

Key Research Findings

This analysis was based on the pre-determined criteria and measures listed below:

Section	Description	Measures
Student Demand	<p>Includes an assessment of OCAS (2007 - 2011) enrolment data at other colleges in terms of mean growth rate with a specific focus on Fleming's direct competitors where appropriate (Georgian, Sheridan, Seneca and Durham)</p> <p>Trends in certificate, diploma, degree, apprenticeship and continuing education (where available).</p> <p>Click Below to Access Full Source Document: Fall Enrollment Trend</p>	<ul style="list-style-type: none"> ● Strong = Fleming enrolment growth is outpacing system and is equal to or greater than 3% ● Moderate = Fleming enrolment growth is equivalent to system demand and is between 1.0 to 2.9% ● Weak = Fleming enrolment growth is less than the system demand and is less than 1%
Labour Market	<p>Includes projected employment rate growth based on a consolidation of various Ontario, Canadian, and US sources including HRSDC, Sector Council Reports US Bureau of Labour Statistics, and the MTCU Employment Profile.</p>	<ul style="list-style-type: none"> ● Strong = Between 5-6 positive labour market indicators ● Moderate = Between 3-5 positive labour market indicators ● Weak = Between 1-2 or no positive labour market indicators
Competitive Analysis	<p>Includes the number of actual colleges offering the program as well as the ratio of applications to acceptances at Fleming compared to other colleges and specific comment about Fleming's direct competitors where appropriate (Georgian, Sheridan, Seneca and Durham)</p> <p>Click Below to Access Full Source Document: Fall Conversion Report</p>	<ul style="list-style-type: none"> ● Strong = Fleming conversion ratio is greater than 2 below the system ● Moderate = Fleming conversion ratio is 1 above, below or equal to the system ● Weak = Fleming conversion ratio is greater than 2 above than the system
Financial Analysis	<p>Includes a review of Contribution to Overhead (CTO) for existing programs (2010-11)</p> <p>Click Below to Access Full Source Document: Costing Analysis</p>	<ul style="list-style-type: none"> ● Strong = CTO is greater than 35% ● Moderate = CTO is between 30 - 34% ● Weak = CTO is between 20 – 30% <p>No Contribution = 19% or less</p>

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Key Performance Indicators	<p>Includes KPI trends from the Key Performance Indicator Summary 5 Year Historical Overview KPI Data from Reporting Years 2008-2012.</p> <p>Click Below to Access Full Source Document: Key Performance Indicators</p>	<ul style="list-style-type: none">● Strong = Above system average in 6-7 indicators● Moderate = Above system average in 3-5 indicators● Weak = Above system average in 0-2 indicators.
Resource Analysis	<p>Requires school level assessment regarding space, technology, capital equipment and human resources. Recommendations from recent Program Review Reports included here</p>	

Key Research Findings

Collections Conservation and Management (50811)

Student Demand¹

• **STRONG**

The following information consists of OCAS yearly student fall registration data as well as a mean growth rate and average student registration for each program under these categories:

Diploma

- Fleming is the only school to offer this program, which has experienced a mean growth rate of **17%** and an average registration of **21 students**

Diploma

Program: 50811 - COLLECTIONS CONSERVATION AND MANAGEMENT														
	2007 2008 % Change (07-08)			2008 2009 % Change (08-09)			2009 2010 % Change (09-10)			2010 2011 % Change (10-11)			% Mean Growth Rate (07-11)	5 Year Average Reg. Students
FLEMING	16	22	38	22	17	-23	17	21	24	21	27	29	17	21
Total	16	22	38	22	17	-23	17	21	24	21	27	29	17	21

Labour Market

• **STRONG**

Employment Ontario

Not Available

HRSDC²

Technical Occupations Related to Museums and Art Galleries (NOC – 5212)

	Level	Share
Expansion Demand:	1,207	16%
Retirements:	5,786	74%
Other Replacement Demand:	459	6%
Emigration:	325	4%
Projected Job Openings:	7,777	100%
	Level	Share
School Leavers:	5,216	122%
Immigration:	325	8%
Other	-1,267	-30%
Projected Job Seekers:	4,274	100%

¹ Registration data obtained from the Program Counts by Applicant Type Report (RPT0050P) in the OCAS Reporting and Analytics Cube December 7, 2011. Some programs/colleges may not be included because they were missing MCU codes in the OCAS dataset Prepared by Fleming Data Research (07-2012)

² "Technical Occupations In Libraries, Archives, Museums And Galleries (521)." *Canadian Occupational Projection System (COPS)*. N.p., n.d. Web. 15 Aug. 2012. <<http://www23.hrsdc.gc.ca/occupationsummarydetail.jsp?&tid=65>>.

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- “Based on projections and considering that labour supply exceeded labour demand, it is expected that this occupation will continue to have surplus supply. In other words, the number of job seekers will be more than sufficient to fill job openings over the 2011-2012 period. Therefore, although employment demand will be slightly higher than supply over the next ten years, the recent surplus will continue to be felt during the projection period. The majority of job openings will arise from retirements over this period. Since workers in this occupation retire slightly earlier, the retirement rate is above the occupational average. The number of job openings resulting from economic growth will be small, but greater than the number during the 2001-2010 period. Demand for technical occupations in libraries, archives, museums and galleries will continue to be limited by the emergence of new technologies and the widespread use of the Internet. In terms of supply, all of the job seekers will come from the school system.”

US Bureau of Labour³

Curators, Museum Technicians, and Conservators (SOC-25-4012/25-4013)

Occupational Title	SOC Code	Employment, 2010	Projected Employment, 2020	Change, 2010-20	
				Percent	Numeric
Curators, Museum Technicians, and Conservators	—	23,800	27,600	16	3,800
Curators	25-4012	12,000	14,900	25	3,000
Museum Technicians and Conservators	25-4013	11,900	12,700	7	800

- “Overall employment of curators, museum technicians, and conservators is projected to grow 16 percent from 2010 to 2020, about as fast as the average for all occupations. Employment growth will vary by specialty.”
- “Employment of curators is projected to grow 25 percent, faster than the average for all occupations. Employment of museum technicians and conservators is projected to grow 7 percent, slower than the average for all occupations. Public interest in science, art, history, and technology will continue to spur demand for curators, museum technicians, and conservators.”
- “Because museum attendance is expected to rise over the coming decade, many museums should remain financially healthy and are expected to schedule additional building and renovation projects.”
- “Curator jobs are attractive to many people, and many applicants have the necessary training and knowledge. Combined with the relatively few job openings, candidates are likely to face very strong competition for jobs.”
- “To gain marketable experience, candidates may have to work part time, as an intern, or even as a volunteer assistant curator or research associate after completing their formal education. Substantial work experience in collection management, research, exhibit design, or restoration, as well as database management skills, will be necessary for permanent status. Familiarity and skills related to mobile technology will be viewed favorably by hiring officials.”

³ “Curators, Museum Technicians, and Conservators.” *Occupational Outlook Handbook*. N.p., n.d. Web. 15 Aug. 2012. <<http://www.bls.gov/ooh/Education-Training-and-Library/Curators-and-museum-technicians.htm#tab-6>>.

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- “Museum technicians and conservators also can expect strong competition when applying for jobs. Competition is stiff for the limited number of openings in conservation graduate programs, and applicants need a technical background. Conservator program graduates with knowledge of a foreign language and a willingness to relocate should have better job opportunities.”
- “Museums and other cultural institutions can have funding cut during recessions or periods of budget tightening, reducing demand for these workers. Although the number of curators who move to other occupations is relatively low, the need to replace workers who retire or leave the occupation will create some job openings. However, workers in these occupations tend to work beyond the typical retirement age of workers in other occupations.”

HRSDC⁴

Conservators and Curators (NOC – 5112)

	Level	Share
Expansion Demand:	581	9%
Retirements:	4,701	75%
Other Replacement Demand:	658	11%
Emigration:	310	5%
Projected Job Openings:	6,250	100%
	Level	Share
School Leavers:	3,384	63%
Immigration:	688	13%
Other	1,318	24%
Projected Job Seekers:	5,390	100%

- “Based on projections and considering that the labour supply and demand in this occupation were balanced, it is expected that the number of job seekers will continue to be sufficient to fill all the job openings over the 2011-2020 period. With the emergence of new technologies, particularly the Internet, this occupation requires fewer and fewer employees, which explains why employment growth will be very low. However, given that workers in this occupation are on average much older than in other occupations, the retirement rate will be high. With regard to the labour supply, school leavers will be the main sources of job seekers. The number of workers who leave the occupation for another will be much smaller than in recent years.”

