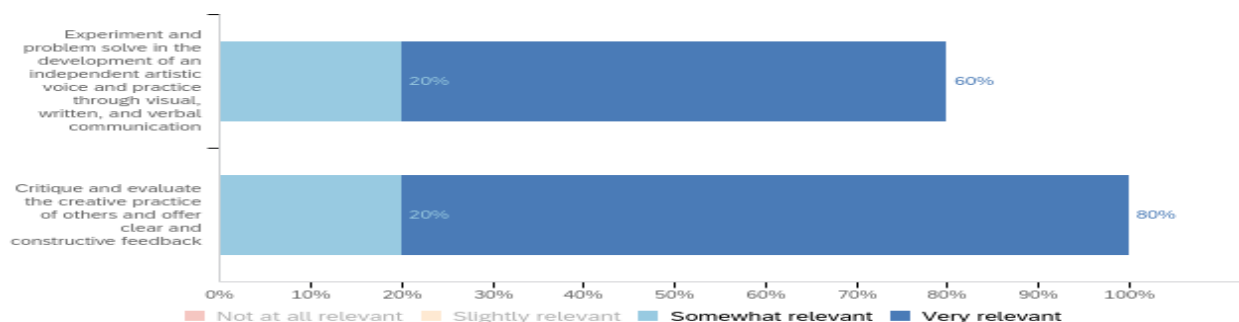
#### 4. Program Learning Outcomes are statements that describe the knowledge and skills students will have upon completion of a program. Please indicate how relevant each of the following Program Learning Outcomes was to your career goals.

##### Diploma in Fine Arts

Too few responses to report.

#### 5. Program Learning Outcomes are statements that describe the knowledge and skills students will have upon completion of a program. Please indicate how relevant each of the following Program Learning Outcomes was to your career goals.

##### Certificate in Fine Arts



Note that “not at all” and “slightly relevant” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all relevant” and “slightly relevant” categories.

#	Question	Not at all relevant	Slightly relevant	Somewhat relevant	Very relevant	Total
1	Contribute to critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice	Too few responses to report				
2	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	0%	20%	20%	60%	5
3	Critique and evaluate the creative practice of others and offer clear and constructive feedback	0%	0%	20%	80%	5

## 6. The program curriculum is the academic content taught in a specific program. Overall, how satisfied are you with the curriculum of KPU's Fine Arts program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	The program curriculum is the academic content taught in a specific program. Overall, how satisfied are you with the curriculum of KPU's Fine Arts program?	Percentage
1	Very dissatisfied	6%
2	Somewhat dissatisfied	18%
3	Neither satisfied nor dissatisfied	0%
4	Somewhat satisfied	59%
5	Very satisfied	18%
	Total number of respondents	17

## 7. Thinking of KPU's Fine Arts program's curriculum as a whole, please indicate the strengths of the program.

I don't remember her name but my drawing professor that also teaches at ECU was amazing.

The curriculum takes a lot longer than you would expect due to required classes availability throughout the year.

Many courses helped you to engage and grow on your artistic skills. Had a wide range of areas of focus for you to follow down the path that spoke most to you.

Definitely the professors. The program is nothing without them! Especially the older, more experienced professors.

color theory courses engagement with community beyond campus

Builds core abilities in multiple fields allowing the artist to be overall rounded.

-critiques, professional communication of ideas, historical context,

Art history is done well.

Great references to historical vs. modern art style/forms with appropriate context in assignments

Some of the profs (some since retired) were exceptionally good technical instructors.

One of the main reasons why I chose to come to KPU rather than other institutions was how the program was designed. I love how it starts from the basics then allow students to branch out on their own speed (and medium). Unlike other open intake program, fine arts students often become close (almost as if it was a limited intake program). Majority of my graduating class started the program the same time as me (attended orientation together). We provide helpful feedback due to how we "grew up together" in the program - understanding each other's goals and ideas. The instructors as well have gotten to know us all well - great connections.

Variety

## 8. Thinking of KPU's Fine Arts program's curriculum as a whole, please provide any suggestions you have for improvement.

Don't hire crappy profs... i don't know. Most issues were based on bad professors

more 3rd & 4th year courses available. Having only 1 of each per semester makes it difficult to complete the program in 4 years.

Some of it was too technical based and didn't allow for "error" or room to explore on your own or make mistakes to further develop in the artistic fields. In some courses, such as the painting, it was required in the first course that you use oil paints even if you had never used it before, I personally found this challenging as I wanted to grow my skills in painting and not being able to choose my type of paint put a damper on my experience and I didn't pursue painting any further due to this.

Need more Professional Practices courses, I would also add courses for art marketing, and how to brand/sell on social media. Times are changing fast, and as students we we had very little information to help us navigate with our art practices.

more color theory at year one and two

Help the students get a job.

More practical skills for employment (illustration, web design, animation, 3d modelling, portfolio building)

Not to use the term "commercial art" as a form of negative critique. There's nothing wrong with art that caters to consumers, especially for artists that want to make money after graduating school.

More healthy cultural art representation. Art history courses tend to focus on the evolution of art forms from ancient cultures or European style, but I would love to see more modern cultural art from a wider variety of sources other than North America and Europe. I want to see more art coming from Latin/Asian/African/etc. artists.

Instruction needs to be given on applying this degree to any semblance of job opportunities. No one goes into the fine arts expecting to make a lot of money, but no instruction was provided on seeking any financial viability of our art practices. And as some people do indeed make a living in the arts albeit usually a modest one, this is clearly possible.

Something that my classmates and I noticed is that example, **[Course Name Redacted]** was very similar to **[Course Name Redacted]**. Both courses had us create sculptures with various materials. I would suggest removing **[Course Name Redacted]** as a required course. If another course needs to be substituted, clr theory would be helpful for any art student. Otherwise, the 3 credits can be added to the 24 credits in FINA. This would keep the program customizble and fitting for any artist working with any medium.

## 9. What topics, if any, were missing from the program?

Some of the classes were really white washed. Would have been nice to see more diversity in what we learned.

I think there was a decent coverage on all topics in the program.

I don't personally think any programs were missing. There was a good selection for individuals to choose from based on what their artistic path was.

Professional practices! There should be a fourth year version, building on what is taught in the third year course. More courses on how to build/maintain a professional art practice, different ways of going about it

developing a career as artist exploring all types of jobs for artists more volunteer / practicum connections with galleries, museums and other art related industries

See above

Commercial art. Pros and cons of this. Heavily focused on high art, but less so on marketable works. Would be interesting to also include design based works as well.

The program focuses SOLELY on gallery-based art practise despite many students making use of a wider variety of mediums and art forms, and the program heavily disapproves of any other form of "acceptable" art-making by way of docking grades. Students are punished for branching out creatively and made to feel lesser than more traditional gallery setting artists. Art is everywhere and isn't only for the sole purpose of fancy gallery display to cash in thousands of dollars from filthy-rich consumers.

Any instruction at all on how find gigs or make ends meet as a professional artist.

Overall outline of the program makes sense. Fairly straight forward and simple.

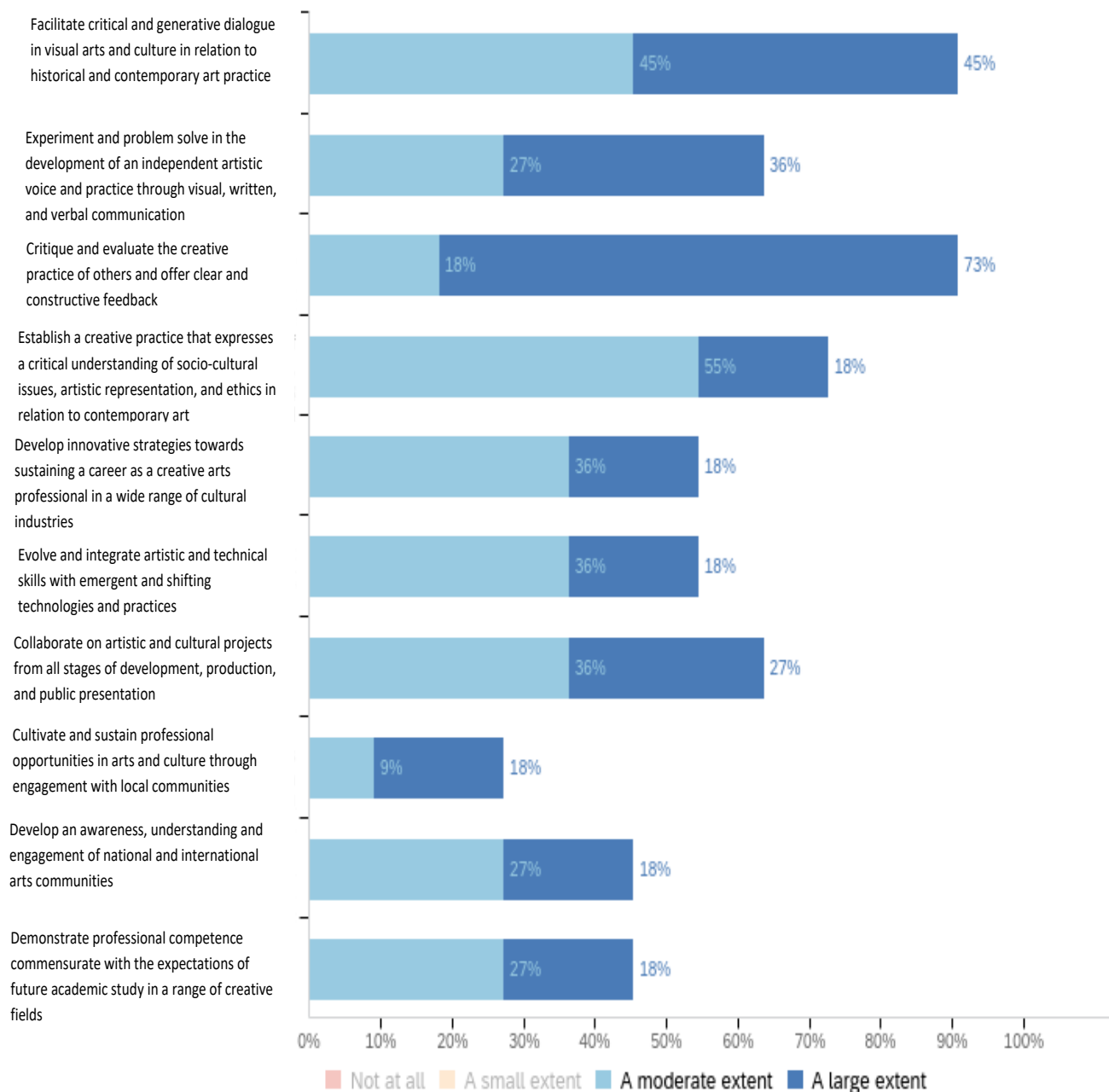
## QUESTIONS ON CHAPTER 4: EFFECTIVENESS OF INSTRUCTIONAL DELIVERY

### Instructional Design and Delivery

Are appropriate opportunities provided to help students acquire the PLOs?

### 10. To what extent did KPU's Fine Arts program help you develop each of the following Program Learning Outcomes?

#### Bachelor of Fine Arts, Visual Arts



Note that “not at all” and “a small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “a small extent” categories.



#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice	0%	9%	45%	45%	11
2	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	0%	36%	27%	36%	11
3	Critique and evaluate the creative practice of others and offer clear and constructive feedback	0%	9%	18%	73%	11
4	Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	0%	27%	55%	18%	11
5	Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries	27%	18%	36%	18%	11
6	Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices	18%	27%	36%	18%	11
7	Collaborate on artistic and cultural projects from all stages of development, production, and public presentation	9%	27%	36%	27%	11
8	Cultivate and sustain professional opportunities in arts and culture through engagement with local communities	9%	64%	9%	18%	11
9	Develop an awareness, understanding and engagement of national and international arts communities	9%	45%	27%	18%	11
10	Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields	18%	36%	27%	18%	11

### **11.To what extent did KPU's Fine Arts program help you develop each of the following Program Learning Outcomes?**

Diploma in Fine Arts

Too few responses to report.

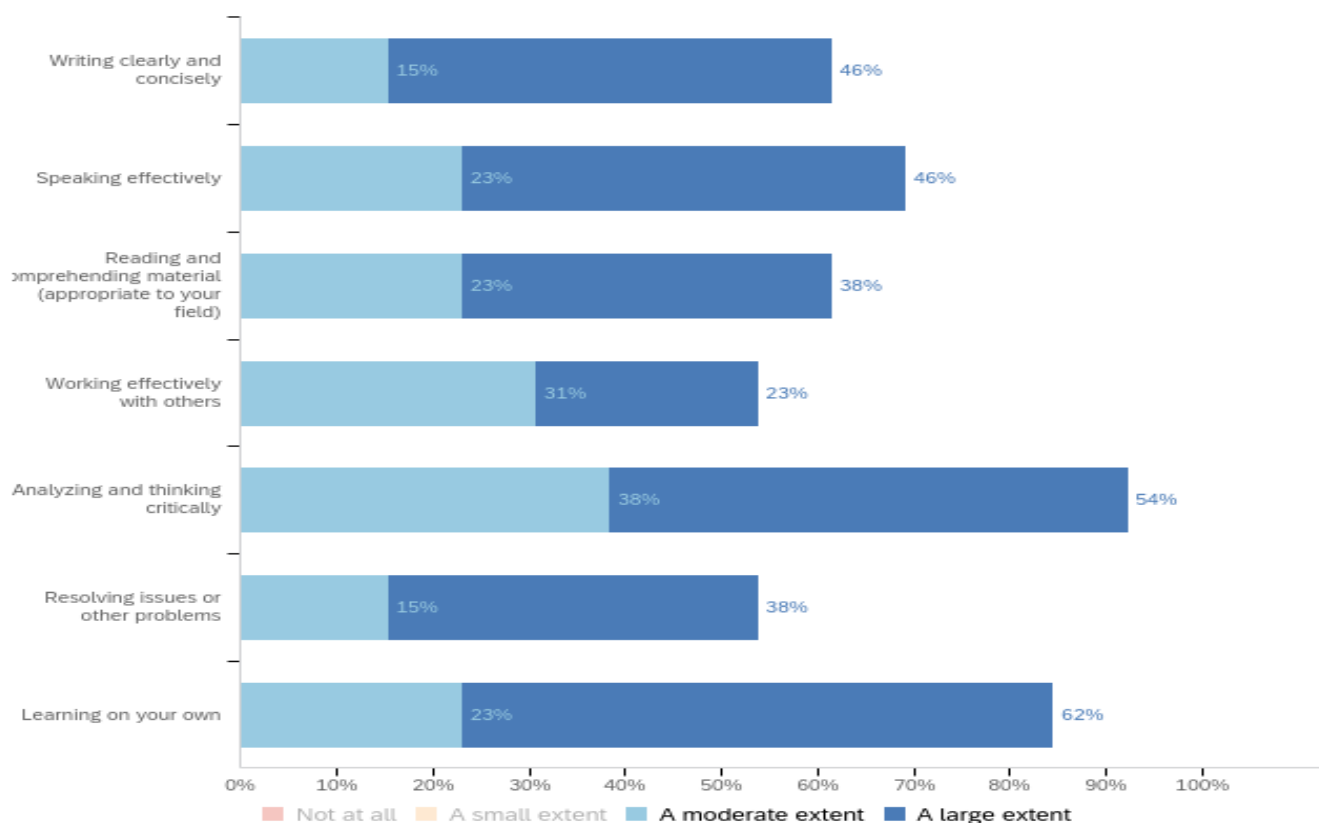
### **12.To what extent did KPU's Fine Arts program help you develop each of the following Program Learning Outcomes?**

Certificate in Fine Arts

Too few responses to report.

## Are appropriate opportunities provided to help students acquire the essential skills?

### 13. To what extent did KPU's Fine Arts program help you develop each of the following essential skills?



Note that "not at all" and "a small extent" categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the "not at all" and "a small extent" categories.

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Writing clearly and concisely	15%	23%	15%	46%	13
2	Speaking effectively	0%	31%	23%	46%	13
3	Reading and comprehending material (appropriate to your field)	8%	31%	23%	38%	13
4	Working effectively with others	8%	38%	31%	23%	13
5	Analyzing and thinking critically	0%	8%	38%	54%	13
6	Resolving issues or other problems	8%	38%	15%	38%	13
7	Learning on your own	0%	15%	23%	62%	13

Are appropriate work-integrated and/or community-engaged learning opportunities provided to help students acquire the learning outcomes?

14.To what extent do you agree that you had sufficient opportunities in the program to reinforce your learning through practical application of this learning?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

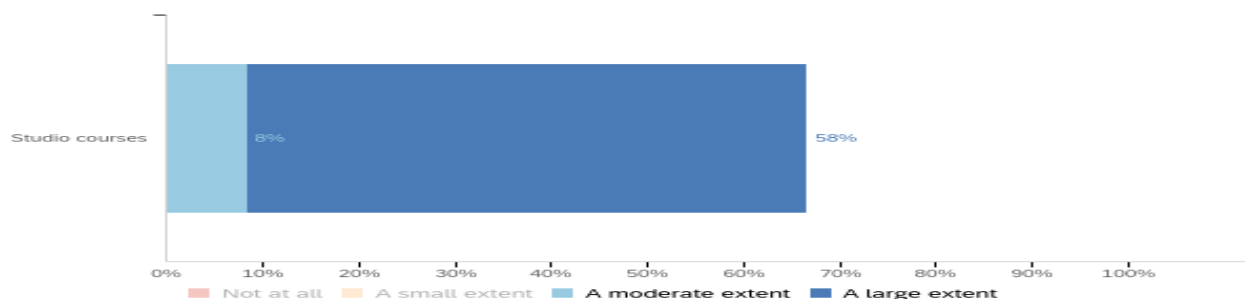
#	To what extent do you agree that you had sufficient opportunities in the program to reinforce your learning through practical application of this learning?	Percentage
1	Strongly disagree	8%
2	Somewhat disagree	0%
3	Neither agree nor disagree	23%
4	Somewhat agree	23%
5	Strongly agree	46%
	Total number of respondents	13

15.Were you involved in any of the following work-integrated and/or community-engaged learning opportunities? Select all that apply.

#	Answer	%	Count
1	Work-integrated course project where you reinforce your learning through a practical application relevant to industry or a community partner. This includes service learning.	Too few responses to report	
2	Studio courses	100%	12
	Total number of respondents		12

**Note:** The last row presents the total number of respondents. The total number of responses for this question is greater than the number of respondents. Therefore, the percentage total exceeds 100%.

16.Indicate the extent the work-integrated and/or community-engaged learning opportunities contributed to your learning.

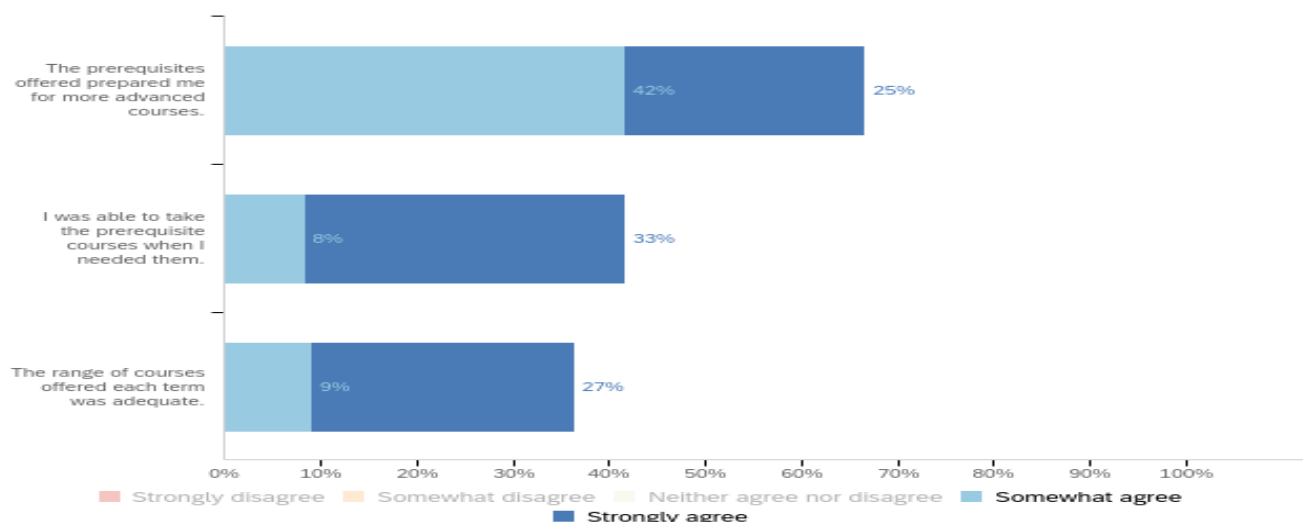


Note that "not at all" and "a small extent" categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the "not at all" and "a small extent" categories.

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Work-integrated course project where you reinforce your learning through a practical application relevant to industry or a community partner. This includes service learning.	Too few responses to report				
2	Studio courses	8%	25%	8%	58%	12

Does the program design ensure students are prepared for subsequent courses?/Are students making satisfactory progress in the program?

## 17. Thinking of KPU's Fine Arts program as a whole, please indicate your agreement with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	The prerequisites offered prepared me for more advanced courses.	0%	8%	25%	42%	25%	12
2	I was able to take the prerequisite courses when I needed them.	25%	25%	8%	8%	33%	12
3	The range of courses offered each term was adequate.	27%	18%	18%	9%	27%	11

Does the instruction meet the needs of diverse learners?

## 18. Overall, how satisfied are you with the instruction you have received in KPU's Technical Management and Services program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Overall, how satisfied are you with the instruction you have received in KPU's Fine Arts program?	Percentage
1	Very dissatisfied	17%
2	Somewhat dissatisfied	8%
3	Neither satisfied nor dissatisfied	25%
4	Somewhat satisfied	33%
5	Very satisfied	17%
	Total number of respondents	12

## 19. Thinking of how instruction is delivered across the program as a whole, please indicate the strengths of the program instruction.

Instruction was overall pretty good. Most instructors had good outlines of their expectations for your learning and how to execute them.

The professors really know their stuff, and explain it in ways that captivates and interests the students. The demos were always great too, especially in the earlier studio courses

overall I found the instructors who are also pursuing their own practice to be most effective, engaged and interesting.

A variety of instructors with individual perspectives gave a more diverse understanding

Sometimes difficult to find the necessary courses. When able to find the courses required, limited availability and only one or two instructors to choose from. Certain instructors, especially for asynchronous classes post YouTube videos and assignment hand in boxes. When I would go to hand the assignments in, the boxes would say "overdue by 346 days".

Most of the instructors in the program that I had shown passion and experience in their field. It's great to have respected local artists guide us in the industry and provide professional feedback and advice. Some of them were very proactive and invited us to artist events (or took us on field trips to make connections and learn).

## 20. Thinking of how instruction is delivered across the program as a whole, please provide any suggestions you have for improvement in program instruction.

Had a few instructors where their guidelines were very vague and hard to follow. Also found times where they were bias and didn't help you to evolve or learn. Due to these types of instructors I found it hard to continue or take classes taught by them.

More resources/materials for the upper level courses, and better distribution. I know that I and several others would sometimes miss out on the materials that were allotted to us for a given course, because they either fell through the cracks (like they were never purchased, handed out in class) or were taken by other students! Either don't charge for "materials" in a studio course or please make sure they get to the students! Thanks!

more focus on how the student can apply their degree in the real world

Needs more grounding in skill-building excersizes. Many times teachers seemed to expect students to already know how to draw/paint/do digital media etc Notably, first and second year was fairly rigid (understandably) and a few different teachers implied by 3rd year I should already know everything of the technique and should move fully onto theory. This effectively restricted me from trying to learn new techniques not offered as part of the joy curriculum (example; animation)

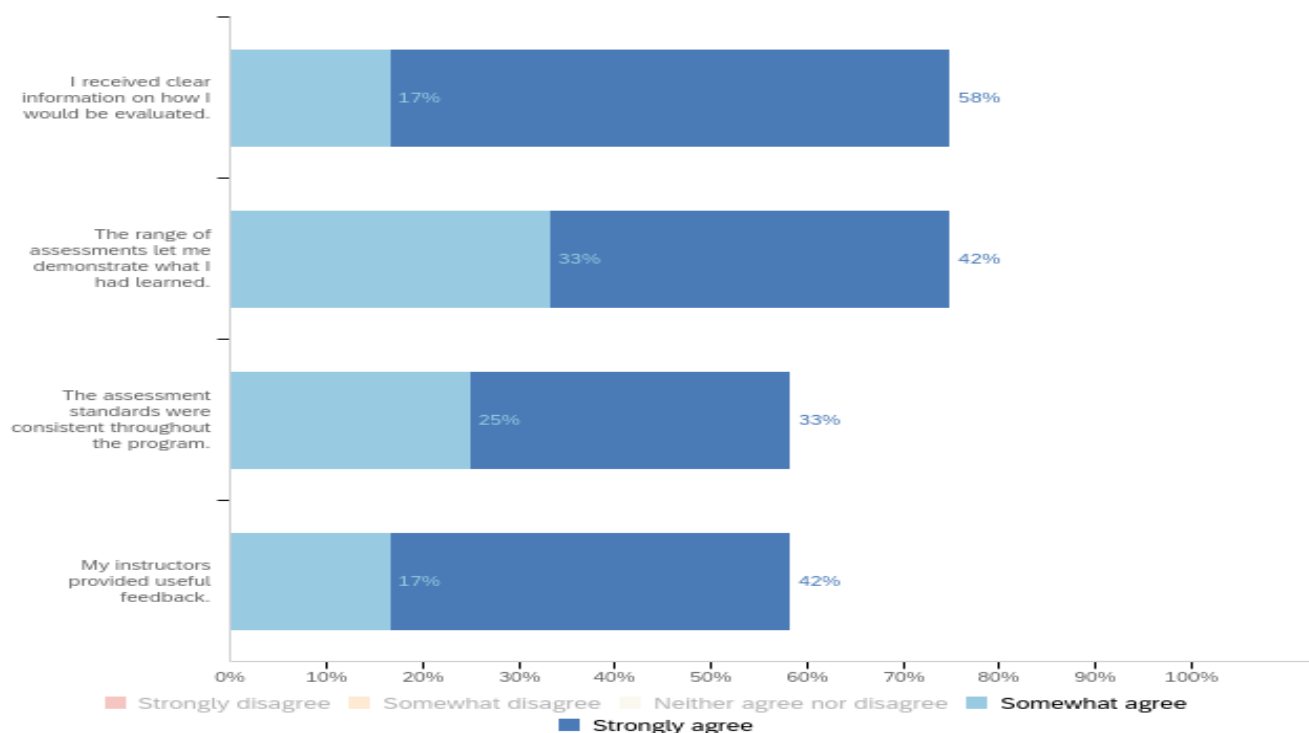
Improve asynchronous classes because they often feel like 500\$ YouTube tutorials

Instructor personal bias on art forms/themes voiced over the opinions of fellow classmates and the artist themself, and negatively leading critique sessions without room for varying opinions. n higher-level classes, instructors who have no experience creating or critiquing art forms outside of their own practise don't "understand" concepts or don't believe the effort being put into the final product, and therefore don't give certain students as much vital energy or constructive feedback to succeed because they cannot make the effort to educate themselves on the medium throughout the semester. It is very discouraging when instructors just don't care about my chosen medium and favour other students because they fit more into their checkboxes. My own art style and passion was beat out of me by the time I graduated, and I had to develop an entirely new art style and medium just to be able to get passing grades.

There has been moments throughout the program where my classmates and I noticed that some instructors had very bias and specific expectations. This made us feel very restricted on what we could do and were allowed to do. I wish instructors were more understanding with students' career and art goals. Not all of us are becoming a freelance painter or photographer or etc. There are a lot of careers that arts can be applied to.

Do the assessment methods allow students to demonstrate to what extent they have achieved the learning outcomes?

21. Thinking of how learning is assessed in the program as a whole, indicate your agreement with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	I received clear information on how I would be evaluated.	0%	8%	17%	17%	58%	12
2	The range of assessments let me demonstrate what I had learned.	0%	0%	25%	33%	42%	12
3	The assessment standards were consistent throughout the program.	17%	17%	8%	25%	33%	12
4	My instructors provided useful feedback.	0%	17%	25%	17%	42%	12

Are graduates of the program successful?

22. Have you pursued further education since completing KPU's Fine Arts program?

#	Have you pursued further education since completing KPU's Fine Arts program?	Percentage
1	Yes	8%
2	No	92%
	Total number of respondents	12

**23. Please list the name of the program and the institution where you enrolled after completing KPU's Fine Arts program.**

Kwantlen

**24. What is the highest credential you have earned or are currently pursuing since completing KPU's Fine Arts program?**

Too few responses to report.

**25. To what extent do you agree that the KPU's Fine Arts program prepared you well for further education?**

Too few responses to report.

**26. Are you currently employed in a field related to what you studied at KPU?**

#	Are you currently employed in a field related to what you studied at KPU?	Percentage
1	Yes	33%
2	No	67%
Total number of respondents		12

**27. Were you previously employed in a field related to what you studied at KPU?**

#	Were you previously employed in a field related to what you studied at KPU?	Percentage
1	Yes	13%
2	No	88%
Total number of respondents		8

**28. Which of the following best describes your current employment situation?**

Too few responses to report.

**29. What is your position/role/job title?**

Colour consultant (and production coordinator)

Freelance character designer

Coordinator

**30. Could you specify the organization where you are currently employed? This information will help us better determine KPU graduates' career trajectories.**

A house painting company

Online/social media

KPU

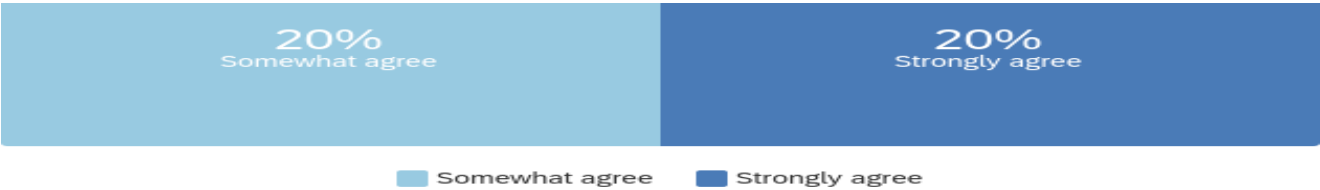
31.Which of the following best describes your previous employment situation?

Too few responses to report.

32.What was your position/role/job title?

The only time I’ve been able to get a job related to the field was as a student tech for the department!

33.Based on your experience since graduating, to what extent do you agree that the program prepared you well for an entry-level job in the industry?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Based on your experience since graduating, to what extent do you agree that the program prepared you well for an entry-level job in the industry?	Percentage
1	Strongly disagree	0%
2	Somewhat disagree	40%
3	Neither agree nor disagree	20%
4	Somewhat agree	20%
5	Strongly agree	20%
	Total number of respondents	5

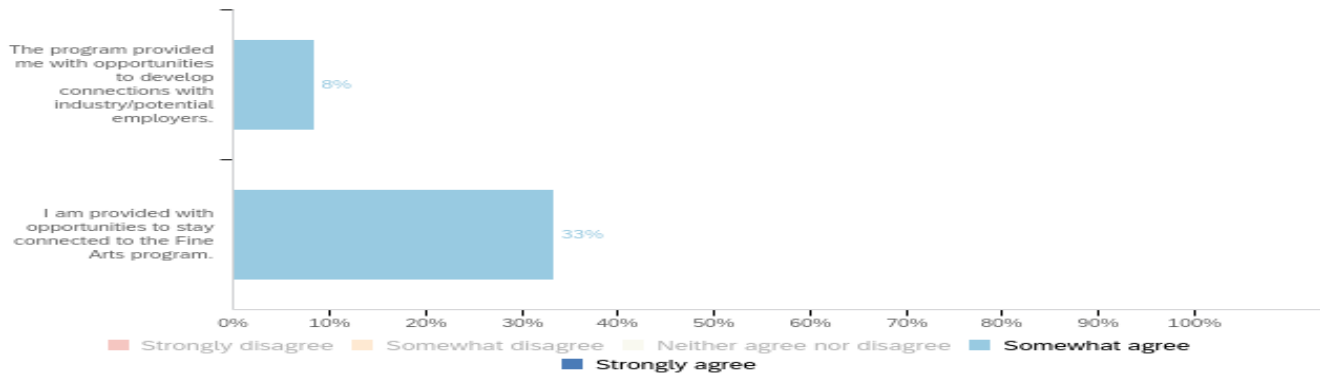
34.Please identify the skills/knowledge area(s) you felt were missing for an entry-level job in your industry.

