

**APDC/ASA EXECUTIVE SUMMARY TEMPLATE**

**FOR PROGRAM REVIEW**

*The Executive Summary will be presented to the Academic Planning and Development Committee and the ASA Committee of the Board of Governors for information and feedback.*

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| **Subject:** | *School of The Arts Haliburton* ***Program Review Report***  **Collections Conservation and Management Program** |  |
| **Presented by:** | Sandra Dupret | |
| **Action:** | **For Discussion / Information** | |

**SOURCE**

• Fleming’s Quality Assurance Process (College Policy 2-207)

• ASA Committee mandate (Board Policy 1-102J) to conduct reviews of existing programs of instruction on an ongoing basis, subject to current regulation, legislation and policy directives

**BACKGROUND**

Fleming’s quality assurance process includes a two-staged process that includes: Curriculum Renewal (conducted annually) and Program Review (conducted every five years). These two internal processes are integrated so there is an *ongoing* focus on curriculum quality.

The Program Review process is characterized by both depth and breadth of analysis. Program data is collated, reviewed and assessed against given criteria, providing a measure of both the vitality and viability of each program. Based on this analysis, long-term plans are then created to guide continuous curriculum improvement and build on the cumulative outcomes of annual curriculum renewal. At the end of this process, a Program Review Panel (convened by the Dean) is charged with the responsibility of making recommendations concerning program viability as well as suggesting program/curriculum revisions.

In adhering to the mandate of the APDC/ASA Committee to receive reviews of existing programs of instruction, the Executive Summary for the School of The Arts, Haliburton Collections Conservation and Management Program is hereby provided, for the Committee’s information.

**PROGRAM STRENGTHS**

As a unique program in the province and within Canada, it attracts highly motivated, focused, detail-oriented students with high standards and expectations. Fleming provides the only college level training in the conservation of museum objects in Canada. The program and its graduates are highly respected and graduates find employment in a wide range of museums, galleries, archives, and other institutes both nationally and internationally.

The program provides a good balance of theory and practice. The projects are hands-on and artefacts from many locations including museums are sent for conservation and repair treatments. Students receive training in all facets of the care and conservation of heritage including risk assessment, curatorial and museum research, documentation, packing and transportation, making reproductions, and the correct and current techniques for the preservation and conservation of artifacts. Students are taught to follow the ethics, standards, and current best practices in the profession.

The program has now been aligned with the School of the Arts, Haliburton and will benefit from this partnership with programs that are arts-focussed.

**PROGRAM CHALLENGES**

The program is quite intense and students often struggle with the fast pace and intensity of the work. It is hoped with the redesign of the program as a graduate certificate with fewer courses, students will have more time to devote to the larger projects in the program. Faculty also spend many hours designing and assessing the extensive number of applied projects, many of which must be evaluated on-site, during business hours. The conservation lab needs updating with new equipment and preferably moved to a more suitable location within the college. Many pieces of equipment also require upgrading including computers (laptops as well), cameras, work stations, and digital recorders to remain current with expectations and requirements in the field.

Current and emerging trends in the field identified by the Program Advisory Committee are difficult to integrate into the curriculum because of budget constraints and the lack of development time for faculty. Digitization, museum software, and more reliance on computer technology without funds to purchase the required equipment is becoming an increasing challenge in the program. Often, specialized training in these areas is provided externally and tie-ins to museum applications can be difficult when not taught by museum professionals. Faculty require training opportunities and time to apply this training to curriculum.

**KPI RESULTS**

The program enjoys consistently high Key Performance results with its unique program status. KPI 4 (2009-10), graduate satisfaction with generic and vocational learning outcomes is much higher for this program (98%) than either the system average of 91% for all programs or Fleming’s average of 91%. This trend also holds true for KPI 8 (Winter 2011), student satisfaction with the learning experience with Fleming’s program outdoing Algonquin’s program by over 18% with a student satisfaction average of 90%. This is also higher than the system average for all programs of 74% and Fleming’s average of 81%. Students are also highly satisfied with their teachers (KPI9- Winter 2011) with an average of 94% as compared to Algonquin with a satisfaction rating of 54%. This also greatly surpasses the system average of 61% for all programs and Fleming’s average of 75%. Graduates are also highly satisfied with the program, (KPI11- 2009-10) with 90% which is much higher than Algonquin’s program with just over 77% satisfaction. The system average for all programs with 81% and Fleming’s average for all programs was 83%.

**SUMMARY OF RECOMMENDATIONS**

A summary of the recommendations is contained within the full report.

***NOTE: Recommendations should clearly differentiate between those strategies that build upon strengths versus those developed to address any gaps that may exist***

Recommendations Building on Program Strengths:

1. A key recommendation is to modify the program into a four-semester graduate certificate which would align it with the challenging nature of the curriculum and with the Graduate Certificate in Museum Management program. Two new course areas have been built into this certificate; digital applications and more curriculum on curatorial and material research, which will be linked to collections management, treatment of artifacts and exhibit preparations.
2. Create and enhance cross-over opportunities between MMC and CCM programs. A successful pilot for a 3 day joint Orientation occurred in September 2011. This orientation creates synergy in the groups and will be proactive in such areas as team dynamics as many projects are completed in teams. This orientation takes planning time and a small budget to implement it effectively. Based on this initial success, this orientation will take place again for incoming students in September 2012.
3. While many course changes have been made with this review including rewriting and refreshing learning outcomes to align with a graduate certificate, incorporating PAC feedback into the program and the removal of the general education electives, to lighten the load for students and provide more time for projects and faculty assessment, more intense planning time is required for other recommendations. Two new courses have been added to the program and will need dedicated development. Thus one recommendation is to facilitate a more concentrated planning time for all program faculty by providing a common block of time for faculty (minimum of 7 weeks) to meet and plan more extensive changes. This should be on the workload for full-time faculty and paid hours for part-time faculty.