Sector Councils and Reports

- [Canadian Association of Professional Conservators](#)
- [Conservation Ontario](#)
- [Cultural Human Resources Council](#)
- [Ontario Cultural Attractions Fund](#)
- [Ontario Museum Association](#)

⁴ “Librarians, Archivists, Conservators And Curators (511).” Canadian Occupational Projection System (COPS). N.p., n.d. Web. 15 Aug. 2012. <<http://www23.hrsdc.gc.ca/occupationsummarydetail.jsp?&tid=62>>.

Key Research Findings

Taken from the Cultural Human Resources Council of Canada-Cultural HR Study 2010⁵

Fast Facts

"Exports for visual arts and crafts in 2008 totalled \$207 million."

"Total federal government support for the visual arts and crafts subsector was \$24.6 million for 2007/08."

Impact of 2008 Economic Downturn

"The impact of the 2008 economic downturn and subsequent changes to consumer and business spending has lead to significant challenges for the visual arts and crafts subsector. It was seen as the top issue by almost half of survey respondents. By 2009, the subsector consisted of 16 per cent fewer registered businesses than in 2006."

Public Appreciation

"The public's view of visual arts and crafts as non-essential goods or services was ranked by survey respondents as the top trend or issue affecting the subsector."

New Technologies

"New technologies are altering and influencing the ways in which visual artists and craftspeople work. Their traditional tools of canvas and paint are now augmented and expanded by pixels and animation. New technologies are also creating concerns over intellectual property rights."

Need for Collaboration

"A lack of collaboration among subsector stakeholders was a significant issue in visual arts and crafts. Achieving common goals as a unified community is challenging for visual artists and craftspeople since they tend to work in isolation."

Lack of opportunities

"Employers such as art galleries indicated that a substantial challenge for them was in attracting and retaining qualified workers due to the low levels of compensation and a lack of opportunities in the subsector."

Low, unstable incomes

"Visual artists and craftspeople face the challenges of lower earning levels and unstable work. Insufficient earnings topped the list of visual arts survey respondent issues. Self-employment brings a host of human resource challenges in the areas of income security, financial management, time management, and "employment" benefits including insurance, health coverage, and retirement plans."

Training needed

"Beyond artistic skills, artists need technological and marketing skills to understand how best to distribute and promote their work. Many workers in the visual arts and crafts subsector have good "technical" and "creative" skills but lack business skills. They would benefit from enhancing their entrepreneurial skills, especially in the areas of marketing, negotiation, and financial management."

⁵ "2010 Cultural HR Study." *Cultural Human Resources Council*. N.p., n.d. Web. 14 Aug. 2012. <<http://www.culturalhrc.ca/research/HRStudy2010/hr-trends-e.asp>>.

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“Recommendations”

- “Undertake research on models for ensuring social benefits for aging artists, including pension schemes, retirement funds and income guarantees.”
- “Support the establishment and sharing of fee schedules and codes of practice for artists and galleries.”
- “Support business skills training for employers, visual artists and craftspeople, in the areas of digital technology opportunities.”
- “Support training for visual artists and craftspeople on intellectual property and copyright laws.”
- “Support training in export marketing to leverage emerging market opportunities and to develop new markets.”
- “Undertake labour market research for visual artists and craftspeople, including the establishment of occupational codes for craftspeople, and methodology for gathering statistics on both employers and artists and craftspeople.”
- “Develop internship opportunities for emerging artists in arts practice issues and management.”
- “Undertake research into the training/mentorship needed for skills associated with art forms, First Nations and ethno-cultural traditions that are at risk of being lost.”

This is the executive summary taken from a Report from WorkInCulture on Artists’ Business Skill Needs:⁶

“WorkInCulture continues its work on business skills issues for artists and cultural workers which it began with *Enriching Our Work In Culture: Professional Development in Ontario’s Cultural Sector* in 2008. The current report is the first of a series of skills check-in. This one polled more than 500 artists from various disciplines around the province.”

“Survey questions were organized into four brief sections, covering general employment issues and career goals, perceived challenges to career, professional development needs, and WorkInCulture programs and services. Survey summary results showed a number of trends which will affect training and development around the province:”

- “Slightly **more than one out of three artists work in two or more media**”
- “Despite the challenges of creating a living, **artists are highly motivated, entrepreneurial and resilient**, continuing to practise art in lifelong careers which will require lifelong training”
- “Artists see their **top challenges as finding sources of funds, making sales, marketing and promotion**”
- “Although artists rely on word of mouth and networking to further their careers, increasingly they **take advantage of online sources** to network, market and to learn”

⁶ “SKILLS CHECK-IN: A Report from WorkInCulture on Artists’ Business Skill Needs.” *WorkInCulture*. N.p., n.d. Web. 14 Aug. 2012. <<http://www.workinculture.ca/documents/Check-inFinal2012.pdf>>.

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- “Acquiring business skills to manage an entrepreneurial life is extremely important to them; **more than half of respondents have taken some kind of business skill training**”

- “Artists prefer face-to-face learning but increasingly they are **taking advantage of online learning (41%)** and one in four recognize the value of business skill learning that blends styles and technologies. There are only **minor differences between artistic disciplines or regions** on the issues, suggesting that more generic training is possible and that training opportunities can be rolled out regionally and provincially. But survey results showed the variety of training providers in communities, suggesting that **there are many potential partners and collaborators** to deliver more systematic business skills training across the province.”

“The report will be shared with WorkInCulture’s professional training partners – its members, other arts discipline associations, community arts councils and others, as well as with its funders.”

Taken from: **Culture 3.0: Impact of Emerging Technologies on Human Resources in the Cultural Sector**⁷

EXECUTIVE SUMMARY

Background - Study Rationale

“Throughout the past decade, the Cultural Human Resources Council (CHRC) has increasingly recognized the growing impact of emerging digital technologies on the cultural sector in general, and the sector’s human resources in particular. In fact, the *2010 Cultural HR Study* identified the —digital tsunami|| that is permeating all stages of the cultural sector’s creative chain – creation, production, distribution, marketing and preservation. The 2010 study characterized it as the most prevailing issue across all cultural subsectors covered by CHRC, namely: broadcasting, film and television, digital media, visuals arts and crafts, heritage, live performing arts, music and sound recording, and writing and publishing.”

“These digital impacts trigger major HR implications in the cultural sector. In fact, cultural workers across all sub-sectors need training through formal education, in-career skills upgrading and mentorships and internships to adapt to the new digital realities. Practitioners also need access to knowledge resources such as best practices and instructional material to leverage the advantages of digital technologies.”

“CHRC’s mandate is to —*strengthen the Canadian cultural workforce by providing leadership and innovative solutions to human resource issues.*” In light of this mandate, then, CHRC’s responsibility to help the cultural sector navigate through these digital impacts is clear. To that end, CHRC engaged Nordicity to undertake this study on the *Impact of Emerging Digital Technologies on Human Resources in the Cultural Sector*, whose short form is —*Culture 3.0*” to underscore the impact of the web and other digital technologies.”

The study’s goal is to:

“Assess the impact of emerging digital technologies on the eight cultural sub-sectors; and recommend priority solutions to address the challenges and take advantage of the opportunities arising from these digital technologies.”

⁷ “Culture 3.0: Impact of Emerging Technologies on Human Resources in the Cultural Sector.” *The Cultural Human Resources Council*. N.p., n.d. Web. 15 Aug. 2012.
<http://www.culturalhrc.ca/research/digitalimpact/Culture3.0_Executive_Summary_and_Recommendations.pdf>.

Key Research Findings

Context - The Economic, Employment, And Trade Impact Of The Cultural Sector

“The work of Canada’s artists and cultural content creators enriches the nation and presents images of Canada and Canadians to the world. As well, the cultural sector is a key contributor to Canada’s economy. According to the Conference Board of Canada, in 2007 the cultural sector contributed more than \$46 billion in real value-added GDP to the Canadian economy, which amounted to 3.8% of the entire economy. Beyond the vast wealth created by cultural endeavours, the cultural sector directly employs more than 650,000 Canadians across the country.”

