

Library Impact Research Report Improving Primary Source Literacy Learning Outcomes through a Community-Centered Archives Approach

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Abstract

The University of California, Irvine (UCI) Libraries used its humanities core program—a year-long undergraduate freshman course that introduces students to the development of scholarly research using primary and secondary source resources—to compare and contrast how two forms of primary source workshops achieve initial learning outcomes. Both workshops administered by UCI taught primary source literacy, but only one of the workshops incorporated the principles and practices of community-centered archives. The community-centered workshop used community-centered archival materials and included primary source materials focused on underrepresented histories. We define community-centered archival materials as items that center the lived experience, knowledge, and expertise of communities marginalized in the historical record and are created and/or donated by those people to our archival collection, or have been created and preserved by those communities in their own archives. The workshop we refer to as “traditional” in this report did not incorporate community-centered archives ideals and used materials that highlight dominant narratives. Thus, in addition to testing the efficacy of the Rare Book and Manuscripts Section/Society of American Archivists (RBMS/SAA) Guidelines for Primary Source Literacy, UCI examined the impact of incorporating more inclusive histories into workshops on student learning outcomes.

UCI asked, “When students ‘see themselves’ represented in archives, do they experience an affective response that has an effect on how and what they learn through primary source literacy workshops?” UCI used entrance and exit surveys as assessment tools. Survey results show that both forms of UCI’s primary source workshops improved students’ familiarity with archives and comfort analyzing primary source materials. Survey results, however, show that the learning outcomes achieved during the community-centered archives workshop exceeded those achieved during the traditional primary literacy workshop. These findings suggest incorporating more inclusive histories into workshops and discussing the importance of representation in archives improves the student learning outcomes. When students “see themselves” represented in archives, they experience an affective response that impacts how and what they learn through primary source literacy workshops.

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Introduction

In 2018, the Society of American Archivists (SAA) Council and the Rare Manuscripts and Books Section (RBMS) of Association of College & Research Libraries (ACRL) approved a set of primary source literacy guidelines.¹ The guidelines outline the knowledge, skills, and abilities needed by researchers to successfully conceptualize, find, analyze, and use primary sources. The University of California, Irvine used its humanities core program—a year-long undergraduate freshman course that gives students an introduction to the development of scholarly research through the use of primary and secondary source resources—to evaluate how two forms of primary source workshops achieve some primary source literacy goals. Both workshops administered by UCI taught primary source literacy. However, only the community-centered archives workshop incorporated the principles and practices of community-centered archives. The community-centered workshop used community-centered archival materials, which we define as items that center the lived experience, knowledge, and expertise of communities marginalized in the historical record and are created and/or donated by those people to our archival collection, or have been created and preserved by those communities in their own archives. The principles of community-centered archives champion people and organizations from minority groups telling and preserving their history on their own terms. The workshop we refer to as “traditional” in the rest of this report did not incorporate community-centered archives ideals and used materials that highlight dominant narratives. Thus, in addition to testing the efficacy of the RBMS/SAA guidelines, UCI examined the impact of incorporating more inclusive histories into workshops on student learning outcomes. UCI asks, when students “see themselves” represented in archives, do they experience an affective response that impacts how and what they learn through primary source literacy workshops?

Why It Matters to Research Libraries

Primary Source Literacy

The Special Collections & Archives (SCA) department at the University of California, Irvine is perhaps best known for its Critical Theory Archive and for its Southeast Asian Archive, which for 30 years has documented the large numbers of diasporic people from Cambodia, Laos, and Vietnam who have come to the United States and since the Vietnam Conflict in 1995. Both those and other collections attract researchers from around the world and our service model and staffing reflect their importance.

However, like many special collections and archives, faculty and library administration are increasingly asking UCI's to support undergraduate education through the development and implementation of primary source literacy curriculum that introduces students to the value of primary sources in relation to historical, cultural, and philosophical models of inquiry and interpretation needed for research and writing. This has been an area of training sorely lacking in MLIS education and has left many unprepared to develop such a program.

Each year, UCI SCA develops a primary source literacy workshop to support humanities core, a yearlong freshman critical thinking, research, and writing course. Its goal is to use the study of literature, film, history, philosophy, popular culture, and visual art to introduce college students to various forms of analysis.

Humanities core is required of all humanities majors and attracts more than 1000 students each year. Our initial involvement in this program was very limited; SCA provided only 8–10 lecture-style sessions per year. In addition, we had minimal, if any, involvement in planning humanities core. As a result, our pedagogical approach offered basic complementary support to humanities core students' understanding of primary source research and analysis. SCA's contribution to humanities core has grown over the past several years, becoming an integral part of the program's pedagogy. Library representatives now work closely with humanities core organizers to develop the themes and goals of the course prior to the start of the school year. Nearly all faculty and their classes participate, totaling around 40 workshops per year with lesson plans that incorporate more in-depth hands-on engagement with primary sources directly related to course topics. This is in large part due to the release of the SAA/RBMS Guidelines for Primary Source Literacy in 2018. Integrating the learning objectives from the guidelines allowed us to confidently revise our workshops to

address the needs of the humanities core Program faculty and teach with purpose. Now students are expected to meet with librarians and archivists as they learn to do original research using relevant material from our collections.

Matters of Representation

In addition, UCI SCA is exploring ways to provide primary source literacy workshops that appeal to student population on a personal level. On average, the material kept in special collections like UCI's is typical of the stories and histories of the wealthy, white, and powerful. However, as UCI has an incredibly diverse student body and with yearly exposure to thousands of students through our workshops, we've begun to understand that there was a disconnect between the primary sources we've traditionally selected and the histories and identities of our students. The student population is 33% Asian; 23.3% Hispanic or Latino; 16.2% white; 4.28% two or more races; 2.12% Black or African American; 0.214% Native Hawaiian or other Pacific Islanders; and 0.0759% American Indian or Alaska Native. This includes both full-time and part-time students as well as graduate and undergraduates.ⁱⁱ In 2021, enrollment statistics showed that 49 percent of first-year California-resident students at UCI are first generation college students and 45 percent of them are from lower-income families. Underrepresented-minority freshmen accounted for nearly 37 percent of this 2021's entering cohort.ⁱⁱⁱ

Archival studies scholars Michelle Caswell, Marika Cifor, and Mario H. Ramírez describe the concept of symbolic annihilation to refer to the absence of disenfranchised groups from the historical record.^{iv} When individuals and communities do not see themselves or people who look like them in the historical record, they may feel that their experiences are not valid or important. These scholars argue that community-based archives defined as “independent grassroots efforts emerging from within communities to collect, preserve, and make accessible records documenting their own histories outside of mainstream archival institutions” can counter this feeling of annihilation. With community-based archives, communities traditionally underrepresented in the archival record choose the memories that are important to them, how to preserve them, and with whom to share their histories. This leads to a feeling of “representational belonging.”^v

Building on Previous Research

In 2017, the UCI Libraries was awarded a prestigious, 3-year IMLS grant in the community anchors category for “Transforming Knowledge/Transforming Libraries”

(TKTL) in spring 2017. This three-year research project would explore the outcomes of undergraduate students applying what they learn in ethnic studies combined with lived experience in contributing to community archives. The UCI TKTL research team (Audra Eagle Yun, Krystal Tribbett, Thuy Vo Dang and Jimmy Zavala) partnered with the UCI departments of Asian American Studies, Chicano/Latino Studies and African American Studies, as well as stakeholders representing organizations throughout Orange County, California. Additionally, this collaborative partnership connected library and information studies practice with the ethnic studies curriculum and provide undergraduates with first-hand experience in building and providing access to the cultural heritage of under-represented communities. The TKTL research project included in-class workshops focused on community-centered archives and collected survey data on the impact of students not seeing themselves in the archival record.

The TKTL research findings articulate how participatory, student-centered approaches in building community-centered archives can transform engagement between ethnic studies, community-based archives, and libraries. The research findings suggest that teaching at an earlier point in the collegiate experience makes students aware of the importance of libraries and archives, helps students understand the impact they can have in shaping their own narratives, and fosters critical thinking by empowering students to challenge the exclusion they might face in mainstream archival institutions and historical narratives.^{vi}

With the afore mentioned research in mind, this proposed Research Library Impact Pilot Project builds on UCI’s humanities core primary source workshops and previous research on community-centered archives. This pilot project will help further measure the impact of the incorporation of community-centered archives principle and practices on primary source literacy learning outcomes.

Hypothesis

It is our hypothesis that if students see themselves represented in archival materials used in our “community-centered” primary literacy workshop, the learning outcomes will exceed those achieved during the “traditional” primary literacy workshop.

Objectives

We hope that the findings of this research project will not only demonstrate the value of using material that allows students to see themselves in the archives, but also increase our direct engagement with the SAA/RBMS Guidelines for Primary Source Literacy. Additionally, this project aims to inform the collection development policies of other Special Collections in terms of allowing students to play a role in informing what and how we build our collections. This research aimed to address the questions:

- Did the entrance and exit surveys demonstrate a greater comfort with the learning outcomes for primary source literacy?
- Did the community sessions demonstrate a greater degree of comfort with the learning outcomes for primary source literacy than the traditional ones?
- Given our experience, do we feel that entrance and exit surveys are a valid form of assessing primary source literacy? Are they valid for assessing the initial phase of the logic model?
- How would we approach the assessment differently?
- Given our conclusions, what are our recommendations for improving increasing familiarity with learning outcomes for primary source literacy?