Recommendations Developed to Address Gaps Identified:

1. The program is in great need of more and updated equipment, software and associated training for faculty to stay current in the technological aspects of the field. The lab is in need of new equipment as well and a location change would also be a recommendation. Its current location is not adequate with cafeteria storage and recycling which can contaminate the lab work. A complete list of requirements will be included in the detailed review and submitted to the Dean and VPA. Some of these resources can be shared with the MMC program.
2. Increase human resources at the program level to support, facilitate and embed current and evolving technologies into curriculum, applied learning experiences/projects and virtual program activities.
3. Develop and enhance web presence including program profile and tools for student learning and professional applications. This is two-fold: 1. Public access to program information for example, program FAQs, internship details, community-based projects, job postings, additional training opportunities, etc. 2.Controlled access (students, faculty, learning partners) to learning tools and resources that will support development of e-portfolios, web-based open source collections management systems, community-based projects, blogging, pod-casts, information sharing, etc.
4. Establish a process for screening applicants to ensure appropriate fit and student success given the intensive, applied nature of the program. Initial feedback from the learning partners supports this to support the highest quality of end results and products.
5. Develop a dedicated budget for the large, exhibit project. This will enable us to have a more serious, positive, balanced and realistic learning experience in exhibit planning and production for the student
6. Request block common time for faculty professional development and curriculum development and modifications, with an emphasis on new technologies. SWF full-time faculty together for this development and to plan implementation. Increase resources to include p/time faculty in the process.

**Program Review Panel Meeting Date**: TBD (Fall 2012)

**Program Review Panel Participants**:

Dean:

Program Co-ordinator:

Academic Lead:

Curriculum Consultant:

Program Faculty/Support (maximum 4):

External Members (minimum 3):

| **Program Coordinator:** | **Gayle McIntyre** | **School:** | **Haliburton School of the Arts** |
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| **Program Code:** | **CCM** | **Date Completed:** | **June, 2012** |
| **Program Name:** | **Collections Conservation and Management** | | |