“In terms of exports the —official|| figure for the cultural sector of about \$2.1 billion (in 2006) is often cited to indicate the value of Canada’s cultural exports.⁴ However, that figure underestimates the true export value of Canadian cultural product. For example, between 1999 and 2008 there was an average of \$1.7 billion in location production shot in Canada,⁵ which is not counted as —exports|| even though, like the attraction of foreign tourists, it should be so counted.”

“The cultural sector can clearly demonstrate an ability to use to digital technologies to add to the volume of exports in Canada’s knowledge-based economy. For example, publishing sub-sector leaders like Harlequin Enterprises have been early adopters of ebook distribution and have found several ways to distribute content to consumers. Similarly, film and television production companies like Epitome Picture have expanded their brands (in this case *Degrassi: The Next Generation*) to numerous digital platforms among other product lines. The innovation continues in Canada’s live performing arts, with world-leading companies like Cirque du Soleil routinely incorporating advanced digital effects into its renowned productions. As well, many recording companies offer consumers access to content through their websites, for example Maplecove has long offered consumers easy access to over 800 Canadian artists and their works through the company’s website. In the visual arts and craft sub-sector, many visual arts not only *use* but *create* the digital tools of their medium; while at the same time many heritage institutions are increasingly using digital technologies to interact with their audiences – both inside and outside of the building.”

“Beyond its direct contribution, the cultural sector has a wider, more profound impact on Canada’s economy. The inherent creativity of the cultural sector is more frequently being integrated with other industrial sectors such as medicine or engineering – thus leading to new approaches to production, distribution and/or marketing. As such, a strong cultural sector is likely to bleed into other sectors of the economy, strengthening them in the process. Increasing synergy between the Information and Communications Technology (ICT) sector and the cultural sector is generating new businesses that ultimately view the world as their markets. As the Canadian economy continues to move toward a knowledge-based economy, the creativity exhibited by the cultural sector will only increase in importance.”

“However, change poses challenges as well. While many of these digital impacts create opportunities to further expand the cultural sector’s role as a key driver of Canada’s economy, they also pose a number of disruptive challenges to cultural practitioners. Digital impacts pose threats to individual artists, and to the business models underpinning entire sub-sectors. As well, the spread of digital technologies creates a challenge for important elements of the public support system for the cultural sector, for example the threat posed by broadband internet to the traditional structure of the broadcasting system. Left unaddressed, these issues will undermine the cultural sector’s viability and will put the sector at risk of losing jobs and its share of the increasingly global cultural content market. Clearly, leadership, entrepreneurship, good HR practices, and skills development are all important assets in the continued development of the cultural sector at home and abroad.”

Key Research Findings

“Findings – Digital Adoption by the Cultural Sector”

“While digital adoption rates differ somewhat for each of the eight cultural sub-sectors, there are no valid objective criteria to measure relative adoption rates among the sub-sectors. Due to the variety of cultural products, the permutations for digital adoption can vary quite widely across the creative chain. Indeed, some sub-sectors (e.g. digital media) have adopted digital technology across the board, i.e. a majority of practitioners are using digital technologies for a majority of creative chain activities. While it is true that some sub-sectors have more fully integrated digital technologies across the creative chain than other subsectors, most sub-sectors have more advanced digital technology adoption than one might expect.”

“It is clear that the **digital media** sub-sector has adopted digital technologies to a greater degree than all other sub-sectors – after all, digital media began as a digital sub-sector. The digital media sub-sector has existed for as long as digital technology, but also the sub-sector has created a great deal of digital technology. However, new digital technologies have been developed in other sectors as well, namely **broadcasting, film and television production, visual arts and music and sound recording.**”

“Consumption trends have pushed digital adoption to a high level in the **music and sound recording** industry, where the majority of development, production and distribution activities are now digital. Similarly for **broadcasting and film and television production**, consumption trends, as well as advances in production equipment, have spurred a high-level of digital technology adoption. The **magazine and book publishing** sub-sector has also substantially adopted digital technology, largely driven by consumption trends again.”

“The **heritage and live performing arts** sub-sectors still “distribute” a primarily physical product in a physical location. However, each sub-sector is experimenting with digital distribution (e.g. live performances simulcast in movie theatres and virtual museum and gallery tours), but the essence of each sub-sector is attracting visitors. The live performing arts and heritage sub-sectors will never be fully digital but digital technologies are being leveraged to attract more visitors and enhance the audience participation in these sub-sectors.”

“The broad observation is that the levels of digital adoption by each sub-sector are highly nuanced, although some sub-sectors seem more advanced in new technologies adoption relative to others. In addition, as the digital adoption increases the lines between the sub-sectors begin to blur. Indeed, it is inevitable that all sub-sectors will evolve greatly as a result of emerging digital technologies.”

“Conclusions and Recommendations”

“In general, improvements in existing mechanisms and the creation of new ones are needed to improve digital skills across all employment levels of all sub-sectors. While ensuring new graduates have the technical skills to take advantage of the new digital realities is one piece of the puzzle, senior level staff also need to understand the new capabilities digital technologies bring to their sub-sector in order to guide their workforces. And as digital technologies are affecting all stages of the creative chain, a consistent refrain of the cultural community is that what is needed most is training in digital *business* skills – marketing, finance, strategy, business affairs, project management, intellectual property and IP rights management. Such areas are perceived as being even more critical than the technical training required to make use of the emerging technologies.”

“Ensuring that crucial skills are acquired throughout the sector will require a multi-faceted approach of training mechanisms, including:”

Key Research Findings

- “Closer collaboration between industry and academic institutions to ensure new entrants to the workforce have the most relevant skills;
- Accessible in-career skills training options such as workshops and modules that allow cultural workers to upgrade digital business and leadership skills; and
- Mentorships that increase peer-to-peer knowledge sharing, including cross-sub-sector mentorships and reverse mentorships where digitally-savvy junior staff mentor their senior-level peers.”

“Canada’s cultural workers have also proven extremely resourceful in adapting to the new digital realities. In many cases, new digital skills are self-taught and honed through experimentation. Similarly, many disruptive digital impacts could be overcome merely with the assistance of targeted knowledge resources. Therefore, in addition to improving training mechanisms, digital impacts should also be addressed by developing, providing and promoting new and existing resources to address digital issues, including best practices guides, instructional guides and databases of websites dedicated to the application of digital technology to the cultural sector. To this end, this study worked toward the development of recommendations that were subjected to careful scrutiny by the CHRC steering committee and reviewed by members of the respective sub-sectors in ‘validation workshops’ held across the country.”

“The first set of recommendations that emerged from this study (see figure 1 below) cover the whole cultural sector, labelled —cross-sector recommendations|. The second set (see figure 2 below) is divided into recommendations for each of the eight sub-sectors. Both sets of recommendations are accompanied by a broad implementation plan indicating the roles for CHRC as well as industry associations and other stakeholders.”

Key Research Findings

Employment Profile⁸

In 2010-2011, **58.3%** of graduates were employed in a full time position which related to this program of study provincially

Art			
Total Graduates:	1,050	Total Graduates in Survey:	810
		Response Rate:	77.1%

594 graduates were reported after the survey window had closed. While program information for these graduates has been included wherever possible, these graduates are not included in survey results, such as response rates.