Furthermore, we sought to determine the need for a sixth learning objective for the SAA/RBMS Guidelines for Primary Source Literacy focused on *affective* responses to archives.

Methodology

Adapting Our Humanities Core Primary Source Workshop for This Project

To test the efficacy of primary source workshops at UCI and the acquisition of primary source literacy, we adapted our traditional humanities core primary source workshop, which is the workshop we have used over the past several years. We adapted it to allow for standardized measurement and to articulate the distinctions we would make to incorporate the principles and practices of community-centered archives into a separate but parallel workshop. The traditional workshop used archival materials that document dominant historical narratives and did not introduce community-centered archives ideals. The community-centered workshop used community-centered archival materials, which we define as items that center the

lived experience, knowledge, and expertise of communities marginalized in the historical record and are created or donated by those people to our archival collection, or have been created and preserved by those communities in their own archives. In the last scenario, the community would give UCI permission to use the materials for educational purposes. The community-centered workshop also introduced students to the principles of community-centered archives, which champion people and organizations from minority groups telling and preserving their history on their own terms.

The traditional primary source workshops followed a consistent pattern of introducing key terminology related to special collections and archives and the humanities core lectures (primary source, period eye, visual analysis, etc.). The workshops introduced and explained the methodology of observation, contextualization and inference, an exercise demonstrating the methodology, group exercises with primary sources, share back, and introduced searching and navigating special collections resources. Primary source material was selected based on the theme of humanities core program for the year. The theme for 2019–2020 was “Animals, People, and Power.” This required the primary source material to explore or mediate in some way the relationship between animals, biological or symbolic, and human culture and society. This gave the outreach and public services librarian significant flexibility in selecting a variety of primary sources that ranged from zoo guides from the 1950s, to Victorian era equestrian training manuals, and comics with anthropomorphic animal characters (see bibliography). Since the average class size was 19 students and we would teach up to three classes concurrently across an average of 41 sessions, it was important to have three sets of material available. With students pairing around one item, this meant we needed approximately 30 primary sources.

In order to incorporate community-centered archives practices and philosophy into a workshop that could be tested against our traditional humanities core primary source workshop, we turned to the TKTL workshops for inspiration. We adapted the traditional humanities core primary source workshop by incorporating some community-centered archival practices and philosophy used in TKTL workshops.

For TKTL workshops, students were introduced to the concept of community archives and the way community archives challenge traditional power dynamics involved in the identification, collection, preservation, and provision of access to history. The workshop portion consisted of students engaging with archival material from the special collections department, reflecting on their own identity/communities, and considering what might be missing from the historical record.

Delving deeper into the value of community archives, the TKTL workshop provided examples of how such intentional practices may counter the symbolic annihilation of historically marginalized groups by fostering “representational belonging.”^{vii} Archival studies scholars Michelle Caswell, Marika Cifor, and Mario H. Ramírez describe the concept of symbolic annihilation to refer to the absence of disenfranchised groups from the historical record.^{viii} When individuals and communities do not see themselves or people who look like them in the historical record, they may feel that their experiences are not valid or important. In the classroom, we explained the three facets of representational belonging, providing examples from our experiences of archival stewardship.¹

Following a discussion of these concepts (archives, power, symbolic annihilation, and representational belonging), we asked students to participate in two activities. The first activity provided an opportunity to both teach primary source literacy skills and give students the opportunity to see examples of materials that represent an underrepresented community’s perspective. The TKTL research team carefully selected materials in consultation with participating faculty and, whenever possible, we brought out materials from our collection that resonated with the course themes.² This approach differs from traditional primary source instruction by going beyond the show-and-tell model (in which library professionals tell the story of a primary source) and instead centered student engagement with material to create opportunities for developing their own understanding of the significance and meaning of the material. This approach supports student creation of counternarratives.³

¹ The three facets of representational belonging are epistemological (we were here), ontological (I am here), and social (we belong here). Where these facets intersect is where we arrive at representational belonging in the archival context. See: Caswell et al., “To Be Able to Imagine Otherwise.”

² Activity 1, Interrogating Primary Sources, involves asking students to address the following questions in pairs: Who wrote or made this primary source? What are some things you can infer about the person based on the object? Why was it written or made? What sort of things can you infer about the community(ies) in which the author is a member based on the primary source?

³ Primary source literacy instruction is emphasized in the literature of special collections librarianship. See: Bahde et al., *Using Primary Sources*.

For this pilot project, the material selected for the community-centered workshops had to include some connection to a marginalized community or identity. This allowed for personal connection to the material and demonstrable representation in the archival collection. As a result, we selected two new carts of material (20 items in total) along the same theme of animals and human culture with the additional parameter of needing to align in some way with a marginalized community or identity. Ideally, these materials would come from one of the community-centered archives in our collection, however, due to the particular constraint of the Humanities Core theme, we also selected non-community-centered materials that highlighted marginalized histories.⁴ These tend to be items documenting minority groups (i.e., Black, Indigenous, people of color [BIPOC]; people with disabilities; lesbian, gay, bisexual, transgender, queer, intersex, androgynous, plus [LGBTQIA] communities) or events related to civil rights or social justice in the United States and elsewhere. During the community-centered workshop, we informed students about the difference between a traditional, top-down, approach to identifying, collecting, preserving, and making accessible archival materials, and a community-centered approach to archival work. In a community-centered approach, institutions like UCI involve the communities, which the archival materials are about, in the process of identification, collection, preservation and dissemination (see attachment 5).

Volunteers with teaching experience from both the Special Collections & Archives Department and the Outreach and Education Department, around 6–8 in total, taught both forms of the primary source workshop for this pilot project. Instructors were given a spreadsheet with the workshop activity and instructions for students (see attachment 1 for traditional, attachment 2 for community-centered). The handout mirrored a slide deck that was also used by the instructor for the workshop (see attachment 3 for traditional, attachment 4 for community-centered). Classes were arranged into tables with four students each (two pairs of two) and one group of three. Material was laid out in advance with pencils and worksheets adjacent. Instructors would greet the students, introduce who they were, the purpose and goals of the workshop, and introduce handling primary source material. The workshop would then officially begin with a definition of primary sources, explanation of the importance of observation, contextualization and inference and a practice exercise as a class together led by the instructor using a primary source. Specific tips were then given for making meaningful observations and for effectively contextualizing those

⁴ Non-community-centered archival materials are those about communities and people historically marginalized in the historical record that have been purchased or are found in collections donated by someone other than the community or organization which the materials are about.

observations through research. Students were then asked to begin their first analysis on a single object, taking their time to observe and contextualize the primary source. Students were then asked to switch primary sources with those across (or near them) and do their second analysis to practice those skills on a second object more quickly. Finally, students were then given time to look at their notes and make inferences about their objects and see if they can build connections between them that would help them argue about how they are reflective of some way animals mediate human culture. In total, the class took 80 minutes.

Source of Data to Test Our Hypothesis

To test our hypothesis, that when students “see themselves” represented in archives, they experience an affective response that influences how and what they learn through primary source literacy workshops, UCI administered Likert scale entrance and exit surveys as assessment tools during the traditional humanities core primary source workshop and the community-centered humanities core primary source workshop.

UCI identified many relevant learning objectives covered in the workshop from the SAA/ARL/RBMS *Guidelines for Primary Source Literacy*. We reframed the relevant learning objectives into questions based on a scale. Using entrance and exit surveys created for the TKTL workshops as inspiration, we incorporated questions about community-centered archives to the surveys (see attachments 6 and 7). We also considered a freshman level audience whose exposure to archival terminology would be limited.

The goal of the surveys was to gather data to measure students’ familiarity with archives and how comfortable they felt analyzing primary sources before and after the workshops. In particular, we wanted to evaluate the impact of students learning about community-centered archives and whether that enabled students to feel more comfortable and confident when analyzing primary sources.

Given that the focus was on students’ abilities to analyze primary sources, the questions that comprised the surveys reflected two of SAA’s primary source guidelines:

- Read, understand, and summarize
- Interpret, analyze, and evaluate

The research team honed in on these two specific guidelines because the workshop activity students participated in was designed with these guidelines in mind.

Key Performance Indicators

Fulfillment of the research objectives and proof of the hypothesis was determined by comparing the survey results. We compared the increase in students' comfort from entrance to exit survey for the traditional workshop and the community-centered workshop. An increase in comfort from entrance to exit survey suggests that the primary source literacy workshop had a positive impact on student learning outcomes. By comparing change in comfort between traditional workshop survey results and community-centered workshop survey results we determined which of the two workshop forms had a greater positive impact on learning outcomes.

Methods

Both the entrance and the exit survey were composed of the same questions to track students' responses before and after their participation in the workshops. The only difference between both surveys was that the exit survey had one additional question (question #9) that asked for student feedback on the workshops. This question was open ended. Additionally, both surveys were identical regardless of the workshop (community-centered or traditional). The survey questions were as follows:

1. On a scale of 1–5, how familiar are you with archives?
2. On a scale of 1–5, how comfortable are you using the font, language, script, or medium (e.g., what it's made of) of a primary source to identify when and where it was created?
3. On a scale of 1–5, how comfortable are you with identifying and communicating information found in primary sources, which may include summarizing the content of the source and identifying and reporting key components such as how it was created, by whom, when, and what it is?
4. On a scale of 1–5, how comfortable are you with situating a primary source within the context it was created?
5. On a scale of 1–5 how comfortable are you with identifying the original purpose and audience for which a primary source was created?
6. On a scale of 1–5, how comfortable are you with analyzing a primary source to identify any gaps, contradictions, and silences and the reasons for their existence in the historical record?