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| **1.1 Sectoral Standards and Industry Trends**  **Review / discuss:**   * New or emergent industry / sector themes or issues that may have a potential impact on program positioning * Industry / sector issues identified by the Program Advisory Committee * Recent labour market data or sector reports * Recent or anticipated changes in occupational standards, level of entry and credential and / or standards of accreditation * Program alignment to labour market and sectoral trends | **a)**   * New treatment trends and materials such as: gel cleaning, laser cleaning, adhesives, backing materials, consolidants, etc. * Preventive conservation and reducing risks to collections; lighting trends (LED), environmental controls and standards (ASHRAE standards for museums) * Conservation of contemporary materials, plastics, modern media, time-based art, digital media * Risk assessment and emergency management for cultural property * Health and safety * Increased cultural sensitivity and more collaboration with cultural groups related to the preservation of tangible and intangible heritage   **Conservators Technology Needs:** digitization, digital photography, scanners, Adobe Photoshop, collections databases, barcoding, QR codes, project management software, dataloggers, Climate Notebook, virtual exhibits, downloadable applications, Excel, file management, copyright, migration of media. The inclusion of technology in the field is rapidly increasing and needs to be featured in the program at a higher level.  **Additional Technology Nice to Haves:**   * Technology –web page development, social networking, online podcasts, videocasts, webinars, virtual exhibitions, smart objects, graphic design. The inclusion of technology in the field is rapidly increasing and needs to be featured in the program at a higher level. * Business Skills / Cultural Management – project management business plans, marketing, managerial skills, budgeting, fundraising, grantsmanship, negotiation skills, strategic planning, interpersonal skills, managing change in the workplace, team skills, presentation skills, advocacy, community development / awareness / relations, political savvy, cultural planning, community design (integrating the community into the museum process, co-create), board development, endowments and planned giving, risk assessment, leadership, technical writing skills, organizational policies and context (with respect to job applications), service excellence customer service * Supervision of staff and volunteers      * Sustainability –conservation materials and treatments, facilities (working with architects, building codes, designs, blueprints, etc.), building materials, financial, human resources, people (work/life balance), succession planning, citizenship, preservation of museum objects and information (intangible and tangible heritage), economic development and tourism. Assessment, renovation expansion and new builds. * Policy development and the ability to write and draft policies * Accessibility – diversity, accessibility, inclusiveness, respect, cultural sensitivity * Intangible Cultural Heritage including working with First Nations * Repatriation of objects * Advocacy to the public and bureaucrats about the worth of an individual department/ museum   **b)**  SEE APPENDIX OF MINUTES for Advisory Committee input  **c)** Conservators (NOC 511) restore and conserve artifacts belonging to museums, galleries and owners of cultural property. Curators recommend the acquisition of museum and gallery artifacts and research their history. Conservators and curators are employed in museums, art galleries and universities. Conservators may be self-employed.  Conservators perform some or all of the following duties (Job Futures):   * 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.  |  |  | | --- | --- | | **Employment (non-student) in 2008** | 13,091 | | **Median Age of workers in 2008** | 46 | | **Average Retirement Age in 2008** | 62 |   **Occupation Projection**  Over the 2006-2008 period, employment growth in this occupation declined significantly; however, the unemployment rate remained low, which suggests that the number of job seekers in this occupation was sufficient to fill all the job openings. The changes in these labour market indicators also suggest that the number of school leavers seeking employment in this occupation has decreased and that some workers retired or left it to accept positions in other occupations and were not replaced.  Over the 2009-2018 period, an occupation will be in excess demand (a shortage of workers) if the projected job openings (arising from expansion demand and replacement demand) are greater than the projected job seekers (arising from school leavers, immigration and mobility), while an occupation will be in excess supply (a surplus of workers) if the projected job seekers are greater than the projected job openings. For **Conservators And Curators (NOC 5112)**, over the period of 2009-2018, job openings are expected to total **5,184**. It is expected that **4,402** job seekers will be available to fill these job openings.  Based on these projections and considering that the labour supply and demand in this occupation were balanced over the 2006-2008 period, it is expected that the number of job seekers will continue to be sufficient to fill all the job openings over the 2009 2018 period. With the emergence of new technologies, this occupation requires fewer and fewer employees, which explains why employment is continuing to decline but at a slower pace than over the 1999-2008 period. However, given that workers in this occupation are relatively old, the retirement rate is high. Even if some workers who retire are not replaced, replacement needs will more than offset the employment decline and thus create some job openings. With regard to the labour supply, school leavers will be the main source of job seekers. Moreover, since the decline in employment will be less pronounced than in the past, the number of workers who leave the occupation for another (mobility) will be much smaller.  **d)**   * Increasing expectation and requirement for a university degree in advance of technical diploma or certificate in conservation. * Additional certifications – accessibility training, PAL, first aid and CPR, WHMIS, Photoshop, Fall Arrest and ladder training.   Canadian Association for the Conservation of Cultural Property (CAC) [www.cac-accr.ca](http://www.cac-accr.ca)  Credentialing body: Canadian Association of Professional Conservators (CAPC) <http://capc-acrp.ca>  Canadian Museum Association Standards  Provincial Museum Standards document  e)  The program continues to be aligned within the existing course and curriculum framework to the best of our ability. Through our large number of applied projects, we are immersed in the community and in this sector. |
| * 1. **Program Advisory Committee Feedback**   **Review / discuss:**   * Key regional issues identified by the Program Advisory Committee that may not have emerged in labour market data * The Advisory Committee’s assessment of the response, or capacity to respond, to the above issues or trends | * Internships can be completed locally, however, students usually seek internships outside the local area due to the nature of the work – Provincially, Nationally, Internationally * Graduates need to be mobile and flexible in their job search – outside the local area, especially to seek specializations in the field. * The program continues to have strong connections with learning partners for applied projects and authentic assessment * Consideration for succession planning, but no one is really planning or prepared. What will the jobs in Heritage look like when the boomers retire? Will the jobs be preserved or carved up into something else? * Increasingly stronger, professional powerful presence on the web is needed * Built Heritage – dense concentration of designated buildings. This supports the need for inclusion of built heritage in the program. * Nationally significant photographic collection provides a great training resource for students * City is working on a Municipal Cultural Plan directing or impacting upon the future of the local arts and heritage sector * Magnetic and Optical Media – Migration of digital and magnetic media will become an increasing trend and training in this is required * Storing Digital Collections is a critical issue for organizations, museums and a skill required of our graduates. * Unknown variables such as funding, fiscal resources * Program is unique/ rare in Canada – fast paced intensive training and located in Peterborough and only college-level training in conservation offered in Canada |
| **1.3 Industry Liaison**  **Review / discuss:**   * Program initiatives to maintain involvement with the industry / sector such as field placement supervisions, clinical, faculty renewal, professional learning, other professional affiliations, or community-based projects | CHIN job search  **The program is linked to several Professional Associations including:**  <http://capc-acrp.ca/what_is_capc.asp>  Canadian Association of Professional Conservators  <http://www.cac-accr.ca/english/index.asp>  Canadian Association for Conservation  <http://www.cci-icc.gc.ca/index-eng.aspx>  Canadian Conservation Institute   * Final 4th semester is a full time, block, unpaid, curriculum-based internship in a museum, gallery, library, archives, dedicated conservation lab etc. Students complete a mini thesis while in the field. Faculty visit sites when possible – which serves as PD. A detailed internship manual accompanies the student to the field * Students participate in applied projects – experience is transferable to their resumes, portfolios, assessment is authentic * Students present and complete projects for “clients” ie, museum partners. Feedback comes from faculty and the site/partners – for the evaluation * Faculty attend professional conferences, workshops regularly – faculty often present at conferences, * Faculty sit on local boards – heritage and arts organizations * Part-time faculty work in the discipline they teach in * Applied and community-based projects keep faculty fresh/current * Faculty participate in external and College in-house training opportunities as possible ie, computer courses, PAL, WHMIS, Accessible Customer Service Training, Harassment and Discrimination Training, Non-Violent Crisis Intervention, Grid Training, Service Excellence (Customer Service), Basic Emergency Management Course, Food Handler Training and Certification, Adhesives, New Trends in Museum Lighting, Preserving Aboriginal Heritage, Advanced Issues in Emergency Preparedness and Response, and other conferences and workshops * Professional Memberships Program and Faculty: OMA, CMA, CAC, ALHFAM, AAO, CCA, * Students are encouraged to take out student memberships in professional organizations * Faculty are constantly submitting literature requests through the library, ie, updating books, periodicals, resources etc * Faculty also guest lecture and provide professional expertise * Renewal has been an excellent tool to keep current with developments in the field and build upon relationships – relationships that can lead to internships, job postings, applied projects, and other forms of collaboration and learning experiences for students * Faculty network with other related training programs – Queen’s University Master of Art Conservation, Algonquin College Applied Museum Studies, University of Toronto Master of Information Technology – Museum Studies, Ontario Museums Association Task Force on Mid-career Training |