Programs in Art

Programs	Duration	Total Grads	Total in Survey	Total in Labour Force	Colleges
Art Fundamentals	1 Year	668	534	127	Cambrian, Centennial, Conestoga, Durham, Fanshawe, George Brown, Georgian, Humber, Loyaltst, Mohawk, Seneca, Sheridan, Sir Sandford Fleming
Artist Blacksmith	1 Year	13	9	7	Sir Sandford Fleming
Collections Conservation And Management	2 Years	18	12	12	Sir Sandford Fleming
Design And Visual Arts – General	2 Years	44	34	9	Georgian, Sheridan
Fine Arts And Crafts	2 Years	38	26	18	Centennial, Georgian, Sir Sandford Fleming, St. Lawrence
Fine Arts And Crafts – Advanced	3 Years	174	117	81	Cambrian, Fanshawe, Georgian, Sheridan
Museum Management	Post Diploma	30	23	23	Sir Sandford Fleming
Museum Technology	3 Years	36	31	31	Algonquin
Textile Surface Design	1 Year	4	3	2	Sir Sandford Fleming
Visual And Digital Arts	2 Years	25	21	16	Humber

Summary of Survey Data

	Program Cluster	All Programs
Survey Population	810	50,622
Labour Force Participation	40%	74%
Employment Rate ^a	75%	83%
Employed Part-time ^a	28%	18%
Employed Full-time ^a	47%	65%
Average Annual Earnings – Total	\$25,494	\$33,199
Average Annual Earnings – Female	\$25,546	\$31,897
Average Annual Earnings – Male	\$25,200	\$34,607
Graduate Satisfaction	80%	79%
Employer Satisfaction	88%	93%

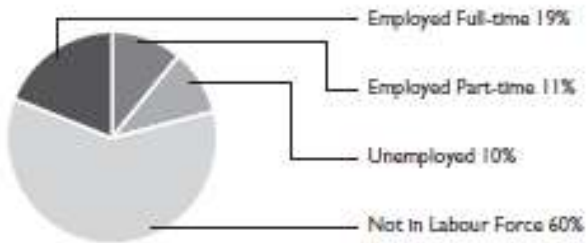
a. As a percentage of graduates in the labour force.

⁸ "Employment Profile." Ontario. N.p., 2011. Web. 19 July 2012.
<<http://www.tcu.gov.on.ca/pepg/audiences/colleges/serials/eprofile09-10/profile10.pdf>>.

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Graduate Outcomes for Program Cluster (as a percentage of all respondents)



Top Five Industries of Employment

	#	%
Food Services and Drinking Places	28	11.8%
Heritage Institutions	25	10.5%
Professional, Scientific and Technical Services	20	8.4%
Food and Beverage Stores	17	7.1%
General Merchandise Stores	14	5.9%

Top Five Occupational Categories

	#	%
Retail Salespersons and Sales Clerks	46	19.2%
Technical Occupations Related to Museums and Art Galleries	21	8.8%
Graphic Designers and Illustrators	16	6.7%
Cashiers	14	5.9%
Various* (each at this level of participation)	11	4.6%

* Food Counter Attendants, Kitchen Helpers and Related Occupations; Grocery Clerks and Store Shelf Stockers

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Summary of Graduate Outcomes by Program

	Full-time Employed, Program Related		Full-time Employed, Program Unrelated		Part-time Employed, Program Related		Part-time Employed, Program Unrelated		Unemployed		Not in Labour Force	
	#	%	#	%	#	%	#	%	#	%	#	%
Art Fundamentals	8	1.5	51	9.6	2	0.4	34	6.4	32	6.0	407	76.2
Artist Blacksmith	—	—	2	22.2	2	22.2	2	22.2	1	11.1	2	22.2
Collections Conservation And Management	7	58.3	—	—	1	8.3	3	25.0	1	8.3	—	—
Design And Visual Arts – General	3	8.8	3	8.8	—	—	2	5.9	1	2.9	25	73.5
Fine Arts And Crafts	3	11.5	3	11.5	2	7.7	5	19.2	5	19.2	8	30.8
Fine Arts And Crafts – Advanced	21	17.9	19	16.2	14	12.0	11	9.4	16	13.7	36	30.8
Museum Management	9	39.1	5	21.7	2	8.7	2	8.7	5	21.7	—	—
Museum Technology	12	38.7	4	12.9	1	3.2	5	16.1	9	29.0	—	—
Visual And Digital Arts	2	9.5	1	4.8	1	4.8	2	9.5	10	47.6	5	23.8
All Programs in Cluster*	65	8.1	88	10.9	25	3.1	66	8.2	88	9.9	483	59.9

* Does not include 1 program with fewer than 5 graduates in the labour force.

Earnings of Full-time Employed Participants

Program	Average – Females	Average – Males	Median – Females	Median – Males	Average for Program	Median for Program
Art Fundamentals	\$22,403	\$22,035	\$20,857	\$21,118	\$22,233	\$20,857
Artist Blacksmith	—	—	—	—	—	—
Collections Conservation And Management	\$23,062	—	\$22,630	—	\$23,062	\$22,630
Design And Visual Arts – General	—	—	—	—	—	—
Fine Arts And Crafts	—	—	—	—	—	—
Fine Arts And Crafts – Advanced	\$26,897	\$26,946	\$25,000	\$25,029	\$26,912	\$25,014
Museum Management	\$25,555	—	\$27,375	—	\$26,629	\$27,375
Museum Technology	\$35,868	—	\$31,286	—	\$32,717	\$30,000
Visual And Digital Arts	—	—	—	—	—	—
All Programs in Cluster*	\$25,546	\$25,200	\$23,829	\$23,464	\$25,427	\$23,516

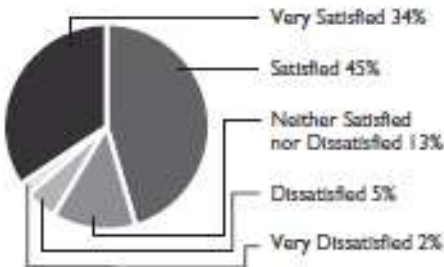
* Does not include 1 program with fewer than 5 graduates in the labour force.

Key Research Findings

Art

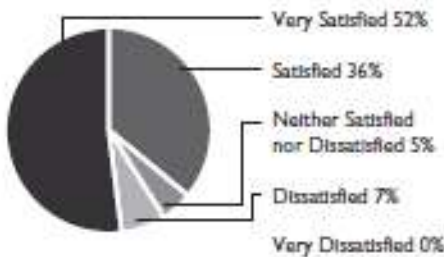
Program Cluster Satisfaction

Graduate Satisfaction with the usefulness of his/her college education in achieving his/her goals after graduation:*



* 771 graduates participated in this question.

Employer Satisfaction with employee overall college preparation for the type of work he/she was doing:*



* 42 employers participated in this survey.

Program Cluster Historical Data

	00-01 Grads	01-02 Grads	02-03 Grads	03-04 Grads	04-05 Grads	05-06 Grads	06-07 Grads	07-08 Grads	08-09 Grads	09-10 Grads
Percentage Employed	81.9%	83.6%	88.4%	84.7%	86.5%	85.2%	86.9%	84.5%	77.7%	75.2%
Percentage Employed Full-time	63.3%	63.8%	65.7%	61.7%	66.8%	59.5%	67.8%	57.1%	54.5%	46.9%
Percentage Employed Full-time Related Jobs	26.6%	23.7%	19.3%	22.5%	22.1%	24.1%	21.0%	25.6%	27.5%	19.9%
Average Annual Salary Full-time Related Jobs	\$23,859	\$23,531	\$26,454	\$26,761	\$25,131	\$29,521	\$26,970	\$30,638	\$30,212	\$28,664

Key Research Findings

Working in Canada⁹

Technical Occupations Related to Museums and Art Galleries (NOC – 5212)

- Ontario Rating: **Not Available**

- **Wage Range by Region:**

Location	Wage (\$/hr)		
	Low	Median	High
Ontario	12.00	16.49	24.48
Hamilton--Niagara Peninsula Region	12.00	14.92	22.30
Kingston - Pembroke Region	N/A	N/A	N/A
Kitchener--Waterloo--Barrie Region	12.00	16.00	24.55
London Region	N/A	N/A	N/A
Muskoka-Kawartha Region	N/A	N/A	N/A
Northeast Region	N/A	N/A	N/A
Northwest Region	N/A	N/A	N/A
Ottawa Region	13.00	20.00	25.02
Stratford--Bruce Peninsula Region	N/A	N/A	N/A
Toronto Region	13.00	17.44	25.00
Windsor-Sarnia Region	N/A	N/A	N/A

Working in Canada¹⁰

Conservators and Curators (NOC – 5112)

- Ontario Rating: **Not Available**

- **Wage Range by Region:**

Location	Wage (\$/hr)		
	Low	Median	High
Ontario	11.25	26.71	37.27
Hamilton--Niagara Peninsula Region	13.25	24.74	32.68
Kingston - Pembroke Region	N/A	N/A	N/A
Kitchener--Waterloo--Barrie Region	N/A	N/A	N/A
London Region	11.33	22.56	31.01
Muskoka-Kawartha Region	N/A	N/A	N/A
Northeast Region	N/A	N/A	N/A
Northwest Region	N/A	N/A	N/A
Ottawa Region	20.42	30.74	45.06
Stratford--Bruce Peninsula Region	N/A	N/A	N/A
Toronto Region	10.25	24.10	42.22
Windsor-Sarnia Region	N/A	N/A	N/A

⁹ "Technical Occupations Related to Museums and Art Galleries (NOC 5212)." *Working in Canada*. N.p., n.d. Web. 15 Aug. 2012. <<http://www.workingincanada.gc.ca/report-eng.do?area=8792&lang=eng&noc=5212&action=final&ln=p@ionKeyword=Peterborough%2COntario&s=1&source=2&titleKeyword=conservation+technician++museums+and+art+ga>>.