Just overall communication about what types of jobs would be available without pursuing a masters. More wisdom for having a personal practice needs to be shared! ,

I was unable to look for entry level jobs in my preferred area due to not covering any of the basic employable technical skills or having a job- intended portfolio -my work was a collection of assignments with little cohesiveness -I did not have employable skills such as illustration, animation, graphic design for logos/magazine/web

Does the program have the connections to the discipline/sector to remain current?]

35.Please indicate the extent you agree with the following statements:



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.



#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	The program provided me with opportunities to develop connections with industry/potential employers.	67%	0%	25%	8%	0%	12
2	I am provided with opportunities to stay connected to the Fine Arts program.	42%	0%	25%	33%	0%	12

### 36.What can the program do to build better connections with alumni?

Be more engaging. I get the newsletters, but don't really know what is going on or has changed since my time in fine arts program at KPU.

Inform us about relevant job openings

-connect employers with alumni -connect volunteer opportunities (which can lead to jobs in arts and culture) to alumni - Resources available in some format whether fb or other web based for collaborations, business opportunities / grants writing / exhibitions. Maintain a club or sorts , a hub for alumni to keep in touch or connect through out the years and a place to celebrate the successes-a closed group just for BFA students and graduates.

Help line up a job... help me get a job in the field

Organise or provide resources for alumni shows and events (especially as having regular gallery shows is vital to an emerging artist) Have an arts-specific job fair so students can understand what types of jobs are hiring and what their expectations are (marketing, educational illustration materials, animation, Video game design, book covers, city of Surrey arts department etc etc)

Introduce students to gallery settings and more field trips where networking can be possible

Literally anything?

Aside from inviting us to future grad shows, we can offering them opportunities to display their established works in the gallery. Maybe invite them to speak in a panel to help inspire current Fine arts students.

## Appendix G: Fine Arts Program Review - Student Survey Results

The student survey was sent to 190 Fine Arts students. A total of 43 students responded. The response rate is 23%.

Note: The data includes open-ended comments. In order to preserve integrity and objectivity, OPA does not do value-judgment editing (i.e. we do not fix spelling errors, syntax issues, punctuation, etc.). Comments are included verbatim – with one exception: if individuals or courses are named, OPA redacts the name of the instructor or course. This rule applies to whether the comment is good, bad or indifferent.

### QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

#### Who takes the program?

##### Your Program

**1. Which of the following credentials are you working towards at KPU? Please select all that apply.**

#	Answer	%	Count
1	Bachelor of Fine Arts, Visual Arts	58%	25
2	Diploma in Fine Arts	33%	14
3	Certificate in Fine Arts	7%	3
4	None of the above	0%	0
5	Don't know	14%	6
	Total number of respondents		43

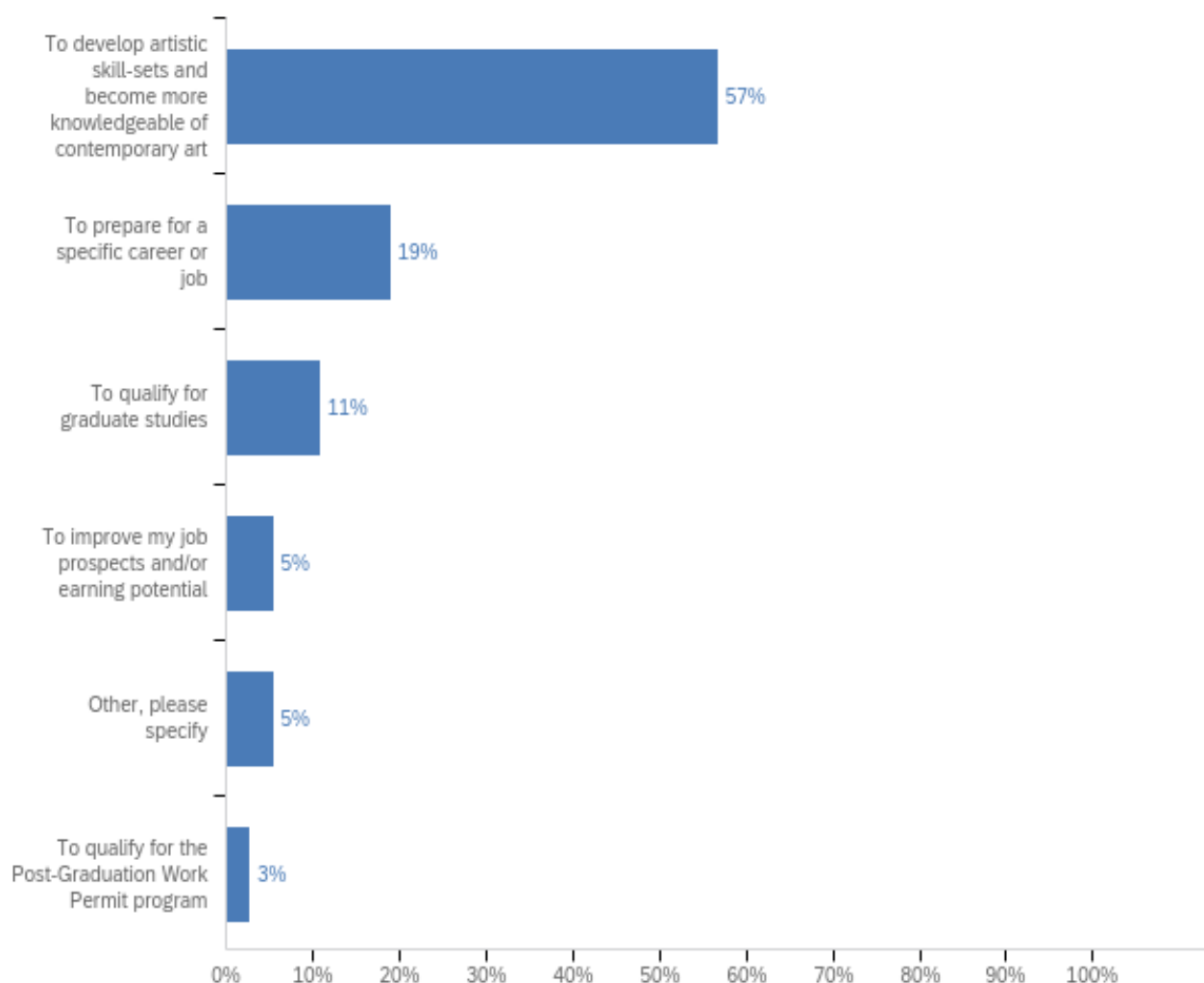
**Note:** The last row presents the total number of respondents. The total number of responses for this question is greater than the number of respondents. Therefore, the percentage total exceeds 100%.

**2. How many credits have you completed in the Fine Arts program?**

#	How many credits have you completed in the Fine Arts program?	Percentage
1	Less than 15 credits	27%
2	Between 15 and 45 credits	30%
3	More than 45 credits	43%
	Total number of respondents	37

## Reasons for Taking the Program

### 3. What was your main reason for enrolling in the Fine Arts program?



#	What was your main reason for enrolling in the Fine Arts program? - Selected Choice	Percentage
1	To prepare for a specific career or job	19%
2	To improve my job prospects and/or earning potential	5%
3	To prepare to transfer to another institution	0%
4	To qualify for graduate studies	11%
5	To qualify for the Post-Graduation Work Permit program	3%
6	Other, please specify	5%
7	To develop artistic skill-sets and become more knowledgeable of contemporary art	57%
	Total number of respondents	37

#### Q3\_6\_Other\_Text

to find out if i want to continue in this field

To build a portfolio to apply to the Graphic Design for Marketing Program at Wilson School of Design

## Are the program learning outcomes relevant to the current needs of the discipline/sector?

### Program Relevance

#### 4. Thinking of KPU's Fine Arts program as a whole, to what extent do you agree that the program's curriculum is relevant to your career goals?



■ Somewhat agree ■ Strongly agree

Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Thinking of KPU's Fine Arts program as a whole, to what extent do you agree that the program's curriculum is relevant to your career goals?	Percentage
1	Strongly disagree	7%
2	Somewhat disagree	9%
3	Neither agree nor disagree	21%
4	Somewhat agree	49%
5	Strongly agree	14%
	Total number of respondents	43

#### 5. Overall, how satisfied are you with the curriculum of KPU's Fine Arts program?



■ Somewhat satisfied ■ Very satisfied

Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Overall, how satisfied are you with the curriculum of KPU's Fine Arts program?	Percentage
1	Very dissatisfied	5%
2	Somewhat dissatisfied	23%
3	Neither satisfied nor dissatisfied	7%
4	Somewhat satisfied	51%
5	Very satisfied	14%
	Total number of respondents	43

## 6. Thinking of KPU's Fine Arts program's curriculum as a whole, please indicate the strengths of the program.

professional professors
great instructors, interesting courses
good
diversity
compared to other institution that I have participated in the past, I personally enjoy having a more strict environment throughout studies.
a strength it has is the instructors are very helpful and the course have you do a lot of drawing which helps you improve.
You can take whatever classes you want at whatever pace, but this also makes the curriculum as a whole very disjointed & disconnected. Print media and Painting Studios are the best for collaborating and learning from your fellow classmates
Variety
There's courses in lots of the different types of fine arts
There are good teachers in the program that help their students expand their skills and knowledge.
The variety of artistic courses to choose and study in
The program is comprehensive and includes both theories and studio practice. Students have hands-on experience at the studio and learn skills in art making.
The instructors were pushing the students to experiment with new mediums and we had access to those materials. We had great feedback and input on each project.
The instructors are first and foremost one of the biggest strengths of the program. All of them are really great at teaching fine arts and make learning a respectful and comfortable experience in each of the studios. There are also a large variety of courses for students to take, considering many of them are first year students who are looking for a variety of options to choose from. Lastly, the classroom sizes are great because they aren't too big nor too small, making just the right amount of people in each class. One of the biggest highlights for me was being able to make connections with everyone I met. The environment is uplifting and I made plenty of friends while taking my courses in each semester.
The curriculum helps the student gain a better I'm understanding of what art is and how they can go about making it themselves
Teachers are full of knowledge and willing to teach us.
Small classes are good to allow for extra help
Small class sizes.
Not sure
Nice teachers that are experienced in their field of research and willing to help students who are interesting in expanding their knowledge in their field.
Most of the subjects that I am interested in are already included.
Many opportunities and classes are available
It had some good first-second year introduction classes and a nice variety of them
Introduction to the broader arts community through research projects and professor instruction
I think there are many good classes however it would be nice to have a wider variety.
I think it's varied enough to cover the fundamentals. I wish the studios had access to more niche things and equipment
Great for learning new things that you may not realized you enjoyed. Having the chance to work with different mediums was great!
Great community of students, resources, and SOME staff
Gives students opportunities to learn about and play with many different mediums. Teaches students to think critically about art and art making.
Exploration, knowledge and self-expression seem to stand out for me.
Drawing classes are must and it's good that this class in prerequisite.
Development of my skills
Creative freedom on projects with majority of the FINA professors, it allows students to express and develop their existing style and practice, and allows explorations. Getting the opportunity to go on trips to museums or art events that some students may never have gone to otherwise. Being able to display art work in the galleries, allowing experience on installation and receiving critiques from non-art students.
Allows flexibility and has a wide variety of subjects for those interested.
Accessibility to tools. Materials offered for free or at a discount. Knowledgeable staff.

## 7. Thinking of KPU's Fine Arts program's curriculum as a whole, please provide suggestions you have for improvement.

[Course Name Redacted] is too hard for international student
Offer course in Asian Art.
More evening options, or early evening classes.
Good to have more instructors for sculpture, print media, and ceramics. Students learn different things from different instructors.
To see a drama/acting/theatre program would be fantastic. Also a filmmaking program would be great too.
more times for classes
Provide more upper level (3000) Art History courses throughout the year.
Offering more abstract art-oriented courses, realism is highly favoured at KPU which limits students' individuality and doesn't allow us to branch out creatively
Availability for the Fine arts students get declaration classes, and more options for later levels
Everything is good.
More diverse programming and specialized classes. A sequential art certificate or class would be wonderful.
Please provide more courses for 3/4 years, it is really hard for students to graduate from this school
Improve the way of evaluating teachers.
More upper level Fine Arts courses being taught in a semester.
Better communication between faculty and the fine arts department in regards to the use of the spruce atrium. Quite often myself and other students found it difficult to use that space for our class projects because there were other events booked for the space. It was quite frustrating and stressful, trying to figure out where to install our final projects when the space gets taken over by events that we aren't told about. I understand it's a communal space, but it's a fine arts department building and AP to be here along with the other students. Some more communication and organization needs to be done in order to solve this problem for everyone.
Metal workshop should have more time opened with power supply.
Some course are very repetitive, there is no difference between what we learn in the first year classes and advance classes. I believe for all classes moving up, from first year to fourth year, projects and in class work/exercises should evolve and teach or include different things from the level before.
More classes and variety within disciplines should be offered, especially in the senior courses.
More online classes since they fill up so quickly and it's challenging to get out to Surrey.
Opportunities to submit portfolios to possibly skip the intro classes. More understanding of disabilities.
There need to be more classes for certain subjects. Most of the time, you can barely get into a class. The colour theory class for example needs to become more accessible. The classes barely teach anything and have you learn from homework.
Less intro classes every semester, having other majors come in taking Fine Arts electives leaves less room for actually meeting people in your program and building community. There should be more space and opportunity for studio culture, the drawing classes are the weakest in this aspect, rarely allowing you in-class time to work on assignments, leaving these classes to be often very unsociable, also dragging out class times with extra long critiques. The free studio time being extremely limited is another issue! You may need to be working for 5-10 hours or more on assignments, while also taking other classes. Coordinating with the schedule and the limited amount of space is difficult, especially for students that have part time jobs.
I am begging for more upper level Fine Arts courses in the 3000/4000 level because these courses are important to meet credit requirements.
More content on the business side of being an artist (more thorough) discussion on grant applications, understanding expenses and overhead, tax numbers etc.
Needing more studio time during weekends.
There could be more student collaboration projects in art pieces. Getting outside artist to collaborate with students bring in established artists to work with students.
Classes such as [Course Name Redacted] should not be mandatory for declaring your major. Especially since some students aren't interested in those fields when it comes to art. Also, certain courses only being available during specific semesters provides an inconvenience for those wishing to get their major or diploma quickly and require the credits needed.
If I could suggest at least one thing to improve, it would be to offer more sections for popular classes instead of waitlisting students. A lot of course sections don't run in the summer, but would make for great opportunities to open up to future students.
More continuity in courses like ceramics
The third year courses are offered at a very slow pace, I wish more were available during each semester

## 8. What topics, if any, are missing from the program?

none
Chinese painting, Japanese painting
The program is comprehensive.
Theatre, filmmaking and acting.
digital drawing
Illustration Graphic design Animation
Abstract art classes, animation classes, digital art classes (not just photoshopping, but rather producing art from scratch)
Digital art and creative classes
Sequential art or comicing programs would be nice.
Wall art is not offered for a long time.
muralist, art street
I do not have a specific topic in mind, but I believe it would be more interesting to sometimes focus on topics outside of climate change or political issues, perhaps there could be class votes on the concept/ focus on future class projects.
Advanced drawing, ceramics and textile courses. Sculpture should be expanded as well (for example wood carving). There should be more opportunities for volunteering and working in the art program.
more unique types of art
Makeup
How light interacts with objects, i.e. shadows, colour, highlights... Anatomy class since learning about the human body, like muscles and bones is important.
classical sculpture; monotype beyond the intro course
digital media classes are very outdated and mostly focus on photoshop photo editing and final cut pro. classes that focus on producing digital art would be very successful, it's something a lot of us already use in our own practices that could get its own dedicated classes. specify intro to oil painting and intro to painting acrylic, im completing advanced painting 2 and i never learned how to oil paint bc i didnt know which teacher taught what, and i had already taken intro to painting where i was told to use acrylic. i think having these as separate courses would be something that we would want to take
Specific topics on handling art and business.
Basic business operations.
Awareness of Indigenous Peoples as well as issues and proactive solutions to awareness.
Why is there only ONE program for digital art in Fine Arts? Entertainment Arts has a lot more, but digital media is becoming more and more relevant in certain fields of Fine Arts.
more ceramics techniques such as sculpture in block
None

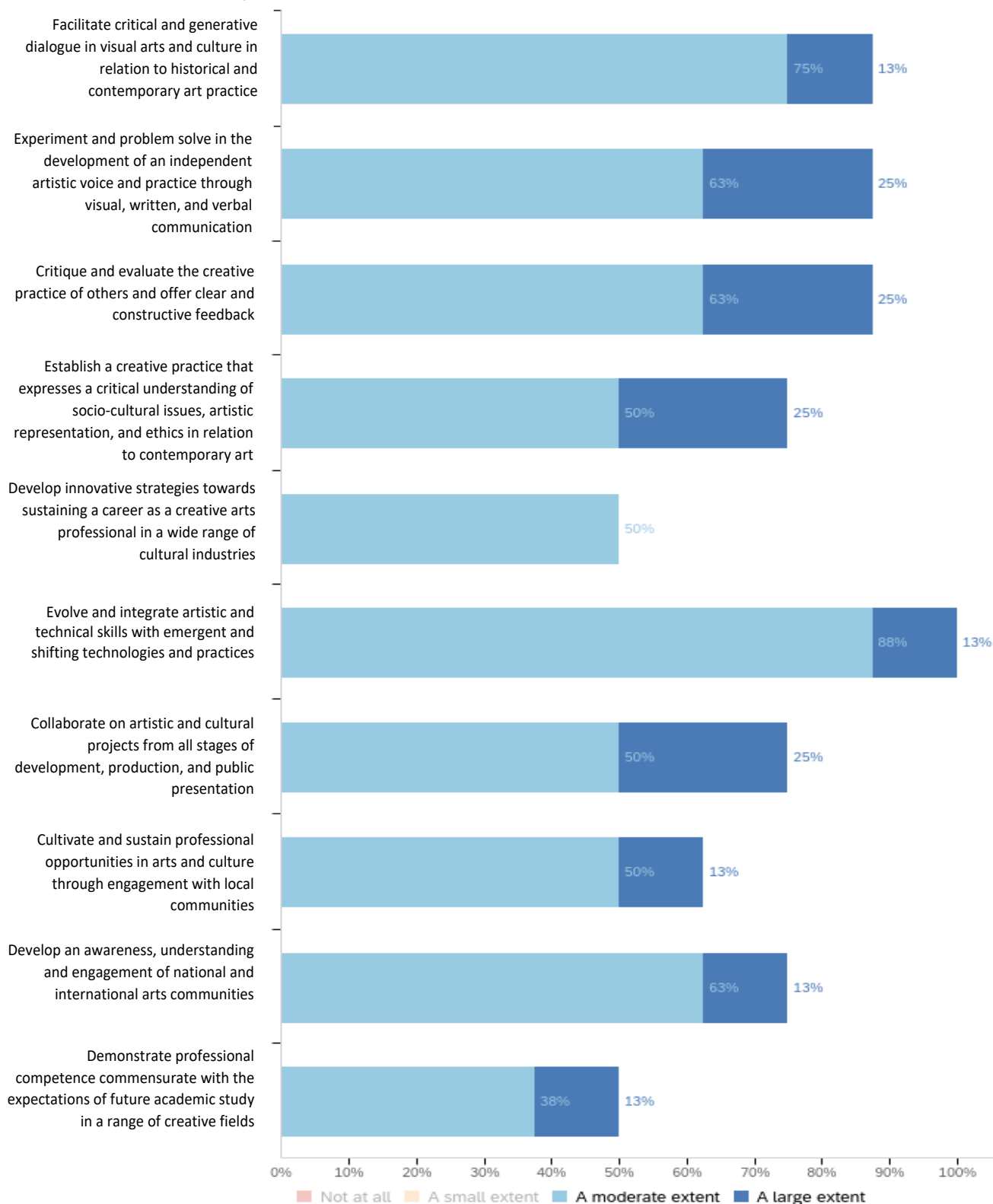
## QUESTIONS ON CHAPTER 4: EFFECTIVENESS OF INSTRUCTIONAL DELIVERY

### Instructional Design and Delivery

Are appropriate opportunities provided to help students acquire the PLOs?

**9. Program Learning Outcomes are statements that describe the knowledge and skills students will have upon completion of a program. To what extent are the courses you are taking for KPU's program helping you develop each of the following learning outcomes?**

## Bachelors in Fine Arts, Visual Arts



Note that “not at all” and “a small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “a small extent” categories.



#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice	0%	25%	75%	13%	8
2	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	0%	13%	63%	25%	8
3	Critique and evaluate the creative practice of others and offer clear and constructive feedback	0%	13%	63%	25%	8
4	Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	0%	25%	50%	25%	8
5	Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries	25%	25%	50%	0%	8
6	Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices	0%	0%	88%	13%	8
7	Collaborate on artistic and cultural projects from all stages of development, production, and public presentation	13%	13%	50%	25%	8
8	Cultivate and sustain professional opportunities in arts and culture through engagement with local communities	13%	25%	50%	13%	8
9	Develop an awareness, understanding and engagement of national and international arts communities	0%	25%	63%	13%	8
10	Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields	0%	50%	38%	13%	8

## Diploma

Too few responses to report

## Certificate

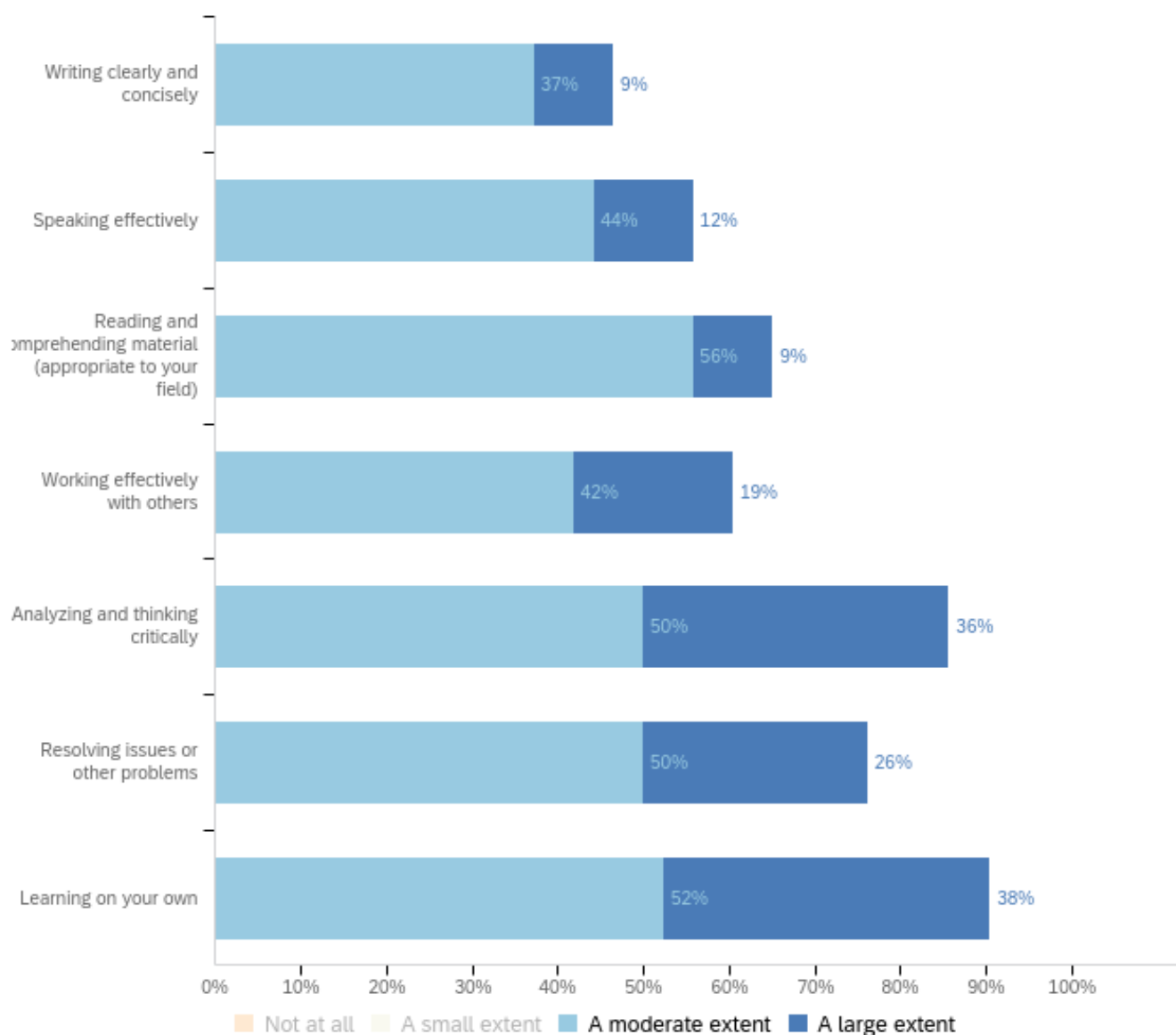
Too few responses to report

## Don't Know Option

Too few responses to report

## Are appropriate opportunities provided to help students acquire the essential skills?

### 10. To what extent are the courses you are taking for KPU's Fine Arts program helping you develop each of the following essential skills?

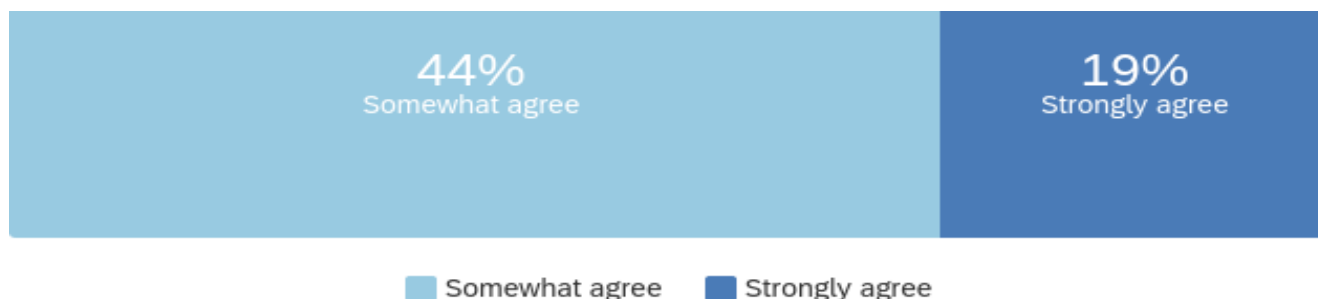


Note that “not at all” and “a small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “a small extent” categories.

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Writing clearly and concisely	9%	44%	37%	9%	43
2	Speaking effectively	7%	37%	44%	12%	43
3	Reading and comprehending material (appropriate to your field)	2%	33%	56%	9%	43
4	Working effectively with others	2%	37%	42%	19%	43
5	Analyzing and thinking critically	2%	12%	50%	36%	42
6	Resolving issues or other problems	2%	21%	50%	26%	42
7	Learning on your own	2%	7%	52%	38%	42

Are appropriate work-integrated and/or community-engaged learning opportunities provided to help students acquire the learning outcomes?

11.To what extent do you agree that you have sufficient opportunities in the program to reinforce your learning through practical application of this learning?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

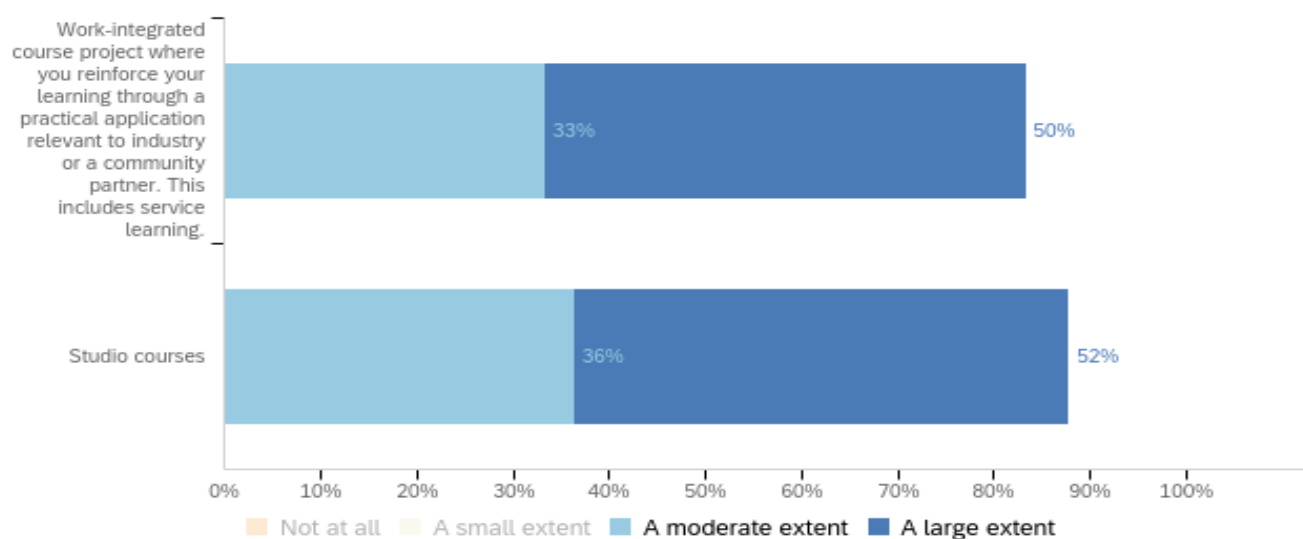
#	To what extent do you agree that you have sufficient opportunities in the program to reinforce your learning through practical application of this learning?	Percentage
1	Strongly disagree	7%
2	Somewhat disagree	9%
3	Neither agree nor disagree	21%
4	Somewhat agree	44%
5	Strongly agree	19%
	Total number of respondents	43

12.Were you involved in any of the following work-integrated and/or community-engaged learning opportunities? Select all that apply.

#	Answer	%	Count
1	Work-integrated course project where you reinforce your learning through a practical application relevant to industry or a community partner. This includes service learning.	19%	7
2	Studio courses	92%	33
	Total number of respondents		36

**Note:** The last row presents the total number of respondents. The total number of responses for this question is greater than the number of respondents. Therefore, the percentage total exceeds 100%.

### 13. Indicate the extent the following learning opportunities contributed to your learning.

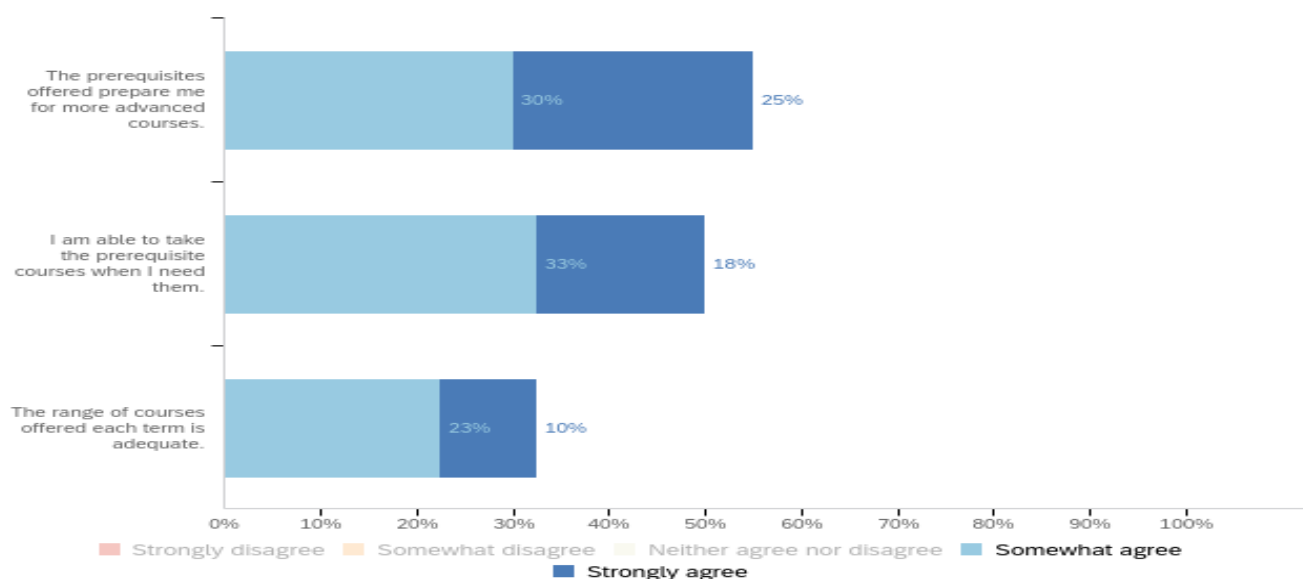


Note that "not at all" and "a small extent" categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the "not at all" and "a small extent" categories.