**Program Review Self Study**

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| **2.0 Curriculum Development and Framework** | **Summary of Key Findings** |
| **2.1 Curriculum Framework**    **Review / discuss:**   * The program faculty’s approach to, and philosophy of, teaching and learning | * Committed to staying current in the field * Faculty use current and relevant job postings to design learning activities, assignments, and projects and integrate the abilities required in the assessments. * Applied projects keep faculty current in the field * Respect the challenges experienced by the field and our colleagues * Faculty volunteer at various sites, in various capacities * We expect of our students what the field expects of us as professionals * Philosophy is rooted in the professional codes of ethics – codes of ethics are used to set assignment criteria for evaluation * Faculty respect what students bring to the classroom, experience, previous training, goals, and limitations (LSS, supports) * Teaching and Learning is two-way. Faculty learn from students as well. * Faculty encourage students to come out of their comfort zones (interpersonal skills, team skills, etc) * Teamwork is embedded in the program * “go, see, be, do, experience, report back” (Gayle McIntyre) |
| **2.2 Outcomes from Curriculum Renewal**  **Review / discuss:**   * Key outcomes from the Curriculum Renewal processes of the past few years * Progress to date in implementing the recommendations arising from Curriculum Renewal * Success of the changes implemented and the means by which they are being evaluated | |  | | --- | |  | | **B. Curriculum Strengths and Challenges**  Summarize the curriculum strengths and challenges identified by the team. | | * Program is rare in the college system and is unique in Canada – and has an excellent reputation, including international interest * Program attracts, highly motivated, focused, detail-oriented students with high standards and expectations * Program provides a good balance of theory and practice – is very hands on * Courses are frequently taught in situ at the Peterborough Museum & Archives, Canadian Canoe Museum, Art Gallery of Peterborough, Hutchison House Museum, Lang Pioneer Village, and associated sites – this is a pure strength for this program. * Students often struggle with the fast paced, intensiveness of the work load. This is also hard on faculty with large assessment pieces. * Program includes many team projects – reflections of real work experiences – often students struggle with team work. * Assessment is authentic – projects are done for clients (community based projects) – with tangible products, and professional expectations * Artifacts for conservation treatment come from various museums in the region * The program cannot support large student numbers, given the specialized work and space required, as well as health and safety for people and artifacts. Given this, the program should be capped at 20 students. * Conservation Laboratory is poorly located (next to the cafeteria, shipping and receiving, recycling and garbage) and is challenging to maintain and remain current as required by the profession in terms of equipment and supplies and compatible activities. * No room in the curriculum to teach the conservation and preservation of contemporary materials, such as plastics, time-based media, etc. * Remodelling of College foyer resulted in the loss of exhibit case used in program – significantly impacting the curriculum. (Capital request has been submitted for an upgrade to the display case on the fifth floor. Retrofits will be according to best museum practices) * A challenge is to include more technological applications in the curriculum, there are some steep learning cycles for faculty – it is all changing at an alarming rate – some students are already there | | **C. Action Plan**    Identify priority actions for the next year and the rationale for their inclusion. For each, indicate the project lead, and the proposed timelines for completion. | | * Space renovations and upgrades to the conservation lab – Gayle McIntyre and Plant and Property – the challenge is working through this with year round scheduling – there is no down time on campus – renovations and upgrades are still needed:   - Walls, trim and doors in the lab should be painted,  - new cabinetry and shelving and workstations along the wall  -upgrades are needed to back hallway and stairway leading to the lab – the main path way to the conservation lab; the area is often cluttered and dirty and has been getting worse since cafeteria renovation (Summer 2011). Walls need painting, trim, and doors need painting, the door at the top of the stairs, near the Aboriginal Lounge should have a window in it, an accident is waiting to happen  -the conservation lab is in an unfortunate location, which does not support best practices for preventive and treatment conservation. The lab is located, in the basement, below ground level, near shipping and receiving, recycling, garbage dumpsters, and near the cafeteria kitchens. The very nature of the activities adjacent to the lab represent significant challenges around cleanliness, pest activity, visual aesthetics of the space, noise levels and incompatible activities.  **Time line: as soon as possible.**   * Finish curriculum work on Management Practices – Entrepreneurship for the Arts – a course that now represents the combination of Management Practices I and Management Practices II **Time Line: Fall 08, as soon as the system has mounted the new description, aim and learning outcomes** * Include more digital photography in the curriculum – faculty across the program – **Time Line: we are starting this now, faculty need PD in this area** * Include digitization of collections in the curriculum – a huge challenge, based on the availability of resources, photo equipment, scanners, IT supports (computers) and soft ware (IT services and faculty) **Time Line: we are starting this now, faculty need supports, PD and experience – this will be on going for some time** * Add computerized documentation procedures methods to the curriculum and implement data bases for the management of our conservation records – this will take dedicated time and resources, (see below) **Time Line: we are starting this now, faculty need supports, PD and experience – this will be on going for some time** * Finish revisions to the internship evaluation form for the CCM program based on feedback from internship agencies. **Time Line: Fall 08** | | **D. Deferred Actions**  Record any issues that will need to bemonitored, researched, or deferred for future action. | | * Add computerized documentation procedures methods to the curriculum and implement data bases for the management of our conservation records – this will take dedicated time and resources, see above * Research applications and become familiar with photoshop, and adobe software this is on going * **Technological applications are changing so quickly, in summary our programs in Arts and Heritage are behind in this area, as are many other areas in the college. We would like to stress that the students are often much further advanced in this area than the faculty are – even our internal systems (Windows and Microsoft, and our hard ware) are getting old. Let alone moving forward with the specialized supports (pod casts, web cams, Iphones, digital cameras and imaging, etc)**   **Progress and Success to Date 2011**   * Expanded Conservation Laboratory ready for use as of Fall 2008. Room 175 was expanded into Room 173 to include a larger learning space with a dedicated, joint artifact storage room and photography area. Custom-designed work tables, overhead lighting, and fume hoods were installed, but not everything was completed from the original renovation list. New exterior loading ramp was installed but is still missing the safety hand rail. * However, due to college-wide facility upgrades, there is increased congestion and use of the area surrounding the Conservation Laboratory which negatively impacts the Program. Concerns include, noise, garbage, unsafe storage of surplus equipment – this area no longer looks professional. * Digital photography content and teaching has been enhanced including the purchase of a new camera, tripod and Kino Flo daylight balanced photo lights. Additional equipment resources are required to ensure currency of the Program. * 4 new computers have been in the Conservation Laboratory. * Photoshop has been installed on computers. * Program created marketing pop-up panels and brochure for both CCM and MMC programs * Internship assessment and evaluation form have been updated and implemented as of Fall 2009. * Need to review program and course outcomes to make sure they are current and measurable * Look for outcomes repetition and sequencing issues * Ensure that evaluation is tied to outcomes * Look for evaluation scheduling and quantity issues * Explore more shared grading and new assessment possibilities (related to new technologies) * Sustainability of students and faculty – building in time for reflection, discussion connection, and action * Recommendations will flow out of curriculum renewal for the sequencing of courses | |
| **2.3 Curriculum Map**   * Review the Program Curriculum Map and discuss the extent to which there is alignment of vocational and course outcomes * Review / discuss the distribution and progression of Vocational Learning Outcomes, Essential Employability Skills, and General Education themes across the curriculum.   **Submit an updated curriculum map as an attachment.** | Attached Appendix A |

