**

**CE Workshop Evaluation Form**

**Arrangement and Description Track**

Workshop **Evaluation Form:**

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| **Title** | Visual Literacy for Photograph Collections |
| **Reviewer:** | Alison Clemens |

Directions:

* Quantitative: Each item below begins with a **bolded** statement. Score each with a 1-5 ranking to indicate your assessment of the veracity of that statement based on your review of workshop overviews/agendas, evaluations, and other materials.
* Qualitative: In the comments section for each item below, please respond to the additional questions posed and any related issues that this workshop raises for you.
* Provide any additional assessments or comments not relevant to one of the specific, numbered areas in the space provided following the table.

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| --- | --- | --- | --- | --- | --- | --- | --- |
| *Please place an “x” in the appropriate column, use* ***1=low****, undesirable, to* ***5=high****, excellent.* | | | **1** | **2** | **3** | **4** | **5** |
| 1. Does the content **appeal to its specified audience**? Does it indicate specific categories of archivists and/or levels of expertise to assist potential participants in determining the workshop's relevance for them?  Comments: Yes – it is specific in this regard. | | |  |  |  | X |  |
| 2. To what extent does the subject matter **reflect current archival practices** and theory commonly accepted in the profession?  Comments: Does not appear to discuss digital photographs. | | |  |  | X |  |  |
| 3.. How **relevant/appropriate are the teaching and delivery methodologies** (lecture, video, PowerPoint, exercises, film, audiotape, discussion, simulation, case study, opportunities for in-course feedback, etc.) to the articulated goals and objectives, and to the content?"  Comments: The focus on exercises is helpful. | | |  |  |  | X |  |
| 4. How workable is the **time line** or **agenda** for the course? Is there sufficient detail to indicate how the workshop will evolve? Does it allow sufficient time for active engagement between course participants and the instructor(s)?  Comments: | | |  |  |  | X |  |
| 5. To what degree does the **list of assigned readings** support the content of the proposal?  Comments: N/A | | |  |  |  |  |  |
| 6. Does the presentation support the Learning Outcomes in the descriptions?  Comments: Unknown. | | |  |  |  |  |  |
| **A&D Track Considerations** | | | | | | | |
| 1.Does this content bridge, enhance, and/or build on other workshops (If so, please name) | No other A&D workshops, except to the extent that it examines original order as relating to photograph collections. | | | | | | |
| 2.Does this build on other workshops not on the list? | It’s clearly stated that this workshop is intended as a follow-up course to the introductory “Understanding Photographs” course. | | | | | | |
| 3 Should this be part of the A&D Track? | No. There is a slight focus on photo management practices and the examination of the meaning of original order for photographs, but the bulk of class time is dedicated to understanding media and interpretation of photographs, rather than their management. In order for this course to fit with the A&D track, the focus on management of collections would need to be significantly expanded. | | | | | | |
| 4.Where would this workshop fall in the sequence of an A&D track? | Hard to say, since it is media-specific. Perhaps as a format-specific elective. | | | | | | |
| Why? |  | | | | | | |
| 5. What tier does this workshop fall in? (See attached tiers) | Tactical and Strategic (TST) | | | | | | |
| 6. Target Audience | Archivists who work with photograph collections and researchers wishing to learn about photographs. | | | | | | |
| 7. Is the suggested prior “experience/knowledge” appropriate? | Yes. | | | | | | |
| 8. Learning Outcomes:  Are they appropriate and/or relevant? | * Have examined visual literacy in-depth and learned to apply this information in practical ways to arrange & describe photograph collections. [Yes] * Be aware of the photograph as a physical artifact. [Yes] * Know about the importance of the concept of object and image in collection management and the difference between physical order and intellectual order. [Yes; could just elaboration] * Comprehend the intellectual and social nature of photographs. [Not as relevant as other objectives] * Understand photographic messages, the complex collective life of photographs, and how the photographic information can be obscured or changed over time. [Yes, but not as relevant as other objectives] * Be able to apply this knowledge to managing photo collections to save time and money. [Yes]   These learning outcomes seem largely appropriate, but there could be more of a focus on photo management and less of a focus on the intellectual, social, and message-carrying nature of photographs. | | | | | | |
| 9. What should they be?  Please list learning outcomes. | * Have examined visual literacy in-depth and learned to apply this information in practical ways to arrange & describe photograph collections. * Be aware of the photograph as a physical artifact. * Know about the importance of the concept of object and image in collection management. * Distinguish the difference between physical order and intellectual order as it pertains to the management of photograph collections. * Understand photographic messages, the complex collective life of photographs, and how the photographic information can be obscured or changed over time. * Be able to apply this knowledge to managing photo collections to save time and money. | | | | | | |
| 10. Can you make suggestions for competencies this workshop would fulfill? | Photograph identification; arrangement and description of photographic materials; collection management of mixed-format collections. | | | | | | |
| 11. Would parts of the content lend themselves to a different format? | |  |  | | --- | --- | | Check one: Webinar:  X 30 minute   * 90minute | In person:   * 1/2 day * 1 day * 2 day | | | | | | | |
| 12. Which parts? | The section(s) on identification of types of prints could perhaps be condensed into a webinar. This wouldn’t be as robust without the in-class exercises, but the basics and content could probably still be transmitted in the webinar format. | | | | | | |
| 13. Does it lend itself to repurposing as an audio CD? | No. | | | | | | |
| Which parts? |  | | | | | | |

Other comments:

The course focuses, perhaps, too much on the message, meaning, and social context of collections. I would suggest a heavier focus on the process of identification of print processes and a more in-depth discussion of how traditional principles of arrangement and description apply (or not) to photograph collections.