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Work-integrated course project where you reinforce your learning through a practical application relevant to industry or a community partner. This includes service learning.	0%	17%	33%	50%	6
2	Studio courses	0%	12%	36%	52%	33

Does the program design ensure students are prepared for subsequent courses? / Are students making satisfactory progress in the program?

### 14. Thinking of KPU's Fine Arts program as a whole, please indicate your agreement with the following.

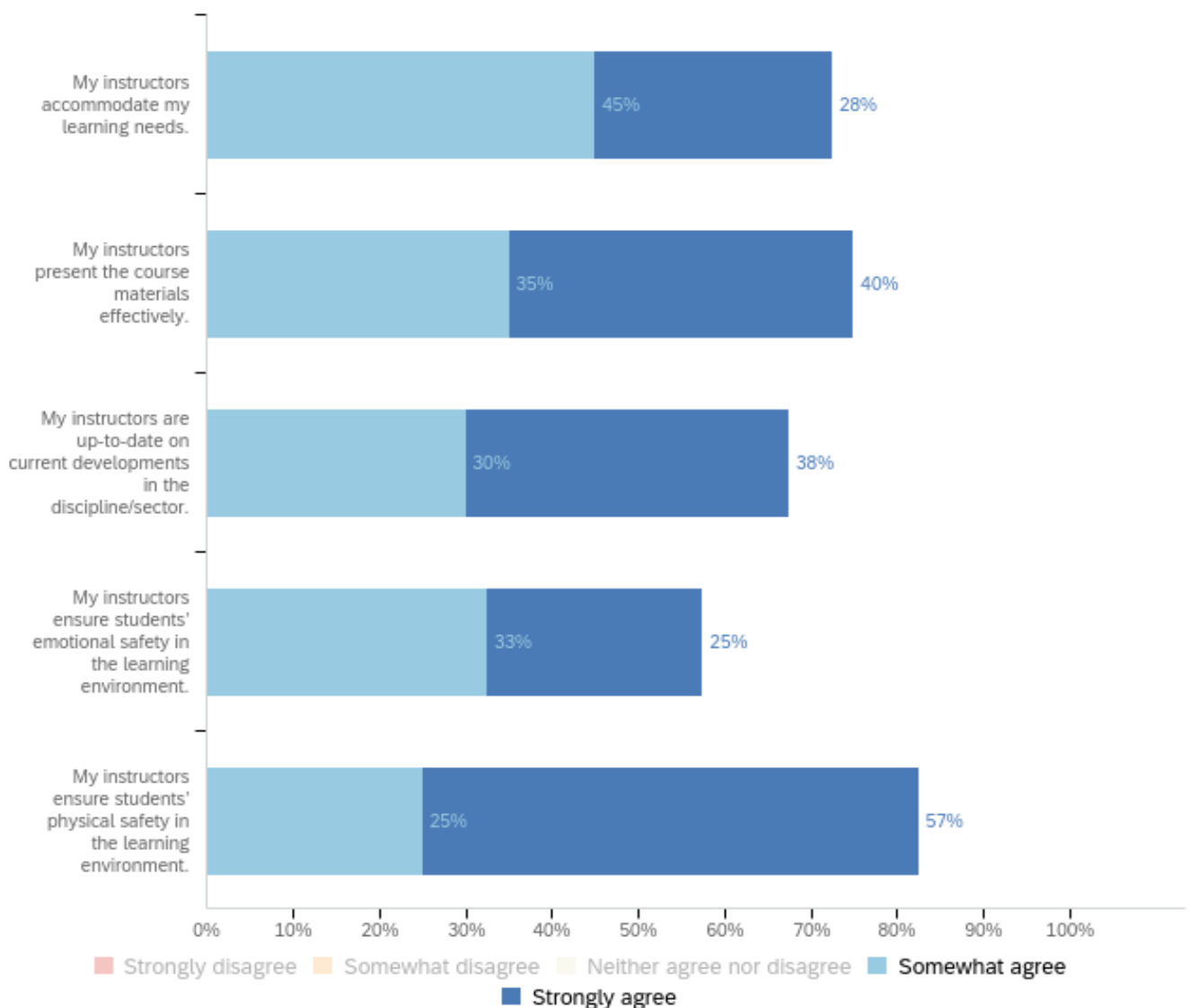


Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	The prerequisites offered prepare me for more advanced courses.	3%	3%	40%	30%	25%	40
2	I am able to take the prerequisite courses when I need them.	13%	23%	15%	33%	18%	40
3	The range of courses offered each term is adequate.	18%	30%	20%	23%	10%	40

Does the instruction meet the needs of diverse learners?

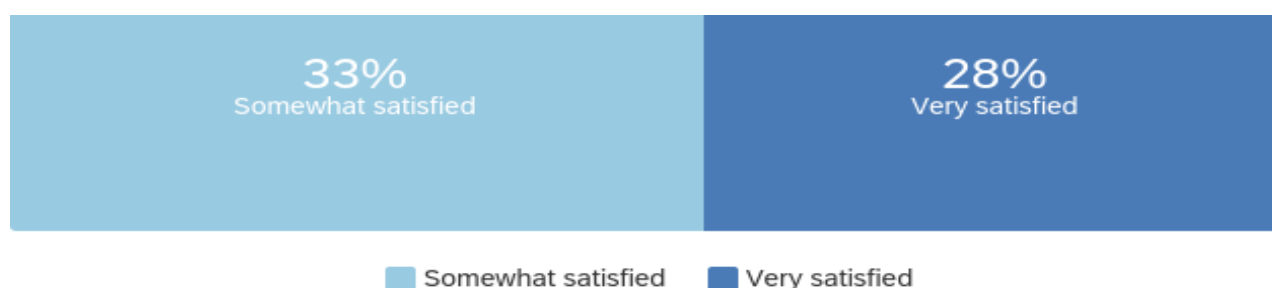
15. Thinking of how the program is delivered, please indicate your agreement with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	My instructors accommodate my learning needs.	3%	10%	15%	45%	28%	40
2	My instructors present the course materials effectively.	0%	5%	20%	35%	40%	40
3	My instructors are up-to-date on current developments in the discipline/sector.	5%	0%	28%	30%	38%	40
4	My instructors ensure students' emotional safety in the learning environment.	5%	15%	23%	33%	25%	40
5	My instructors ensure students' physical safety in the learning environment.	3%	3%	13%	25%	57%	40

## 16. Overall, how satisfied are you with the instruction you have received in KPU's Fine Arts program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Overall, how satisfied are you with the instruction you have received in KPU's Fine Arts program?	Percentage
1	Very dissatisfied	3%
2	Somewhat dissatisfied	13%
3	Neither satisfied nor dissatisfied	23%
4	Somewhat satisfied	33%
5	Very satisfied	28%
	Total number of respondents	39

## 17. Thinking of how instruction is delivered across the program as a whole, please indicate the strengths of the program instruction.

I think its overall good and clear. Relatively easy to understand.

Small class enables more interactions between students as well as with instructors.

Depending on the course, different mediums are explored in different ways, which I think is a wonderful thing.

always teaching

broad and up-to-date information on the arts community

Fairly well-rounded classes offered

There are some professor who are very good with students and listen, understand their plus points and weak point, and encourage them to do more.

Variety in methods practiced and enthusiasm for their craft.

Creative ideas to develop

the instructors are key to the program. They always engaged with the students as a group and individually with each one of us. They made it clear when they were available for further help and let us know about the access to supplies.

I think it's beneficial when professors have an in person lecture but then also post material online to go back to.

Very inclusive and welcoming, which encourages student to share their ideas and concerns.

I think the instructors at KPU are very good at conveying the information for each course.

Covers a large variety of styles/ subject matter

The instructors are engaging

would be great if there were evening/weekend courses

Straight to the point

All have/had a strong personal artistic experience and practice, and can often teach from their own experiences

from the courses taken so far, every instructor has shown and explained the needs and expectations clearly

The instructors are there when asked to be. They work with students to help get the info needed in some cases.

The instruction for each course in the program is consistent and informative. I have learned a lot from both the instructors and the course materials. Whenever I had questions, my instructors were happy to answer, provide opinions and explain topics in depth.

I think instruction relaying can be lost in higher level classes

## 18. Thinking of how instruction is delivered across the program as a whole, please provide suggestions you have for improvement in program instruction.

I feel like if we need to use moodle to submit homework, it should be integrated in a way that makes sense. If we have to utilize moodle to submit work even though we technically hand it in person, I feel that the point of using moodle should have more purpose than to just hand it into the system for grading formally speaking. I know in some classes you take pictures as if its for a proposal which I'm fine with because it makes sense to practice submitting work in that format. But if it's to submit for the sake of submitting it, I feel like it's redundant.

Painting and drawing classes should be conducted in-person instead of on-line.

As someone who is neurodivergent, I fear not being accommodated to in ways that I need. I wish to see more teachers be open, willing and flexible enough to accommodate for those with special needs.

clarity

I understand the workings of an artist's mind...not always linear and organized!

Communication between professors who teach the same courses/subjects so that students are receiving a consistent quality of education.

Yes understanding the potential of students in specific area for the instructor would play an important role

More detailed and considerative scheduling.

If there is a grade, we would like to have a rubric supporting it.

The teachers at the moment of evaluating are very strict, I consider that to be an art program there are other terms that they are not considering, such as the development of our own ideas, etc., so I also agree that one must be tough when evaluating a artistic work but do not forget that art is not the same definition for everyone.

Instruction was clear and well delivered. It could have been more intense with more projects in an advanced painting class. A bit life painting, more projects and more intensity.

I think taking student feedback to heart about professors is really important. I've had plenty of good professors, but also plenty of bad ones and then when stink because you pay to be there, but there's nothing really, you can do about it

To have more practical instruction as well as how to use these skills in the workforce.

There should be more online classes.

Sometimes expectations are not entirely clear

more focusing on new topics

Even though it's straight to the point, it is mostly vague.

More regular monitoring with professors, some have amazing communication and interactions with students, where as there are a few that do not.

For the instructions, be culturally sensitive, and be aware of Colonial experiences and issues for Indigenous People.

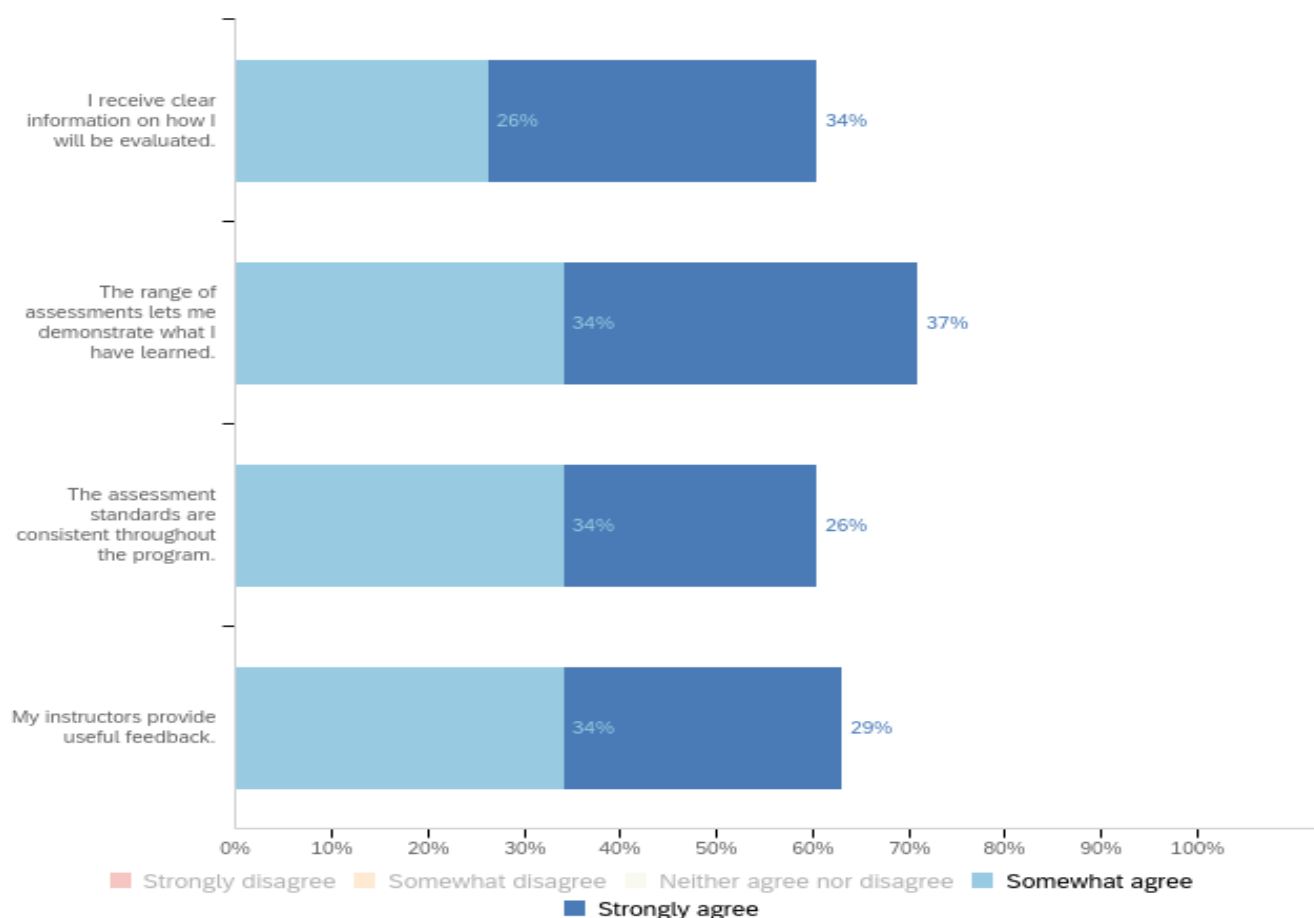
N/A

Illimited acces to studios not depending in current courses. A cafeteria in the building would be nice

Certain courses feel outdated with their delivery, and moodle pages are sometimes contradictory to what we need to do

Do the assessment methods allow students to demonstrate the extent to which they have achieved the learning outcomes?

19. Thinking of how learning is assessed in the program as a whole, indicate your agreement with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	I receive clear information on how I will be evaluated.	0%	13%	26%	26%	34%	38
2	The range of assessments lets me demonstrate what I have learned.	0%	11%	18%	34%	37%	38
3	The assessment standards are consistent throughout the program.	8%	11%	21%	34%	26%	38
4	My instructors provide useful feedback.	3%	11%	24%	34%	29%	38

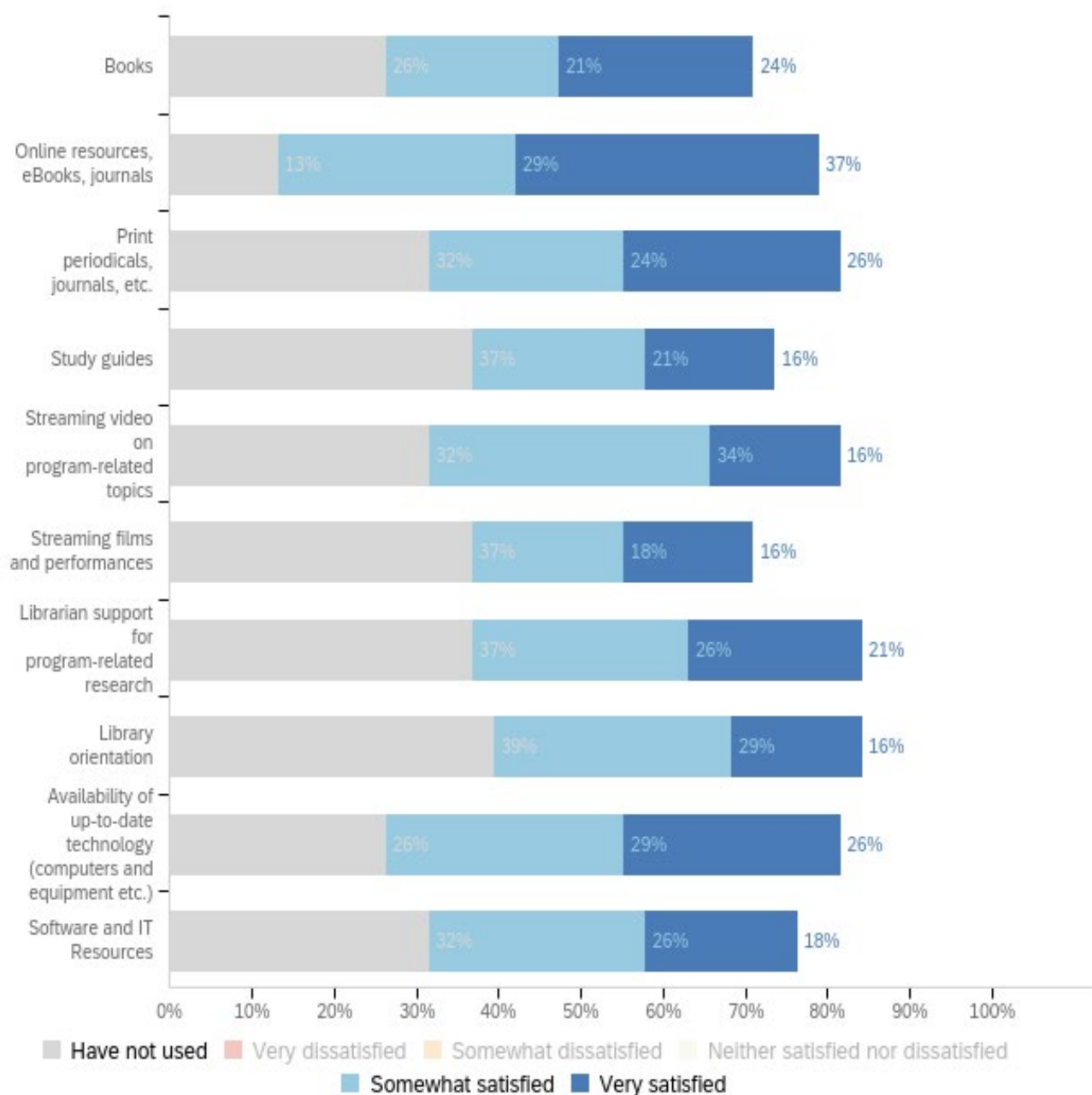


## QUESTIONS ON CHAPTER 5: RESOURCES, SERVICES AND FACILITIES

### Program Resources, Services and Facilities

Does the program have the library and learning resources needed to deliver the curriculum?

**20. How satisfied are you with the following learning resources as they apply to KPU's Fine Arts program?**



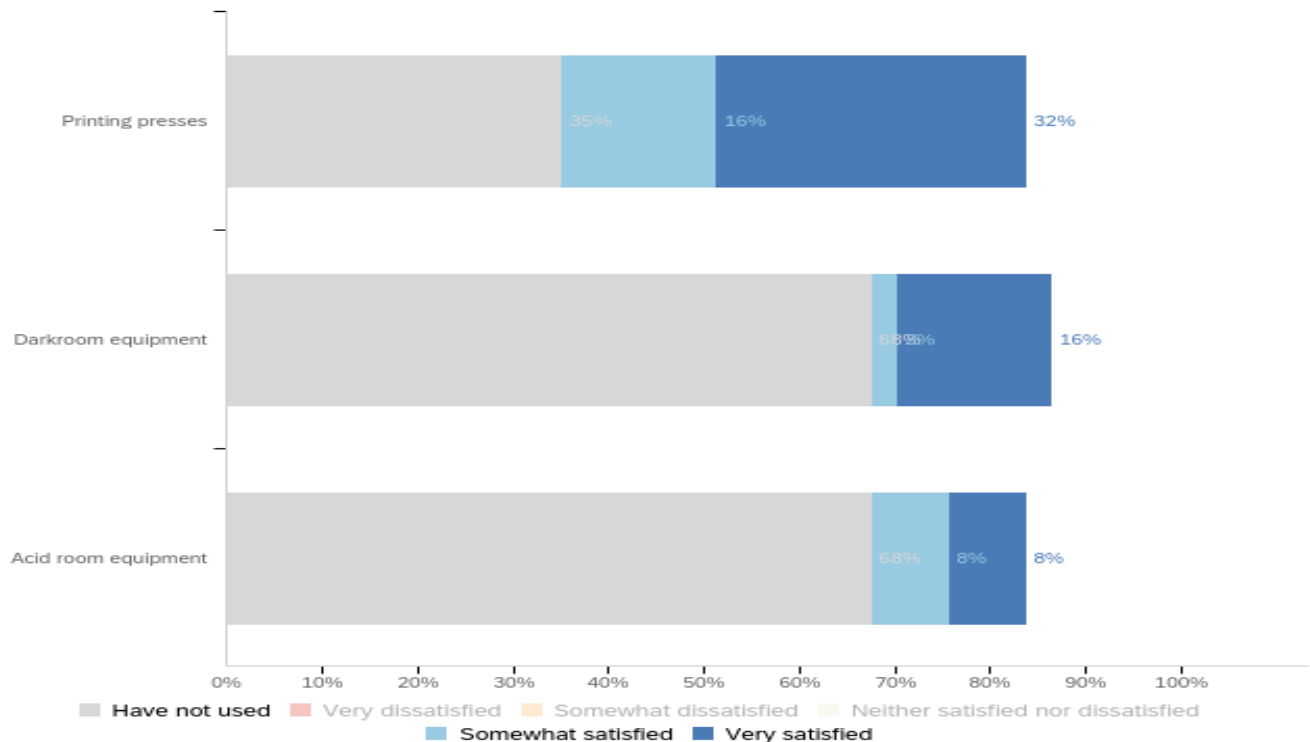
Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Have not used	Very dissatisfied	Somewhat dissatisfied	Neither satisfied nor dissatisfied	Somewhat satisfied	Very satisfied	Total
1	Books	26%	0%	5%	24%	21%	24%	38
2	Online resources, eBooks, journals	13%	0%	0%	21%	29%	37%	38
3	Print periodicals, journals, etc.	32%	0%	3%	16%	24%	26%	38
4	Study guides	37%	3%	3%	21%	21%	16%	38
5	Streaming video on program-related topics	32%	0%	0%	18%	34%	16%	38
6	Streaming films and performances	37%	0%	8%	21%	18%	16%	38
7	Librarian support for program-related research	37%	0%	0%	16%	26%	21%	38
8	Library orientation	39%	3%	0%	13%	29%	16%	38
9	Availability of up-to-date technology (computers and equipment etc.)	26%	0%	3%	16%	29%	26%	38
10	Software and IT Resources	32%	0%	0%	24%	26%	18%	38

Does the program have the specialized technology needed to deliver the curriculum?

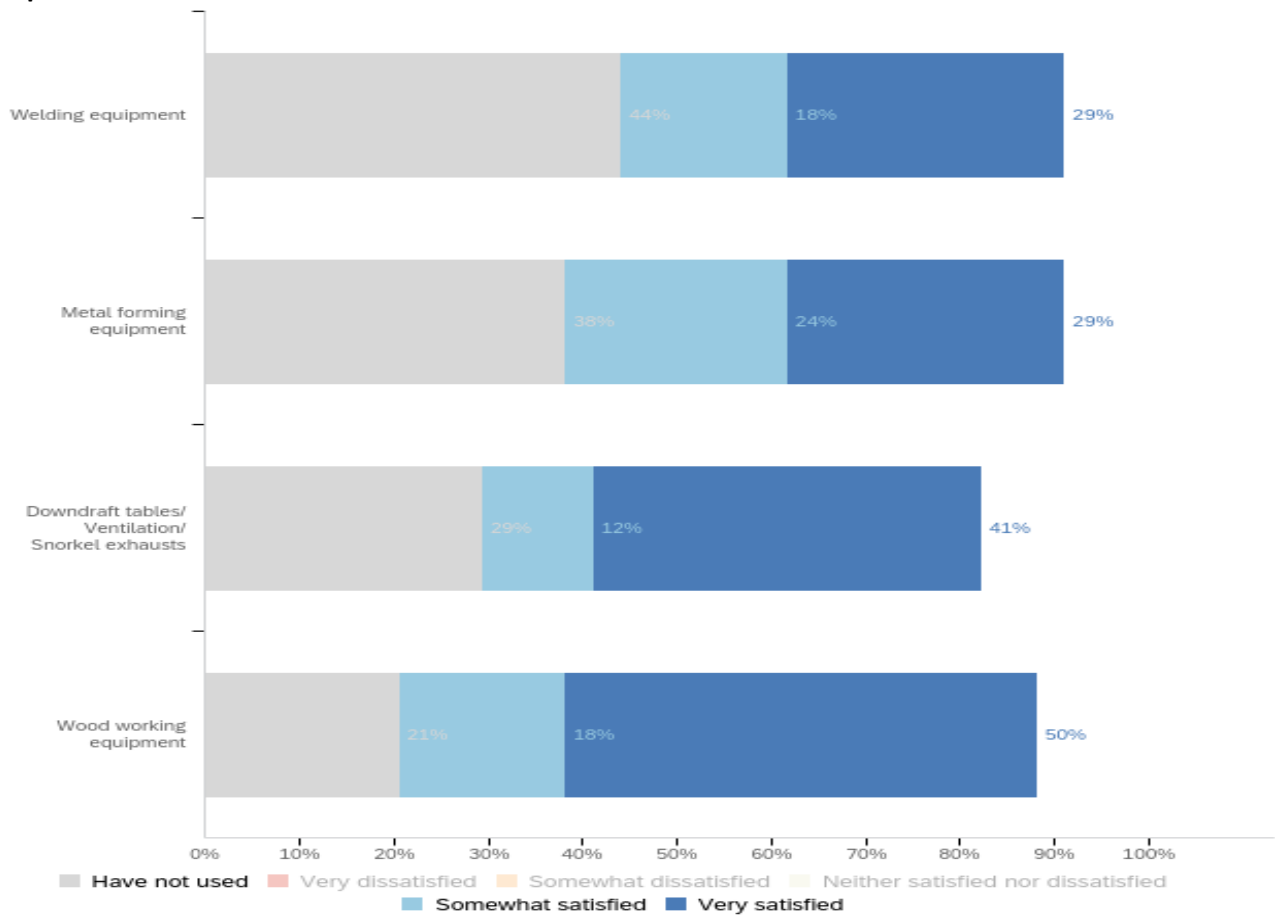
## 21. How satisfied are you with the following specialized technology as they apply to KPU's Fine Arts program?

### Print Media



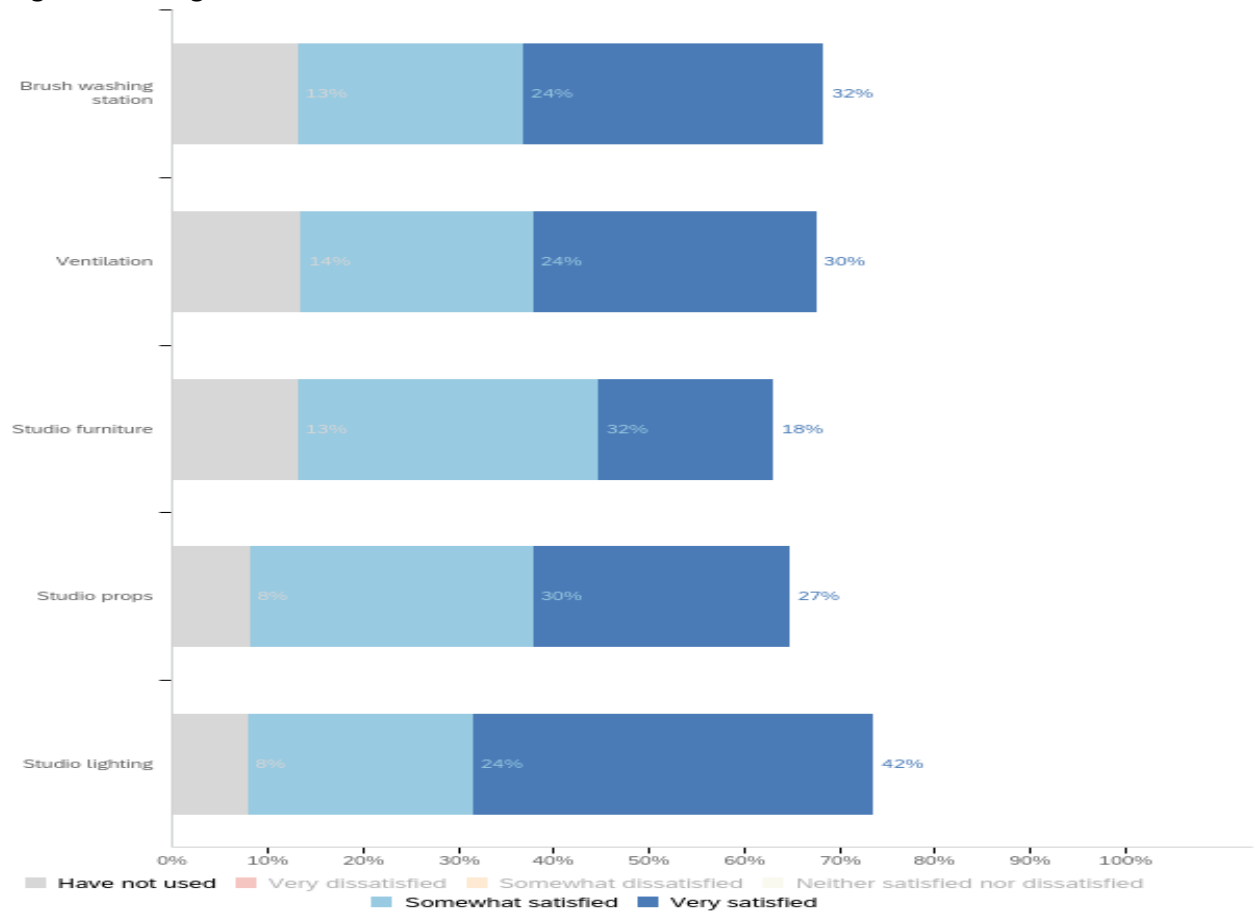
Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

## Sculpture



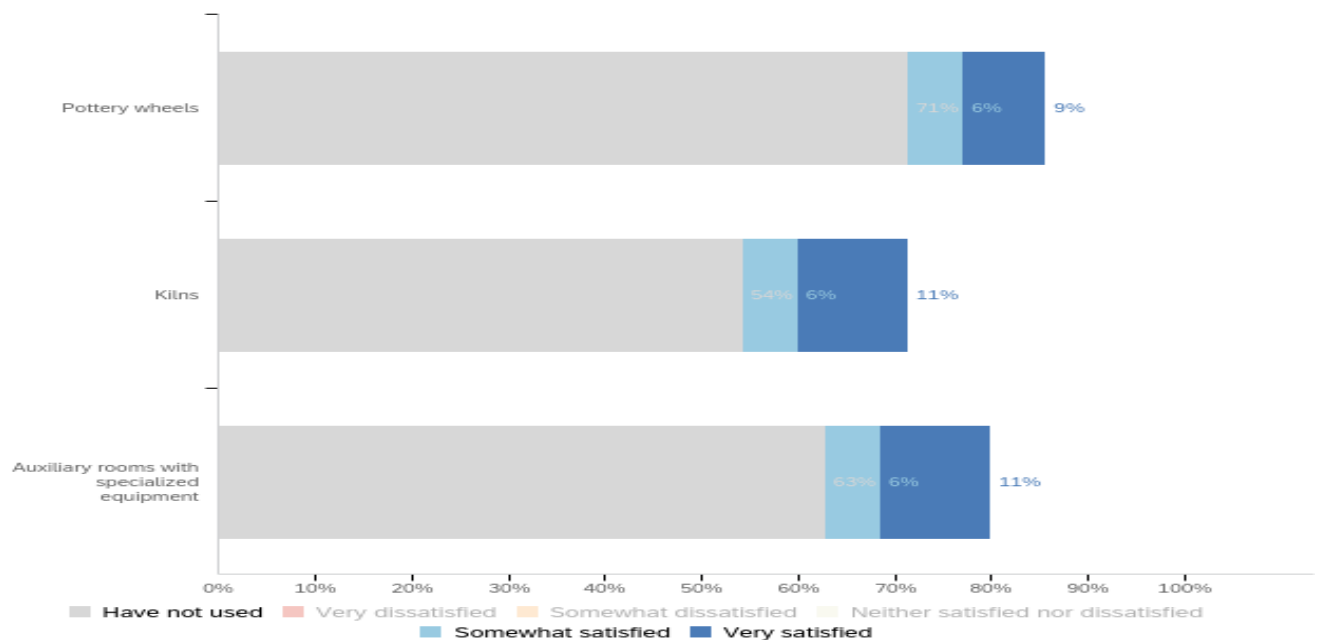
Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