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| **2.4 Curriculum Sequencing**  **Review / discuss:**   * The extent to which course content, levels of learning, and assessment methodology are successfully sequenced and aligned between courses and across semesters |  | | |
| **2.5 Delivery Mode**  **Review / discuss:**   * The *primary* modes used to deliver curriculum such as lecture, seminar, lab, applied project, field camp and web based or hybrid courses * The rationale for, and appropriateness of, these delivery modes in relation to program learning outcomes | * Lectures, practicums and learning activities are linked and delivered as each topic is covered. * Applied projects with community partners * Knowledge, skills and applications are cornerstones of the program outcomes and are thus reflected in the curriculum * Students have the rare privilege of working with artifacts and art. * Demonstrations, case studies, interactive lectures (show and tell), using a teaching collection of objects are all part of delivery of content and for skill development. * Site visits * Workshops * Guest lectures * Panel presentations * Immersion learning through the internship | | |
| **2.6 Evaluation Methods**  **Review / discuss:**   * The program approach to learning assessment * The balance and frequency of assessment types across the curriculum and their appropriateness to course / vocational outcomes | Authentic assessment with community-based projects and feedback is incorporated from community partners. Feedback includes self-assessment, peer assessment, faculty assessment. There are hands-on and practical labs and learning activities to learn the required skills. In class projects and assignments are utilized as well for skill development. There are few tests or exams in the program.  There are several pieces of assessment within the large projects parceled out over the semester to reduce the end of semester workload. There are also some cross course assessments. Students use reflective journals. A “mini’ thesis” in the final semester is capstone assessment piece. This thesis needs to be timely, topical, and relevant, of interest to the student and of benefit to the site. Sometimes these are published or delivered as papers at conferences. | | |
| **2.7 Curriculum and Diversity**  **Review / discuss:**   * Program strategies that support student diversity and promote understanding of diversity, including program culture / climate, curriculum content and approaches to teaching and learning | * Cultural sensitivity, cultural awareness, respect * Repatriation of cultural heritage * Global awareness, current events * Appreciation for arts, culture and heritage * Approaches to teaching and learning that accommodates various learning styles * Learning support services to accommodate diverse learning needs (such as English as a second language, learning disabilities, social dysfunction, physical disabilities, grief counselling, clinical depression) * Inclusive learning environment that fosters respect for others   Team work is embedded – tolerance, respect, collaboration, communication, interpersonal difference | | |
| **2.8 Credentials Framework**  **Review / discuss:**   * The Ontario College Credentials Framework and the extent to which the program aligns with the provincial standards * The program’s current admission requirements and their suitability in relation to program rigor and student preparedness | | **This program has no provincial standards. The outcomes will be revised to reflect the graduate level expectations. This program has very complex program outcomes and is not properly categorized as a diploma program. The program will seek a program modification for the credential to be changed to an Ontario College Graduate Certificate commencing in September 2013.**  These program outcomes are based on professional standards and ethics in the field and are revised/ updated as the field changes. | |
| **2.9 Learning Pathways**  **Review / discuss:**   * Recent or anticipated initiatives that promote student pathways including high school articulations, dual credit, program laddering, dual diplomas, and university transfer, articulations, and partnerships | |  | |
| **3.0 Student and Graduate Satisfaction** | | **Summary of Key Findings** | |
| **3.1 Formal Measures of Student and / or Graduate Satisfaction**  **Review / discuss:**   * Key Performance Indicator results for the program with a focus on #s 4, 8, 9, and 11 * Program status and positioning in relation to the KPIs of other programs of a similar type (where applicable) * Feedback and summary report from Learning Support Services (LSS) summary * Themes or issues emerging from a review of course evaluation summaries | | KPI 4 (2009-10), graduate satisfaction with generic and vocational learning outcomes is much higher for this program (98%) than either the system average of 91% for all programs or Fleming’s average of 91%. This trend also holds true for KPI 8 (Winter 2011), student satisfaction with the learning experience with Fleming’s program outdoing Algonquin’s program by over 18% with a student satisfaction average of 90%. This is also higher than the system average for all programs of 74% and Fleming’s average of 81%. Students are also highly satisfied with their teachers (KPI9- Winter 2011) with an average of 94% as compared to Algonquin with a satisfaction rating of 54%. This also greatly surpasses the system average of 61% for all programs and Fleming’s average of 75%. Graduates are also highly satisfied with the program, (KPI11- 2009-10)) with 90% which is much higher than Algonquin’s program with just over 77% satisfaction. The system average for all programs with 81% and Fleming’s average for all programs was 83%. | |
| **3.2 Other Measures of Student and Graduate Satisfaction**  **Review / discuss outcomes from:**   * Student or graduate focus groups * Student Advisor observations / reports * Formal or informal discussions with students and graduates such as class councils, class representatives, individuals or delegations * Debriefing sessions following a field placement, clinical placement, or practicum | |  | |
| **4.0 Employment Trends** | | **Summary of Key Findings** |
| **4.1 Employment**  **Review / discuss:**   * Graduate employment statistics over the last few years, including those of students employed in the field, in a related field, outside the field, or unemployed, and any emerging patterns in this data * Student preparedness for entry-level positions * Emergent employment trends such as new types of positions, changing job market, regional distinctions, changing employer profile, or emerging skill shortages | | The overall employment rate in this program was 92% (KPI2- 2009-10) higher than Algonquin’s rate of 68%. This was also higher than the system average for all programs of 75% and the Fleming rate of 82% for all programs. Related employment data (KPI3) indicated that 67% of graduates in that reporting year were working in related jobs much higher than Algonquin’s rate of 43%. This is higher than the system average for related work across all programs of 50% and Fleming’s average of 53% also.  With a 92% employment rate, graduates are prepared for a wide variety of positions with the development of transferable skills within the program. It should be noted that employment in this sector can fluctuate with changes in government funding etc. Graduates need to be good at what they do and be mobile and flexible in order to be successful when they enter the field.  Employment trends require a knowledge and experience base in relevant technologies, digital graphic design, environmental monitoring systems, digitization and digital photography. | |
| **4.2 Other Graduate Destinations**  **Review / discuss:**   * Alternative graduate destinations such as further education, international opportunities, volunteer service, or other experiences | | * Graduate programs – history, anthropology, archaeology, library and information science, Masters in art conservation, museum studies * Post-graduate internships and fellowships * Volunteer in the profession and in the community while conducting a job   search or working part-time | |