¹⁰ "Conservators and Curators (NOC 5112)." *Working In Canada*. N.p., n.d. Web. 15 Aug. 2012. <<http://www.workingincanada.gc.ca/report-eng.do?area=8792&lang=eng&noc=5112&action=final&ln=p@ionKeyword=Peterborough%2COntario&s=1&source=2&titleKeyword=curator#wages>>.

Key Research Findings

Competitive Analysis¹¹

• **MODERATE**

The following information consists of OCAS yearly fall application and registration data as well as a conversion ratio for each program under this category:

Diploma

- In 2011, Fleming had a **4:1** conversion ratio; this ratio has risen and fallen slightly within the last five years

Diploma

Program: 50811 - COLLECTIONS CONSERVATION AND MANAGEMENT												
	App. 2007	Reg. 2007	Conversion Ratio	App. 2008	Reg. 2008	Conversion Ratio	App. 2009	Reg. 2009	Conversion Ratio	App. 2010	Reg. 2010	Conversion Ratio
FLEMING	69	16	4:1	71	22	3:1	86	17	5:1	84	21	4:1
Total	69	16	4:1	71	22	3:1	86	17	5:1	84	21	4:1

Financial Analysis

NO CONTRIBUTION

Source: Program Costing Analysis 2010/2011

- Contribution to Overhead: 17.8%
- Program Weight: 1.40
- Funding Unit: 1.50

Key Performance Indicators

• **STRONG**

Source: Key Performance Indicator Summary 5 Year Historical Overview KPI Data from Reporting Years 2008-2012

KPI1-Graduation Rate	+19% above system
KPI2-Working	+2% above system
KPI3-Working Related	+8% above system
KPI4-Grad. Satisfaction	+4% above system
KPI8-Student Satisfaction-Learning	+13% above system
KPI9-Student Satisfaction- Teachers	+22% above system
KPI11-Grad. Satisfaction-Program	+12% above system

¹¹ Application data obtained from OCAS College Count Cube October 19, 2011 Registration data obtained from the Program Counts by Applicant Type Report (RPT0050P) in the OCAS Reporting and Analytics Cube December 7, 2011. Some programs/colleges may not be included because they were missing MCU codes in the OCAS dataset Prepared by Fleming Data Research (07-2012)

Key Research Findings

Resource Analysis

Equipment

Staffing

Space

Key Research Findings

Appendix

The following is the original environmental scan conducted by the Library Researchers to form the basis of the previous summary of Key Research Findings Report.

Collections Conservation and Management
Overview of the Profession

NOC 5112: Conservators and Curators

<http://www.workingincanada.gc.ca/report-eng.do?lang=eng&noc=5112&area=8792&titleKeyword=conservator®ionKeyword=Peterborough,Ontario&source=0&action=final>

Conservators perform some or all of the following duties:

Examine artifacts, determine their condition, suggest methods for treating them and recommend preventive conservation techniques to their owners

Restore and conserve paintings, photographs, sculptures, furniture, pottery and other museum and art gallery artifacts

Provide advice on display and storage of museum and gallery artifacts to ensure proper maintenance and preservation

Research new conservation and restoration techniques

Provide consultation to museums, art galleries or private individuals

Supervise conservation technicians and other museum technicians.

Curators perform some or all of the following duties:

Recommend the acquisition of paintings, photographs, sculptures, documents and other museum and art gallery artifacts

Research origins and artistic history of artifacts

Develop storylines and themes and organize displays and exhibitions

Co-ordinate the storage of collections and setting-up of displays and exhibitions

Oversee the conservation, display and circulation of collections

Supervise curatorial assistants and other museum technicians.

Conservators and curators may specialize in a particular type of collection or material, such as furniture, weapons, books, paintings and musical instruments

Common Job Titles

assistant curator

conservator

conservator – art objects

curator

Typical Employers

museums

art galleries

universities

self-employed

Key Research Findings

NOC 5212 Technical Occupations related to Museums

The following is a summary of main duties for some occupations in this unit group: Conservation and restoration technicians assist in the restoration and conservation of artifacts under the direction of a conservator.

Curatorial assistants assist in the research, handling and storage of artifacts.

Museum interpreters conduct tours of museums, gallery exhibitions and historical, heritage and other sites, answer inquiries and provide information concerning exhibits or sites.

Museum extension officers assist with the planning and development of travelling exhibitions and special events.

Museology technicians protect and care for cultural artifacts and collections during exhibitions, while in transit and in storage.

Museum registrars and cataloguers classify and assign registration numbers to artifacts and supervise inventory control.

Preparators construct displays and dioramas, build models, install artifacts in displays and prepare artifacts for storage and shipping.

Picture framers fabricate custom frames, measure and cut mats, mat enhancements and glass, and mount paintings, photographs and other art work.

Taxidermists prepare and mount skins of birds or animals for preservation, scientific or display purposes.

Technical museum and gallery workers may specialize in a specific type of collection.

Common Job Titles

conservation technician – museums and art galleries

curatorial assistant

heritage interpreter

museology technician

museum extension officer

museum interpreter

museum objects cataloguer

museum registrar

museum technician

picture framer – museum and art gallery

preparator

restoration technician

taxidermist

Typical Employers

art galleries

museums

parks

aquariums

zoos

interpretive centres

botanical gardens

cultural centres

nature sanctuaries

historic and heritage sites and other locations

Key Research Findings

Labour Markets

NOC 5112: Conservators and Curators

Working in Canada

Employment potential for the Kawartha/Muskoka or Ontario region is not available.

<http://www.workingincanada.gc.ca/report-eng.do?area=8792&lang=eng&noc=5112&action=final&ln=p®ionKeyword=Peterborough%2COntario&s=2&source=2&titleKeyword=conservator#outlook>

HRDSC

National Outlook 10 Year Projection (2011-2020)

This occupation (Conservators and Curators) is part of a larger occupational group called Librarians, Archivists, Conservators and Curators (NOC 511).

Occupations in this group	Librarians (5111) Conservators and Curators (5112) Archivists (5113)
Employment (non-student) in 2010	14,925
Median Age of workers in 2010	45
Average Retirement Age in 2010	61

For **Librarians, Archivists, Conservators And Curators**, over the 2011-2020 period, job openings (arising from expansion demand and replacement demand) are expected to total **6,250** and **5,390** job seekers (arising from school leavers, immigration and mobility) are expected to be available to fill the job openings.

Over the 2008-2010 period, employment growth in this occupation increased significantly. The unemployment rate also increased, although it remained low (2.3%). According to key labour market indicators, the number of job seekers was sufficient to fill job openings in this occupation.

This occupation is not covered in Employment Ontario

This occupation is not covered in Employment Ontario

Local wage for Kawartha/Muskoka region is not available. Wages are available for Ontario 2010

Low: \$11.25 Average: \$26.71 High: \$37.27

<http://www.workingincanada.gc.ca/report-eng.do?area=8792&lang=eng&noc=5112&action=final&ln=p®ionKeyword=Peterborough%2COntario&s=1&source=2&titleKeyword=conservator#wages>

Key Research Findings

NOC 5212 Technical Occupations related to Museums

Working in Canada

Employment potential for the Kawartha/Muskoka or Ontario region is not available.