## Drawing and Painting



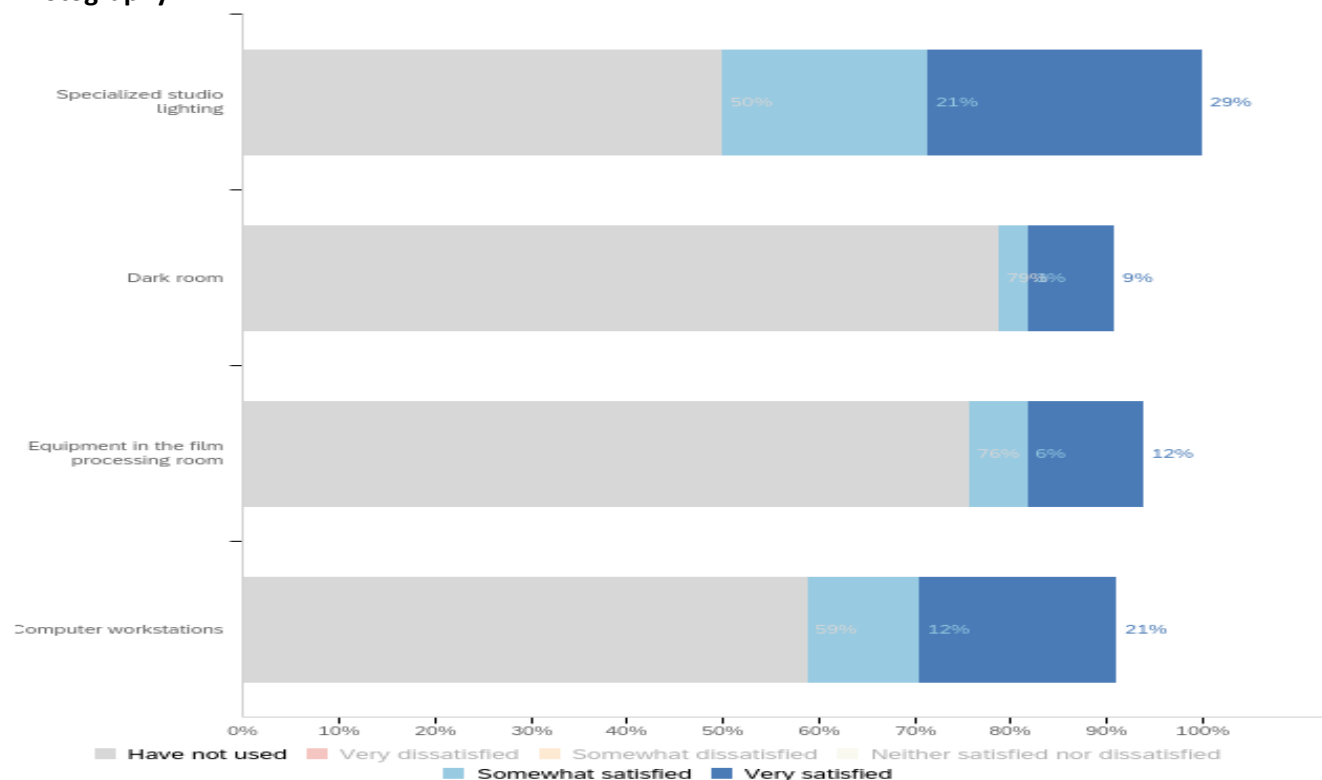
Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

## Ceramics



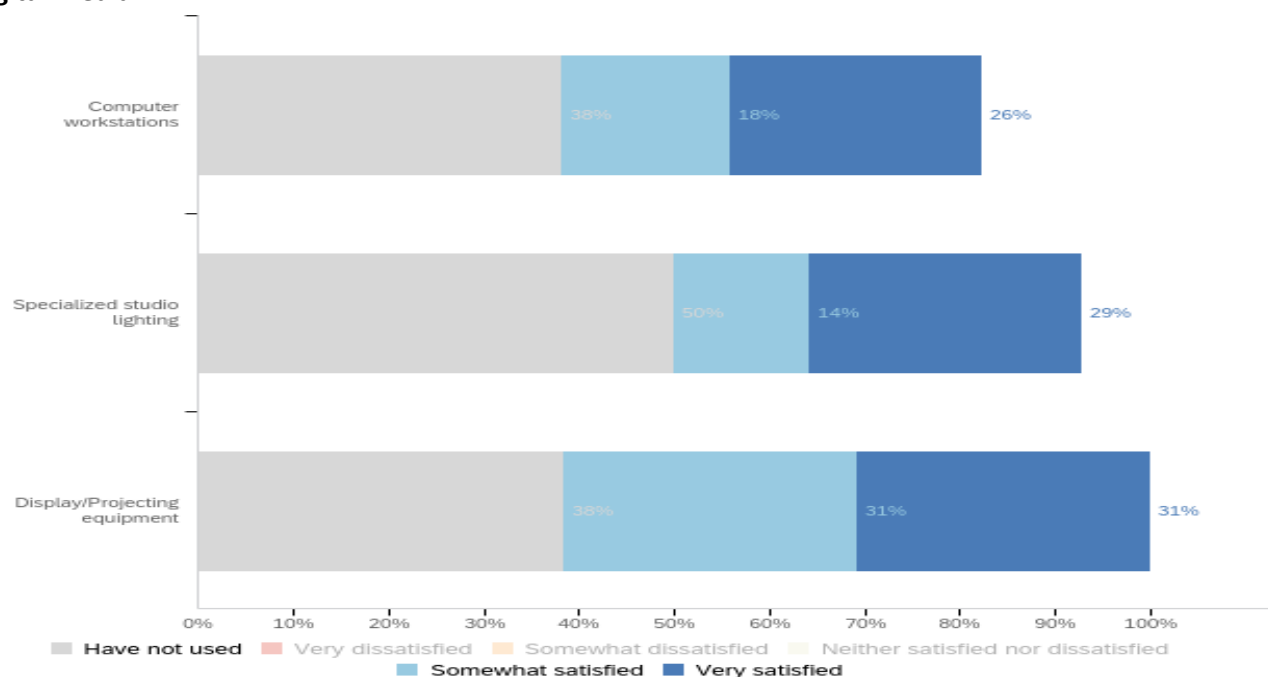
Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

## Photography



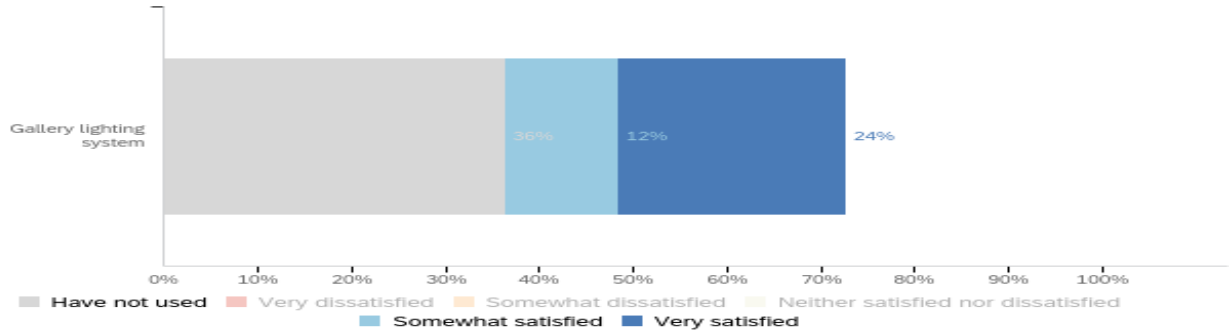
Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

## Digital Media



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

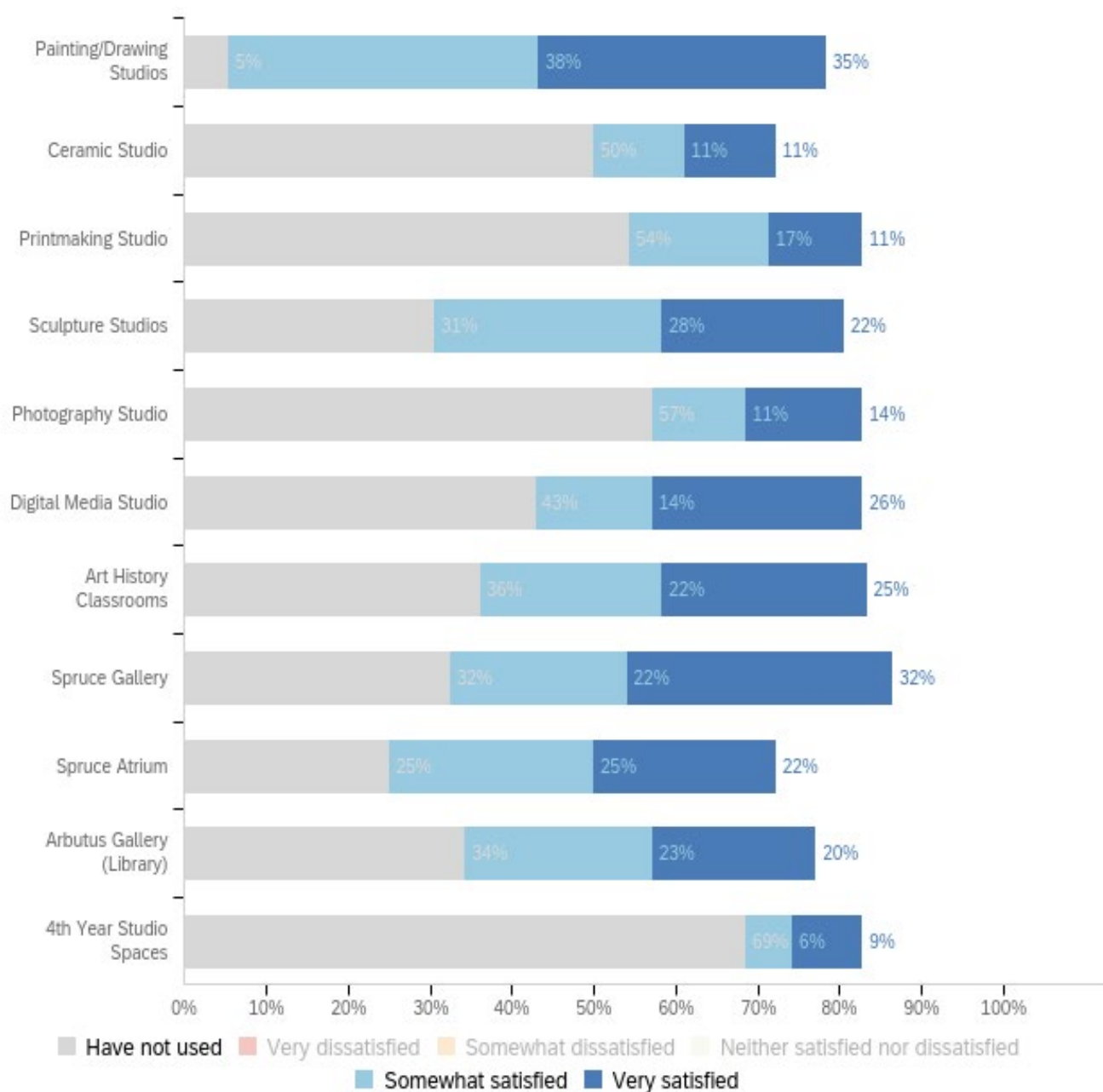
## Spruce Gallery



#	Question	Have not used	Very dissatisfied	Somewhat dissatisfied	Neither satisfied nor dissatisfied	Somewhat satisfied	Very satisfied	Total
<b>Print Media</b>								
1	Printing presses	35%	3%	0%	14%	16%	32%	37
2	Darkroom equipment	68%	3%	3%	8%	3%	16%	37
3	Acid room equipment	68%	3%	3%	11%	8%	8%	37
<b>Sculpture</b>								
4	Welding equipment	44%	0%	3%	6%	18%	29%	34
5	Metal forming equipment	38%	0%	3%	6%	24%	29%	34
6	Downdraft tables/ Ventilation/ Snorkel exhausts	29%	0%	3%	15%	12%	41%	34
7	Wood working equipment	21%	0%	3%	9%	18%	50%	34
<b>Drawing and Painting</b>								
8	Brush washing station	13%	0%	8%	24%	24%	32%	38
9	Ventilation	14%	5%	5%	22%	24%	30%	37
10	Studio furniture	13%	3%	11%	24%	32%	18%	38
11	Studio props	8%	5%	5%	24%	30%	27%	37
12	Studio lighting	8%	3%	5%	18%	24%	42%	38
<b>Ceramics</b>								
13	Pottery wheels	71%	3%	3%	9%	6%	9%	35
14	Kilns	54%	6%	6%	17%	6%	11%	35
15	Auxiliary rooms with specialized equipment	63%	6%	3%	11%	6%	11%	35
<b>Photography</b>								
16	Specialized studio lighting	50%	0%	0%	0%	21%	29%	14
17	Dark room	79%	0%	6%	3%	3%	9%	33
18	Equipment in the film processing room	76%	0%	3%	3%	6%	12%	33
19	Computer workstations	59%	0%	6%	3%	12%	21%	34
<b>Digital Media</b>								
20	Computer workstations	38%	0%	3%	15%	18%	26%	34
21	Specialized studio lighting	50%	0%	7%	0%	14%	29%	14
22	Display/Projecting equipment	38%	0%	0%	0%	31%	31%	13
<b>Spruce Gallery</b>								
23	Gallery lighting system	35%	3%	6%	18%	12%	26%	34

## Does the program have the facilities needed to deliver the curriculum?

### 22. How satisfied are you with the following facilities as they apply to KPU's Fine Arts program?

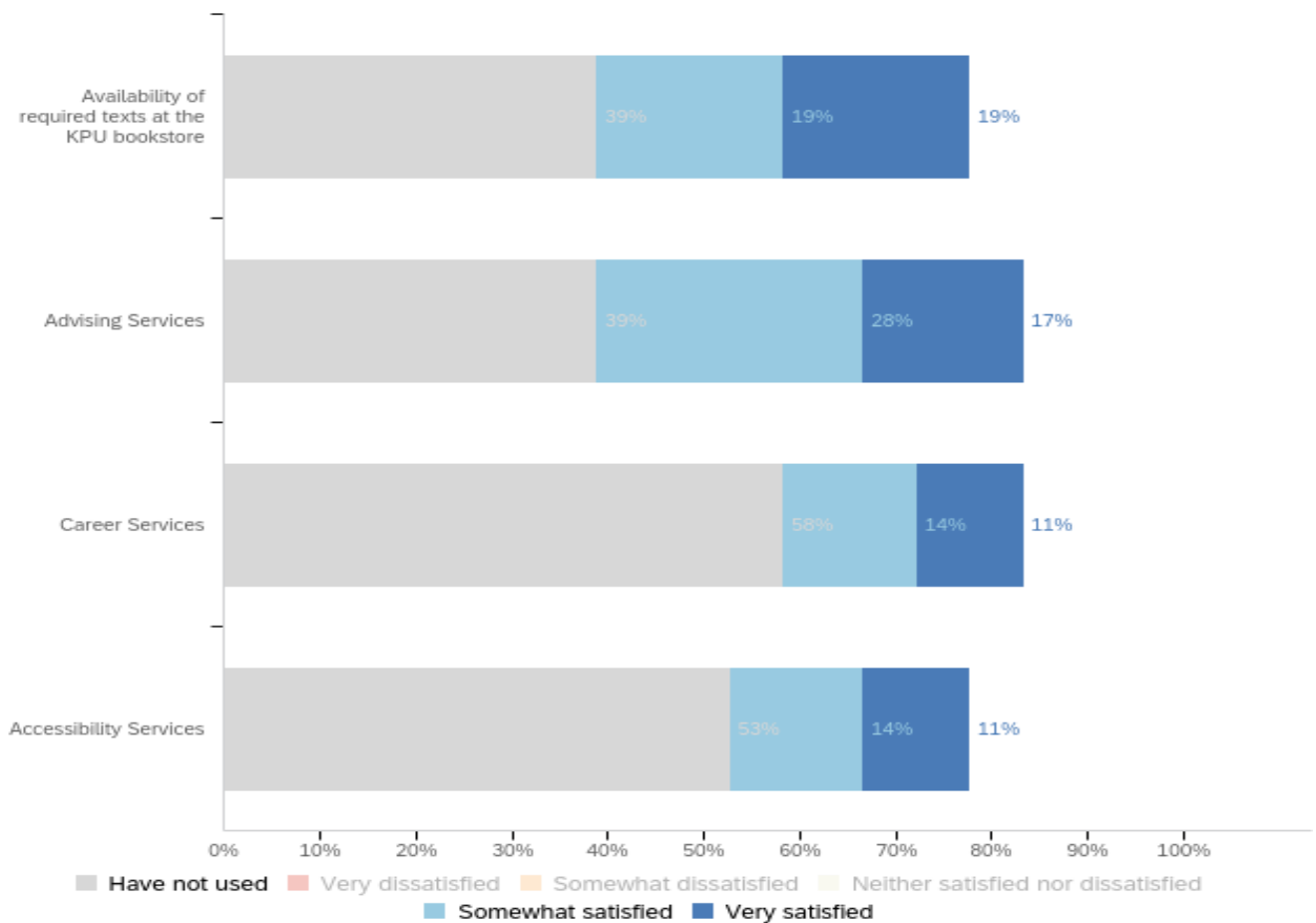


Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Have not used	Very dissatisfied	Somewhat dissatisfied	Neither satisfied nor dissatisfied	Somewhat satisfied	Very satisfied	Total
1	Painting/Drawing Studios	5%	0%	11%	11%	38%	35%	37
2	Ceramic Studio	50%	11%	3%	14%	11%	11%	36
3	Printmaking Studio	54%	0%	6%	11%	17%	11%	35
4	Sculpture Studios	31%	3%	8%	8%	28%	22%	36
5	Photography Studio	57%	0%	9%	9%	11%	14%	35
6	Digital Media Studio	43%	3%	0%	14%	14%	26%	35
7	Art History Classrooms	36%	3%	0%	14%	22%	25%	36
8	Spruce Gallery	32%	0%	11%	3%	22%	32%	37
9	Spruce Atrium	25%	14%	6%	8%	25%	22%	36
10	Arbutus Gallery (Library)	34%	3%	3%	17%	23%	20%	35
11	4th Year Studio Spaces	69%	3%	0%	14%	6%	9%	35

Does the program have the support services needed to deliver the curriculum?]

### 23.How satisfied are you with the following as they apply to KPU's Fine Arts program?

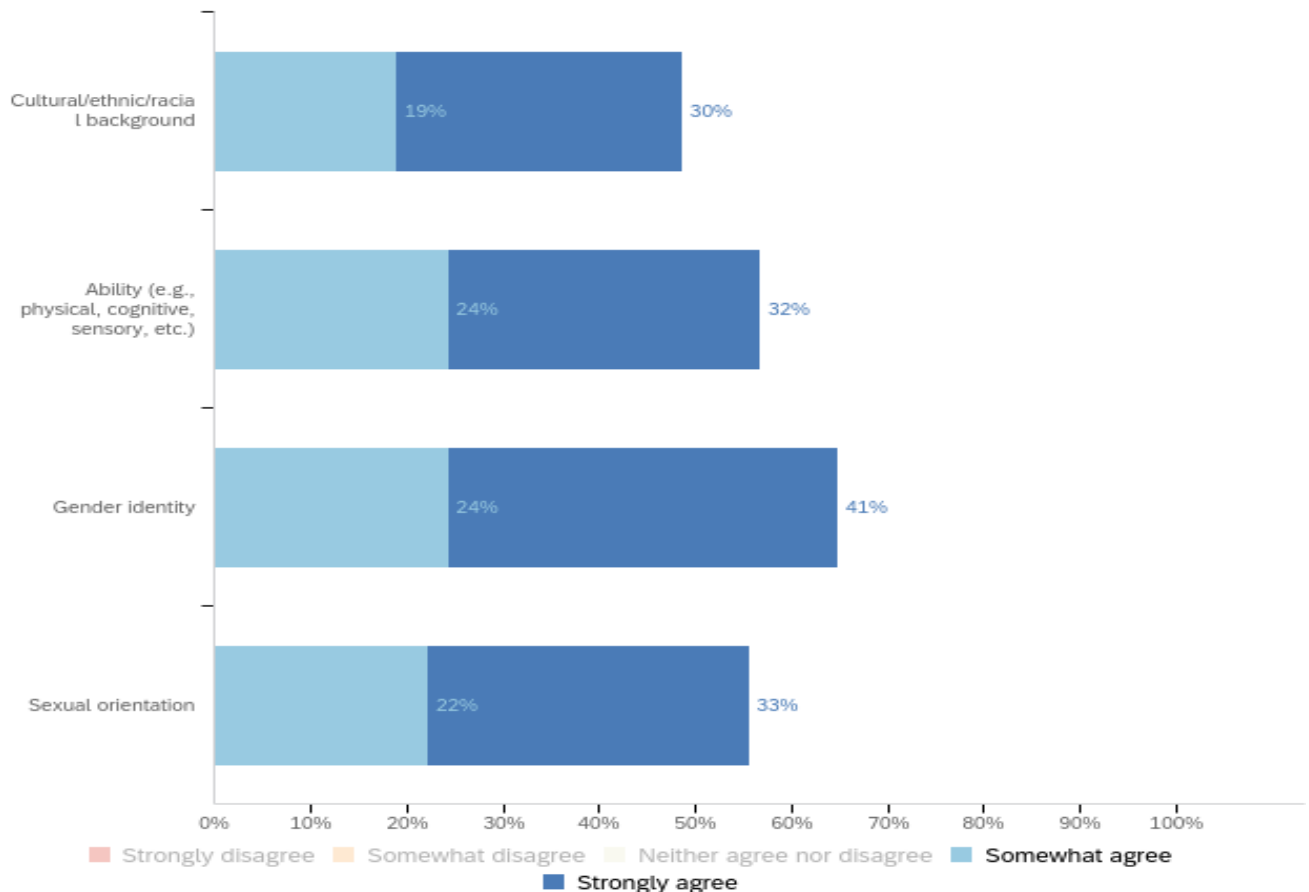


Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.



#	Question	Have not used	Very dissatisfied	Somewhat dissatisfied	Neither satisfied nor dissatisfied	Somewhat satisfied	Very satisfied	Total
1	Availability of required texts at the KPU bookstore	39%	0%	6%	17%	19%	19%	36
2	Advising Services	39%	0%	8%	8%	28%	17%	36
3	Career Services	58%	0%	3%	14%	14%	11%	36
4	Accessibility Services	53%	0%	11%	11%	14%	11%	36

## 24. I feel included in the Fine Arts program on the basis of my:



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	Cultural/ethnic/racial background	3%	5%	43%	19%	30%	37
2	Ability (e.g., physical, cognitive, sensory, etc.)	3%	8%	32%	24%	32%	37
3	Gender identity	3%	0%	32%	24%	41%	37
4	Sexual orientation	0%	3%	42%	22%	33%	36

## Appendix H: Fine Arts Program Review - Faculty Survey Results

The faculty survey was sent to 22 Fine Arts faculty members. A total of 17 faculty members responded. The response rate is 77%.

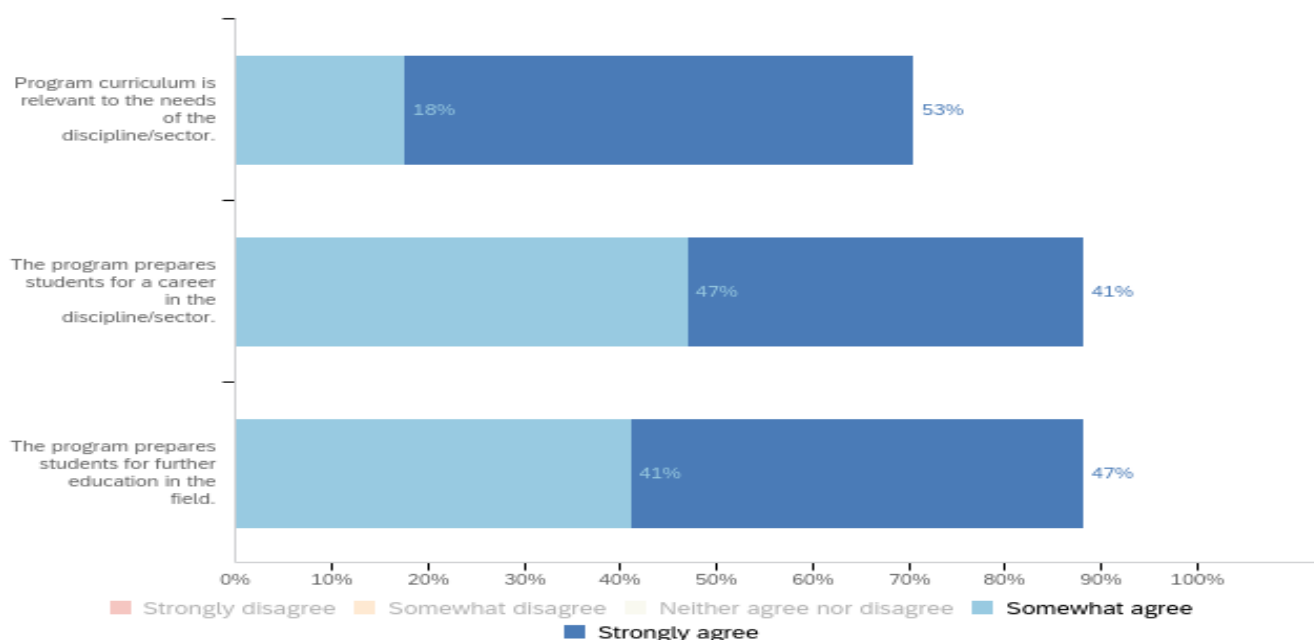
Note: The data includes open-ended comments. In order to preserve integrity and objectivity, OPA does not do value-judgment editing (i.e. we do not fix spelling errors, syntax issues, punctuation, etc.). Comments are included verbatim – with one exception: if individuals or courses are named, OPA redacts the name of the instructor or course. This rule applies to whether the comment is good, bad or indifferent.

### QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

#### Program Relevance

Are the program learning outcomes relevant to the current needs of the discipline/sector?

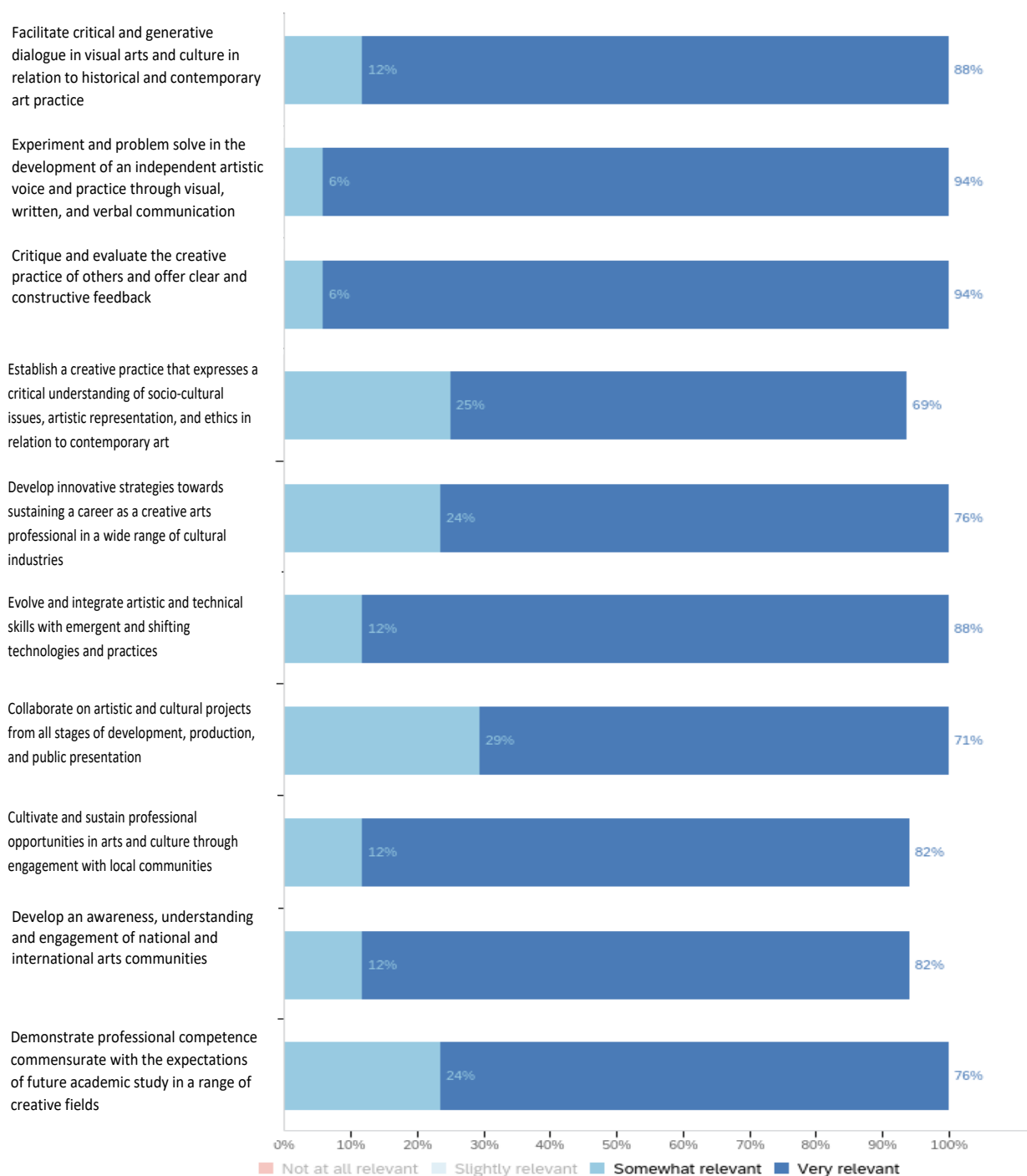
1. Thinking of KPU's Fine Arts program as a whole, indicate the extent you agree with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	Program curriculum is relevant to the needs of the discipline/sector.	6%	18%	6%	18%	53%	17
2	The program prepares students for a career in the discipline/sector.	6%	6%	0%	47%	41%	17
3	The program prepares students for further education in the field.	12%	0%	0%	41%	47%	17

## 2. Please indicate how relevant each of the following Program Learning Outcomes is to the current needs of the discipline/sector.



Note that “not at all relevant” and “slightly relevant” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all relevant” and “slightly relevant” categories.

#	Question	Not at all relevant	Slightly relevant	Somewhat relevant	Very relevant	Total
1	Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice	0%	0%	12%	88%	17
2	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	0%	0%	6%	94%	17
3	Critique and evaluate the creative practice of others and offer clear and constructive feedback	0%	0%	6%	94%	17
4	Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	0%	6%	25%	69%	16
5	Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries	0%	0%	24%	76%	17
6	Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices	0%	0%	12%	88%	17
7	Collaborate on artistic and cultural projects from all stages of development, production, and public presentation	0%	0%	29%	71%	17
8	Cultivate and sustain professional opportunities in arts and culture through engagement with local communities	0%	6%	12%	82%	17
9	Develop an awareness, understanding and engagement of national and international arts communities	0%	6%	12%	82%	17
10	Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields	0%	0%	24%	76%	17

### 3. Overall, how satisfied are you with KPU's Fine Arts program curriculum?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Overall, how satisfied are you with KPU's Fine Arts program curriculum?	Percentage
1	Very dissatisfied	12%
2	Somewhat dissatisfied	18%
3	Neither satisfied nor dissatisfied	0%
4	Somewhat satisfied	35%
5	Very satisfied	35%
	Total number of respondents	17

### 4. Thinking of KPU's Fine Arts program's curriculum as a whole, please indicate the strengths of the program.

The current curriculum provides a decent foundation for artist training and has what would be expected of any art school. The strength of delivering this curriculum resides with the small class sizes, access to Instructors and their expertise, and having the kind of program that builds community.

Small classes- greater interaction with professors/students Tight knit community Less sessionals, so far more follow-up and commitment from professors Knowledgeable staff

Students get practical skills in various media rather than a focus on conceptual approaches. Students learn the mechanics of painting, drawing, printmaking, etc. In addition, students are exposed to the history of art from survey courses up to contemporary art.