7. On a scale of 1–5, how comfortable are you with analyzing an original primary source in its physical form versus a digital surrogate?
8. On a scale of 1–5, how comfortable are you with identifying themes/ideas/connections across primary sources?
9. Do you have any comments/feedback about the workshop?

Likert scale survey questions use a 5 or 7-point scale that ranges from one extreme attitude to another. We chose to administer Likert scale entrance and exit surveys in order to generate quantifiable results that captured students' feelings of comfort with concepts taught during the course. We preferred a quantifiable approach as opposed to a survey that would generate qualitative results because we wanted to be able to directly compare the results from entrance and exit surveys from both the traditional and community-centered workshops. Furthermore, Likert entrance and exit results provide more nuanced quantifiable results compared to “yes/no” survey questions.

The only question that was not designed on a linear scale and was not multiple choice was the last question (question #9) of the exit survey. For this question, students were allowed to answer with open-ended responses. We chose to add this question in the hopes of gathering more detailed, personal responses from students about their workshop experience.

The entrance survey was administered at the beginning of the workshop prior to the start of the lecture. Students were given about five minutes to complete the survey. After the lecture and primary source analysis activity, students were asked to complete the exit survey. As with the entrance survey, students were given about five minutes to complete the entrance survey. Students submitted their surveys electronically through a link provided to them that allowed them to access a Google Form. All submissions were anonymous.

The results of these surveys allowed UCI to consider students' comfort in identifying and analyzing primary sources. Furthermore, the surveys have the potential to reveal:

1. How the content and scope of materials used during workshops and classes affect learning outcomes
2. How expanding linkages by placing materials in historical context, affect learning outcomes

By incorporating community-centered archives into its workshops, UCI explored the potential of adding the following learning outcome goals to SAA's proposed primary source literacy guidelines:

- Students will gain an understanding of the differences among traditional archives, community archives, and community-centered archives.
- Students will gain an understanding of what constitutes a community and have an opportunity to reflect on their own identities and the communities of which they are a part.
- Students will be able to articulate how community and community-centered archives can help address historical gaps.
- Students will have an opportunity to reflect on the needs and desires of a community.

We did not identify alternative methods for gathering data. We determined surveys administered during the workshop period would best allow us to gather quantitative data on the same day we facilitated a workshop. This was especially important because UCI Libraries often only meet with humanities core students once, making the ability to gather data outside of the day of the workshop unlikely. Furthermore, administering entrance and exit surveys on the day of the workshop increased the likelihood that students' perspectives on their comfort with analysis of archival materials before and after the workshop would be fresh in their minds.

It is important to note that there were occasions when the number of students who took the entrance survey differed from the number of students who completed the exit survey. This may be due to several factors including students arriving late to the workshop and missing the entrance survey; students leaving the workshop early and missing the exit survey; and/or students opting out of one or both surveys (student participation in the surveys was optional).

Resources Required

For over ten years, UCI Special Collections & Archives has led primary source literacy workshops for the university's humanities core program. Years of experience put UCI in a strong position to use the humanities core programs as the vessel for this research project. UCI required minimal additional resources to fulfill the research objective and answer the research questions being explored. Four librarians (Derek Quezada, Krystal Tribbett, Thuy Vo Dang, Jimmy Zavala) from UCI Special Collections & Archives conducted the 50 to 80 minute workshops. Of these four, three of the

librarians (Derek Quezada, Krystal Tribbett, and Jimmy Zavala) are part of the UCI ARL framework research team. All four librarians who taught the traditional primary source literacy workshop had experience teaching the workshops in the past. Additionally, three of the librarians (Krystal Tribbett, Thuy Vo Dang, and Jimmy Zavala) were part of the core research team for “Transforming Knowledge, Transforming Libraries,” (TKTL) the UCI Institute of Museum and Library Services grant-funded research project, upon which UCI’s ARL framework project was based. These individuals brought hands-on experience leading primary source literacy workshops with a community-centered archives approach and administering and analyzing entrance and exit surveys. The three librarians with experience from TKTL offered guidance to the librarian without this experience.

No complex technical resources were needed to complete this research project. The research team used Google Forms to administer the survey questionnaires to students. Google Forms allows users to convert data gathered to a spreadsheet. This helped streamline the data gathering process and made analyzing the data manageable. Furthermore, students are familiar and comfortable with using Google Forms. We provided paper copies of the entrance and exit surveys to enhance accessibility to students. The research team manually input results from paper surveys into the spreadsheets. The data gathered was stored on computers issued by UCI Libraries and was only accessible and accessed by the research team.

No additional physical space was needed to conduct the research for this project. Both the traditional and the community-centered workshop were held in UCI Libraries’ classrooms.

Findings

UCI’s workshop entrance survey received 221 student responses and 235 students took the exit survey. UCI found that the community-centered archives workshop had a slightly greater impact than our traditional primary source literacy workshop on students’ comfort analyzing a primary source to identify any gaps, contradictions, and silences, and the reasons for their existence in the historical record.

Survey Results by Question

Scale:

- 1 not at all comfortable/familiar
- 3 neutral/somewhat/average
- 5 very comfortable/familiar

1. On a scale of 1–5, how familiar are you with archives?

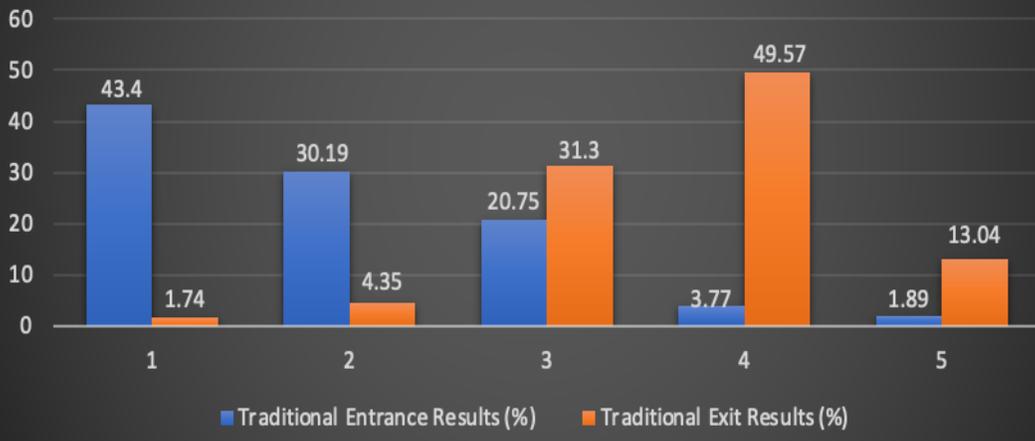
(entrance)

Scale	Traditional	Community-Centered
1	46/106 = 43.4%	48/115 = 41.74%
2	32/106 = 30.19%	43/115 = 37.39%
3	22/106 = 20.75%	18/115 = 15.65%
4	4/106 = 3.77%	5/115 = 4.35%
5	2/106 = 1.89%	1/115 = 0.87%

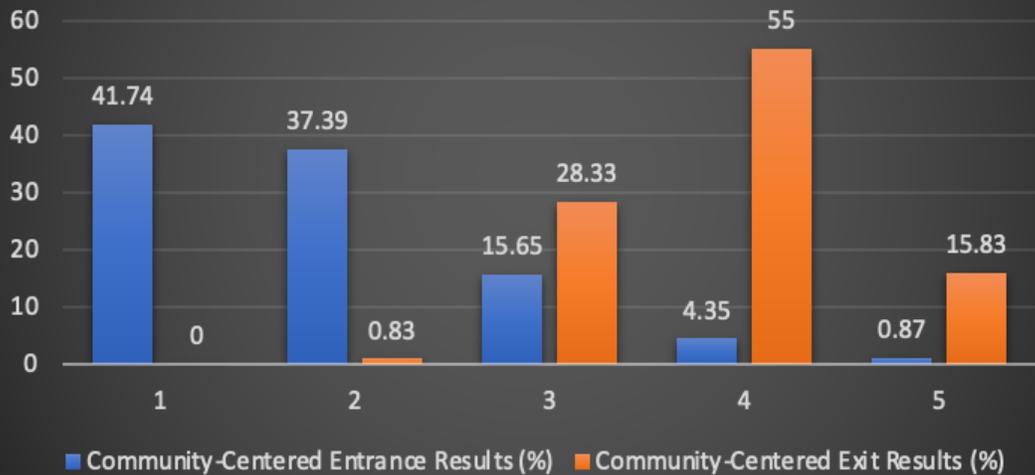
(exit)

Scale	Traditional	Community-Centered
1	2/115 = 1.74%	0/120 = 0%
2	5/115 = 4.35%	1/120 = 0.83%
3	36/115 = 31.3%	34/120 = 28.33%
4	57/115 = 49.57%	66/120 = 55%
5	15/115 = 13.04%	19/120 = 15.83%

Question 1: Traditional Workshop Survey Results



Question 1: Community-Centered Workshop Survey Results



Question #1 Analysis

Students' familiarity with archives increased after the completion of both the traditional and community-centered workshops. The number of students who indicated that they felt very comfortable greatly increased from entrance to exit survey for both forms of the workshop. Most students began the workshops less than familiar with archives, choosing either 1 or 2 on the scale. Most students answered in the 4 range for the exit survey for both forms of the workshop. After taking the traditional workshop, 62.61% of respondents ranked their familiarity above average (4 or 5). After taking the community-centered workshop, 70.83% of respondents ranked their familiarity above average (4 or 5).