<http://www.workingincanada.gc.ca/report-eng.do?area=8792&lang=eng&noc=5212&action=final&ln=p®ionKeyword=Peterborough%2COntario&s=2&source=2&titleKeyword=conservation+technician+-+museums+and+art+galleries#outlook>

HRDSC

National Outlook 10 Year Projection (2011-2020)

This occupation (Technical Occupations Related to Museums and Art Galleries) is part of a larger occupational group called Technical Occupations in Libraries, Archives, Museums and Art Galleries (NOC 521).

Occupations in this group	Library and Archive Technicians and Assistants (5211) Technical Occupations Related to Museums and Art Galleries (5212)
Employment (non-student) in 2010	15,066
Median Age of workers in 2010	40
Average Retirement Age in 2010	60

For **Technical Occupations In Libraries, Archives, Museums And Galleries**, over the 2011-2020 period, job openings (arising from expansion demand and replacement demand) are expected to total **7,777** and **4,274** job seekers (arising from school leavers, immigration and mobility) are expected to be available to fill the job openings.

Over the 2008-2010 period, this occupation experienced weak growth in employment and the unemployment rate changed very little. However, the unemployment rate remained relatively high in 2010 at 8.9%. The average hourly wage increased faster than the average for all occupations, but remained lower than the wage for comparable occupations. According to key labour market indicators, the number of job seekers was more than sufficient to fill the job openings in this occupation.

This occupation is not covered in Employment Ontario

This occupation is not covered in Employment Ontario

Local wage for Kawartha/Muskoka region is not available. Wages are available for Ontario 2010

Low: \$12.00 Average: \$16.49 High: \$24.48

<http://www.workingincanada.gc.ca/report-eng.do?area=8792&lang=eng&noc=5212&action=final&ln=p®ionKeyword=Peterborough%2COntario&s=1&source=2&titleKeyword=conservation+technician+-+museums+and+art+galleries#wages>

US Bureau of Labour

<http://www.bls.gov/oco/ocos211.htm#outlook>

Curators, Museum Technicians & Conservators:

Job Outlook

Key Research Findings

Employment Change. Overall employment of curators, museum technicians, and conservators is projected to grow 16 percent from 2010 to 2020, about as fast as the average for all occupations.

Employment growth will vary by specialty.

Employment of curators is projected to grow 25 percent, faster than the average for all occupations.

Employment of museum technicians and conservators is projected to grow 7 percent, slower than the average for all occupations. Public interest in science, art, history, and technology will continue to spur demand for curators, museum technicians, and conservators.

Because museum attendance is expected to rise over the coming decade, many museums should remain financially healthy and are expected to schedule additional building and renovation projects.

Job Prospects. Curator jobs are attractive to many people, and many applicants have the necessary training and knowledge. Combined with the relatively few job openings, candidates are likely to face very strong competition for jobs.

To gain marketable experience, candidates may have to work part time, as an intern, or even as a volunteer assistant curator or research associate after completing their formal education. Substantial work experience in collection management, research, exhibit design, or restoration, as well as database management skills, will be necessary for permanent status. Familiarity and skills related to mobile technology will be viewed favorably by hiring officials.

Museum technicians and conservators also can expect strong competition when applying for jobs.

Competition is stiff for the limited number of openings in conservation graduate programs, and applicants need a technical background. Conservator program graduates with knowledge of a foreign language and a willingness to relocate should have better job opportunities.

Museums and other cultural institutions can have funding cut during recessions or periods of budget tightening, reducing demand for these workers. Although the number of curators who move to other occupations is relatively low, the need to replace workers who retire or leave the occupation will create some job openings. However, workers in these occupations tend to work beyond the typical retirement age of workers in other occupations.

The Cultural Human Resources Council (Sector Council) Report:

Cultural HR Study 2010 <http://www.culturalhrc.ca/research/HRStudy2010/index-e.asp>

This report costs \$15 to view.

Culture 3.0 The Impact of Emerging Digital Technologies on the Cultural Sector in Canada. 2011

[Executive Summary and Recommendations](#)

Industry Standards

NOC 5112 and NOC 5212

These occupations do **not** require certification in **Ontario** or Canadian province or territory.

Professional Associations:

[Canadian Association of Professional Conservators](#)

[Conservation Ontario](#)

[Cultural Human Resources Council](#)

[Ontario Cultural Attractions Fund](#)

[Ontario Museum Association](#)

Key Research Findings

Employment Requirements

NOC 5112:

Employment requirements are prerequisites generally needed to enter an occupation.

Conservators require a master's degree in art conservation

or

Completion of a three-year college program in conservation technology and several years of experience in conservation work.

Curators require a master's or bachelor's degree in museology, art history or a field related to their specific area of work.

[Source: [National Occupational Classification 2006 - HRSDC](#)]

NOC 5212:

Employment requirements are prerequisites generally needed to enter an occupation.

Registrars, cataloguers and interpreters may require a university degree in a field related to museum and gallery work.

For other occupations in this unit group, completion of a college program in museum technology or conservation technology

or

Other technical or on-the-job training programs related to the work are required.

[Source: [National Occupational Classification 2006 - HRSDC](#)]

Educational Programs Leading to this Occupation

There is no information available from

<http://www.tcu.gov.on.ca/eng/labourmarket/ojf/findoccupation.asp>

Educational Competitors

Individual Community College/Institute Information

(Click on Program Title to view college program pages)

Colleges currently offering this program under either

Algonquin

[Applied Museum Studies](#) – Advanced Diploma

Centennial

[Culture & Heritage Site Management](#) – Graduate Certificate

Fleming

[Collections Conservation and Management](#) – Diploma

[Museum Management & Curatorship](#) – Graduate Certificate

Institution	APS #	Approved Program Name	MTCU Code	Program Weight	Funding Unit	Degree Factor
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Key Research Findings

SSFL	1146	Museum Management And Curatorship	70810	1.30	1.20	1.50
ALGO	1077	Applied Museum Studies	60807	1.30	2.70	3.00
ALGO	1145	Museum Technology	60807	1.30	2.70	3.00
LACI	1060	Museum Technology	60807	1.30	2.70	3.00
CENT	1258	Culture and Heritage Site Management	73212	1.20	0.80	1.00

Employment Postings:

On July 20, 2012, there were no jobs listed locally. There was one job listed in Ontario.

Source: jobbank.gc.ca

Job Number: 6536214

Title: **Art gallery director (Gallery Director for Artist Run Centre) (NOC: 0511)**

Terms of Employment: Permanent, Part Time, Weekend, Day, Evening

Salary: \$18.00 Hourly for 28 hours per week, Other Benefits

Anticipated Start Date: 2012/08/20

Location: London, Ontario (1 vacancy)

Skill Requirements:

Education: Some college/CEGEP/vocational or technical training, Completion of college/CEGEP/vocational or technical training, Some university, Completion of university

Experience: Experience an asset

Languages: Speak English, Read English, Write English

Staff Responsibility: 1 - 20

Budgetary Responsibility: 0 - \$100,000

Work Setting: Non-retail art gallery

Specific Skills: Plan, organize, direct and control daily activities, Develop and administer policies and programs, Develop, promote and implement public relations and promotional programs, Prepare funding and grant applications and proposals, Prepare budgets and monitor revenues and expenses, Perform duties of a librarian, archivist or curator

Additional Skills: Recruit, train and supervise staff

Security and Safety: Bondable, Criminal record check

Work Conditions and Physical Capabilities: Work under pressure, Attention to detail

Transportation/Travel Information: Public transportation is available

Work Location Information: Relocation costs not covered by employer

Ability to Supervise: 5-10 people, Working groups, Committees, Staff in various areas of responsibility

Key Research Findings

Essential Skills: Reading text, Document use, Numeracy, Writing, Oral communication, Working with others, Problem solving, Decision making, Critical thinking, Job task planning and organizing, Significant use of memory, Finding information, Computer use, Continuous learning

Other Information: Please see Forest City Gallery's job posting at

<http://www.forestcitygallery.com/node/119> for more specific information regarding the employment and application requirements.

Employer: Forest City Gallery

How to Apply:

Please apply for this job only in the manner specified by the employer. Failure to do so may result in your application not being properly considered for the position.

By E-mail: board@forestcitygallery.com

Web Site: <http://www.forestcitygallery.com/event/fcg-seeks-contract-fundraiser>

Advertised until: 2012/07/30

There were approximately 35 jobs listed at the Canadian Heritage Information Network that were appropriate for this program.