It provides a wide range of art media for students to explore. There is a strong focus in building technical competencies in beginner levels

The strengths of KPU's Fine Arts program curriculum are many. Small class sizes allow for more time spent with each student to develop strong visual fundamental skills in first and second year courses and more advanced fine art techniques/processes needed to be successful upon graduation. Students receive a good balance of art history and contemporary art theory to compliment their studio courses.

Strong foundations program. This gives the students the technical ability to have the tools to complete upper-level, open studio courses.

Good level of training in the skills of each discipline. Good training in critical thinking related to artistic and cultural practices. Class size allows for individualized attention from instructors. Opportunities for students to connect with external art opportunities.

Helping students to develop their material and technical abilities with a wide variety of mediums. Small class sizes to facilitate instructors mentorship with students one-on-one.

Students in Fine Arts are given the support to be creative individuals, and to follow their own paths through their university career. The program provides a creative, safe, nurturing, and diverse learning environment for each student as they move toward a career in the creative arts. A community approach to learning and creative pedagogy serves the university; the curriculum brings art and creative research to the KPU community and beyond.

quality studio instruction: instructors and instructional associates small class sizes facilities

Teaching studio fine arts skills and technique is a definite strength (especially compared to other fine arts programs/schools). Good facilities and infrastructure.

## 5. Thinking of KPU's Fine Arts program's curriculum as a whole, please provide any suggestions you have for improvement.

There needs to be far more emphasis on contemporary art practice and history. Students could also be better prepared for navigating the alternative career paths available to BFA artists once they leave KPU. More emphasis on professional development and recognition of how artists can use their skills in other creative and business sectors.

Increase the variety of offerings for upper level courses for studio and art history.

Better Gallery space.

Making more connections with artists and arts organizations in the community. This would involve institutional support to pay artist fees in alignment with CARFAC rates to invite visiting artists to give talks, presentations, and mount exhibitions in the KPU gallery spaces.

New sections and curriculum for Indigenous Instructors in the program would be a great benefit as we move toward Indigenization and decolonization.

Protective outside facilities/work spaces to support more industrial processes

More art history earlier for students (if possible)so all students have same base level of art history reference.

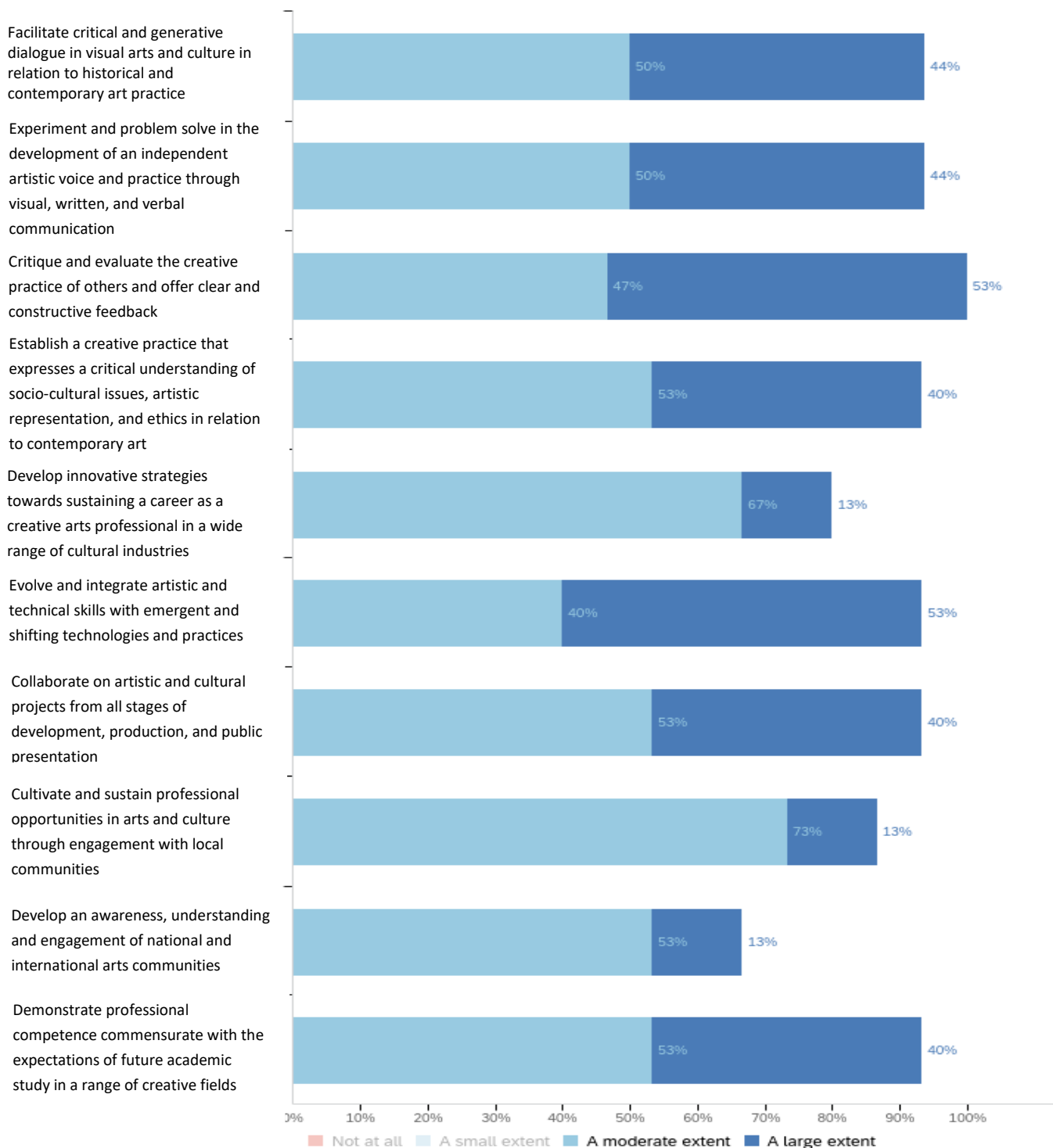
Less hand holding for purchasing materials for students. There are some things students need to research and purchase themselves. Foundation computer program skills a requirement of the degree: basic understanding of Photoshop and Illustrator.

## QUESTIONS ON CHAPTER 4: EFFECTIVENESS OF INSTRUCTIONAL DELIVERY

### Instructional Design and Delivery

Are appropriate opportunities provided to help students acquire the PLOs?

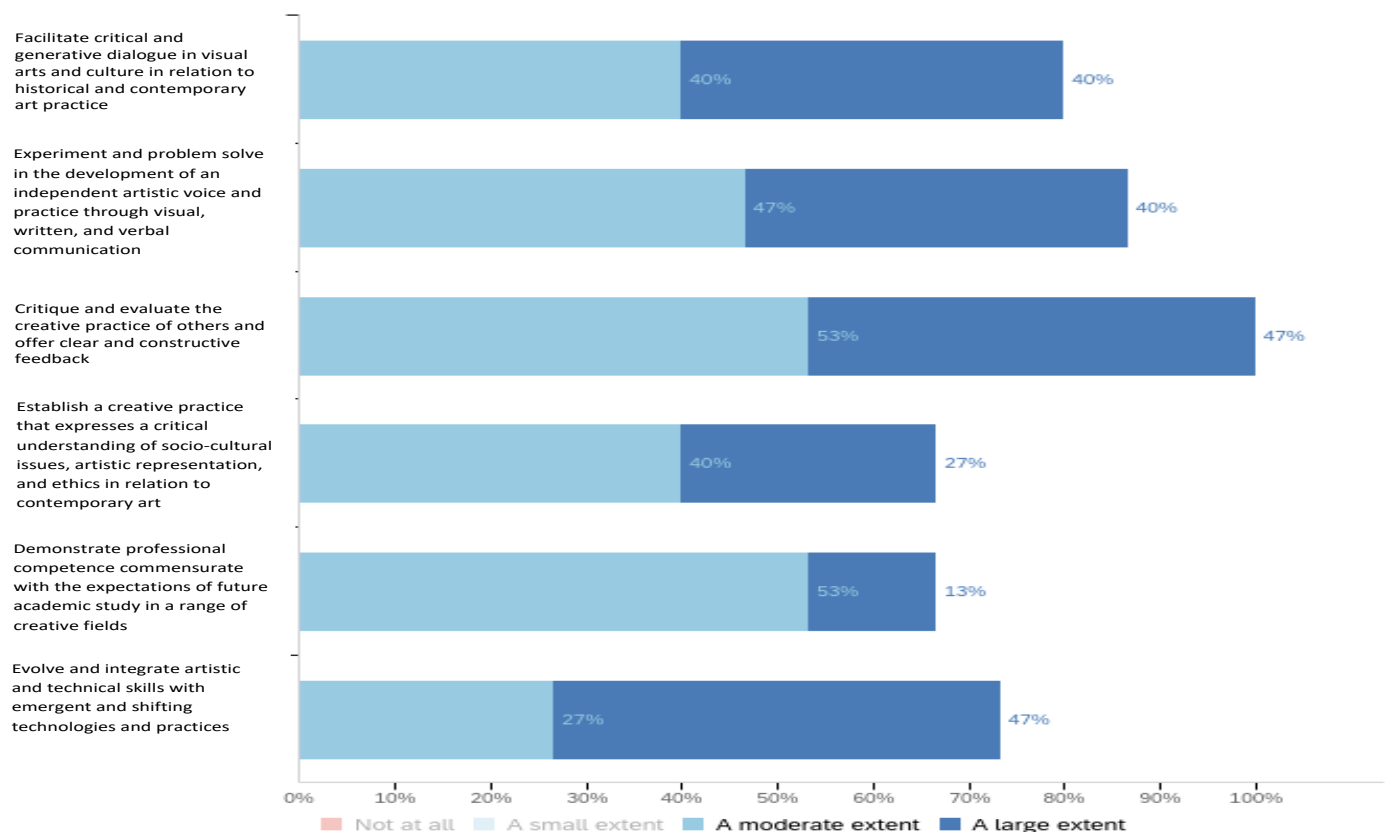
#### 6. To what extent is KPU's Bachelor of Fine Arts, Visual Arts program helping students develop the following Program Learning Outcomes?



Note that “not at all” and “a small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “a small extent” categories.

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice	0%	6%	50%	44%	16
2	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	0%	6%	50%	44%	16
3	Critique and evaluate the creative practice of others and offer clear and constructive feedback	0%	0%	47%	53%	15
4	Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	0%	7%	53%	40%	15
5	Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries	0%	20%	67%	13%	15
6	Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices	0%	7%	40%	53%	15
7	Collaborate on artistic and cultural projects from all stages of development, production, and public presentation	0%	7%	53%	40%	15
8	Cultivate and sustain professional opportunities in arts and culture through engagement with local communities	0%	13%	73%	13%	15
9	Develop an awareness, understanding and engagement of national and international arts communities	0%	33%	53%	13%	15
10	Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields	0%	7%	53%	40%	15

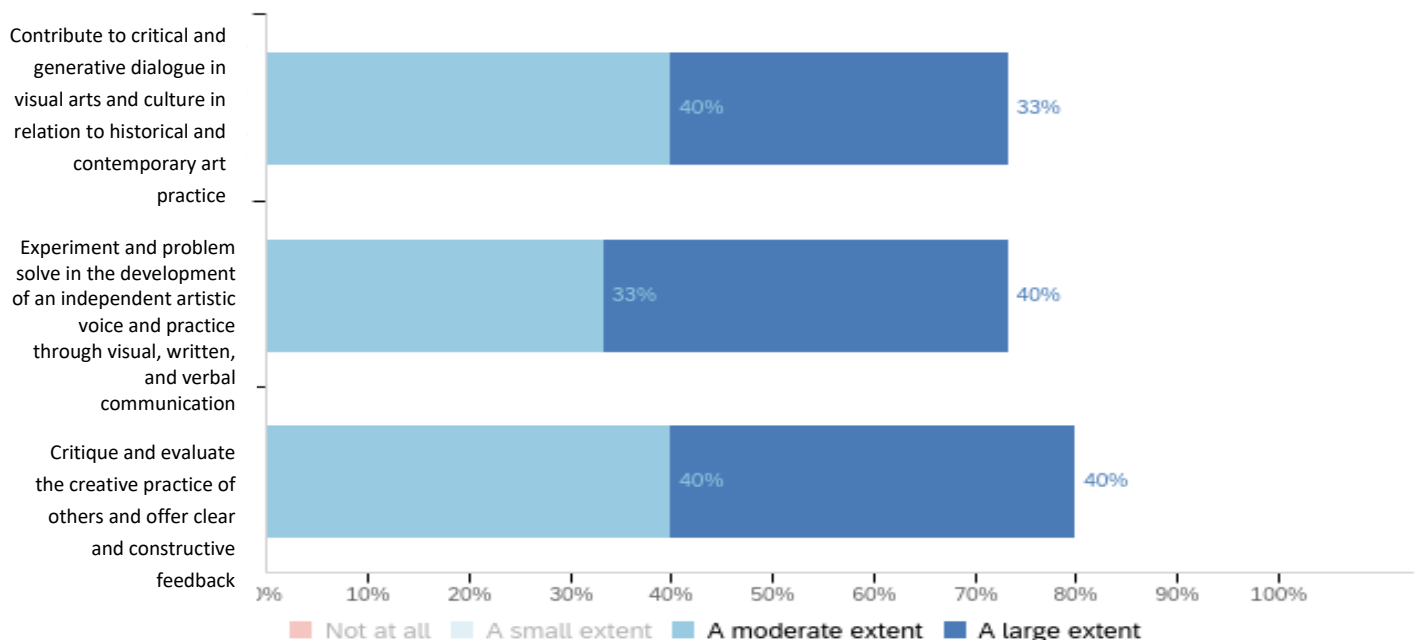
## 7. To what extent is KPU’s Diploma in Fine Arts program helping students develop the following Program Learning Outcomes?



Note that “not at all” and “a small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “a small extent” categories.

Question	Not at all	A small extent	A moderate extent	A large extent	Total
Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice	0%	20%	40%	40%	15
Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	0%	13%	47%	40%	15
Critique and evaluate the creative practice of others and offer clear and constructive feedback	0%	0%	53%	47%	15
Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	0%	33%	40%	27%	15
Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields	0%	33%	53%	13%	15
Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices	0%	27%	27%	47%	15

## 8. To what extent is KPU's Certificate in Fine Arts program helping students develop the following Program Learning Outcomes?



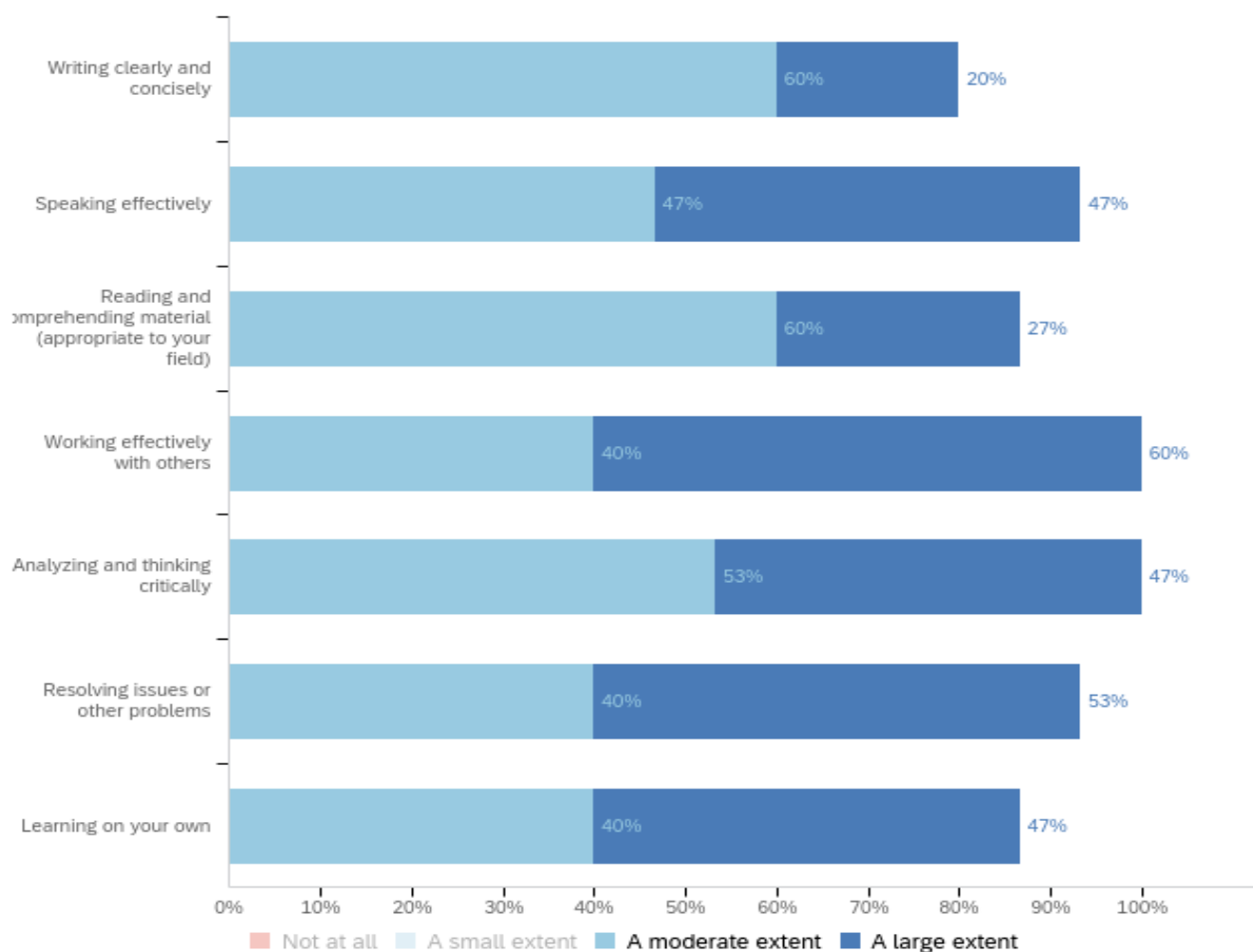
Note that “not at all” and “a small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “a small extent” categories.

Question	Not at all	A small extent	A moderate extent	A large extent	Total
Contribute to critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice	0%	27%	40%	33%	15
Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	0%	27%	33%	40%	15
Critique and evaluate the creative practice of others and offer clear and constructive feedback	0%	20%	40%	40%	15



## Are appropriate opportunities provided to help students acquire the essential skills?

### 9. To what extent is KPU's Fine Arts program helping students develop the following essential skills?

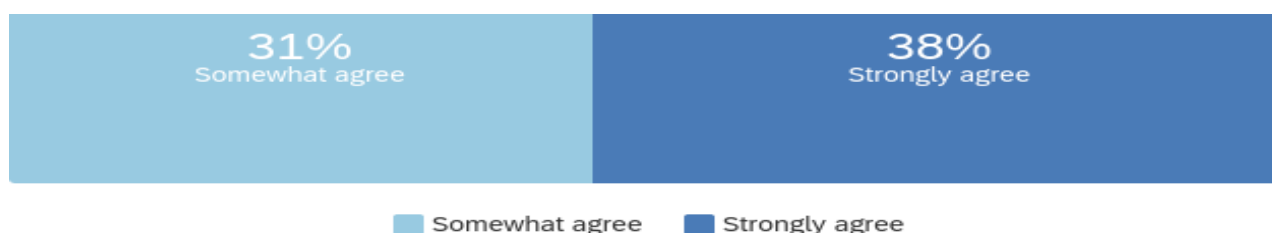


Note that “not at all” and “a small extent” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “a small extent” categories.

#	Question	Not at all	A small extent	A moderate extent	A large extent	Total
1	Writing clearly and concisely	0%	20%	60%	20%	15
2	Speaking effectively	7%	0%	47%	47%	15
3	Reading and comprehending material (appropriate to your field)	0%	13%	60%	27%	15
4	Working effectively with others	0%	0%	40%	60%	15
5	Analyzing and thinking critically	0%	0%	53%	47%	15
6	Resolving issues or other problems	0%	7%	40%	53%	15
7	Learning on your own	0%	13%	40%	47%	15

## Does the program design ensure students are prepared for subsequent courses?

**10. Thinking of KPU's Fine Arts program as a whole, to what extent do you agree that the prerequisites offered prepare students for more advanced courses?**

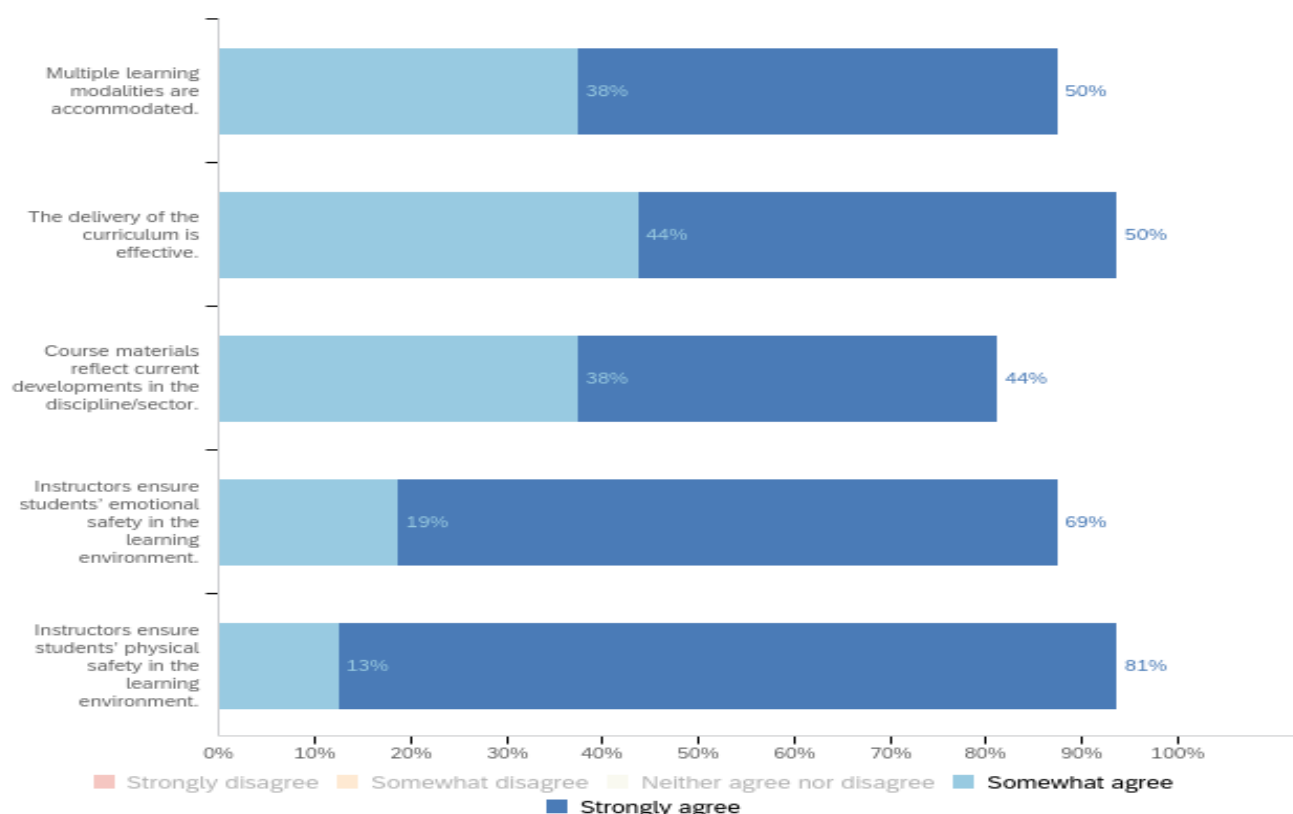


Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Thinking of KPU's Fine Arts program as a whole, to what extent do you agree that the prerequisites offered prepare students for more advanced courses?	Percentage
1	Strongly disagree	0%
2	Somewhat disagree	13%
3	Neither agree nor disagree	19%
4	Somewhat agree	31%
5	Strongly agree	38%
	Total number of respondents	16

## Does the instruction meet the needs of diverse learners?

**11. Thinking of how the program's courses are delivered, please indicate your agreement with the following.**



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	Multiple learning modalities are accommodated.	0%	0%	13%	38%	50%	16
2	The delivery of the curriculum is effective.	0%	0%	6%	44%	50%	16
3	Course materials reflect current developments in the discipline/sector.	0%	6%	13%	38%	44%	16
4	Instructors ensure students' emotional safety in the learning environment.	0%	0%	13%	19%	69%	16
5	Instructors ensure students' physical safety in the learning environment.	0%	0%	6%	13%	81%	16

## 12. Overall, how satisfied are you with the quality of instruction across the program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	Overall, how satisfied are you with the quality of instruction across the program?	Percentage
1	Very dissatisfied	6%
2	Somewhat dissatisfied	0%
3	Neither satisfied nor dissatisfied	0%
4	Somewhat satisfied	69%
5	Very satisfied	25%
	Total number of respondents	16

## 13. Thinking of how instruction is delivered across the program as a whole, please indicate the strengths of the program instruction.

The strength of delivery varies A LOT across Instructors and comes down to their individual energy, patience, and care. I would say there is great inconsistency here, but overall, the instruction is strong.

Special topics-less bureaucracy around new and innovative programming Professors who are invested in the success of the students

This is linked to the small class size which allows faculty to interact with students. We know students names & get a sense of them, their strengths and weaknesses and can take this into consideration when teaching.

Instructions are offered with hands-on demonstrations. Most of the demonstrations are recorded and are available on Moodle for students to review at any time. Technical instructions are also given in written format to suit different needs of students'

The strength of the program is in its instructors. Each instructor has their own specialty and is fully dedicated to teaching and researching ways in which to encourage students to explore new avenues in their work.

Committed faculty.

Instructors emphasize an understanding of the connection between class content and local contemporary art outside the classroom.

Small class sizes and one-on-one mentorship between instructors and students.

Instructors take a student-centred approach. Instructors share innovative pedagogies and approaches to teaching Fine Arts. Students are given close attention from caring instructors in a kind and safe learning environment. Instructors bring their own professional research, practices, and community into the classroom, and share this with the students. Instructors create positions and professional opportunities for student researchers and assistants. Instructors work toward decolonization and Indigenization in the classroom, and in the program as a whole.

small classes, enabling small group and one-on-one instruction

studio skills/technique

## 14. Thinking of how instruction is delivered across the program as a whole, please provide any suggestions you have for improvements in program instruction.

Create more dialogue between Instructors and consistent guidelines for students across courses that help emphasize the program's learning outcome goals. The biggest challenge of our program is that we are no longer cohorted and also isolated from other creatives (i.e. the Wilson School of Design). We do not have many opportunities to collaborate or visit with students in these other programs.

Maintain class size.

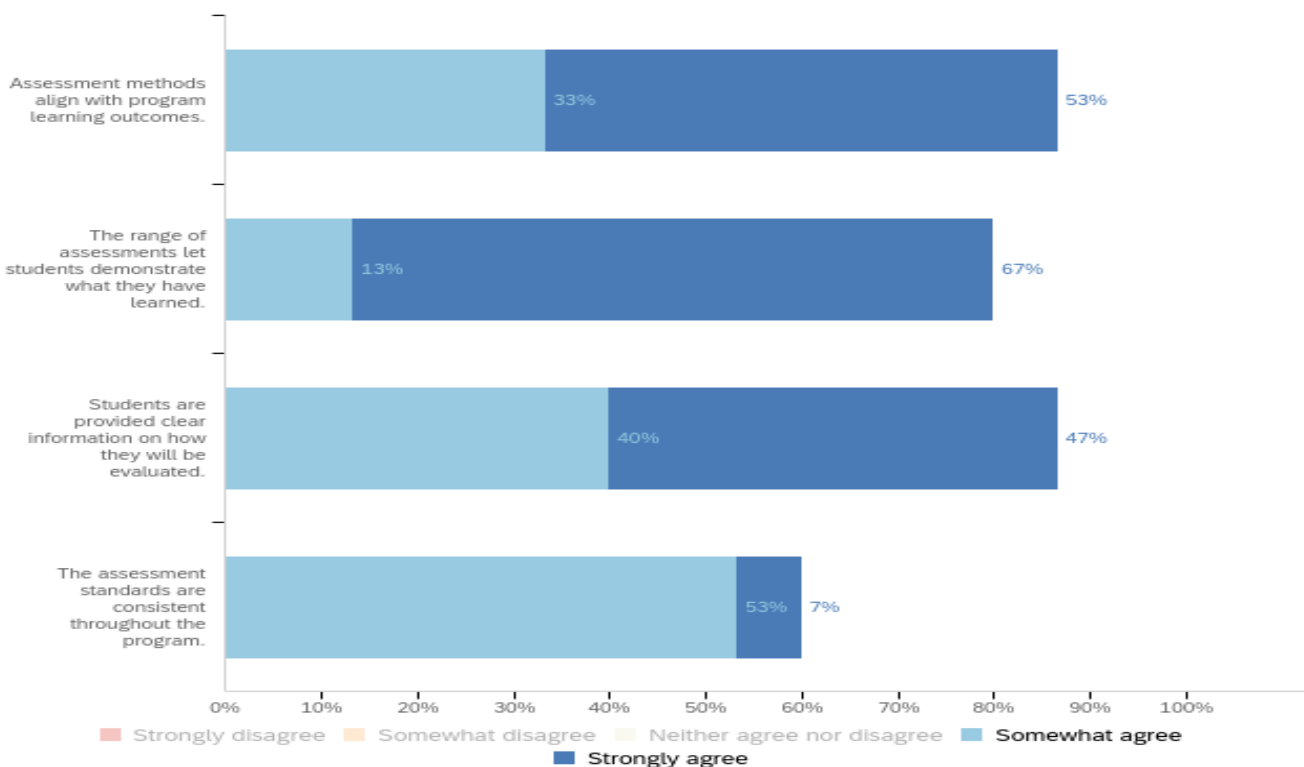
From my pandemic experience, students benefit from having viewed the recorded demonstrations in advance before class. In that way, more class time will be freed up for students to try out the processes in class and for instructors to trouble shoot with them.

None

More emphasis in future years on Indigenization and decolonization.

**Do the assessment methods allow students to demonstrate to what extent they have achieved the learning outcomes?**

## 15. Thinking of how learning is assessed in the program courses you teach, indicate your agreement with the following.



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories. Use the frequency table below to review the proportion of "neutral" versus "negative" responses.

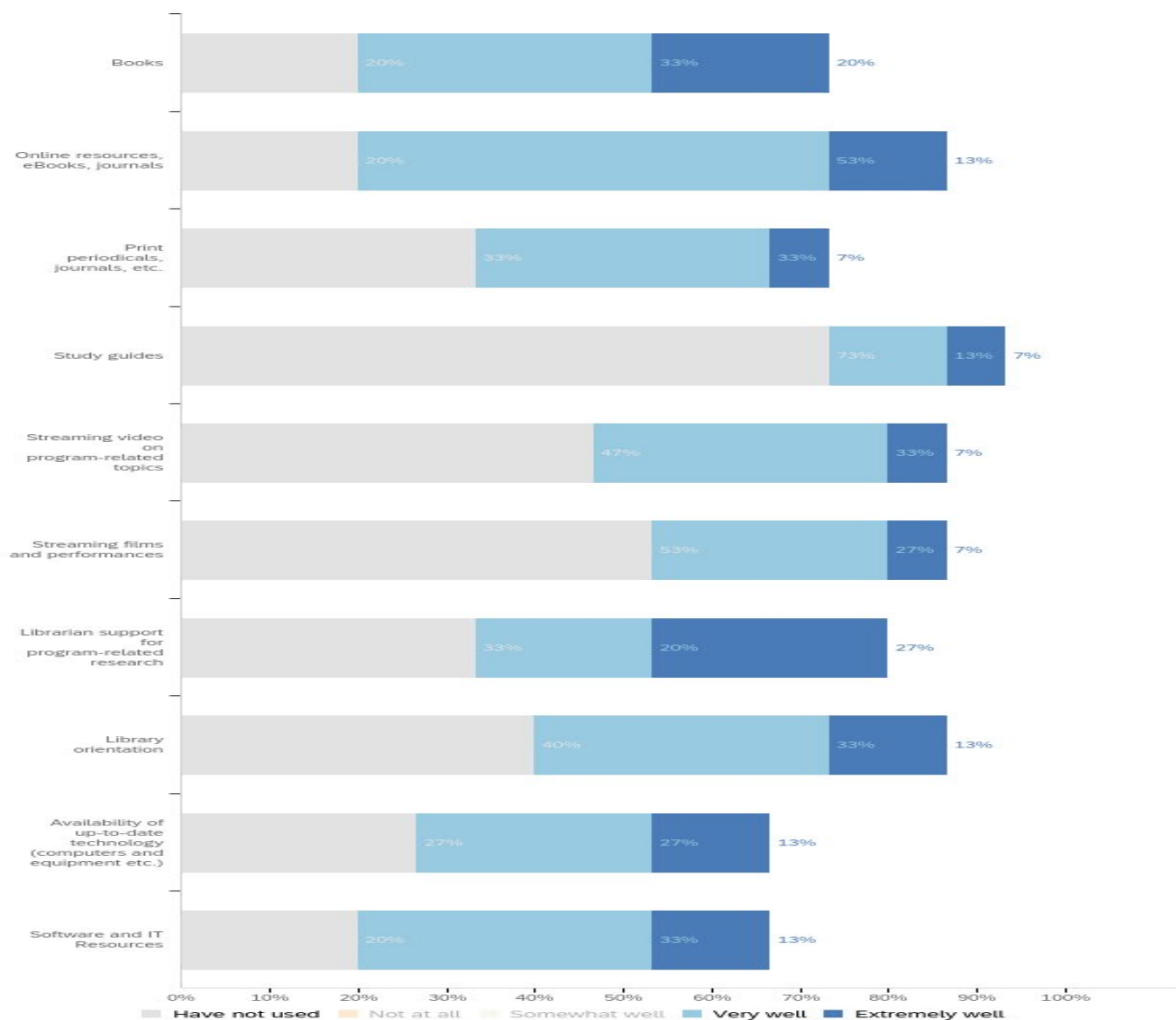
#	Question	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree	Total
1	Assessment methods align with program learning outcomes.	0%	0%	13%	33%	53%	15
2	The range of assessments let students demonstrate what they have learned.	0%	7%	13%	13%	67%	15
3	Students are provided clear information on how they will be evaluated.	0%	0%	13%	40%	47%	15
4	The assessment standards are consistent throughout the program.	7%	7%	27%	53%	7%	15

## QUESTIONS ON CHAPTER 5: RESOURCES, SERVICES AND FACILITIES

### Program Resources, Services and Facilities

Does the program have the library and learning resources needed to deliver the curriculum?