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| **5.0 Strategic Positioning** | **Summary of Key Findings** | |
| **5.1** **College Alignment**  **Review / discuss:**   * Program alignment with college priorities such as vision, mission, values, strategic plan, academic framework, and the educational mandate, and / or academic priorities of the School * Opportunities for new program initiatives based on Program, School, or community strengths and alliances | The program aligns with the college priorities and values including a focus on applied learning and community involvement. This program aligns with the college’s vision and mission including high expectations, close relationships with faculty, and applied learning.  This program’s unique setting in the community of Peterborough supports the development of strong collaborations and partnerships. The program is well-known and respected within the community and beyond, uses innovation in its teaching, projects and stays current with the new trends and practices.  Students have completed their curriculum based internships across Canada and around the world. | |
| **5.2 Competitor Programs**  **Review / discuss:**   * Key parallels and differences between this program and those of its closest competitors, where applicable * ’Value-added’ program distinctions and their attractiveness to prospective students | **Competitor Programs – there are none at the College Level in Canada**  **Conservation Training:**  **Canada:**  <http://www.queensu.ca/calendars/archive/2009-10/sgsr/Art_Conservation_0.html>  **Queen’s University, Masters of Art Conservation**  <http://www.imagearts.ryerson.ca/photopreservation/>  Ryerson University, **Master** of Arts in Photographic Preservation & Collections Management, 2years  **Others:**  <http://www.buffalostate.edu/depts/artconservation/Program.htm>  Buffalo State University of New York, 3 year graduate program, 3rd year is an internship  <http://www.winterthur.org/?p=640>  Art Conservation Program Winterthur University of Delaware  <http://cultural-conservation.unimelb.edu.au/>  University of Melbourne. Centre for Cultural Materials Conservation  **Museum Training with some Conservation Content:**  <http://extraweb.algonquincollege.com/fulltime_programs/programOfStudy.aspx?id=0446C01FWO&>  Algonquin College, Applied Museum Studies, 3 year Advanced College diploma  <http://www.uvcs.uvic.ca/aspnet/Program/Detail/?code=PSCHCP>  University of Victoria, B.C. [**Professional Specialization Certificate in Heritage Conservation Planning**](http://www.uvcs.uvic.ca/aspnet/Program/Detail/?code=PSCHCP)  <http://www.ischool.utoronto.ca/degrees/mmst>  **Masters of Museum Studies**  “The Centre for Cultural Materials Conservation (CCMC) is concerned with the conservation of works or items of cultural, historical or scientific significance. We offer a range of courses, academic programs, industry professional development programs, as well as conservation services and advice.”  <http://www.canberra.edu.au/faculties/arts-design/cultural-heritage>  University of Canberra. Faculty of Arts and Design. Cultural Heritage Conservation. Bachelor of Cultural Heritage Conservation    <http://cool.conservation-us.org/bytopic/education/#related>  Education Opportunities in museum, library and archives conservation/preservation (international) | |
| **6.0 Enrolment Trends** | | **Summary of Key Findings** |
| **6.1 Demand for the Program**  **Review / discuss:**   * Patterns in the number of program applicants, qualified applicants, and actual registrants over the past 6 years * Changes, if any, in the student demographic profile, including level of maturity, diversity, prior knowledge, technological literacy, work experience, and expectations * Impact, if any, of this changing student profile on program curriculum | | This program in 2008/2009 was made up of 100% non-direct entry students. The largest group was those between the ages of 21-24, making up 61% of the program entrants.  Typically there is a noticeable attrition rate, because the rigor of the program is not geared towards high school applicants |
| **6.2 Student Progression**  **Review / discuss:**   * Patterns of student success and retention on a semester by semester basis over the last six years * The effectiveness of any strategies adopted to improve student success and retention | | A new joint orientation session was developed and delivered in September 2011 in conjunction with the Museum Management and Curatorship Program with much success. This session was designed to introduce the students to the field, to the community partners, to each other and to develop soft skills to improve retention, i.e., team work and communication.  **2005** Retention from Sem. 1 to Sem. 2 was 80%. The retention rate from Sem. 2 through to Sem. 4 was 100%.  **2006** The same holds true for this year. The retention rate from Sem. 1 to Sem. 2 was 85% followed by 100% for the rest of the semesters.  **2007** The retention rate from Sem. 1 to Sem. 2 was 94%; from Sem. 2 to Sem. 3 was 93% and 100% going into the fourth semester.  **2008** The earlier pattern holds true here with a retention rate of 82% from Sem. 1 to Sem. 2 and 100% for the balance of semesters.  **2009** There was a retention rate of 80% from Sem. 1 to Sem. 2. |
| **7.0 External Relations** | | **Summary of Key Findings** |
| **7.1 Alumnae**  **Review / discuss:**   * The type and range of alumnae involvement in the program * Current and future strategies to engage alumnae in the program | | * Sit on the advisory committee * Serve as guest lecturers / workshop presenters * Teach in the program * Staff at partner sites * Send us job postings * Serve as mentors/internship supervisors * Provide resources to stay connected in the field * Employers of new graduates |