2. On a scale of 1–5, how comfortable are you using the font, language, script, or medium (e.g., what it’s made of) of a primary source to identify when and where it was created?

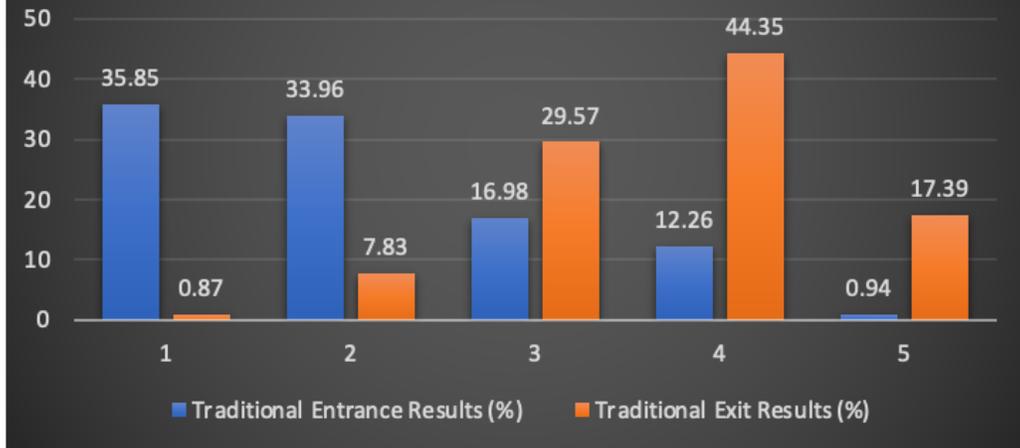
(entrance)

Scale	Traditional	Community-Centered
1	38/106 = 35.85%	31/115 = 26.96%
2	36/106 = 33.96%	45/115 = 39.13%
3	18/106 = 16.98%	33/115 = 28.7%
4	13/106 = 12.26%	6/115 = 5.22%
5	1/106 = 0.94%	0/115 = 0%

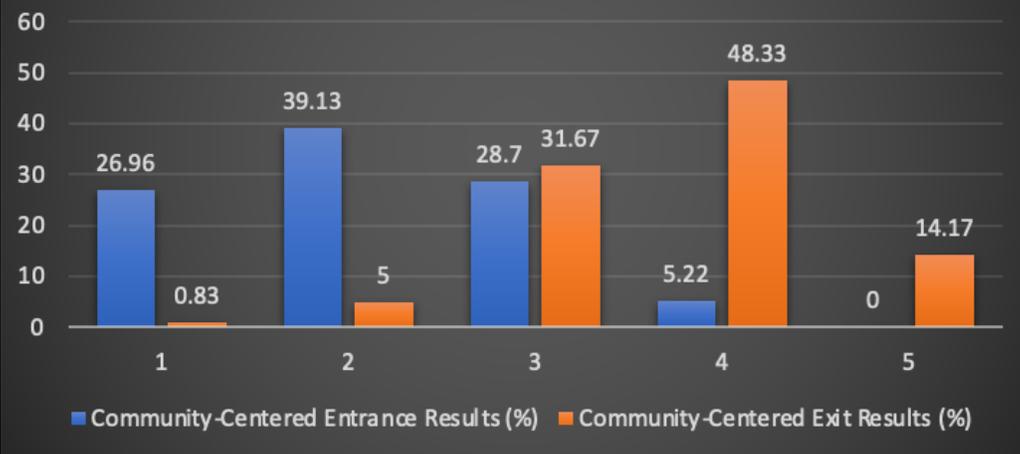
(exit)

Scale	Traditional	Community-Centered
1	1/115 = 0.87%	1/120 = 0.83%
2	9/115 = 7.83%	6/120 = 5%
3	34/115 = 29.57%	38/120 = 31.67%
4	51/115 = 44.35%	58/120 = 48.33%
5	20/115 = 17.39%	17/120 = 14.17%

Question 2: Traditional Workshop Survey Results



Question 2: Community-Centered Workshop Survey Results



Question #2 Analysis

The comfort that students felt with using the font, language, script, or medium (e.g., what it's made of) of a primary source to identify when and where it was created increased after the completion of both the traditional and community-centered workshops. The number of students who indicated they felt comfortable increased from entrance to exit survey. Most began both workshops feeling less than average in terms of their comfort level with this aspect of primary source analysis. For both forms of the workshop, students answered in the 4 range for the exit survey indicating that their level of comfort increased. After taking the traditional workshop, 61.74% of respondents ranked their comfort level above average (4 or 5). After taking the community-centered workshop, 62.5% of respondents ranked their comfort level above average (4 or 5).

3. On a scale of 1–5, how comfortable are you with identifying and communicating information found in primary sources, which may include summarizing the content of the source and identifying and reporting key components such as how it was created, by whom, when, and what it is?

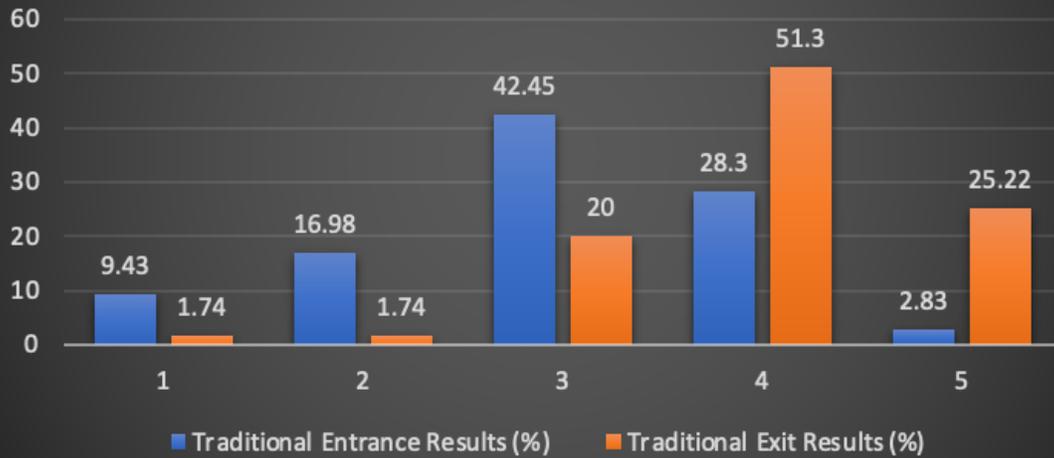
(entrance)

Scale	Traditional	Community-Centered
1	10/106 = 9.43%	5/115 = 4.35%
2	18/106 = 16.98%	26/115 = 22.61%
3	45/106 = 42.45%	44/115 = 38.26%
4	30/106 = 28.3%	36/115 = 31.3%
5	3/106 = 2.83%	4/115 = 3.48%

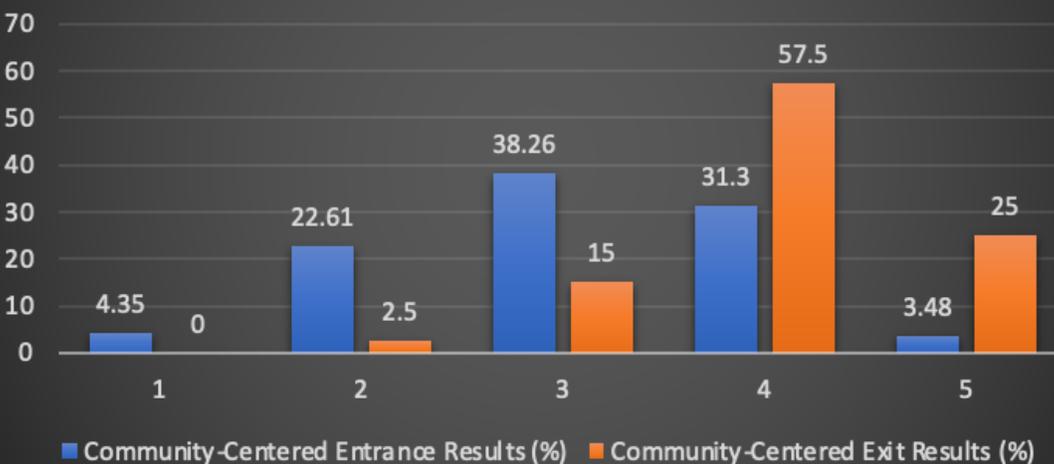
(exit)

Scale	Traditional	Community-Centered
1	2/115 = 1.74%	0/120 = 0%
2	2/115 = 1.74%	3/120 = 2.5%
3	23/115 = 20%	18/120 = 15%
4	59/115 = 51.3%	69/120 = 57.5%
5	29/115 = 25.22%	30/120 = 25%

Question 3: Traditional Workshop Survey Results



Question 3: Community-Centered Workshop Survey Results



Question #3 Analysis

The comfort level students felt with identifying and communicating information found in primary sources, which may include summarizing the content of the source and identifying and reporting key components such as how it was created, by whom, when, and what it is increased after the completion of both the traditional and community-centered workshops. For both workshops, most students indicated neutral/average in the entrance surveys. After the workshops, student comfort level increased to level 4 and 5 for both. After taking the traditional workshop, 76.52% of respondents ranked their comfort level above average (4 or 5). After taking the community-centered workshop, 82.5% of respondents ranked their comfort level above average (4 or 5). The greatest shift was experienced by those in the community-centered workshop.