#### 16. How well are the following library resources meeting the program's needs?



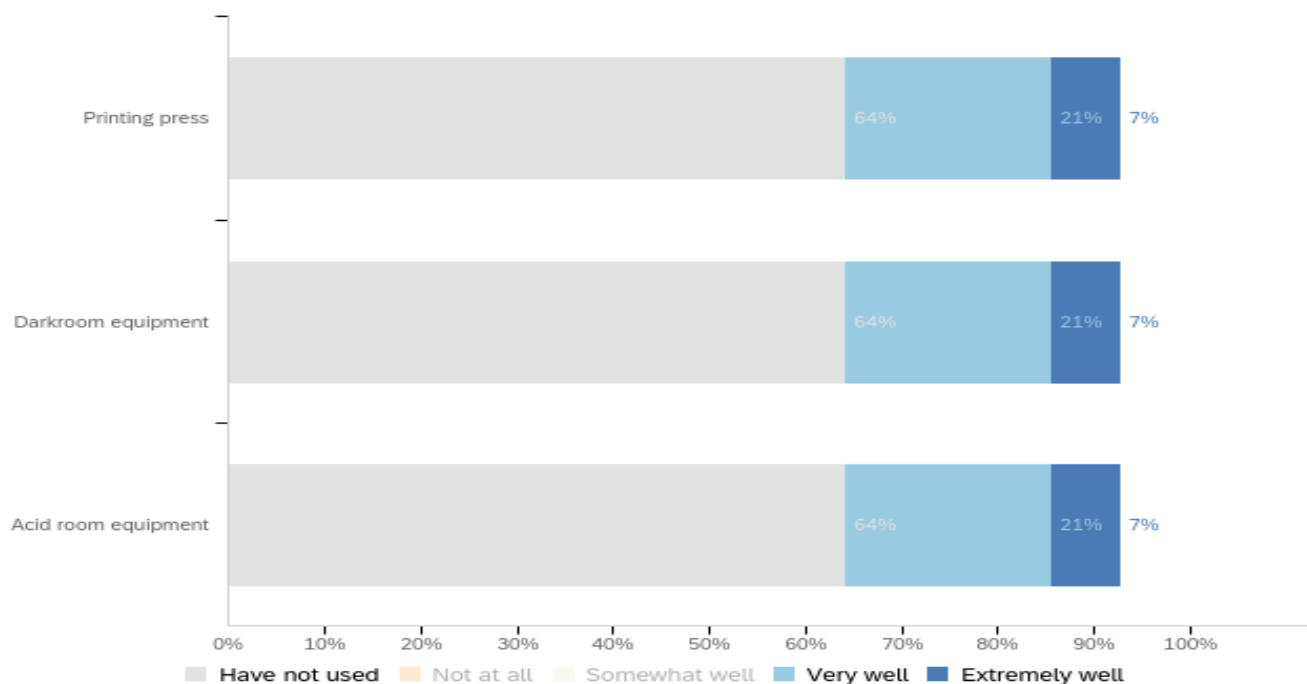
Note that "not at all" and "somewhat well" categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the "not at all" and "somewhat well" categories.

#	Question	Have not used	Not at all	Somewhat well	Very well	Extremely well	Total
1	Books	20%	7%	20%	33%	20%	15
2	Online resources, eBooks, journals	20%	7%	7%	53%	13%	15
3	Print periodicals, journals, etc.	33%	0%	27%	33%	7%	15
4	Study guides	73%	0%	7%	13%	7%	15
5	Streaming video on program-related topics	47%	0%	13%	33%	7%	15
6	Streaming films and performances	53%	0%	13%	27%	7%	15
7	Librarian support for program-related research	33%	0%	20%	20%	27%	15
8	Library orientation	40%	0%	13%	33%	13%	15
9	Availability of up-to-date technology (computers and equipment etc.)	27%	0%	33%	27%	13%	15
10	Software and IT Resources	20%	0%	33%	33%	13%	15

## Does the program have the specialized technology needed to deliver the curriculum?

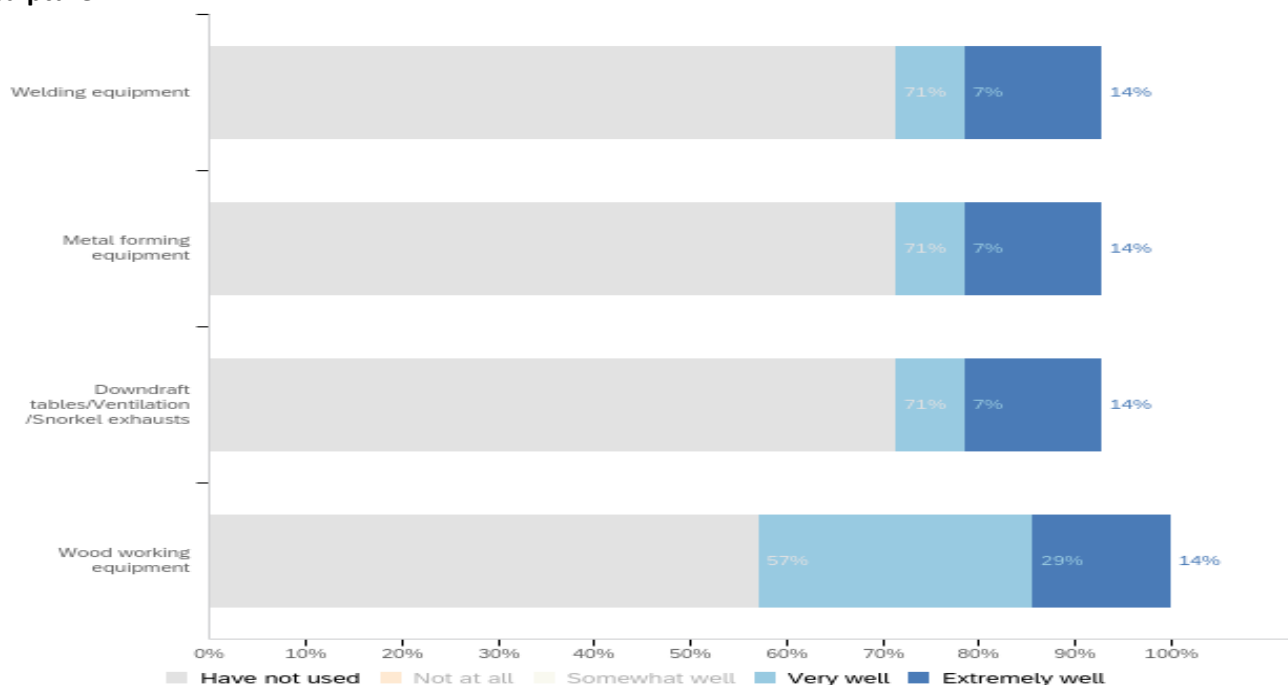
### 17. How well are the following specialized technologies meeting the program's needs?

#### Print Media



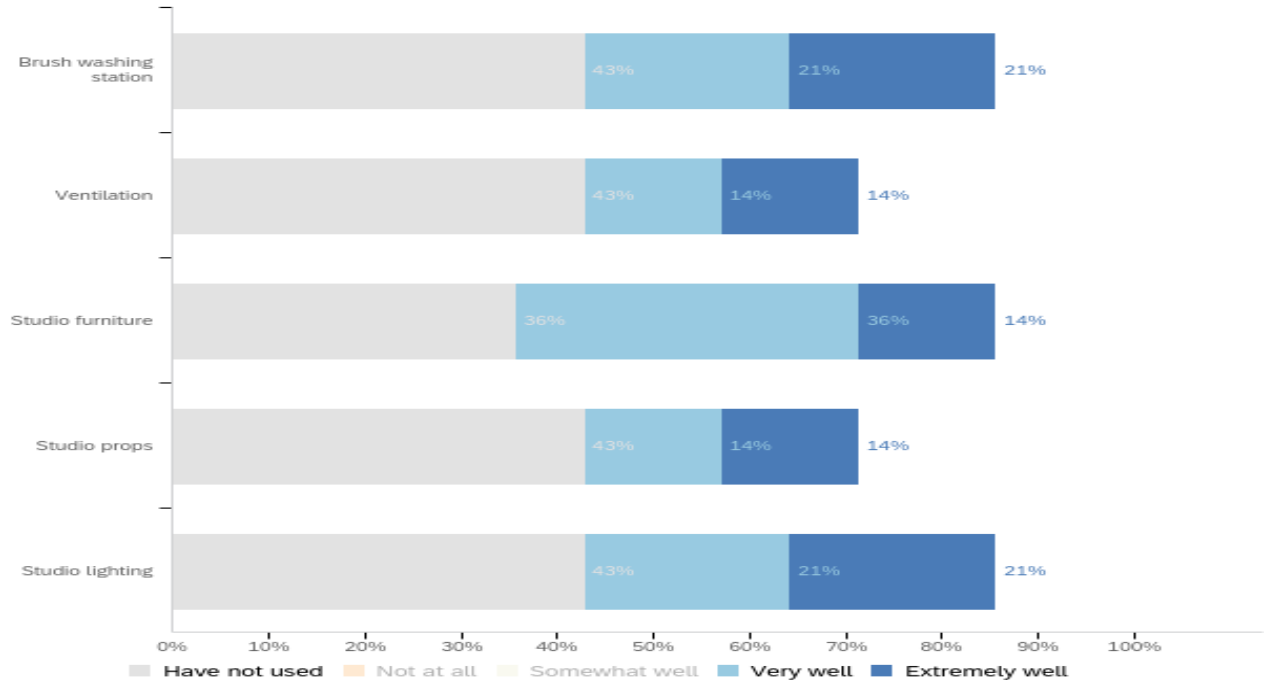
Note that “not at all” and “somewhat well” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “somewhat well” categories.

#### Sculpture



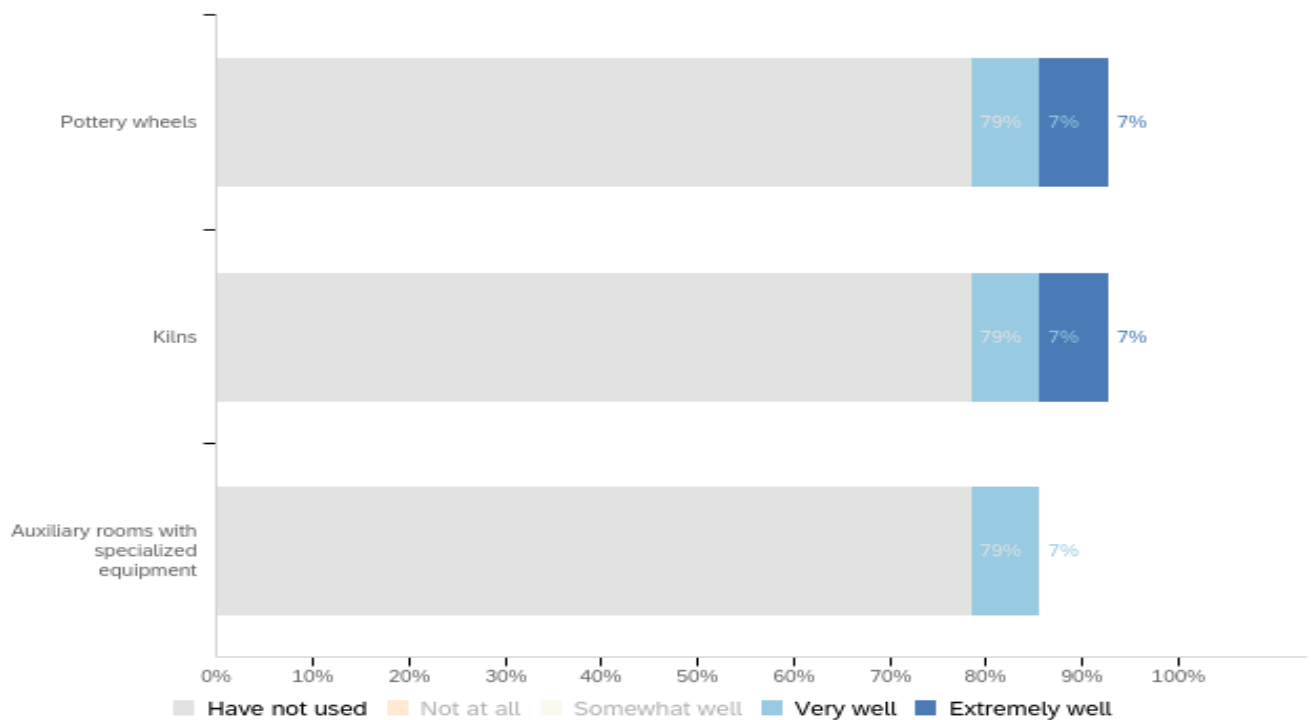
Note that “not at all” and “somewhat well” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “somewhat well” categories.

## Drawing and Painting



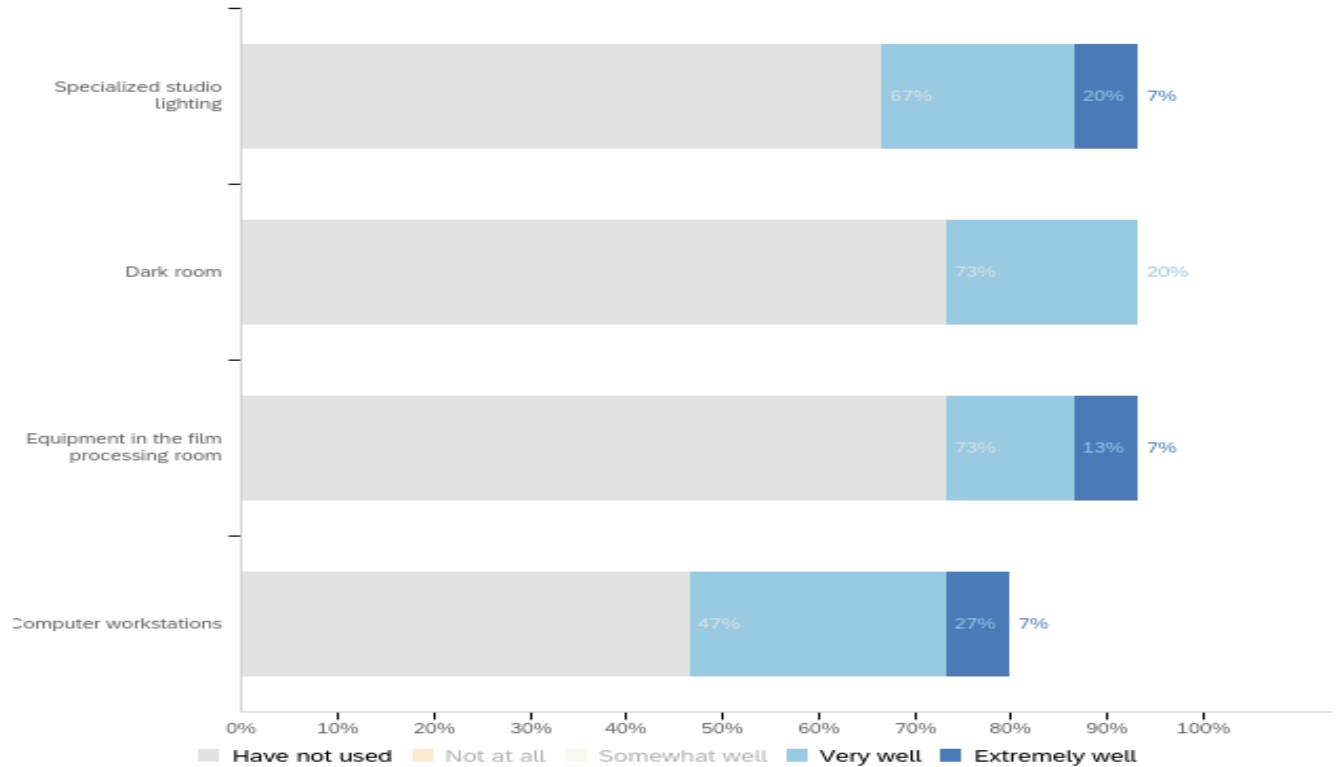
Note that “not at all” and “somewhat well” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “somewhat well” categories.

## Ceramics



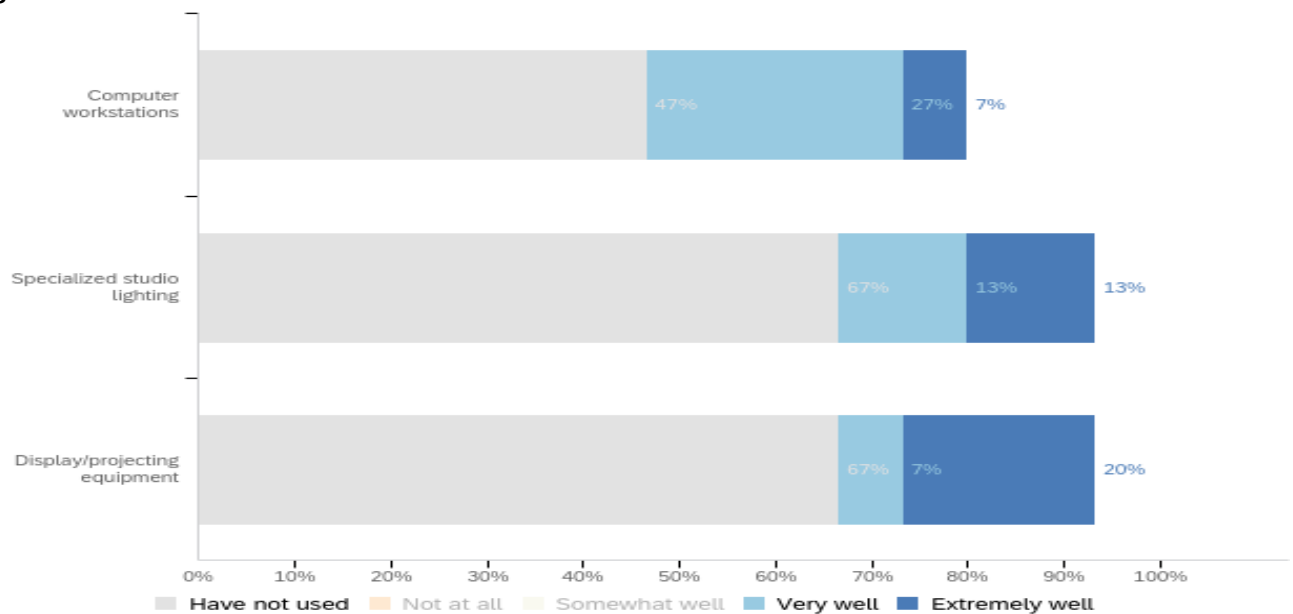
Note that “not at all” and “somewhat well” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “somewhat well” categories.

## Photography



Note that “not at all” and “somewhat well” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “somewhat well” categories

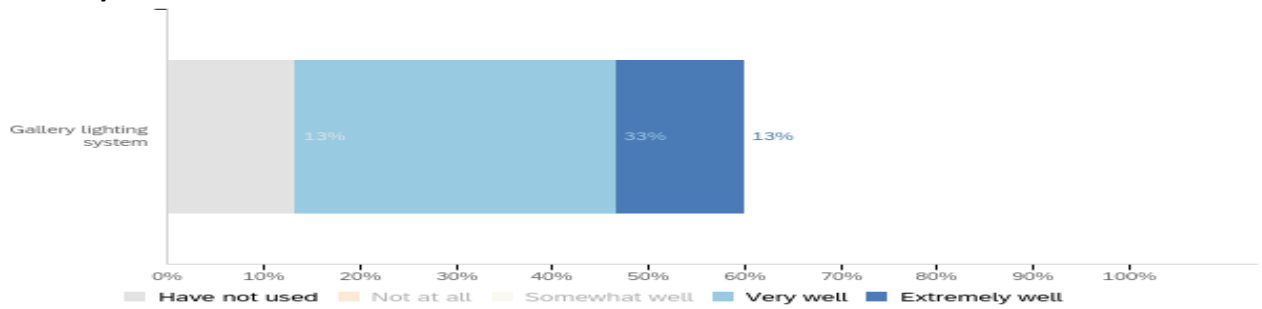
## Digital Media



Note that “not at all” and “somewhat well” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “somewhat well” categories



## Spruce Gallery

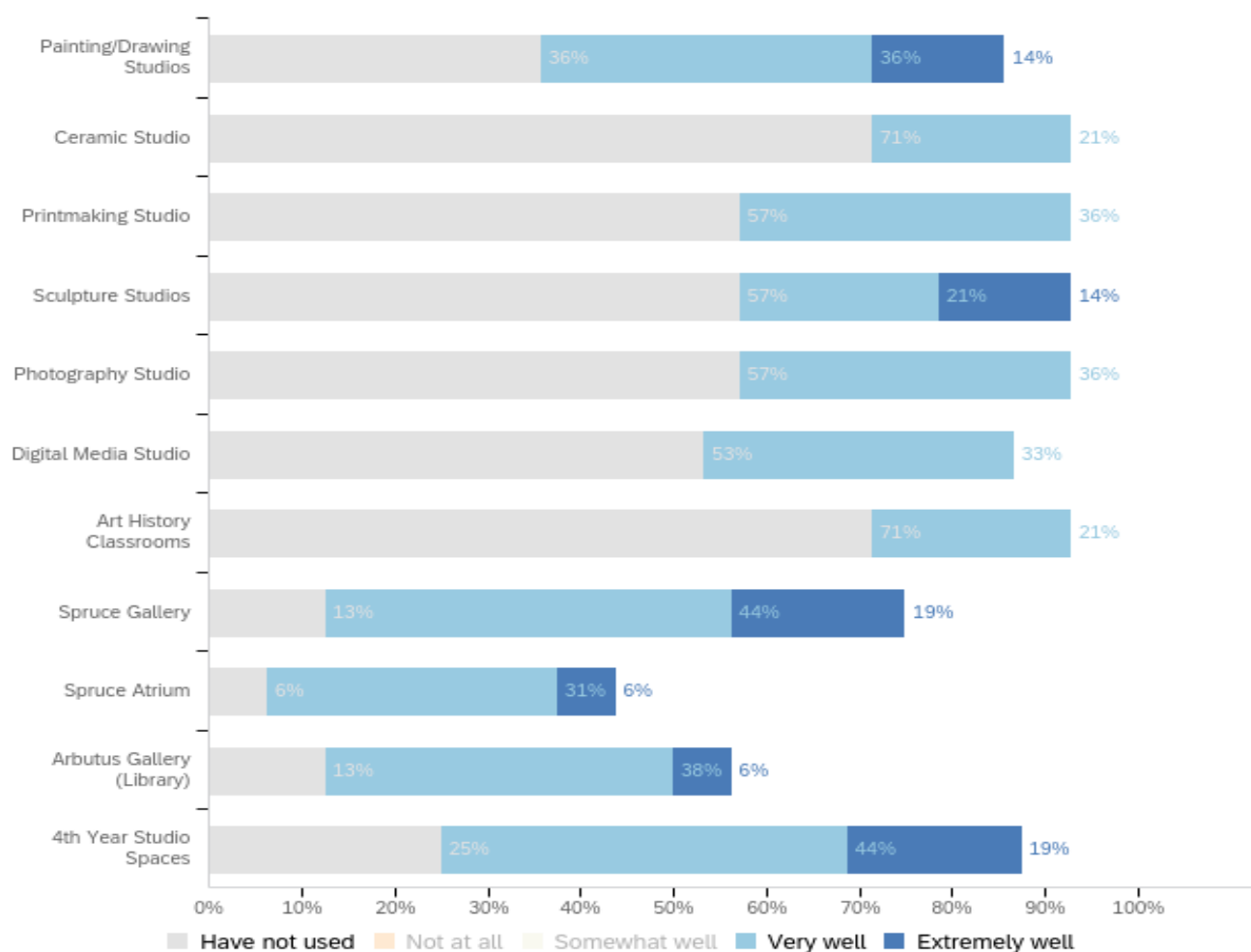


Note that “not at all” and “somewhat well” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “somewhat well” categories

#	Question	Have not used	Not at all	Somewhat well	Very well	Extremely well	Total
<b>Print Media</b>							
1	Printing press	64%	0%	7%	21%	7%	14
2	Darkroom equipment	64%	0%	7%	21%	7%	14
3	Acid room equipment	64%	0%	7%	21%	7%	14
<b>Sculpture</b>							
4	Welding equipment	71%	0%	7%	7%	14%	14
5	Metal forming equipment	71%	0%	7%	7%	14%	14
6	Downdraft tables/Ventilation/Snorkel exhausts	71%	0%	7%	7%	14%	14
7	Wood working equipment	57%	0%	0%	29%	14%	14
<b>Drawing and Painting</b>							
8	Brush washing station	43%	0%	14%	21%	21%	14
9	Ventilation	43%	14%	14%	14%	14%	14
10	Studio furniture	36%	7%	7%	36%	14%	14
11	Studio props	43%	7%	21%	14%	14%	14
12	Studio lighting	43%	7%	7%	21%	21%	14
<b>Ceramics</b>							
13	Pottery wheels	79%	0%	7%	7%	7%	14
14	Kilns	79%	0%	7%	7%	7%	14
15	Auxiliary rooms with specialized equipment	79%	0%	14%	7%	0%	14
<b>Photography</b>							
16	Specialized studio lighting	67%	0%	7%	20%	7%	15
17	Dark room	73%	0%	7%	20%	0%	15
18	Equipment in the film processing room	73%	0%	7%	13%	7%	15
19	Computer workstations	47%	0%	20%	27%	7%	15
<b>Digital Media</b>							
20	Computer workstations	47%	0%	20%	27%	7%	15
21	Specialized studio lighting	67%	0%	7%	13%	13%	15
22	Display/projecting equipment	67%	0%	7%	7%	20%	15
<b>Spruce Gallery</b>							
23	Gallery lighting system	13%	7%	33%	33%	13%	15

## Does the program have the facilities needed to deliver the curriculum?

### 18.How well are the following facilities meeting program's needs?

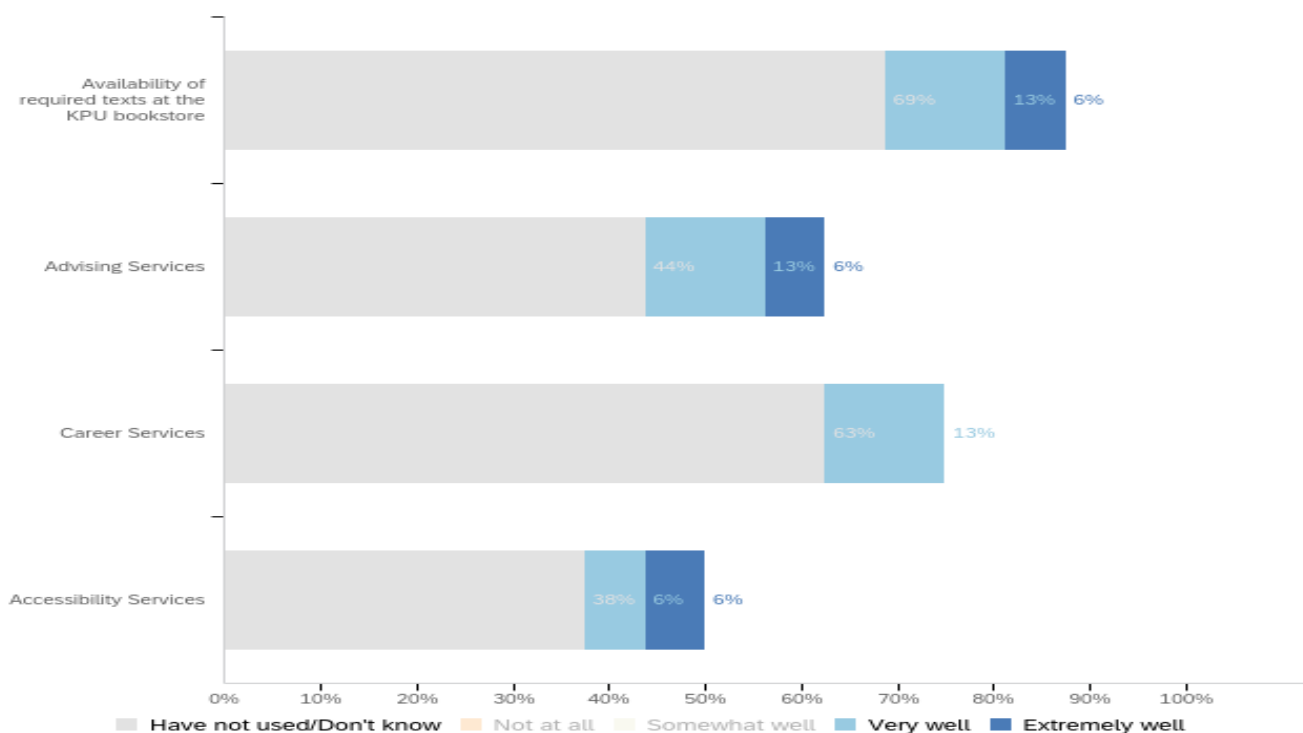


Note that “not at all” and “somewhat well” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “somewhat well” categories.

#	Question	Have not used	Not at all	Somewhat well	Very well	Extremely well	Total
1	Painting/Drawing Studios	36%	0%	14%	36%	14%	14
2	Ceramic Studio	71%	0%	7%	21%	0%	14
3	Printmaking Studio	57%	0%	7%	36%	0%	14
4	Sculpture Studios	57%	0%	7%	21%	14%	14
5	Photography Studio	57%	0%	7%	36%	0%	14
6	Digital Media Studio	53%	0%	13%	33%	0%	15
7	Art History Classrooms	71%	0%	7%	21%	0%	14
8	Spruce Gallery	13%	0%	25%	44%	19%	16
9	Spruce Atrium	6%	6%	50%	31%	6%	16
10	Arbutus Gallery (Library)	13%	6%	38%	38%	6%	16
11	4th Year Studio Spaces	25%	0%	13%	44%	19%	16

## Does the program have the support services needed to deliver the curriculum?

### 19. How well are the following services meeting the program's needs?



Note that “not at all” and “somewhat well” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all” and “somewhat well” categories.