| **7.2 Community Relations**    **Review / discuss:**   * Significant partnerships, relationships, connections, or offers of support from the community that help to enrich the program and the student experience * Faculty, staff, and student involvement in volunteer projects and events * Contributions to the not for profit sector such as committee or board service by program-associated faculty and staff * Community recognition in the form of student bursaries, awards and scholarships | | Significant community partnerships with museums:   * **Peterborough Museum & Archives (major partnership)** * Canadian Canoe Museum * Lang Pioneer Village * Hutchison House * Art Gallery * Heritage Preservation Office, City of Peterborough * Trent Valley Archives * Trent University Archives * KARA- Kawartha Ancestry Research Association * Various internship sites   Faculty and staff sit on numerous boards; participate in meetings with community partners. Students volunteer at heritage organizations and events such as Doors Open, fundraising galas, etc.  **Arts, Heritage and Culture Award** for a graduate. There is also the Irene Menzies Memorial Bursary.  The advisory committee provides and scopes out supplies and other materials for the program. |
| **7.3 Program Advisory Committee**  **Review / discuss:**   * The distribution of Committee membership by constituency, sector, and / or region * The vitality of the Committee such as the frequency of meetings, and members’ level of participation, engagement, and turnover * The extent to which Committee operations are aligned with the Fleming College Advisory Committee Orientation Manual and Advisory Committee policy. | | The committee meets once per year and is a joint committee with MMC. The committee is very active and the members are well-established in the field and represent federal, provincial and municipal interests and organizations across the sector.  Membership includes representation from:   * Art Gallery of Ontario * Parks Canada * Canadian Heritage Information Network * Canadian Conservation Institute * Archives Association of Ontario * Ontario Museum Association * Ontario Ministry of Culture * Peterborough Museum & Archives * Trent University * Lang Pioneer Village * Private Practitioners * Local First Nations (currently open) * Faculty – full-time and part-time * College Administration – Dean, Chair, CLT * Student representatives * Program graduates   This list represents involvement from all levels of government organizations (federal, provincial and municipal).  This advisory committee is well managed and functions at a high level according to the Dean of the program. The prescribed advisory meeting format is respected, followed and adhered to in meetings. |
| **8.0 Program Resources** | | **Summary of Key Findings** |
| **8.1 Human Resources**  **Review / discuss:**   * The number and distribution of all faculty, technicians, and technologists associated with the program including full-time, part-time, sessional, and cross-appointments * Profile of the Dean, faculty, and staff associated with the program including cumulative credentials, scholarship, work-related and teaching experience, and expertise in education * Significant faculty or staff accomplishments such as professional recognition and awards, achievement of credentials, and appointments * Contributions to the professional community or industry by program-associated faculty and staff including board / committee service, research, and presentations / publications * Current staffing levels for the program in relation to program   numbers, curriculum, delivery modes and areas of specialization / generalization   * Hiring priorities over the next few years based on the above * Current professional development and renewal plans in relation to program or student needs | | There are two full-time faculty in the program, one program assistant and four to six part-time faculty. The coordinator is responsible for two programs (7 hours for 2 programs) and teaches in both programs.  Faculty and staff sit on numerous boards; serve as guest lecturers, participate in meetings with community partners, volunteer at various organizations, present at conferences and workshops, sit on various task forces in the sector, review papers, serve as session chairs, organize conferences, and provide mentorship and career assistance and advice for past graduates and alumni.  One of the faculty in the program has been the Charles Pascal award winner. One faculty has received the Ontario Museum Association Award of Merit.  Hiring priorities over the next few years include the need for more expertise and practical support in the area of technology in museums and the preservation of digital collections, contemporary materials such as plastics, time based media, etc.  Professional development plans for the two full time faculty members include training in the area of technology in museums. Training in contemporary materials and treatments is appropriate for one of the two full time CCM/MMC faculty, who has a specialized background in conservation. |
| **8.2 Physical Resources**  **Review / discuss:**   * Program costing information * Scope of current program resources such as laboratory equipment, software, library holdings, or tools essential to or which enhance program delivery or student learning * The adequacy of above resources in the context of program outcomes, program currency, and student numbers * Program specific external revenue such as sponsorships, grants, donations or gifts-in-kind * Other externally generated revenues, if applicable | | * Classes are taught in the dedicated conservation laboratory and the chemistry laboratory at the Sutherland Campus * Specialized computer software in the conservation lab includes: Photoshop, Hobo Ware, QP Card, Flip Share * Program faculty and the co-ordinator are constantly requesting additions to the library holdings, which have been generally supported * The current conservation lab needs attention, see listings in section 2. The upgrades are needed to ensure student and faculty safety, efficiency, currency in the field and best practices. The conservation lab should be a safe and comfortable place to learn. Most CCM classes are scheduled in the conservation lab, additional technological supports are needed ie, a smart board, colour printer, tethered computer, digital camera set up, and a new multi-media station including speakers.   See list of suggested equipment needs attached **APPENDIX A?????** |