4. On a scale of 1–5, how comfortable are you with situating a primary source within the context it was created?

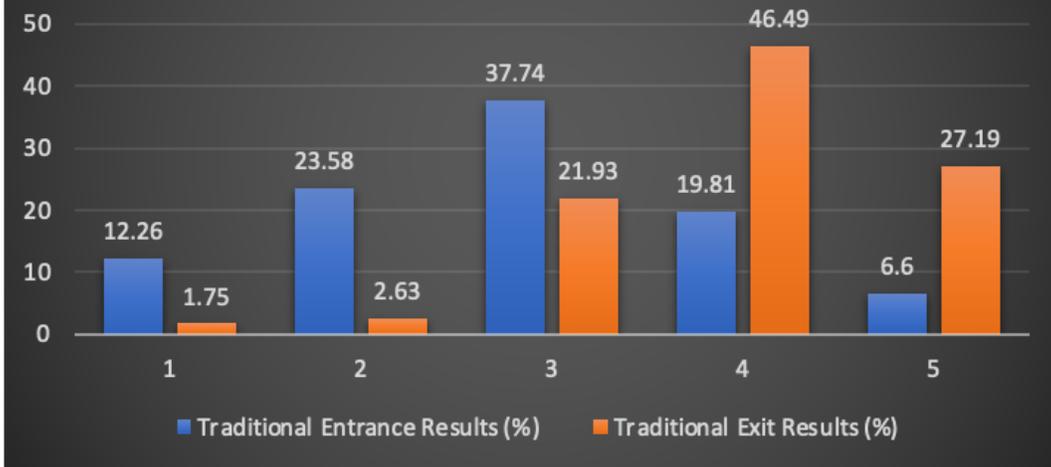
(entrance)

Scale	Traditional	Community-Centered
1	13/106 = 12.26%	10/115 = 8.7%
2	25/106 = 23.58%	33/115 = 28.7%
3	40/106 = 37.74%	38/115 = 33.04%
4	21/106 = 19.81%	27/115 = 23.48%
5	7/106 = 6.6%	7/115 = 6.09%

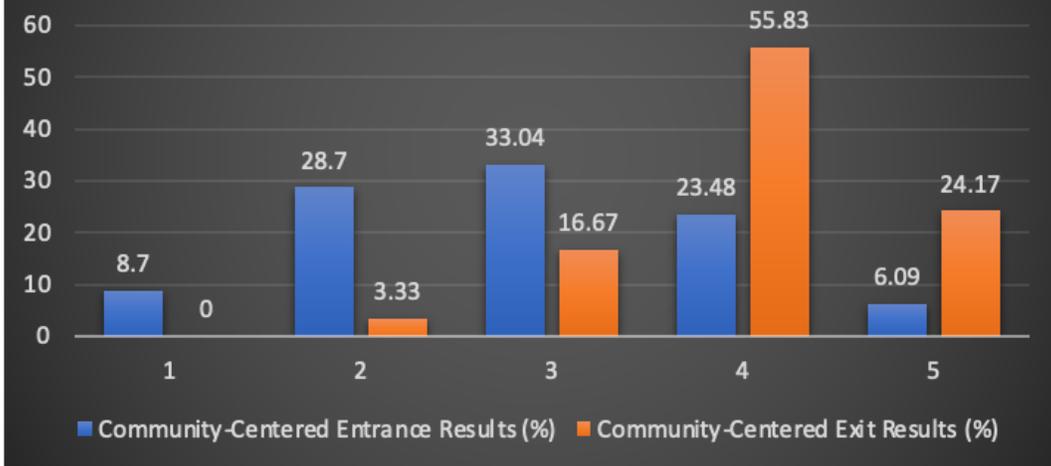
(exit)

Scale	Traditional	Community-Centered
1	2/114 = 1.75%	0/120 = 0%
2	3/114 = 2.63%	4/120 = 3.33%
3	25/114 = 21.93%	20/120 = 16.67%
4	53/114 = 46.49%	67/120 = 55.83%
5	31/114 = 27.19%	29/120 = 24.17%

Question 4: Traditional Workshop Survey Results



Question 4: Community-Centered Workshop Survey Results



Question #4 Analysis

The comfort that students felt with situating a primary source within the context by which it was created increased after the completion of both the traditional and community-centered workshops.

For both workshops, most students indicated neutral/average in the entrance surveys. After the workshops, student comfort level increased to level 4 and 5 for both. After taking the traditional workshop, 73.68% of respondents ranked their comfort level above average (4 or 5). After taking the community-centered workshop, 80% of respondents ranked their comfort level above average (4 or 5). The greatest shift was experienced by those in the community-centered workshop.

5. On a scale of 1–5 how comfortable are you with identifying the original purpose and audience for which a primary source was created?

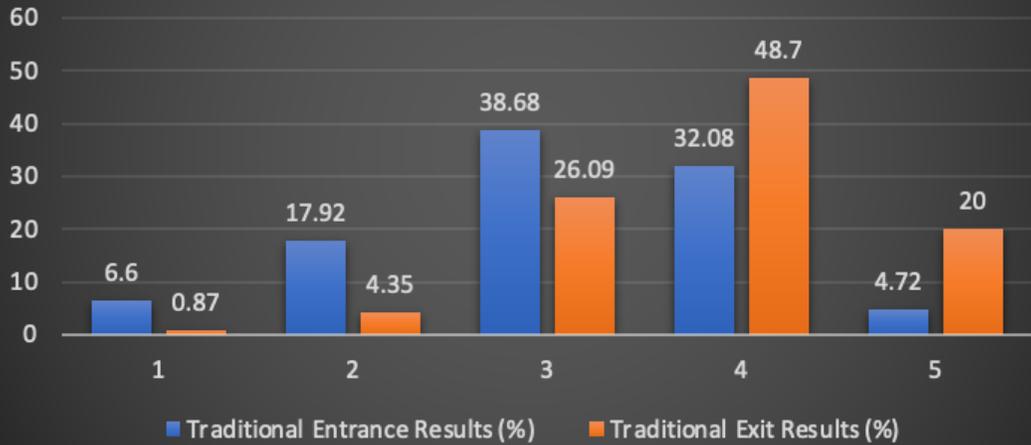
(entrance)

Scale	Traditional	Community-Centered
1	7/106 = 6.6%	8/115 = 6.96%
2	19/106 = 17.92%	27/115 = 23.48%
3	41/106 = 38.68%	46/115 = 40%
4	34/106 = 32.08%	29/115 = 25.22%
5	5/106 = 4.72%	5/115 = 4.35%

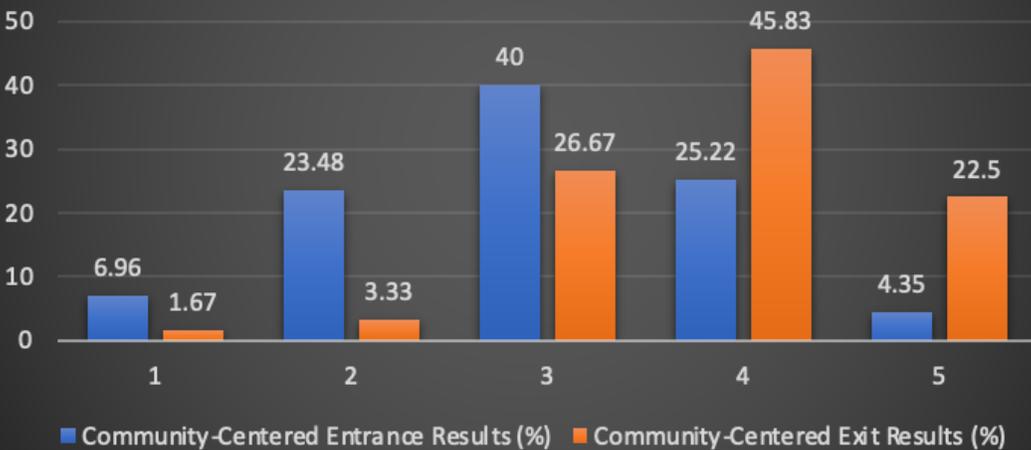
(exit)

Scale	Traditional	Community-Centered
1	1/115 = 0.87%	2/120 = 1.67%
2	5/115 = 4.35%	4/120 = 3.33%
3	30/115 = 26.09%	32/120 = 26.67%
4	56/115 = 48.7%	55/120 = 45.83%
5	23/115 = 20%	27/120 = 22.5%

Question 5: Traditional Workshop Survey Results



Question 5: Community-Centered Workshop Survey Results



Question #5 Analysis

The comfort that students felt with identifying the original purpose and audience for which a primary source was created increased after the completion of both the traditional and community-centered workshops. For both workshops, most students indicated neutral/average in the entrance surveys. After the workshops, student comfort level increased to level 4 and 5 for both. After taking the traditional workshop, 68.7% of respondents ranked their comfort level above average (4 or 5). After taking the community-centered workshop, 68.33% of respondents ranked their comfort level above average (4 or 5). The greatest shift was experienced by those in the traditional workshop, but only by 0.37%.