Job Title:

Assistant Supervisor, Community Cultural Development

Institution / Organization:

City of Kingston

Location:

Kingston, ON

Closing Date:

August 03, 2012

Date Submitted:

July 19, 2012

E-mail:

aadair@cityofkingston.ca

Salary range:

\$44,000-53,000

Job description:

- Engage in community and cultural engagement and development; community capacity building;
- Act as a resource to the local arts and heritage community, identity, develop and implement community engagement strategies and work with Department staff to implement new cultural opportunities for the local community that reflect their specific needs;
- Identify, develop and maintain effective partnerships between professional artists, arts organizations, social service and health organizations, recreation staff, and diversity organizations and agencies to develop creative, innovative and cost effective approaches to program design and delivery;
- Assist with the preparation of grant applications and participate in sponsorship development and revenue generation;
- Participate in long range planning as it relates to community/neighborhood development and cultural program delivery at the Pump House and McLaughlin Woodworking Museum, City Hall, and the Grand Theatre;
- Coordinate volunteers and provide leadership and training to summer students as needed;
- Assist with budget preparations and monitoring;
- Oversee part-time staff, contractors, and supervise summer students in the implementation of programs and projects;
- Other duties as assigned.

Job Title:

Communications Assistant 2

Key Research Findings

Institution / Organization:

City of Markham - Varley Art Gallery

Location:

216 Main Street Unionville Unionville, ON L3R 2H1

Closing Date:

August 06, 2012

Date Submitted:

July 19, 2012

Salary range:

\$18.76 - \$20.84 / Hour

Web link to Institution:

<https://www.markham.ca>

Job description:

Job Description

The Corporation of the City of Markham is now accepting applications for the above noted position for the Varley Art Gallery, Community and Fire Services Commission. Please submit your resume on line at www.markham.ca

Posting Closes: August 6th, 2012

JOB SUMMARY:

Reporting to the Manager of the Varley Art Gallery, the Communications Assistant is responsible for coordinating the production, distribution and collection of information about the Varley Art Gallery of Markham and its programmes to the media, members, volunteers and the general public. This is accomplished through the production of newsletters, advertisements and announcements for exhibitions, public programmes and events. The Communications Assistant is responsible for coordinating and maintaining media relations for the Varley Art Gallery as well as providing assistance with the production of printed and electronic material including website and social medias to support all programmes. This role works in close collaboration with the Communications and Community Relations department as well as the Varley Art Gallery Coordinators and Manager.

JOB DUTIES including but not limited to:

- Responsible for keeping current with all Varley Art Gallery exhibits, programs and events
- Acts as a liaison with the media and provides all necessary information and assistance as approved by Communications and Community Relations as well as the Manager
- Update all on-line media including Town web site and external lists or services for stakeholders as required
- Develops and maintains the editorial, production and distribution of the newsletters
- Maintains and administers an up to date database of media contacts and e-lists
- Maintains and updates the content and style of the website as well as all social medias (facebook etc.)
- Liaise with Art Gallery Coordinators, Manager and Communications and Community Relations department to draft, design, review and produce all publicity and promotional materials related to exhibitions and events, including press releases, invitations, newsletter material and signage
- Liaise with Communications department to design and prepare print media and ensure that Town standards and guidelines are met
- Designs and distributes the promotional material and listings on interpretative and educational programmes
- Other duties as assigned

QUALIFICATIONS:

A Post-secondary degree in Art History, Visual/Media Arts, Cultural Studies, Communications Studies, Journalism or related degree.

Key Research Findings

Minimum two year previous experience in the field of communications.
 Experience with emerging technologies and understanding of and frequent use of social media platforms (e.g., Facebook, You Tube, Twitter).
 Strong knowledge of history and visual art practices, especially within Canada
 Excellent verbal and written communication and
 Excellent editing skills
 Excellent customer service skills and sensitivity to interact with a diversity of internal and external stakeholders in a courteous and efficient manner
 Ability to work independently and in a team environment
 Demonstrated ability to meet tight deadlines and execute tasks efficiently
 Demonstrated creativity and enthusiasm
 Good understanding of communications concepts
 Resourceful and skilled in researching
 Demonstrated organizational skills and ability to multitask
 Attention to detail is essential
 Proficiency in MS Office, publishing software, and database management
 Knowledge of social media
 Basic knowledge of web site development, ability to update content on websites
 Ability to liaise with multiple stakeholders and project partners
 Interest/knowledge in art and/or local history
 Proficiency in graphic design is an asset
 French language an asset

Job Title:

Outreach Staff Scientist

Institution / Organization:

Science North

Location:

Sudbury, Ontario

Closing Date:

August 01, 2012

Date Submitted:

July 19, 2012

Lethbridge, Alberta

Salary range:

Starting at \$42,600

Web link to Institution:

<http://www.sciencenorth.ca/employment>

Job description:

Science North is a science centre recognized world-wide for its innovative approach to learning. We are currently seeking to fill the role of Staff Scientist in Education and Northern Programs unit who will be a key member of the Education and Northern Programs team, leading and supporting the unit's strategic goals specifically focusing on Outreach programs. Responsibilities include development and delivery of school and public workshops and programs across Northern Ontario, active on-going communication, promotion and bookings of programs as well as support in a number of other Science North initiatives and projects. The position requires a Bachelor of Science. The successful candidate will have strong organizational skills and be a strong communicator, possessing a high level of verbal and written proficiency in French and English and have extensive program delivery experience. Candidates must have willingness to travel. For full details on responsibilities and requirements or to apply, visit sciencenorth.ca/employment, quoting job number 1-021. Deadline for submission extended to August 1, 2012. Science North thanks all interested candidates; only those selected for interviews will be contacted.

Job Title:

Key Research Findings

Gallery Educator
Institution / Organization:
Southern Alberta Art Gallery
Location:

Closing Date:
July 31, 2012
Date Submitted:
July 19, 2012
E-mail:
msmith@saag.ca
Salary range:
\$30,000 - \$35,000
Web link to Institution:
<http://www.saag.ca>

Job description:
Gallery Educator

The Southern Alberta Art Gallery is committed to the learning and growth of our audience and community.

The Gallery Educator is responsible for designing and implementing varied educational and public programs that reflect and enhance the mission of the Southern Alberta Art Gallery: to foster the work of contemporary artists who challenge boundaries, encourage broad public engagement, and promote awareness and exploration of artistic expression.

The gallery has recently undergone a substantial renovation which includes a new classroom and an educational project gallery. These new facilities together with increased public and corporate support for our education program has seen a substantial increase in education program attendance. The gallery has recently adopted a comprehensive strategic plan that aims to increase the scope of our public programming and education.

The applicant should have excellent written and verbal communication skills with a degree in Art Education, Fine Arts, Museum Studies or a related field as well as a strong understanding of current art gallery educational practises, theories and trends. The applicant should have a sound understanding of contemporary Canadian art and Arts education and be able to apply this knowledge in working with a diverse audience. The individual should be highly organised, creative, adaptable and eager to work in a dynamic, team-driven work environment. Previous experience in a similar setting recommended.

Competition closes: 5 pm July 31, 2012

Please deliver your resume with a cover letter outlining your interests in art gallery education to:

Marilyn Smith, Executive Director
Southern Alberta Art Gallery
601 Third Avenue South
Lethbridge, Alberta T1J 0H4
Email applications to: msmith@saag.ca
Only those applicants chosen for an interview will be contacted.

Job Title:
Archives Assistant
Institution / Organization:
Peace River Museum, Archives and Mackenzie Centre
Location:

Key Research Findings

Peace River, AB

Closing Date:

July 30, 2012

Date Submitted:

July 17, 2012

E-mail:

lcottrell@peaceriver.net

Fax number:

780-624-4664

Salary range:

\$14.00 per hour

Web link to Institution:

<http://www.peaceriver.ca/visitors/101-museum>

Job description:

The Peace River Museum, Archives and Mackenzie Centre is requiring a temporary Archives Assistant for a 10 week (full time) or 14 week (part time) contract to begin in early September 2012. (The exact start date is negotiable.)