#	Question	Have not used/Don't know	Not at all	Somewhat well	Very well	Extremely well	Total
1	Availability of required texts at the KPU bookstore	69%	0%	13%	13%	6%	16
2	Advising Services	44%	6%	31%	13%	6%	16
3	Career Services	63%	6%	19%	13%	0%	16
4	Accessibility Services	38%	0%	50%	6%	6%	16

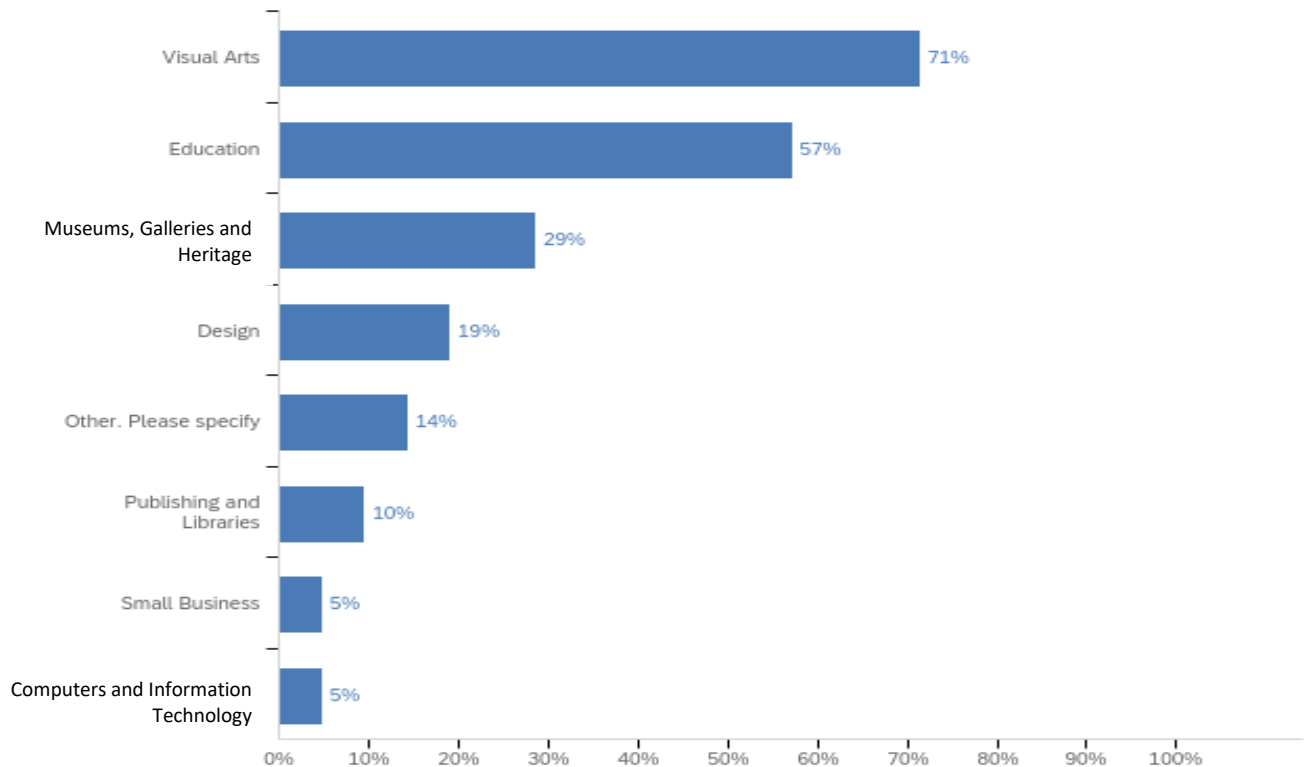
## Appendix I: Fine Arts Program Review – Discipline/Sector Survey Results

The discipline/sector survey was sent to 99 Fine Arts discipline/sector representatives. A total of 21 discipline/sector representatives responded. The response rate is 21%.

Note: The data includes open-ended comments. In order to preserve integrity and objectivity, OPA does not do value-judgment editing (i.e. we do not fix spelling errors, syntax issues, punctuation, etc.). Comments are included verbatim – with one exception: if individuals or courses are named, OPA redacts the name of the instructor or course. This rule applies to whether the comment is good, bad or indifferent.

### About Your Organization/Role

#### 1 - Which sector best describes your organization/business? Select all that apply.



#	Answer	Percentage	Count
1	Education	57%	12
2	Other. Please specify	14%	3
3	Entertainment Arts	0%	0
4	Film and Television	0%	0
5	Hospitality and Retail	0%	0
6	Small Business	5%	1
7	Health Care	0%	0
8	Manufacturing	0%	0
9	Computers and Information Technology	5%	1
10	Design	19%	4
11	Media and News	0%	0
12	Museums, Galleries and Heritage	29%	6
13	Publishing and Libraries	10%	2
14	Advertising and Marketing	0%	0

15	Visual Arts	71%	15
		Total number of respondents	21

**Note:** The last row presents the total number of respondents. The total number of responses for this question is greater than the number of respondents. Therefore, the percentage total exceeds 100%.

Other. Please specify - Text

Public Art installation
Arts Events
CERAMICS

## 2 - What is your current job title/role?

professor
curator
Teacher
Store Manager
Secondary Photography, Graphic Design, Visual Art and Media teacher grade 8 - 12
Retired professor of ceramics AUarts
Public Art Coordinator, City of Burnaby
Project Manager
Professor, Visual Art
Professor and Program Coordinator, Honours Bachelor of Craft and Design, Faculty of Animation Arts and Design, Sheridan College
Professor Emeritus Retired TAUGHT / HEADED NSCAD CERAMICS DEPARTMENT From 1969 + 40 Years
Professor /Head/ Artist/Filmmaker
President
Lecturer
Instructor in Visual Art
Instructor Visual Arts
Executive Director + Curator
Director/Curator
Director
Associate Professor of Art + Design

## 3 - How familiar are you with KPU's Fine Arts program?



Note that “not at all familiar” and “slightly familiar” categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the “not at all familiar” and “slightly familiar” categories

#	How familiar are you with KPU's Fine Arts program?	Percentage
1	Not at all familiar	10%
2	Slightly familiar	62%
3	Moderately familiar	10%
4	Very familiar	19%
	Total number of respondents	21

#### 4 - When you think about KPU's Fine Arts program, what are the top three characteristics that come to mind?

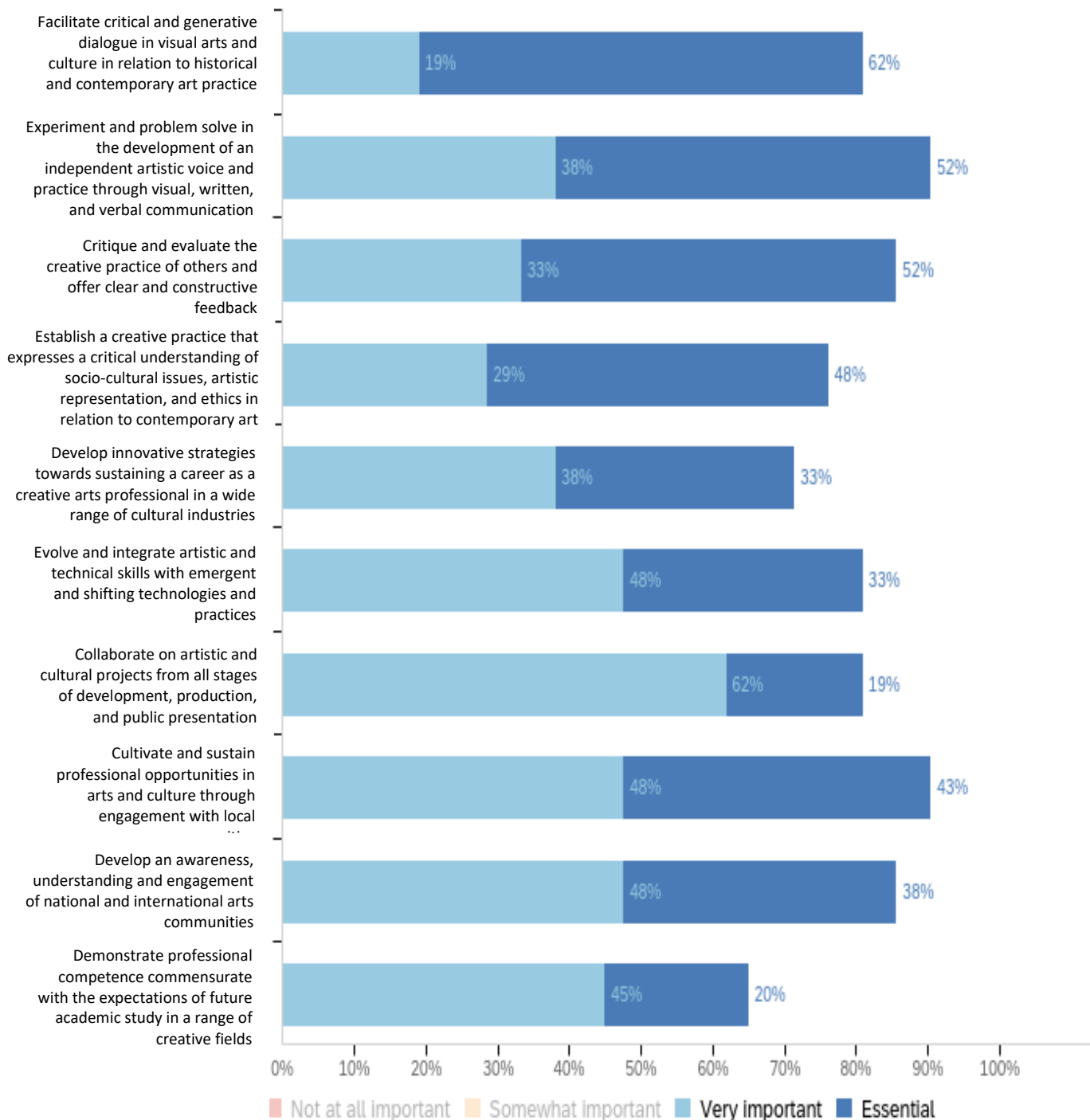
Characteristic #1	Characteristic #2	Characteristic #3
Practical	Accessible	Vibrant
compassionate	community-minded	friendly
Field Trips to New Media Gallery Exhibitions	Engaged Students	Flexibility
Creative Industry	Surrey	applied outcomes
making artists	engagement in community	great gallery space
exploration	educational	discipline

## QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

### Program Relevance

Are the program learning outcomes relevant to the current needs of the discipline/sector?

### 5 - Considering the needs and expectations of your organization, how important is it for an entry-level employee to be able to demonstrate the following?



Note that 'Not at all important' and 'Somewhat important' categories are excluded from the chart. Use the frequency table below to review the proportion of 'Not at all important' versus 'Somewhat important' responses.

#	Question	Not at all important	Somewhat important	Very important	Essential	Total
1	Facilitate critical and generative dialogue in visual arts and culture in relation to historical and contemporary art practice	5%	14%	19%	62%	21
2	Experiment and problem solve in the development of an independent artistic voice and practice through visual, written, and verbal communication	0%	10%	38%	52%	21
3	Critique and evaluate the creative practice of others and offer clear and constructive feedback	5%	10%	33%	52%	21
4	Establish a creative practice that expresses a critical understanding of socio-cultural issues, artistic representation, and ethics in relation to contemporary art	5%	19%	29%	48%	21
5	Develop innovative strategies towards sustaining a career as a creative arts professional in a wide range of cultural industries	5%	24%	38%	33%	21
6	Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices	5%	14%	48%	33%	21
7	Collaborate on artistic and cultural projects from all stages of development, production, and public presentation	0%	19%	62%	19%	21
8	Cultivate and sustain professional opportunities in arts and culture through engagement with local communities	0%	10%	48%	43%	21
9	Develop an awareness, understanding and engagement of national and international arts communities	0%	14%	48%	38%	21
10	Demonstrate professional competence commensurate with the expectations of future academic study in a range of creative fields	0%	35%	45%	20%	20

## 6 - What other skills, training or knowledge should an entry-level applicant have to be hired into your organization?

Bachelor of Fine Arts Bachelor of Education

They should not be so concerned about art as wholly related to intellectual and critical pursuit, but also something that engages audiences who want art to move them emotionally, holistically, and even spiritually.

aptitudes in writing, ability to work and engage the public in meaningful ways, be conversant with technology (both office software and otherwise)

-great communications skills -experience and knowledge of the basic functions of a contemporary art gallery or museum - demonstrated curatorial or art education experience

have an active exhibition publishing record

Teacher training after a four year undergraduate degree.

Communication skills; Critical curiosity; openness to diverse student voices.

Administrative skills, leadership skills, be able to chair meetings.

Canvas stretching Preparing a surface to paint Knowledge in multiple mediums of art

-interpersonal skills -administrative capacity

For an applicant who is responsible for contemporary arts + technology programs or exhibitions we are looking for someone who has put the work in and has actually visited the gallery. Don't apply for a position if you have never taken the time to visit. We look for a strong desire to engage with the public - and be familiar with our radical engagement goals. A strong understanding of complex technologies and the ability to discuss meaning in relation to a rapidly changing world of technology. Flexibility, responsiveness, the ability to multi-task and respond in a fast-paced environment.

Research skills. Project management. Ecology relationship building

MFA or greater

-Technical/practical skills - handling art, hanging artwork -Technical/creative skills - using Word and other software, strong writing and editing skills

Previous- not realistic expectations. for entry level teacher-takes time . MATERIAL CULTURE (Craft History)



Administrative skills, specifically: -bookkeeping/working with a bookkeeper. -e-commerce experience -website editing on platforms like Wix, Squarespace, Shopify, etc.

Knowledge that gives them both historic and contemporary context for their chosen practice.

Experimentation and/or awareness of emergent digital technologies as related to their field of study

## 7 - What are the emerging trends in the sector that KPU Fine Arts students should be prepared for? These trends might include technology, sustainability, and innovation. Please be as specific as you are able to.

I'm not sure

There is a trend occurring where intelligence and ivy-league prestige are no longer paramount to be successful in the job market. Nobody in the real world, just trying to survive volatile housing markets, and a world facing a climate crisis cares who the smartest person in the room is anymore. Clearly the smartest people failed us, and the world is seeking redress from people who can give them hope. Art and Design that alienates and makes people feel stupid because they didn't go to Harvard is no longer necessary for our survival as a species.

Trends? I'd say being knowledgeable about what kinds of opportunities artists or people working in the arts have undertaken over the years, and how those models change over time is important. I.e. Canada has a robust non-profit sector for the arts - artists have led the way in making their own versions of galleries or other structures from 1960s to now, but today, working in non-profits, with low compensation frameworks, in high cost-of-living environments means new models. Artists have become entrepreneurial, and people need to be aware of how to structure and support their own practice as part of a business world/economy. Trends will always change, so being aware of how a practice can be informed by, responsive to, and critical of trends is important. Being conversant in topics of the days makes anyone well-rounded. So, if AI is highly active now (and likely from now on), being aware of what tools exist is vital for students and for teachers. Sustainability likewise, if you're considering it in light of climate change.

-the changes that new technologies are bringing to the field (ie. new forms of electronic display, 3D printing, new VR, AI art) - new movements in contemporary art (ie. new participatory community-driven practices, new forms of performance art, audio) - new areas of critical theory (new philosophies of the environment, race studies, queer studies, indigenous studies and their influence on larger discussions about art)

collaborative, transdisciplinary practices, flexible purposing and emergent ontological shifts as climate change escalates

Digital literacy, creative inquiry, community engagement with fine arts through advocacy work.

Critical thinking and deep research skills need to be practised, defended, and cultivated.

A. I.

Community involvement in the Arts

-integration of digital and analogue technologies -cultural awareness: inclusiveness, diversity, justice -relationship of fine arts to broad cultural trends

In the area of Technology we're looking for the ability to be responsive, a life-long-learner, a flexible and innovative thinker...with the aptitude and interest in learning new skills and following new movements. As well as having an interest in and understanding the possible implications of new technologies. Critical Thinking in the area of Technology is important. We have developed a strong Sustainability Program with core values and procedures - so we would want the candidate to show some understanding of what sustainability might mean for an art gallery. In terms of Innovation - this underlies everything we do. We are interested in staff who are looking to question, improve and build on current ideas, strategies and procedures, rather than just follow them. We're interested in people who have a knowledge of the world outside art...who can be interested in ideas from science, philosophy, anthropology etc, and have an interest in what's going on in the world.

Material awareness. Team building.

AI

Integration of audio/visual/web components in exhibitions, AI

THE BASICS and. ALL THE ABOVE

Huge movement away from sales through gallery representation, completely shifted to e-commerce directly between artists and clients. The artist doesn't pay commission to galleries. However this means that the onus of the marketing, shipping and administration also moves from the gallery to the artist.

social justice

Technology - however a balance should be kept so that the hands on creation experience and skills are not lost. How to integrate all the current demands - environment, sustainability and inclusion, and yet be able to establish their own voice.

Digital literacy is key. Students tend to be great at texting each other but have very poor skills when using software for word processing, image correction/creation, or 3D modelling.

## QUESTIONS ON CHAPTER 4: EFFECTIVENESS OF INSTRUCTIONAL DELIVERY

### Career and Further Education Preparedness

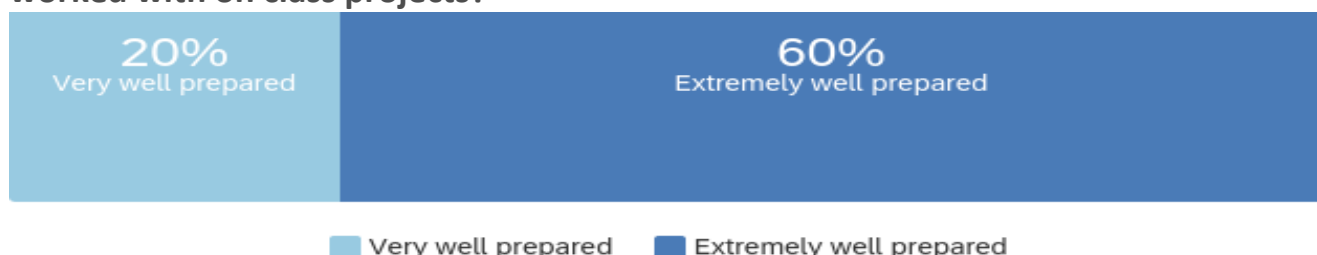
#### Are graduates of the program successful?

**8 - Which of the following best describes your previous experience with students and/or alumni in KPU's Fine Arts program? Please select all that apply.**

#	Answer	Percentage	Count
1	I have worked with KPU Fine Arts students on class projects.	24%	5
2	None of the above	43%	9
3	I have worked with KPU Fine Arts alumni and/or students as volunteers in my organization.	24%	5
4	KPU Fine Arts students and/or alumni have exhibited as artists with my organization.	19%	4
5	I have employed KPU Fine Arts students.	5%	1
6	I have employed KPU Fine Arts alumni.	10%	2
7	I have worked with KPU Fine Arts alumni.	48%	10
		Total number of respondents	21

**Note:** The last row presents the total number of respondents. The total number of responses for this question is greater than the number of respondents. Therefore, the percentage total exceeds 100%.

**9 - Based on your experience, how prepared were the KPU Fine Arts students you worked with on class projects?**



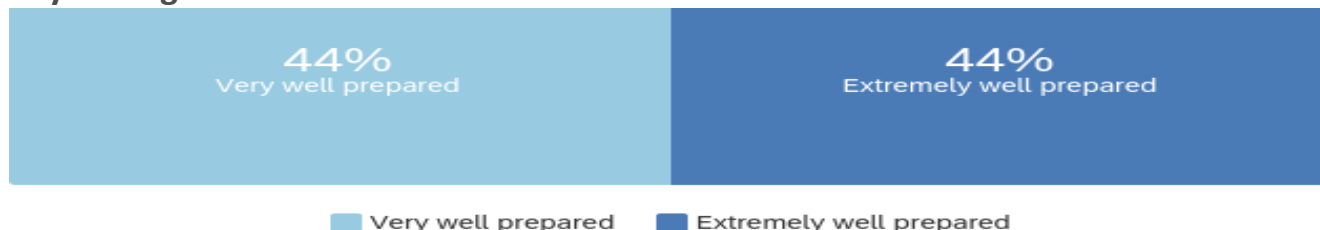
Note that "not at all prepared" and "somewhat prepared" categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the "not at all prepared" and "somewhat prepared" categories.

#	Based on your experience, how prepared were the KPU Fine Arts students you worked with on class projects?	Percentage
1	Not at all prepared	0%
2	Somewhat prepared	20%
3	Very well prepared	20%
4	Extremely well prepared	60%
	Total number of respondents	5

## 10 - Based on your experience, how prepared were KPU's Fine Arts students to work in your organization?

Too few responses to report.

## 11 - Based on your experience, how prepared were KPU's Fine Arts alumni to work in your organization?



Note that "not at all prepared" and "somewhat prepared" categories are excluded from the chart for quick comparisons between items. Please use the frequency table below for the percentages for the "not at all prepared" and "somewhat prepared" categories.

#	Based on your experience, how prepared were KPU's Fine Arts alumni to work in your organization?	Percentage
1	Not at all prepared	0%
2	Somewhat prepared	11%
3	Very well prepared	44%
4	Extremely well prepared	44%
	Total number of respondents	9

## 12 - Please comment on how well the program is preparing students for work.

not enough experience with KPU students to comment on this

every encounter with a KPU grad has been extremely positive

They are exposed to many practitioners in their region and given insight into international and national practices. They are given the practical knowledge necessary to join into their communities.

The program is excellent. I think students are well prepared. Students might also benefit from being taught how to register their art studios as businesses, and learning how to talk to clients. Some students bring their all into introductory conversations with prospective clients, and share their political manifestos in those first meetings, and it's overkill and shows their lack of experience. But that is not the fault of the program. That is just life, and we all learn to live it.

Some of the most important skills to have to work in the art field, are: to show up for other fine arts events in the community and network; to incubate collectives/ groups of students and alumni who will go on to create work and present work together to the public in the future; continue to support alumni to practice in the community years after they graduate. It seems that there could be room for growth in these areas. One way to help foster these bonds could be to have faculty members and classes to work with other local fine art organizations and institutions to connect with class content and vice-versa. In order to do this, regular lines of communications need to be had between these organizations and the faculty and department leadership.

Over the years we have consistently offered Exhibition tours and discussion periods to KPU students on Field Trips. Some classes have been better prepared and more engaged than others. We always appreciate engaged, questioning students. It makes the process rewarding.

Kpu is becoming known as an equal in the arts sector. Great value

I think this depends on the department. I believe that the KPU Ceramics department is a well staffed and educationally, technically and creatively valuable program. This is the only department I have worked with professionally.

I could not comment, I do not have enough info on the students or programs

I Worked With Your Graduate as Faculty in her MFA. and eventually as a colleague

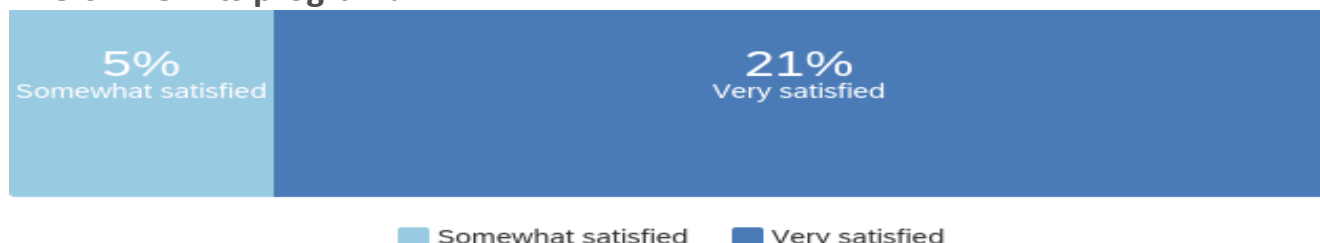
For the number of applicants I get who have fine arts focus that don't have a good general knowledge of art or art mediums.

## QUESTIONS ON CHAPTER 3: PROGRAM RELEVANCE AND DEMAND

### Program's Connections

Does the program have the connections to the discipline/sector to remain current?

### 13 - How satisfied are you with the opportunities you have to stay connected to KPU's Fine Arts program?



Note that "neutral" and "negative" categories are excluded from the chart, leaving only the "positive" categories to enable quick comparisons between items. For items with low positive percentages, use the frequency table below to review the proportion of "neutral" versus "negative" responses.

#	How satisfied are you with the opportunities you have to stay connected to KPU's Fine Arts program?	Percentage
1	Very dissatisfied	0%
2	Somewhat dissatisfied	11%
3	Neither satisfied nor dissatisfied	63%
4	Somewhat satisfied	5%
5	Very satisfied	21%
	Total number of respondents	19

### 14 - What can KPU's Fine Arts program do to build better connections with the discipline/sector?

NA

Offer more immersion opportunities between working artists and students.

Host events, build a collegial network with students or professors from other schools, examine how KPU can offer a different perspective than Emily Carr, UBC, SFU, etc. or if not different, complimentary, and share that.

-more cross-institutional collaborations (ie, artists talks, panels, symposia, residencies, crits) -sharing programming on social media - encouraging our overlapping constituencies to attend each-others events -working more closely to advocate for art and artists in the community (including alumni, but others as well) -connecting coursework with exhibitions and programming in Surrey. -work on bigger collaborations in the future (ie. multi-sited exhibitions ... conferences ... art parties) -organize a community advisory , group of supporters to explore these and other initiatives

keep in touch

Perhaps faculty and Student collaborations with similar institutions and programs. Organize a symposium, faculty exchange, and artist talks.

Connect with the art community more. Have art workshops and artist talks form local artists.

Establish contact with other visual arts programs across the country and exchange students, ideas and faculty

As I am only vaguely aware of the KPU program I am not able to answer this question.

We are happy giving Exhibition Tours. We could possibly develop a pre/post-activity for students to engage them at a higher level and give the Tour more meaning. We don't have a sense of what other activities might be wanted or possible...outside of Exhibition Tours.

More events open to the public. Better advertising /awareness for what is open to public

Supply encouragement for them to Travel to conferences especially out side of CANADA which educates . makes contacts (IMPORTANT). and raise profile of KPU.

social justice

Continue to connect with the artistic communities in their region by attending talks and workshops, listen to zoom lectures, continue to broaden their knowledge of their practice, and continue to improve their skills.

more outreach and collaboration with similar programs in Western Canada. Block transfer agreements with colleges/polytechnics with two year diploma programs for students to seamlessly transfer into BFA studies at the third year level.

## 15 - Please rate your level of interest in participating in projects that connect program students with the industry or sector.

#	Please rate your level of interest in participating in projects that connect program students with the industry or sector.	Percentage
1	Not at all interested	20%
2	Somewhat interested	45%
3	Very interested	35%
	Total number of respondents	20

## 16 - Please share any project ideas you have to connect program students with the industry.

I run a public art installation and design firm, and can use all kinds of skills to help me finish jobs. Sculpting, basic carpentry, general painting, project management, CADD, Adobe Illustrator, fine art printing, and public relations.

Maybe KPU should consider a public art effort, such as creating a professor led program to help students realize poster projects for Richmond are bus shelters.

See previous answer

sharing visiting artist talks sharing info on student exhibitions

Incorporating class lessons to include visiting and discussing art. and cultural work with professional curators, emphasizing meeting and understanding the variety of products and goals in the Art Community.

Art trips to galleries and artist studios Artist talks from local artists Art workshops so the students can learn different skills

That depends entirely on the particular student, their interests, abilities, and needs.

Possibly in the area of Tech Programming & Teaching if there was an interest.

Intervention

Through artist talks and workshops.

Production mentorship at Medalta in the historical reproduction area.

**REPORT: Fine Arts Self-Study Report**
**OVERALL ASSESSMENT:**

*Please provide a brief assessment of the Self-Study Report under review and an overall recommendation.*

**Reviewer #1:** Overall this is a great in-depth Self-Study report that meets most if not all requirements. I want to commend the overall team that worked on this it shows just how committed your faculty, staff, and administrators are to your programs. From a design background, I truly understand the differences within university settings that your programs sit. Where I had some concerns was the correlation between what was written in chapter two regarding the laddering of the courses within the program, as this was well documented in the chapter but not shown visually in the same detail in the appendices with the PLO mapping.

**Reviewer #3:** The Fine Arts program review team worked hard on the second Self-Study report. The report is thorough and uses statistics to highlight difficulties and positives. The program's data visualizations and honesty about improvement areas were great. The study will help the Department renew their program. However, the curriculum map (Appendix D) does not align with the content presented in Chapter 2. The curriculum map does not adequately support the content outlined in Chapter 2, and the scaffolding from certificates program to Bachelor program is not clearly apparent. Clarification is needed.

**The Report (select the box that corresponds your recommendation):**

- ☐ Recommend for approval by the SSCPR as is
- ☒ Reviewer #1 & #2 & #3: Recommend for approval by the SSCPR pending further action (see below)
- ☐ Recommend return to the Program for major revision
- ☐ Recommend for rejection by the SSCPR

*Direction for Reviewers:* Determine if the criterion for each chapter is fully addressed according to the standard.

**CHAPTER 1: Program Overview**

**Criterion:** This chapter provides an overview of the program, its purpose, and the scope of the review.

**Standard:** The Chapter clearly describes the program, its purpose, and the scope of the current review.

**THE CHAPTER:**

- ☒ **Meets the Standard**

*Additional Comments (if necessary):*

[Click here to enter text.](#)

- ☐ **Requires Further Action to Meet the Standard**

*Further Action Required for this Chapter to Meet the Standard:*

[Click here to enter text.](#)

## CHAPTER 2: Curriculum Review

**Criteria:** This chapter provides a clear profile of the program graduates, relevant program learning outcomes, and a curriculum mapping assessment that adequately identifies any gaps in the program's curriculum.

**Standard:** The Chapter contains data-supported assessments and recommendations.

### THE CHAPTER:

☐ **Meets the Standard**

*Additional Comments (if necessary):*

☒ **Requires Further Action to Meet the Standard**

*Further Action Required for this Chapter to Meet the Standard:*

Reviewer #1: Where I had some concerns was the correlation between what was written in chapter two regarding the laddering of the courses within the program, as this was well documented in the chapter but not shown visually in the same detail in the appendices with the PLO mapping. Please note that the PLO's in the map in the appendices from 6-9 with 7-8 having the most missing information.

Reviewer #2: The narrative of a well scaffolded program is not supported by the curriculum map.

Reviewer #3: Page 8 of Fine Arts Self-Study Report Appendices (Appendix D)

Chapter 2 states that the program is perfectly scaffolded. However, not enough evidence supports the content of Chapter 2 in the curricular map.

1) PLO(s) 6,7,8,9 lack a clear scaffolding structure in the curriculum map.

#6: Evolve and integrate artistic and technical skills with emergent and shifting technologies and practices.

#7: Collaborate on artistic and cultural projects from all stages of development, production, and public presentation.

#8: Cultivate and sustain professional opportunities in arts and culture through engagement with local communities.

#9: Develop an awareness, understanding and engagement of national and international arts communities.

2) PLO(s) of Introduced [I] level are redundant in ARTH 1120, ARTH 1121, FINA 1100, FINA 1167, and FINA 1175 courses.

Please revisit the curriculum map, make improvements or recommendations.

### Program's Response:

**CHAPTER 3: Program Relevance and Student Demand**

**Criteria:** This chapter adequately assesses program's relevance, faculty qualifications and currency, connections to the discipline/sector, and student demand.

**Standard:** The Chapter contains data-supported assessments and recommendations.

**THE CHAPTER:****Meets the Standard**

*Additional Comments (if necessary):*

[Click here to enter text.](#)

**Requires Further Action to Meet the Standard**

*Further Action Required for this Chapter to Meet the Standard:*

[Click here to enter text.](#)

**CHAPTER 4: Effectiveness of Instructional Delivery**

**Criteria:** This chapter adequately examines the effectiveness of the instructional design and delivery of the program and student success.

**Standard:** The Chapter contains data-supported assessments and recommendations.

**THE CHAPTER:****Meets the Standard**

*Additional Comments (if necessary):*

[Click here to enter text.](#)

**Requires Further Action to Meet the Standard**

*Further Action Required for this Chapter to Meet the Standard:*

[Click here to enter text.](#)



## CHAPTER 5: Resources, Services and Facilities

**Criteria:** This chapter adequately assesses program's resources, services, and facilities from both the student and faculty perspective.

**Standard:** The Chapter contains data-supported assessments and recommendations.

### THE CHAPTER:

☒ **Meets the Standard**

*Additional Comments (if necessary):*

[Click here to enter text.](#)

☐ **Requires Further Action to Meet the Standard**

*Further Action Required for this Chapter to Meet the Standard:*

[Click here to enter text.](#)

## CHAPTER 6: Conclusions and Recommendations

**Criterion:** This chapter summarizes the conclusions drawn from the evidence gathered in the program review.

**Standard:** The Chapter contains data-supported recommendations.

### THE CHAPTER:

☐ **Meets the Standard**

*Additional Comments (if necessary):*

[Click here to enter text.](#)

☒ **Requires Further Action to Meet the Standard**

*Further Action Required for this Chapter to Meet the Standard:*

Reviewer #1: Where I had some concerns was the correlation between what was written in chapter two regarding the laddering of the courses within the program, as this was well documented in the chapter but not shown visually in the same detail in the appendices with the PLO mapping. Which correlates with this chapter in regards to the recommendations.