**Based on an analysis of your key findings, identify areas that require attention.**

**Develop recommendations and an action plan that reflects the program’s priorities and its capacity to achieve them.**

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| **Program Review Action Plan** | **Responsibility** | **Timeframe** |
| **Recommendations:**  **Modify program into a four-semester graduate certificate now that funding is available (launch Sept 2013)** | **Coordinator, CLT, Dean** |  |
| **Differentiate tuition fees to more reflect proposed post graduate status and preserve professional profile and quality of the program while maintaining current enrolment cap.** | **Will depend upon prior recommendation to be completed** |  |
| Update course names | **Program Faculty and Coordinator** | **Ongoing** |
| **Update program outcomes** | **Program Faculty, Coordinator, CLT. Will be reviewed with PAC** | **June 2012** |
| Technology in museums with content shared with MMC | **Program Faculty** | **2013** |
| Doors need to be replaced at the top and bottom of stairway leading to lab. These doors are solid and they require windows so as not to continue to be hazardous. | **Plant and Property** | **ASAP** |
| Conservation Lab renewed and moved to a location that is more accessible and reflects best industry practices away from contaminants (garbage, food, food preparation, recycling, shipping and receiving) If a move is not possible, significant upgrades to the current space are required including paint, cabinetry, work stations and painting of entrance and stairway leading to the lab. | **Program Coordinator, Dean, Facilities** | **ASAP** |
| Change Management Practices course and name  Budget management course  Managing change  Project Management  Strategic Planning  Politics 101 | **Coordinator and Faculty and CLT** | **Ongoing changes as other curriculum is modified** |
| Investigate and choose conservation documentation and collections management software to be installed asap Future Capital request. | **Coordinator, Faculty and Program Assistant** | **When funds are available** |
| Request block common time for faculty professional development and curriculum development and modifications, with an emphasis on new technologies. SWF full-time faculty together for this development and to plan implementation. Increase resources to include p/time faculty in the process. | **Dean and Teaching Team** | **Spring 2012** |
| Reinstate faculty renewal to maintain relevance, currency and connections with the field. | **VPA** | **Per College strategic plan and faculty’s commitment to life-long learning** |
| Establish a process for screening applicants to ensure appropriate fit and student success given the intensive, applied nature of the program. | **Dean, Teaching Team, Registrar’s Office** | **To be determined by the Dean and Registrar’s Office** |
| Create more cross-over opportunities between CCM and MMC programs. A successful pilot for a joint Orientation occurred in Sept 2011. | **Teaching Team** | **Completed Fall 2011 and Ongoing** |
|  |  |  |
| Support two separate (7 hours each) co-ordinatorships or appoint two separate co-ordinators – one for MMC, one for CCM. | **Dean** | **As soon as possible** |
| Increase program budget for supplies in order to resource technology requirements. | **Dean** | **As soon as possible** |
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| Add an extra hour to PMIV, perhaps 2, 2 hour timeslots  To incorporate artefact / curatorial research, research sources, material cultural research, photographs, more practical applications, work insitu, and working with museum collections. (a blend of collections management and curatorial research) | **Program Coordinator, Faculty, Dean** | **Winter 2014** |
| Add more course content on contemporary materials, plastics, digital collections, cultural resource management, built heritage | **Coordinator and Faculty** | **Ongoing** |
| Develop a dedicated budget for the large, exhibit project. This will enable us to have a more serious, positive, balanced and realistic learning experience in exhibit planning and production for the student | **Coordinator and Dean** | **Ongoing** |

**\*Recommendations for required equipment:**

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| **Equipment Needs** | **Replacement** | **New** |
| * Exhibit Case designed to best practices that can be used for teaching and display-contact Space Committee | **Old one was removed** | **Has been approved through capital requests** |
| * Two sets of fibre-optic lights for microscopes |  |  |
| * Macintosh-based computer station for graphic design applications |  | **✓** |
| * Dedicated computer to tether to DSLR Camera with required software |  | **✓** |
| * MAC Notebook |  |  |
| * 2 Digital SLR cameras – including case, extra battery, remote, memory card, macro lens |  |  |
| * Security system including camera (some materials are valuable) |  | **✓** |
| * Tri-pod |  |  |
|  |  |  |
| * Mono-pod |  | **✓** |
| * Collections Management Database software to teach to, with licensing (for CCM program) |  | **✓** |
| * Portable hard drive |  |  |
| * Colour printer |  |  |
| * Scanner for negatives and prints | **Upgrade** |  |
| * Mielle vacuum cleaner (3) for insitu cleaning projects |  |  |
| * Computer chairs (5) |  |  |
| * Computer Desks (5) | **Yes – currently using tables** |  |