The successful candidate will be detail-oriented, mature, have experience with the technology required to digitize and upload photographs, have excellent interpersonal skills and be able to work unsupervised. The main tasks of this position will be scanning and uploading our photograph collection to the Archives Society of Alberta InSight database as well as assisting researchers at the Archives. Assistance with the daily operations of the Museum and Archives will also be required from time to time.

Previous education or experience in the administrative or heritage industries is an asset.

This position is supported through the Archives Society of Alberta and the Alberta Historical Resources Foundation.

Job Title:

Gallery Facilitator

Institution / Organization:

MacKenzie Art Gallery

Location:

Regina, Sk.

Closing Date:

August 10, 2012

Date Submitted:

July 17, 2012

E-mail:

hr@mackenzieartgallery.ca

Fax number:

306-569-8191

Salary range:

\$16.20 per hour

Web link to Institution:

<http://www.mackenzieartgallery.ca>

Job description:

Position: Gallery Facilitator

Casual hours, multiple positions

Salary: Level 2

\$16.20 per hour

Closing Date: August 10, 2012

Key Research Findings

Responsibilities: Under the supervision of the Gallery Education staff, the Gallery Facilitator's primary function is to assist visitors in the interpretation and enjoyment of Gallery exhibitions, events and programs.

The Gallery Facilitator shall assist in the research, planning, design and implementation of programs and interpretive materials for all audiences; participate in training and evaluation process; deliver tour and studio programs; participate in program set-up and clean-up, both after tours and in general studio clean-up sessions; and may assist in the administration and development of programs. Other duties may also be required.

Qualifications:

- Demonstrated experience in visual art,
- Experience teaching adults/children of various ages,
- Experience teaching adults/children with special needs an asset
- Excellent oral and written communication,
- Self motivated with ability to work well with others,
- All Gallery Facilitators must be available at least 2 half days weekdays,
- Some Gallery Facilitators must be additionally available weekends and evenings,
- Fluent in French language would be an asset.

Applications should be submitted to:

Human Resources

MacKenzie Art Gallery

3475 Albert Street

Regina, SK S4S 6X6

306-569-8191 fax

hr@mackenzieartgallery.ca

The Gallery Facilitator position is a casual position. Facilitators are scheduled for school tours and community tours and although Facilitator hours vary, tours are scheduled Mondays to Sundays during the day and/or Friday evenings. Please include in your cover letter your availability.

Please include the title of the position you are applying for in the subject line of the email.

Successful candidates must submit a satisfactory criminal record check prior to employment.

Information about the MacKenzie Art Gallery can be found online at www.mackenzieartgallery.ca

Job Title:

Registrar/Curatorial Assistant

Institution / Organization:

Thunder Bay Art Gallery

Location:

Thunder Bay, Ontario

Closing Date:

July 27, 2012

Date Submitted:

July 18, 2012

E-mail:

segodwin@theag.ca

Web link to Institution:

<http://www.theag.ca>

Job description:

Employment Opportunity:

Thunder Bay Art Gallery

REGISTRAR/CURATORIAL ASSISTANT

Full-time

Since 1976, the Thunder Bay Art Gallery has served the needs of Northwestern Ontario artists and art audiences while providing an important link to other cultural centres. With three gallery spaces that change exhibitions approximately every 6 weeks, there is always something new to capture the public's imagination.

Key Research Findings

As the region's only public gallery facility, the Thunder Bay Art Gallery's three-fold mandate is:

- To research, collect and exhibit the work of contemporary First Nations artists
- To promote, encourage and exhibit the works of local and regional artists
- To host travelling exhibitions from other art galleries and museums.

Nature and Scope of Position: The Registrar/Curatorial Assistant is accountable to the Director of the Gallery for the management of the Thunder Bay Art Gallery's permanent collection of 1500+ pieces of work by contemporary Aboriginal artists and artists from Northwestern Ontario. The Registrar works with the Curator in the development of the collection and provides support to the Curator in the development and presentation of the exhibition program and extension services.

The Registrar/Curatorial Assistant must possess excellent research, writing, administrative, supervisory and organization skills. This position requires good interpersonal skills and the ability to take initiatives. The position requires the ability to perform under pressure and to various deadlines and considerable attention to detail. The position may also involve overtime.

For full job description: www.theag.ca

Deadline for applications: July 27, 2012

Send Cover letter, Resume and 3 References to:

Sharon Godwin, Director

Thunder Bay Art Gallery,

P.O. Box 10193,

Thunder Bay, ON P7B 6T7

or by email to segodwin@theag.ca

We thank all applicants but will only be able to contact those invited for interviews.

Job Title:

Conservator (Intern) - Objects, Fine Arts, Archaeology

Institution / Organization:

Canadian Conservation Institute

Location:

Ottawa, Ontario

Closing Date:

July 18, 2012

Date Submitted:

July 09, 2012

Fax number:

613 998-4721

Salary range:

\$38,910 to \$43,800

Web link to Institution:

<https://psjobs-emploisfp.psc-cfp.gc.ca/psrs-srfp/applicant/page1800?toggleLanguage=en&noBackBtn=true&poster=190149&psrsMode=1>

Job description:

Participates in conservation and restoration treatment projects; provides basic information on preventive conservation to clients; assists in applied research to contribute to the development or modification of techniques, methodologies or tools used in the conservation treatment; participates in the preparation and delivery of seminars, workshops and conferences; assists with in-situ surveys and examination of museum facilities and collections; drafts written reports and publications; reviews relevant literature; participates in general lab routines and maintenance.

Experts in Canadian History

Location: Canadian Museum of Civilization Corporation

Job Code: 6001

of openings: 1

Key Research Findings

Description

Anticipatory Staffing

Canadian Museum of Civilization / Canadian War Museum

Experts in Canadian History

E7 (\$58,712 - \$73,390)

Permanent full-time positions and

Temporary full-time positions for a period 6 to 36 months

Position Number 6001

The **Canadian Museum of Civilization Corporation (CMCC)** is creating a pool of qualified candidates for upcoming staffing opportunities. To prepare for Canada's historic 150th anniversary, the CMCC is seeking research experts in Canadian history in fields such as: political history, military history, economic history, and early and modern Canadian history. This is a 'once in a lifetime' opportunity to join an outstanding team of researchers, historians and curators at Canada's foremost history museums.

As the ideal candidate, you hold a **PhD in your field of expertise** or equivalent combination of education and experience. You also have experience or interest in interpreting and communicating history to the general public. *Please specify your field of expertise when applying, and indicate whether it is for a permanent or a temporary position.*

You possess **knowledge** of:

The political, military, social and economic history of Canada;
Scholarly research and research methods in History and related disciplines;
Applied research in a museum environment or other public history settings;
The Canadian Museum of Civilization, the Canadian War Museum and other Canadian museums' programs and activities.

You have **experience** in:

Conducting complex and extensive research on the history Canada;
Writing scholarly books and articles, and communicating in other media, on Canadian history and culture, and related topics;
Exhibitions development;
Documenting and using museum and archival collections;
Presenting information through popular writing, lectures and exhibitions to the general public.

Since you will be working in a highly computerized environment, a demonstrated experience of word processing (Word), electronic spreadsheet (Excel), presentation (Power Point) and electronic mail (Outlook) is required.

The following **core competencies**, which are a deciding measure of success for these challenging opportunities, are:

Conceptual Thinking; Concern for Order and Quality; Expertise; Impact and Influence; Planning & Initiative; Teamwork and Cooperation. External candidates can access definitions of these Core competencies on our web site. CMCC's employees can access the employee's Infocenter/CMCC Core competencies Dictionary on the Intranet. These positions require the use of both Official Languages (French/English) **BBB imperative** and an enhanced reliability check. For a detailed definition of the linguistic level required, access our web site.

Please note that this position is open to **CMCC employees, external candidates and applicants of our inventory.**

The Corporation may consider federal government employees for secondment opportunities.

The Canadian Museum of Civilization Corporation is committed to the principles of Employment Equity and to achieving a workforce which is representative of the Canadian population. We strongly encourage candidates to self-identify if they are an Aboriginal person, a member of a visible minority group or a person with a disability.

We thank all candidates for showing interest in our Corporation; however, only retained candidates will be contacted.

Interested in this opportunity? Please apply **no later than August 24, 2012 at 4:00 p.m.** as instructed on the web site: www.civilization.ca/careers under "**Current Job Opportunities**".