6. On a scale of 1–5, how comfortable are you with analyzing a primary source to identify any gaps, contradictions, and silences and the reasons for their existence in the historical record?

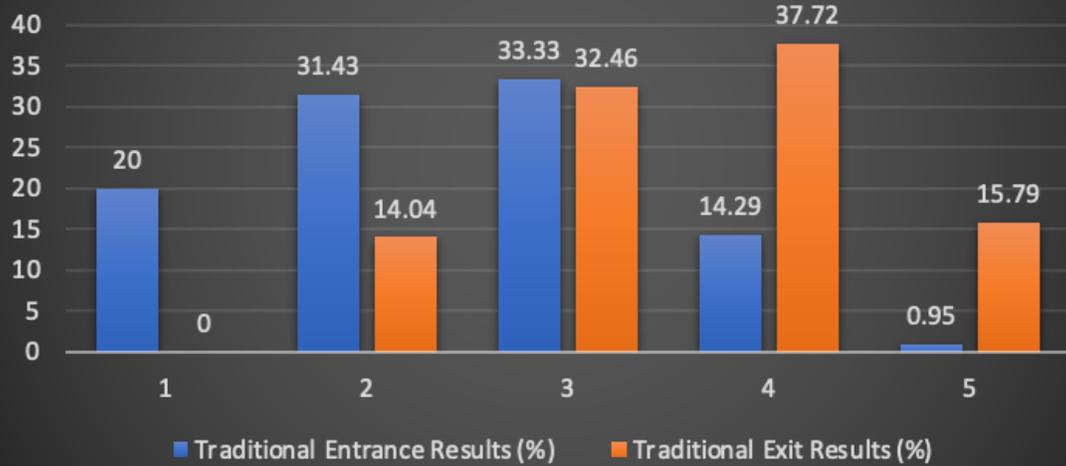
(entrance)

Scale	Traditional	Community-Centered
1	21/105 = 20%	20/115 = 17.39%
2	33/105 = 31.43%	47/115 = 40.87%
3	35/105 = 33.33%	38/115 = 33.04%
4	15/105 = 14.29%	7/115 = 6.09%
5	1/105 = 0.95%	3/115 = 2.61%

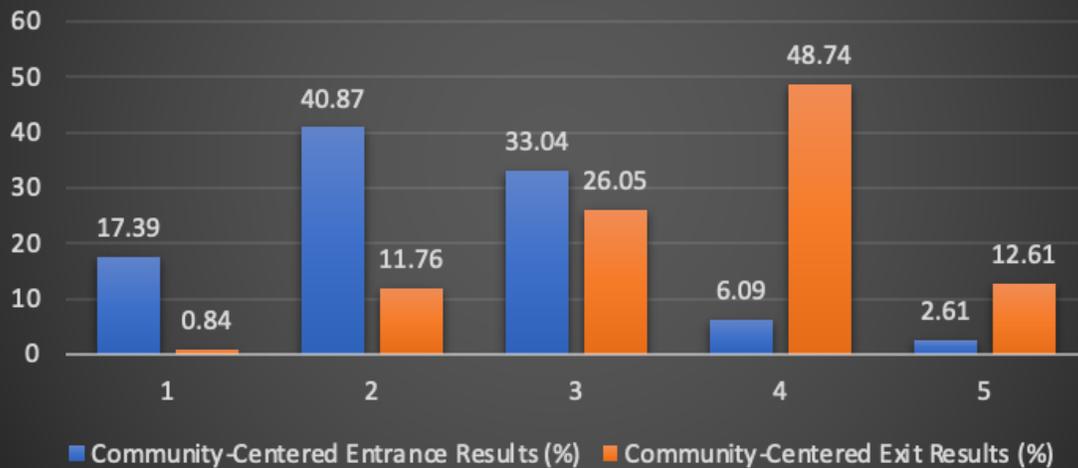
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Scale	Traditional	Community-Centered
1	0/114 = 0%	1/119 = 0.84%
2	16/114 = 14.04%	14/119 = 11.76%
3	37/114 = 32.46%	31/119 = 26.05%
4	43/114 = 37.72%	58/119 = 48.74%
5	18/114 = 15.79%	15/119 = 12.61%

Question 6: Traditional Workshop Survey Results



Question 6: Community-Centered Workshop Survey Results



Question #6 Analysis

The comfort that students felt with analyzing a primary source to identify any gaps, contradictions, and silences and the reasons for their existence in the historical record increased after the completion of both the traditional and community-centered workshops. For both workshops, most students indicated feeling neutral/average or less than average (2 or 3) in the entrance surveys. After the completion of the workshops, student comfort level increased to level 4 or level 3 and to a much lesser degree to level 5 for both workshops. After taking the traditional workshop, 53.51% of respondents ranked their comfort level above average (4 or 5). After taking the community-centered workshop, 61.35% of respondents ranked their comfort level above average (4 or 5). The greatest shift was experienced by those in the community-centered workshop.

7. On a scale of 1–5, how comfortable are you with analyzing an original primary source in its physical form versus a digital surrogate?

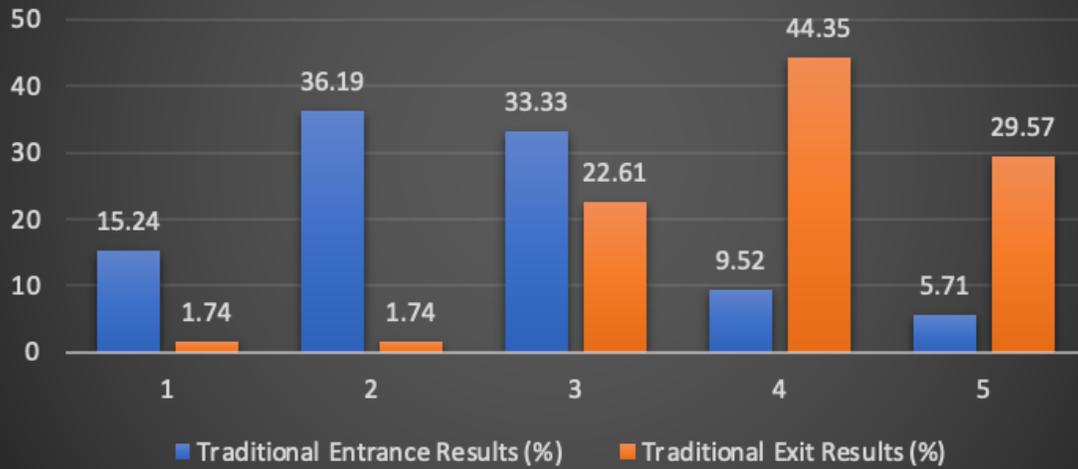
(entrance)

Scale	Traditional	Community-Centered
1	16/105 = 15.24%	21/115 = 18.26%
2	38/105 = 36.19%	32/115 = 27.83%
3	35/105 = 33.33%	40/115 = 34.78%
4	10/105 = 9.52%	17/115 = 14.78%
5	6/105 = 5.71%	5/115 = 4.35%

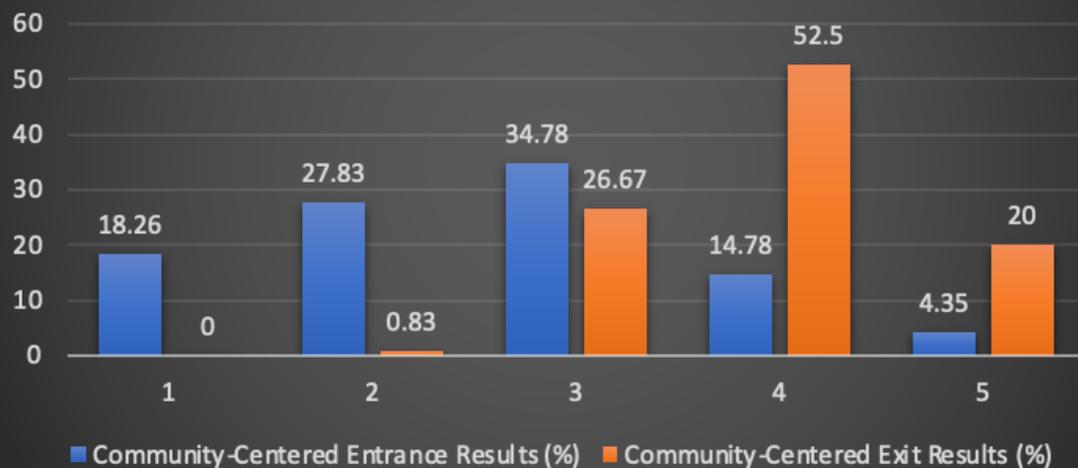
(exit)

Scale	Traditional	Community-Centered
1	2/115 = 1.74%	0/120 = 0%
2	2/115 = 1.74%	1/120 = 0.83%
3	26/115 = 22.61%	32/120 = 26.67%
4	51/115 = 44.35%	63/120 = 52.5%
5	34/115 = 29.57%	24/120 = 20%

Question 7: Traditional Workshop Survey Results



Question 7: Community-Centered Workshop Survey Results



Question #7 Analysis

The comfort that students felt with analyzing an original primary source in its physical form versus a digital surrogate increased after the completion of both the traditional and community-centered workshops. In the entrance surveys for the traditional workshops, most students indicated feeling average or less than average in their level of comfort with this skill. The majority of students indicated feeling neutral/average in the entrance surveys for the community-centered workshops. After the workshops, student comfort level increased to level 4 and 5 for both. After taking the traditional workshop, 73.92% of respondents ranked their comfort level above average (4 or 5). After taking the community-centered workshop, 72.5% of respondents ranked their comfort level above average (4 or 5). The greatest shift to the 4 and 5 range was indicated by those in the traditional workshop. However, the percentage of students feeling average in comfort to very comfortable (3 to 5) after taking the traditional workshop was 96.53%, while the percentage of students feeling average in comfort to very comfortable (3 to 5) after taking the community-centered workshop was 99.17%.