Reviewer #2: Some of the recommendations may benefit from rewording to support their achievement. For example

- Acquire funding resources to develop the Arbutus Gallery as a viable professional gallery for students, alumni and visiting artists (see 1.3. Issues for Program Review)

May be reworded as

- Explore additional funding resources...

This shift the success of the recommendation from "Acquire" which may or may not be in faculty control, to "Explore" which definitely is in faculty control.

### Program's Response:

**MINOR EDITS (Spelling, syntax, word choice and other mechanical issues).**

*Please list corresponding page numbers. Minor edits are NOT discussed at the SSCPR meeting. Add or remove rows as needed.*

Minor Edits (page #)
Under section 1.1 topic diploma in Fine Arts, the M in print media is lowercase while the M in digital media is uppercase. It would be good if these were consistent.
Under 1.2 should the term NR! Instructors be added to the list of acronyms?
Page 32. second paragraph, first line. There is an extra space between the word Survey and the end parenthesis.
Page 32. Third paragraph, first line. There is an extra space between the word Student and the Comma
Page 32. fourth paragraph, this sentence is awkward.
Page 34 Second to last paragraph. The last line states "Alumni follow up over 5, 10, 10 years may be..." Perhaps there is an extra 10 in this sentence.

## SENATE

**Agenda Number:** 7.1

**Meeting Date:** January 24, 2024

**Presenter(s):** Melike Kinik-Dicleli

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**AGENDA TITLE:** OPERATIONS AND SUPPLY CHAIN MANAGEMENT PROGRAM REVIEW TIMELINE

**ACTION REQUESTED:** Information

**RECOMMENDED RESOLUTION:** N/A

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### COMMITTEE REPORT

For Secretariat Use Only

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#### Context and Background

To ensure that program reviews are completed in a timely manner and that program review reports are based on relevant data, program reviews at KPU follow a timeline. All program reviews should be completed within 16 months from the beginning of the Curriculum Review to the submission of the Quality Assurance Plan. Starting September 2020, the timelines for new program reviews are presented to the Senate Standing Committee on Program Review. Attached is the program review timeline for the Operations and Supply Chain Management Program.

#### Consultations

Operations and Supply Chain Management Program Review Team

#### Attachments

Operations and Supply Chain Management Program Review Timeline

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#### Submitted by

Melike Kinik-Dicleli, Manager of Quality Assurance, Office of Planning & Accountability

#### Date submitted

January 17, 2024



## **PROPOSED TIMELINE FOR PROGRAM REVIEW: Post-Baccalaureate Diploma in Operations and Supply Chain Management**

Finalized at the Senate Standing Committee on Program Review (SSCPR) on DAY/MONTH/YEAR.

### **Operations and Supply Chain Management Program Review Team**

- Emma Moulds (primary author)
- Phaedra Burke
- Merwise Khalwati
- Enrico Tanafranca

### **The Program Review Team will be responsible for the following:**

- Seeking support from Teaching and Learning Commons (TLC) to conduct the curriculum review, if needed.
- Collaborating with OPA to provide the following:
  - Program-level outcomes;
  - Names and contact information of discipline/sector representatives to be included in discipline/sector surveys;
  - Names and contact information of faculty members to be included in faculty surveys;
  - Feedback on surveys which OPA will design and administer.
- Writing reports using the templates provided and submit them according to the timelines endorsed by the SSCPR as presented below. Self-Study Report is written by a faculty member who takes the role of Primary Author, in consultation with faculty members of the program.
- Meeting with the Dean/Associate Dean regularly so they can be apprised of the direction of the review.
- Providing the Dean/Associate Dean draft reports so the Dean/Associate Dean can provide feedback and responses as required.
- Attending SSCPR meetings to present reports (only one member of the team is required to attend though all are certainly welcome).

### **The Program Review Timeline consists of 8 phases:**

1. Getting Started
2. Self-Study: Curriculum Review and Writing Chapters 1 & 2
3. Self-Study: Data Collection
4. Self-Study: Writing Chapters 3 to 6
5. Self-Study: Review/Revisions
6. External Review
7. Quality Assurance Plan Development (needs to be signed off by the Dean and Provost)
8. Annual Follow-Up Reporting

It should take approximately **16 months from beginning of Self-Study to the submission of the Quality Assurance Plan**. The first Annual Follow-Up Report should be submitted one year after the approval of the Quality Assurance Plan. The Annual Follow-Up Reporting continues until a program can demonstrate, to the satisfaction of the SSCPR, substantial completion of the Quality Assurance Plan.

The chart below provides a visual representation of the proposed timeline including elapsed time and report submissions.

Phases	Months																	
	Nov 23	Jan 24	Feb 24	Mar 24	Apr 24	May 24	June 24	July 24	Aug 24	Sep 24	Oct 24	Nov 24	Dec 24	Jan 25	Feb 25	Mar 25	Apr 25	May 25
1. Getting Started																		
Self-Study Phases:																		
2. Self-Study: Curriculum Review and Writing Chapters 1 & 2																		
3. Self-Study: Data Collection																		
4. Self-Study: Writing Chapters 3 to 6																		
5. Self-Study Review/Revisions																		
6. External Review																		
7. Quality Assurance Plan development																		
One Year Later																		
8. First Annual Follow-Up Report																		
Report submission months																		

◆ Report submission months

Note: External Review Report is submitted by the External Review Team, not by the Program Review Team.

The tasks involved in each phase of the program review process are described on the following pages.

## PROPOSED TIMELINE FOR PROGRAM REVIEW: Post-Baccalaureate Diploma in Operations and Supply Chain Management

PHASE 1	Month/Year	Tasks
GETTING STARTED	November 14, 2023	<ul style="list-style-type: none"> <li>Manager, Quality Assurance sends Program Chair information about program review before the initial planning meeting.</li> </ul>
	November 22, 2023	<ul style="list-style-type: none"> <li>Manager, Quality Assurance and Chair of SSCPR meet with Program Review Team to outline the purpose and process for program review and expectations for reports and timing.</li> </ul>
	July 20, 2023	<ul style="list-style-type: none"> <li>Manager, Quality Assurance sends Program Review Team the guides and reporting templates.</li> </ul>
PHASE 2	Month/Year	Tasks
SELF-STUDY: CURRICULUM REVIEW & WRITING CHAPTERS 1 & 2	January – March 2024	<ul style="list-style-type: none"> <li>Program Review Team conducts the curriculum review, which becomes part of the self-study report.</li> <li>The primary author and at least another member of the program review team attend the Curriculum Review workshop on offered by the Teaching and Learning Commons on January 19, 2024 (The Chair attended the curriculum review workshop on September 22, 2023).</li> <li>Primary Author completes the first two chapters of the Self-Study Report, although other members of the program review team may be involved in the writing.</li> </ul>
PHASE 3	Month/Year	Tasks
SELF-STUDY: DATA COLLECTION	January 2024	<ul style="list-style-type: none"> <li>Manager, Quality Assurance sends Program Review Team the administrative data report needed for the Self-Study Report.</li> <li>Program Review Team submits additional administrative data requests, if needed, to the Manager, Quality Assurance.</li> </ul>
	January 2024	<ul style="list-style-type: none"> <li>Program Review Team provides program-level learning outcomes for Quality Assurance Team to include in surveys.</li> <li>Program Review Team provides additional type of information, if any, they want to collect through surveys.</li> <li>Quality Assurance Team customizes surveys for students, alumni, faculty, discipline/sector and seeks feedback from Program Review Team.</li> <li>Program Review Team submits names and contact information of discipline/sector representatives and faculty members to be surveyed.</li> </ul>
	4 <sup>th</sup> week of January 2024	<ul style="list-style-type: none"> <li>Quality Assurance Team launches surveys for students, alumni, faculty and discipline/sector representatives.</li> </ul>
	4 <sup>th</sup> week of February 2024	<ul style="list-style-type: none"> <li>Quality Assurance Team provides survey data reports.</li> </ul>
PHASE 4	Month/Year	Tasks
SELF-STUDY: WRITING CHAPTERS 3 TO 6	March– July 2024	<ul style="list-style-type: none"> <li>Primary Author writes chapters 3-6 of the Self-Study Report in consultation with other faculty members of the program.</li> </ul>
	August 2024	<ul style="list-style-type: none"> <li>Primary Author sends the completed Self-Study Report to Dean.</li> </ul>
	August 2024	<ul style="list-style-type: none"> <li>Primary Author completes revisions, if any, requested by the Dean and submits the report to SSCPR (5 weeks before the meeting date).</li> </ul>

## PROPOSED TIMELINE FOR PROGRAM REVIEW: Post-Baccalaureate Diploma in Operations and Supply Chain Management

PHASE 5	Month/Year	Tasks
SELF-STUDY REVIEW/REVISIONS	September 2024	<ul style="list-style-type: none"> <li>SSCPR members assigned to review Self-Study Report review the report and provide written feedback on necessary revisions.</li> </ul>
	September 2024	<ul style="list-style-type: none"> <li>Primary Author completes revisions to the Self-Study Report and submits it to SSCPR (one week before the meeting).</li> </ul>
	September 2024	<ul style="list-style-type: none"> <li>SSCPR reviews Self-Study Report at its September 2024 (Date TBA) meeting.</li> </ul>
PHASE 6	Month/Year	Tasks
EXTERNAL REVIEW SITE VISIT	July 2024	<ul style="list-style-type: none"> <li>Program Review Team sends names of potential external reviewers.</li> <li>SSCPR selects external reviewers.</li> </ul>
	September 2024	<ul style="list-style-type: none"> <li>Program Review Team, with the help of Manager, Quality Assurance, begins planning external review.</li> <li>Dean invites two external reviewers.</li> <li>SSCPR Chair appoints KPU faculty member to the panel.</li> </ul>
	End of October 2024	<ul style="list-style-type: none"> <li>External review site visit, with participation of Program faculty, students, alumni and PAC members, takes place.</li> </ul>
EXTERNAL REVIEW REPORT	December 2024	<ul style="list-style-type: none"> <li>External reviewers submit External Review Report.</li> </ul>
	January 2025	<ul style="list-style-type: none"> <li>SSCPR reviews External Review Report at its January 2025 meeting.</li> <li>Approved External Review Report is sent to Program Review Team and Dean.</li> </ul>
PHASE 7	Month/Year	Tasks
QUALITY ASSURANCE PLAN DEVELOPMENT	February 2025	<ul style="list-style-type: none"> <li>Program Review Team begins writing Quality Assurance Plan in consultation with the Dean.</li> </ul>
	May 2025	<ul style="list-style-type: none"> <li>Program Review Team and Dean meets with the Provost to discuss the Quality Assurance Plan.</li> </ul>
	May 2025	<ul style="list-style-type: none"> <li>Program Review Team submits Quality Assurance Plan to the SSCPR.</li> </ul>
	June 2025	<ul style="list-style-type: none"> <li>SSCPR reviews Quality Assurance Plan at its June 2025 meeting.</li> <li>Approved Quality Assurance Plan along with the Annual Follow-Up template and guide are sent to the Program Review Team.</li> </ul>
PHASE 8	Month/Year	Tasks
ANNUAL FOLLOW-UP REPORTING	June 2026	<ul style="list-style-type: none"> <li>Program Review Team submits first Annual Follow-Up Report.</li> <li>SSCPR reviews Annual Follow-Up Report and decides whether the annual follow-up reporting should continue the following year.</li> </ul>

## SENATE

**Agenda Number:** 7.2

**Meeting Date:** January 24, 2024

**Presenter(s):** Melike Kinik-Dicleli

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**AGENDA TITLE:** ENTREPRENEURIAL LEADERSHIP PROGRAM REVIEW  
TIMELINE

**ACTION REQUESTED:** Information

**RECOMMENDED RESOLUTION:** N/A

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### COMMITTEE REPORT

For Secretariat Use Only

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#### Context and Background

To ensure that program reviews are completed in a timely manner and that program review reports are based on relevant data, program reviews at KPU follow a timeline. All program reviews should be completed within 16 months from the beginning of the Curriculum Review to the submission of the Quality Assurance Plan. Starting September 2020, the timelines for new program reviews are presented to the Senate Standing Committee on Program Review. Attached is the program review timeline for the Entrepreneurial Leadership Program.

#### Consultations

Entrepreneurial Leadership Program Review Team

#### Attachments

Entrepreneurial Leadership Program Review Timeline

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#### Submitted by

Melike Kinik-Dicleli, Manager of Quality Assurance, Office of Planning & Accountability

#### Date submitted

January 17, 2024





## **PROPOSED TIMELINE FOR PROGRAM REVIEW: Bachelor of Business Administration in Entrepreneurial Leadership**

Finalized at the Senate Standing Committee on Program Review (SSCPR) on DAY/MONTH/YEAR.

### **Bachelor of Business Administration in Entrepreneurial Leadership Program Review Team**

- Katherine Carpenter (primary author)
- Brad Anderson
- Chris Motiu
- Michael Schanz

### **The Program Review Team will be responsible for the following:**

- Attending the Curriculum Review Workshop conducted by Teaching and Learning Commons (TLC) and seeking support to conduct the curriculum review, if needed.
- Collaborating with OPA to provide the following:
  - Program-level outcomes;
  - Names and contact information of discipline/sector representatives to be included in discipline/sector surveys;
  - Names and contact information of faculty members to be included in faculty surveys;
  - Feedback on surveys which OPA will design and administer.
- Writing reports using the templates provided and submit them according to the timelines endorsed by the SSCPR as presented below. Self-Study Report is written by a faculty member who takes the role of Primary Author, in consultation with faculty members of the program.
- Meeting with the Dean/Associate Dean regularly so they can be apprised of the direction of the review.
- Providing the Dean/Associate Dean draft reports so the Dean/Associate Dean can provide feedback and responses as required.
- Attending SSCPR meetings to present reports (only one member of the team is required to attend though all are certainly welcome).

### **The Program Review Timeline consists of 8 phases:**

1. Getting Started
2. Self-Study: Curriculum Review and Writing Chapters 1 & 2
3. Self-Study: Data Collection
4. Self-Study: Writing Chapters 3 to 6
5. Self-Study: Review/Revisions
6. External Review
7. Quality Assurance Plan Development (needs to be signed off by the Dean and Provost)
8. Annual Follow-Up Reporting

It should take approximately **16 months from beginning of Self-Study to the submission of the Quality Assurance Plan**. The first Annual Follow-Up Report should be submitted one year after the approval of the Quality Assurance Plan. The Annual Follow-Up Reporting continues until a program can demonstrate, to the satisfaction of the SSCPR, substantial completion of the Quality Assurance Plan.

## PROPOSED TIMELINE FOR PROGRAM REVIEW: Bachelor of Business Administration in Entrepreneurial Leadership

The chart below provides a visual representation of the proposed timeline including elapsed time and report submissions.

Phases	Months																	
	Dec 23	Jan 24	Feb 24	Mar 24	Apr 24	May 24	June 24	July 24	Aug 24	Sep 24	Oct 24	Nov 24	Dec 24	Jan 25	Feb 25	Mar 25	Apr 25	May 25
1. Getting Started																		
<i>Self-Study Phases:</i>																		
2. Self-Study: Curriculum Review and Writing Chapters 1 & 2																		
3. Self-Study: Data Collection																		
4. Self-Study: Writing Chapters 3 to 6																		
5. Self-Study Review/Revisions																		
6. External Review																		
7. Quality Assurance Plan Development																		
One Year Later																		
8. First Annual Follow-Up Report																		

◆ Report submission months

Note: External Review Report is submitted by the External Review Team, not by the Program Review Team.

The tasks involved in each phase of the program review process are described on the following pages.

## PROPOSED TIMELINE FOR PROGRAM REVIEW: Bachelor of Business Administration in Entrepreneurial Leadership

PHASE 1	Month/Year	Tasks
GETTING STARTED	November 10, 2023	<ul style="list-style-type: none"> <li>Manager, Quality Assurance sends Program Chair information about program review before the initial planning meeting.</li> </ul>
	November 22, 2023	<ul style="list-style-type: none"> <li>Manager, Quality Assurance and Chair of SSCPR meet with Program Review Team to outline the purpose and process for program review and expectations for reports and timing.</li> </ul>
	January 10, 2024	<ul style="list-style-type: none"> <li>Manager, Quality Assurance sends Program Review Team the guides and reporting templates.</li> </ul>
PHASE 2	Month/Year	Tasks
SELF-STUDY: CURRICULUM REVIEW & WRITING CHAPTERS 1 & 2	January – April 2024	<ul style="list-style-type: none"> <li>Program Review Team conducts the curriculum review, which becomes part of the self-study report.</li> <li>The primary author and at least another member of the program review team attend the Curriculum Review workshop on offered by the Teaching and Learning Commons on January 19, 2024.</li> <li>Primary Author completes the first two chapters of the Self-Study Report, although other members of the program review team may be involved in the writing.</li> </ul>
PHASE 3	Month/Year	Tasks
SELF-STUDY: DATA COLLECTION	April 2024	<ul style="list-style-type: none"> <li>Manager, Quality Assurance sends Program Review Team the administrative data report needed for the Self-Study Report.</li> <li>Program Review Team submits additional administrative data requests, if needed, to the Manager, Quality Assurance.</li> </ul>
	April 2024	<ul style="list-style-type: none"> <li>Program Review Team provides program-level learning outcomes for Quality Assurance Team to include in surveys.</li> <li>Program Review Team provides additional type of information, if any, they want to collect through surveys.</li> <li>Quality Assurance Team customizes surveys for students, alumni, faculty, discipline/sector and seeks feedback from Program Review Team.</li> <li>Program Review Team submits names and contact information of discipline/sector representatives, faculty members, and program advisory committee members, if any, to be surveyed.</li> </ul>
	4 <sup>th</sup> week of May 2024	<ul style="list-style-type: none"> <li>Quality Assurance Team launches surveys for students, alumni, faculty and discipline/sector representatives.</li> </ul>
	4 <sup>th</sup> week of June 2024	<ul style="list-style-type: none"> <li>Quality Assurance Team provides survey data reports.</li> </ul>
PHASE 4	Month/Year	Tasks
SELF-STUDY: WRITING CHAPTERS 3 TO 6	May– August 2024	<ul style="list-style-type: none"> <li>Primary Author writes chapters 3-6 of the Self-Study Report in consultation with other faculty members of the program.</li> </ul>
	September 2024	<ul style="list-style-type: none"> <li>Primary Author sends the completed Self-Study Report to Dean.</li> </ul>
	October 2024	<ul style="list-style-type: none"> <li>Primary Author completes revisions, if any, requested by the Dean and submits the report to SSCPR (5 weeks before the October SSCPR meeting - Date TBA).</li> </ul>

## PROPOSED TIMELINE FOR PROGRAM REVIEW: Bachelor of Business Administration in Entrepreneurial Leadership

PHASE 5	Month/Year	Tasks
SELF-STUDY REVIEW/REVISIONS	October 2024	<ul style="list-style-type: none"> <li>SSCPR members assigned to review Self-Study Report review the report and provide written feedback on necessary revisions.</li> </ul>
	October 2024	<ul style="list-style-type: none"> <li>Primary Author completes revisions to the Self-Study Report and submits it to SSCPR (one week before the meeting).</li> </ul>
	October 2024	<ul style="list-style-type: none"> <li>SSCPR reviews Self-Study Report at its October 2024 (Date TBA) meeting.</li> </ul>
PHASE 6	Month/Year	Tasks
EXTERNAL REVIEW SITE VISIT	October 2024	<ul style="list-style-type: none"> <li>Program Review Team sends names of potential external reviewers.</li> <li>SSCPR selects external reviewers.</li> </ul>
	November 2024	<ul style="list-style-type: none"> <li>Program Review Team, with the help of Manager, Quality Assurance, begins planning external review.</li> <li>Dean invites two external reviewers.</li> <li>SSCPR Chair appoints KPU faculty member to the external review team.</li> </ul>
	4 <sup>th</sup> week of January 2025	<ul style="list-style-type: none"> <li>External review site visit, with participation of program faculty, students, alumni and PAC members, takes place.</li> </ul>
EXTERNAL REVIEW REPORT	4 <sup>th</sup> week of February 2025	<ul style="list-style-type: none"> <li>External reviewers submit External Review Report.</li> </ul>
	March 2025	<ul style="list-style-type: none"> <li>SSCPR reviews External Review Report at its March 2025 (Date TBA) meeting.</li> <li>Approved External Review Report is sent to Program Review Team and Dean.</li> </ul>
PHASE 7	Month/Year	Tasks
QUALITY ASSURANCE PLAN DEVELOPMENT	March 2025	<ul style="list-style-type: none"> <li>Program Review Team begins writing Quality Assurance Plan in consultation with the Dean.</li> </ul>
	May 2025	<ul style="list-style-type: none"> <li>Program Review Team and Dean meets with the Provost to discuss the Quality Assurance Plan.</li> </ul>
	June 2025	<ul style="list-style-type: none"> <li>Program Review Team submits Quality Assurance Plan to the SSCPR.</li> </ul>
	June 2025	<ul style="list-style-type: none"> <li>SSCPR reviews Quality Assurance Plan at its June 2025 (Date TBA) meeting.</li> <li>Approved Quality Assurance Plan along with the Annual Follow-Up template and guide are sent to the Program Review Team.</li> </ul>
PHASE 8	Month/Year	Tasks
ANNUAL FOLLOW-UP REPORTING	June 2026	<ul style="list-style-type: none"> <li>Program Review Team submits first Annual Follow-Up Report.</li> <li>SSCPR reviews Annual Follow-Up Report and decides whether the annual follow-up reporting should continue the following year.</li> </ul>

## SENATE

**Agenda Number:** 7.3

**Meeting Date:** January 24, 2024

**Presenter(s):** Melike Kinik-Dicleli

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**AGENDA TITLE:** MANAGER'S REPORT ON STATUS OF PROGRAM REVIEWS

**ACTION REQUESTED:** Information

**RECOMMENDED RESOLUTION:** N/A

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### COMMITTEE REPORT

For Secretariat Use Only

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#### Context and Background

There are 40 programs (or cluster of related programs) that are at various stages in the program review process.

<i><b>Phases</b></i>	<i><b>Number of programs</b></i>
Self-Study	15
External Review	4
Quality Assurance Plan	2
Annual Follow-Up Reporting	19
Total	40

#### Attachments

Manager's Report\_Status of Program Reviews\_Details for January 2024 SSCPR Meeting

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#### Submitted by

Melike Kinik-Dicleli, Manager of Quality Assurance, Office of Planning & Accountability

#### Date submitted

January 17, 2024

Faculty	Program	Self-Study			External Review		QA Plan	Annual Follow-up		Progress Update The table includes only the reviews in progress.
		Planning Began	Data Collection Concluded	Report Approved	Date of Site Visit	Report Received	QA Plan Approved	1st Report Approved	2nd Report Approved	
ACP	English Upgrading	Dec-18 re-start: Sep-21	Admin Data: Feb-19 Admin Data: April-22 Survey Data: Nov-22							Program received the survey reports on November 25, 2022. The self-study report was due in <b>May 2023</b> .
Arts	Anthropology	Sep-18	Admin Data: Feb-19 Survey Data: Feb-19	Apr-21	Oct 18/19, 2021	Nov-21	Jun-22	Jun-23		Second annual follow-up is due in <b>June 2024</b> .
Arts	Asian Studies	Oct-22	Admin Data: April-23 Survey Data: April-23	Sep-23	Feb 28/29, 2024					External review site visit is on <b>February 28 &amp; 29, 2024</b> .
Arts	Criminology	Jan-2019 re-start: Oct-22	Admin Data: Feb-19 Revised Admin Data: Feb-20 Survey Data: May-20 Survey&Admin Data: Jun-23	Nov-23						External review site visit planning is underway.
Arts	Creative Writing	May-21	Admin Data: Nov-21 Survey Data: Nov-21	Sep-22	Jan 18/20, 2023	Feb-22				Approved pending submission of revisions.
Arts	Education Assistant	Sep-19	Admin Data: Oct-19 Survey Data: June-20	May-21	Nov 25/26, 2021	Jan-22	Oct-22	Oct-23		SSCPR asked program to report on their progress a second time in <b>October 2024</b> .
Arts	English	May-20	Admin Data: Jan-21 Survey Data: April-21	Nov-21	Feb 10/11, 2022	Mar-22	Oct-22	Oct-23		SSCPR asked program to report on their progress a second time in <b>October 2024</b> .
Arts	Fine Arts	Dec-23	Survey Data: May-23 Admin Data: May-23							Self-study report is in.
Arts	History	Dec-18	Admin Data: Feb-19 Survey Data: March-20	Feb-21	June 17/18, 2021	Jul-21	Jan-22	Jan-23		SSCPR asked program to report on their progress a second time in <b>January 2024</b> .
Arst	Geography	Feb-22	Admin Data: Dec-22 Survey Data: Dec-22	Jun-23	Nov 30, 2023					External review report is due by <b>February 7, 2024</b> .
Arts	Journalism	Dec-22	Survey Data: May-23 Admin Data: Jun-23	Sep-23	Feb 1&2, 2024					External review site visit is on <b>February 1 &amp; 2, 2024</b> .
Arts	Language & Culture	Dec-21	Admin Data: May-22 Survey Data: May-22	Nov-22	Mar 8 & 9, 2023	Apr-23	Sep-23			Approved pending submission of revisions.
Arts	NGOs and Nonprofit Studies	Jan-23	Survey Data: Jun-23 Admin Data: Sep-23							Self-Study Report is due in <b>January 2024</b> .
Arts	Philosophy	Sep-17	Admin Data: Sep-18 Survey Data: Dec-17 (Discipline Survey: Mar-18)	Apr-19	Jul-19	Jul-19	Apr-21	May-22	May-23	Third annual follow-up is due in <b>May 2024</b> .
Arts	Political Science	Dec-19	Admin Data: Dec-19 Survey Data: June-20	Apr-22	Nov 7/9, 2022	Dec-22	Jun-23			First annual follow-up is due in <b>May 2024</b> .
Business	Computer Science and Information Technology	Apr-19	Admin Data: May-19 Survey Data: Jan-20	Nov-20	Mar 1/2, 2021	Mar-21	Oct-21	Mar-23		SSCPR asked program to report on their progress a second time in <b>April 2024</b> .
Business	Business Management	Sep-15	Admin Data: Jun-18 Survey Data: Mar-18	Jun-18	Jul-18	Jul-18	Mar-20	Oct-21	Nov-23	Third annual follow-up report is in.
Business	Economics	Oct-22	Survey Data: Jun-23 Admin Data: Jun-23							Self-Study Report was due in December 2023. It will be on the agenda for the February 2024 meeting.
Business	Entrepreneurial Leadership	Nov-23								Kick-off meeting took place on November 22, 2023,
Business	Global Business Management	May-23								The work on Chapters 1 & 2 will start in March 2024.
Business	Green Business Management and Sustainability	May-23								The work on Chapters 1 & 2 will start in March 2024.
Business	Marketing	Sep-23	Admin Data: Jan-23							Surveys were launched on <b>January 15, 2024</b> .

Faculty	Program	Self-Study			External Review		QA Plan	Annual Follow-up		Progress Update The table includes only the reviews in progress.
		Planning Began	Data Collection Concluded	Report Approved	Date of Site Visit	Report Received	QA Plan Approved	1st Report Approved	2nd Report Approved	
Business	Operations and Supply Chain Management	Jun-23								Program is working on Chapters 1 and 2 of the self-study report.
Business	Technical Management and Services	Sep-22	Admin Data: April-23 Survey Data: April-23							Self-Study Report will be on the agenda for the February 2024 meeting.
Design	Fashion Design & Technology	Sep-20	Admin Data: Feb-21 Survey Data: Mar-21	Jun-21	Sep 28/29, 2021	Oct-21	May-22	May-23		SSCPR asked program to report on their progress a second time in <b>May 2024</b> .
Design	Foundation in Design Certificate	Oct-17 re-start: Oct-19	Admin Data: Aug-17 Survey Data: Nov-17 (Student Data: Feb-18) Revised Admin Data: Oct-19 Survey Data: Aug-20	Apr-21	June 29/30, 2021	Jul-21	Jan-22	Feb-23		SSCPR asked program to report on their progress a second time in <b>February 2024</b> .
Design	Interior Design	Sep-18	Admin Data: Nov-18 Admin Data: Sep-19 Survey Data: Nov-18	Jan-20	Jun-20	Aug-20	Feb-21	Mar-22	Mar-23	SSCPR asked program to report on their progress a third time in <b>April 2024</b> .
Design	Product Design	Feb-19	Admin Data: Feb-19 Survey Data: Oct-19	Jun-20	Feb 24/25, 2021	Apr-21	Nov-21	Nov-22		Second annual follow-up report is in.
Design	Technical Apparel Design	Jun-18	Admin Data: Dec-18 Admin Data: Oct-19 Survey Data: Dec-18	Jan-20	Sep-20	Oct-20	Jan-21	Jan-22	Mar-23	SSCPR asked program to report to report on their progress a third time in <b>March 2024</b> .
Health	Bachelor of Psychiatric Nursing	Sep-18	Admin Data: Feb-19 Survey Data: Feb-19	Oct-20	Feb-20	Mar-20	Nov-20	Jan-22	Feb-22	SSCPR asked program to report to report on their progress a third time in <b>February 2024</b> .
Health	Health Unit Coordinator Certificate	Jan-18	Admin Data: Jun-18 Survey Data: Discipline + Alumni: Mar-18 Student + Faculty: Aug-18	Dec-18	Jun-19	Jul-19				All intakes are suspended. The review is on hold until the future of the program is determined.
Health	Nursing	Dec-23								Kick-off meeting took place on December 13, 2023.
Health	Nursing-AE	Dec-23								Kick-off meeting took place on December 13, 2023.
Health	Traditional Chinese Medicine - Acupuncture	Dec-23								Kick-off meeting took place on December 13, 2023.
Science	Biology	Oct-19	Admin Data: Nov-19 Revised Admin Data: Mar-21 Survey Data: Mar-21	Oct-21	Feb 24/25, 2022	Apr-22	Oct-22	Nov-24		Second annual follow-up is due in <b>November 2024</b> .
Science	Brewing and Brewery Operations	Nov-21	Admin Data: May-22 Survey Data: May-22	Sep-22	Mar 14 & 16, 2023	Apr-23	Oct-23			First annual follow-up is due in <b>October 2024</b> .
Science	Computer Aided Design and Drafting	Jan-24								Kick-off meeting took place on January 15, 2024.
Science	Bachelor of Horticulture Science	Jan-18	Admin Data: Jun-18 Survey Data: Apr/Jun-18	Mar-19	Apr-19	May-19	Apr-21	Apr-22		BHS is not required to provide annual updates anymore. BHS Plant Health credential is part of the Horticulture Technology program review.
Science	Horticulture Technology Diploma/BHS Plant Health	Nov-21	Survey Data Hort Tech: Mar-23 Survey Data Plant Health: Dec-23 Admin Data: Sep-23							This review is expanded to include the BHS Plant Health credential. Surveys are being conducted for Plant Health.

Faculty	Program	Self-Study			External Review		QA Plan	Annual Follow-up		Progress Update The table includes only the reviews in progress.
		Planning Began	Data Collection Concluded	Report Approved	Date of Site Visit	Report Received	QA Plan Approved	1st Report Approved	2nd Report Approved	
Science	Mathematics	May-19	Admin Data: Jul-19 Survey Data: Faculty: Jul-19 Alumni: Sep-19 Discipline/Sector: Sep-19	Oct-20	Mar 10/11, 2021	Apr-21	Feb-22	Mar-23		SSCPR asked program to report on their progress a second time in <b>March 2024</b> .
Science	Physics for Modern Technology	May-21	Admin Data: Nov-21 Survey data: Feb-22	Jun-22	Nov 30/Dec 1, 22	Jan-23	Sep-23			First annual follow-up report is due in <b>September 2024</b> .
Science	Sustainable Agriculture	Oct-19	Admin Data: Nov-19 Revised Admin Data: Feb-21 Survey Data: Student: Aug-20 Faculty & Alumni: Jan-21 Discipline/sector: Feb-21	Sep-21	Mar 7/9, 2022	Apr-22	Nov-22			First annual follow-up report was due in <b>November 2023</b> .