8. On a scale of 1–5, how comfortable are you with identifying themes/ideas/connections across primary sources?

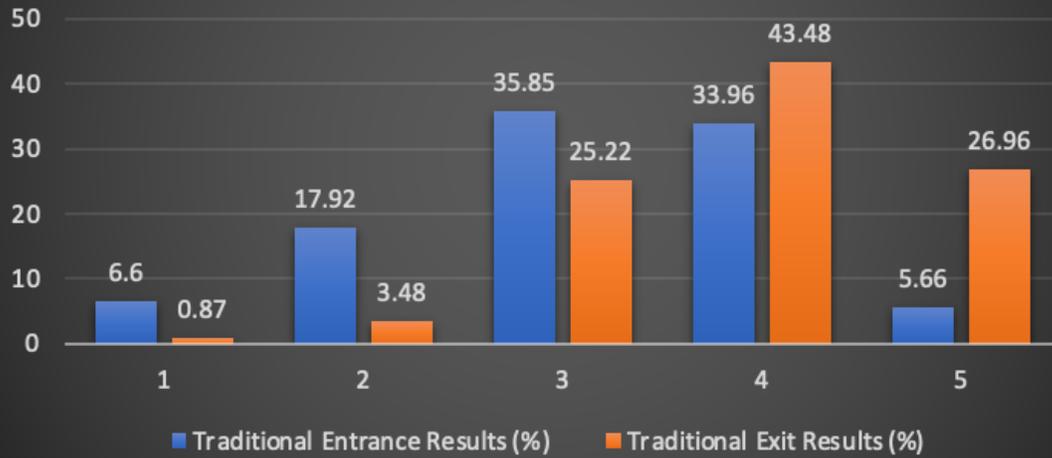
(entrance)

Scale	Traditional	Community-Centered
1	7/106 = 6.6%	9/115 = 7.83%
2	19/106 = 17.92%	22/115 = 19.13%
3	38/106 = 35.85%	48/115 = 41.74%
4	36/106 = 33.96%	30/115 = 26.09%
5	6/106 = 5.66%	6/115 = 5.22%

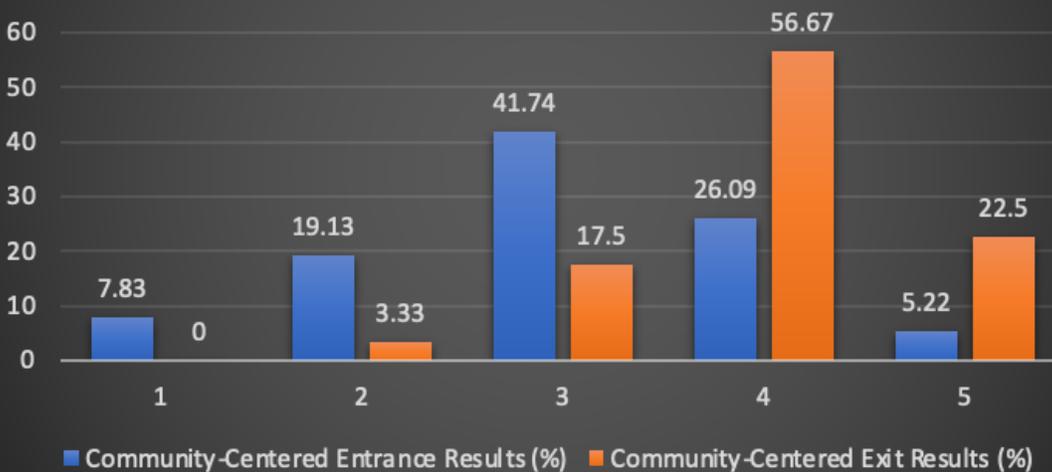
(exit)

Scale	Traditional	Community-Centered
1	1/115 = 0.87%	0/120 = 0%
2	4/115 = 3.48%	4/120 = 3.33%
3	29/115 = 25.22%	21/120 = 17.5%
4	50/115 = 43.48%	68/120 = 56.67%
5	31/115 = 26.96%	27/120 = 22.5%

Question 8: Traditional Workshop Survey Results



Question 8: Community-Centered Workshop Survey Results



Question #8 Analysis

The comfort that students felt with identifying themes/ideas/connections across primary sources increased after the completion of both the traditional and community-centered workshops. For both workshops, most students indicated feeling neutral/average (3) in the entrance surveys. After the workshops were finished, student comfort level increased to level 4 or 5 for both. After taking the traditional workshop, 70.44% of respondents ranked their comfort level above average (4 or 5). After taking the community-centered workshop, 79.17% of respondents ranked their comfort level above average (4 or 5).

9. Do you have any comments/feedback about the workshop?

Question #9 Analysis

Examples of responses from students who participated in the traditional workshops:

- “The workshop was simple to understand and helpful in analyzing primary sources.”
- “Super cool workshop! I’m excited to use the library as a tool for my primary sources.”
- “This was such a fulfilling and helpful class! It feels great having the actual source to work with and observe first and foremost. This little workshop is absolutely necessary for students using primary sources.”
- “Very beginner friendly and not intimidating which encouraged participation which I appreciated! It was short but if we had more time I would have benefited from more assistance with contextualizing.”

Examples of responses from students who participated in the community-centered workshops:

- “I think the workshop did a good job of introducing me to the Special Collections and familiarizing myself with the sources. It provided me with good starter information.”
- “This workshop was really educational and helpful to me as someone who has never worked with archives.”
- “This was a really great experience and I’m glad I got the opportunity to get exposure to these unique primary source documents!”
- “I enjoyed the workshop a lot! I previously thought that I’d be dealing with very old manuscripts, but I learned that some collection materials can be relatively new. Great job!”
- “Made a subject I thought was going to be boring, quite interesting.”
- “Very nice step by step process made me feel more comfortable.”
- “I really appreciated being able to view these primary sources as I haven’t really ever looked at primary sources. Being able to immerse myself within the time period was a really cool experience.”

Overall students spoke positively about their experience in the traditional workshop and the community-centered workshops. Unlike the other survey questions, question #9 was open-ended and only appears in the exit survey. More students who took the community-centered workshop responded to question #9.

Survey results show that the learning outcomes achieved during the community-centered archives workshop slightly exceeded those achieved during the traditional primary literacy workshop. These findings suggest incorporating more inclusive histories into workshops and discussing the importance of representation in archives improves the learning outcomes of students. When students “see themselves” represented in archives, they experience an affective response that impacts how and what they learn through primary source literacy workshops.

Data Considerations

While we believe we used the best data gathering approach to our research, the approach was not without limitations. It should be noted that students surveyed did not attend both a traditional workshop and a community-centered workshop; students participated in either a traditional workshop or a community-centered workshop. The structure of our humanities core classes, in addition to the strain that would be placed on staffing additional primary source workshops, prevented the possibility of students taking both workshop forms. Another limitation is that we did not have a way to determine if the students’ expressed comfort with archives (indicated in their answers to the entrance survey) was based on true understanding of archives and archival material. Coming into the workshops, students may think they know about archives and analyzing archival material, but find out during the workshop that they were mistaken. In this case, their comfort level may not change greatly from entrance to exit survey.

For more information on the data, see the “Methodology” and “Findings” sections of this report.

Value

Based on our data, the research fulfilled the project objectives and helped address the originating issue. The data demonstrates increased student engagement and understanding of archives when working with materials they relate and connect with. Incorporating community-archiving principles into instruction curriculum benefits

students by teaching them to think critically about power dynamics in archives and understand the significance of archives as primary sources able to shape historical narratives. The research project proved to be worthwhile not just for students but also for library instructors in UCI Special Collections and Archives. The project suggested that incorporating ideas and examples of community archives into primary source workshops can improve their efficacy. Furthermore, the project provided an example of how libraries can expand the scope of their workshops.

Lessons Learned

A lesson learned from this research project was the need for collections and archival material reflective of community archives. The archival material used for this project was limited, especially since the material had to align with humanities core theme of “animals and culture.” It proved challenging to find enough archival resources that related to animals and culture and centered community archives. This underscores the importance of having diverse collections representing multiple communities and narratives that can be utilized for students to engage with.

Since this project was carried out during the humanities core program, most of the instruction sessions were back-to-back, resulting in workshops being rushed. The research team decided to administer the workshops one after another—one workshop incorporated the principles and practices of community-centered archives and included primary source materials focused on underrepresented histories while the other workshop did not. Furthermore, the duration of the workshops was limited, resulting in students being rushed when analyzing primary sources. During the workshops students reviewed two or three different primary source items. Expanding the time of classes would be beneficial to give students enough time to look over the material.

Recommendations for Future Research

UCI Libraries Special Collections and Archives conduct primary source literacy workshops each

year. Thus, in the future, if we would like to continue to gather data on the effectiveness of our workshops we can. Our recommendation would be to incorporate entrance and exit surveys into our workshop plans. Moving forward, it may be

necessary to modify the surveys to best reflect the current workshop format and any new questions regarding the workshop's efficacy.

Recommendations for future research include taking this project a step further and have students directly intervene in the department's collection development policies by allowing students to identify material they would like to see as part of Special Collections. How can students intervene directly in collection development to fill in gaps in Special Collections and Archives? How can Special Collections and Archives work with students to accomplish this, given that students are one of the primary Special Collections and Archives audiences?

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Appendices

1. Traditional Primary Source Workshop Student worksheet
2. Community-centered Primary Source Workshop worksheet
3. Traditional Primary Source Workshop PowerPoint
4. Community-centered Primary Source Workshop PowerPoint
5. Bibliography of materials used
6. Entrance Survey
7. Exit Survey

Primary Sources Analysis

I. Part 1 - Analysis

Observe and then contextualize your primary source. Don't worry about what it all means just yet. Focus on gathering the facts and take it slow.

Observe	
Contextualize	

II. Practice

Look at other primary sources and choose one more for you and your partner to analyze together. You should be able to do this much quicker now.

Observe	
Contextualize	

III. Connect

What themes or topics did you notice across your primary sources that are covered in your lectures? What could you say about the way people have used or continue to use animals to mediate human culture based on what you saw?

After this workshop, you will be tasked with finding and analyzing your own primary sources. Here are some websites that can help:

Library Search

- lib.uci.edu
- limit your search to "Special Collections and Archives"

Online Archive of California

- oac.cdlib.org/institutions/UC+Irvine
- search UCI Special Collections Finding Aids and discover what we have
 - come visit us on the 5th floor of Langson to interact with your chosen primary source

Primary Sources Research Guide

- guides.lib.uci.edu/primary_sources

*If you're stuck (or want to visit Special Collections), reach out: spcoll@uci.edu

** View the workshop powerpoint with notes: <https://rb.gy/uqtxzl>

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** View the workshop powerpoint with notes: <https://bit.ly/3bT1FSI>



Entrance Survey

<https://bit.ly/2PcTczt>



Primary Source Workshop

WELCOME!

Before we begin, please:

- place all bags, jackets, food, drinks, to the sides of the room
- ONLY laptops/tablets, phones, and are permitted at the tables



We will be working with Special Collections materials today, and we want to minimize potential damage and distractions.



Introduction

- Who am I?
 - UCI Librarian!
- What are we doing?
 - Primary source analysis with Special Collections materials
- Why are we doing this?
 - To give you practice in working with primary sources as evidence for your arguments





Be gentle with the material

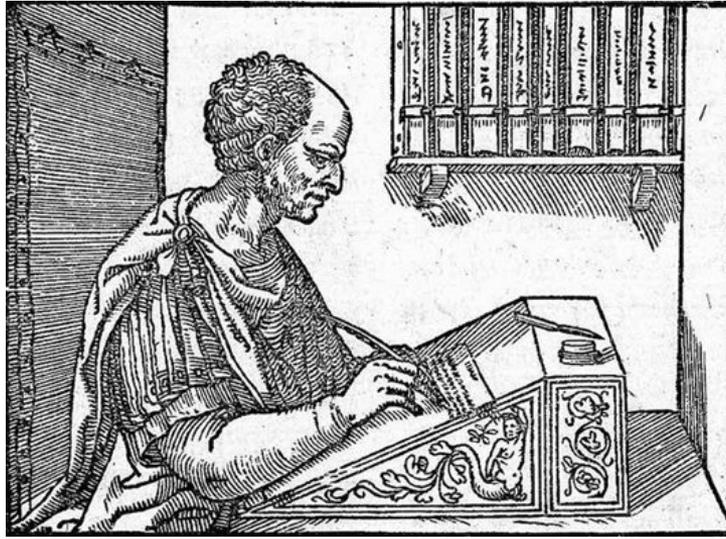
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Primary Sources



- What are they?
 - "documents, images, or artifacts that provide firsthand testimony or direct evidence of the topic under humanistic investigation... these sources are original documents or artifacts that were created at a particular moment in time and are often intimately related to their author or maker."
 - Primary sources serve as the **raw materials historians use to interpret the past and use as evidence** for their conclusions about the past
 - They are both the clues to analyze and the evidence to present



How to analyze a primary source

“



Observation *vs.* Inference



- What do I see?
 - What am I actually looking at and not *what I think* I'm looking at
- How do I make makes sense of what I'm seeing?

Observation + Contextualization = Inference
grounded in evidence

- This helps tease out the implicit meaning from the explicit



Let's practice together

“



Tips for your observations

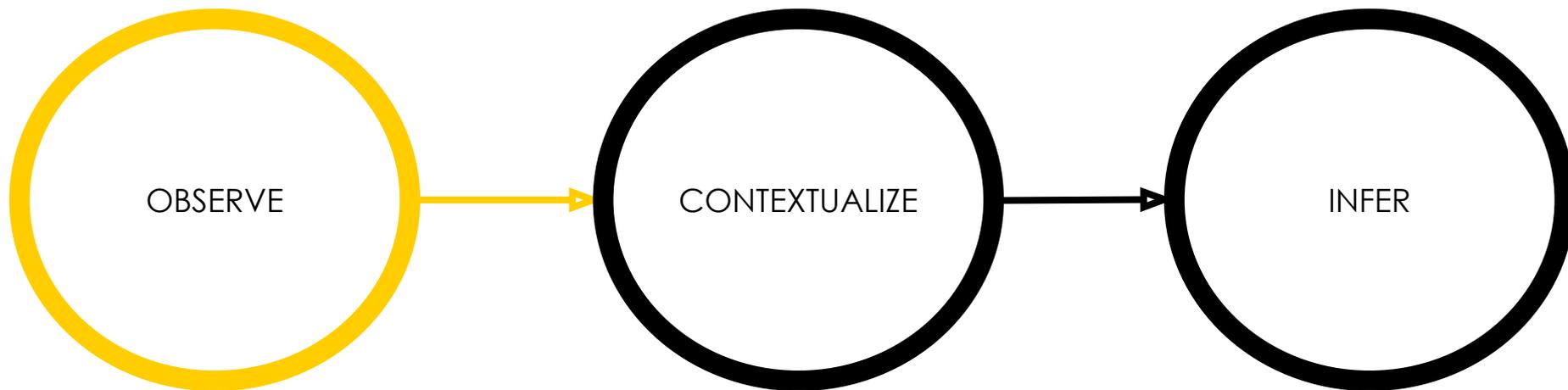


- ◉ What is it?
- ◉ Who created it or published it?
- ◉ What date was it created?
- ◉ Focus on the animals...
 - ◉ Where do they appear in the primary source?
 - ◉ How are they represented?
 - ◉ What is around them?



Part 1: Observe

TIP: Pay attention to the things you wouldn't normally consider important such as publisher, dates, addresses, names, design etc.,



Look through your primary source. Don't worry about what it all means just yet. Focus on making observations about what you see and take it slow.



Tips for contextualizing

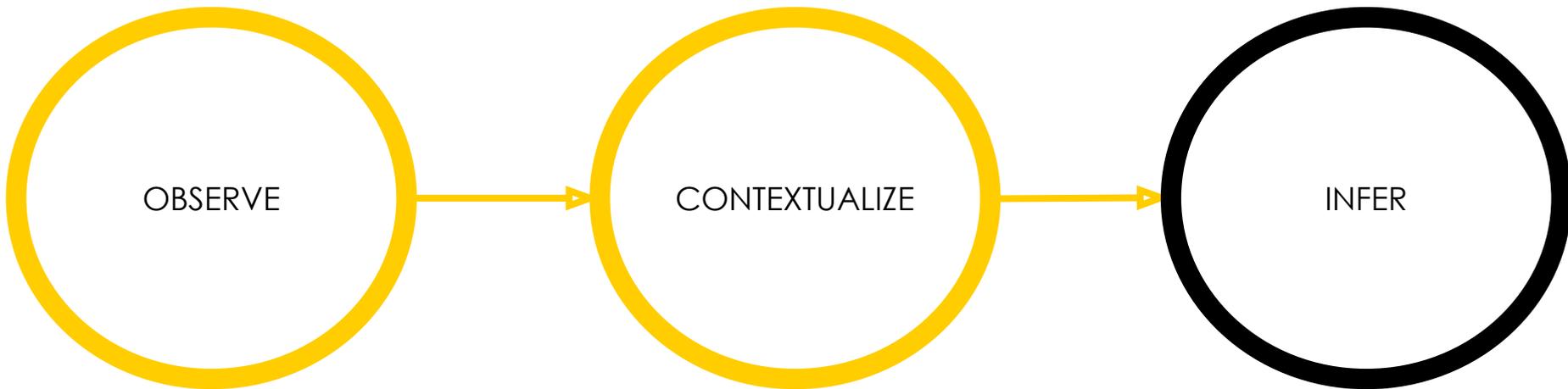


- Identify what you don't know and look it up
 - Who is the author/creator and who published it?
 - What was happening during that time period?
 - What can you learn about **the animal or animals as they relate to the culture/community** that created the primary source?
- Create a “period eye” to see it as the community or culture that created it



Part 2: Contextualize

TIP: Use your phones or laptops to look things up on google if you don't know what it means or want to learn more quickly



Look up all the things you observed that you aren't familiar with and make some connections between them. What patterns are emerging? What larger events/themes is this object connecting to?



Tips for making Inferences

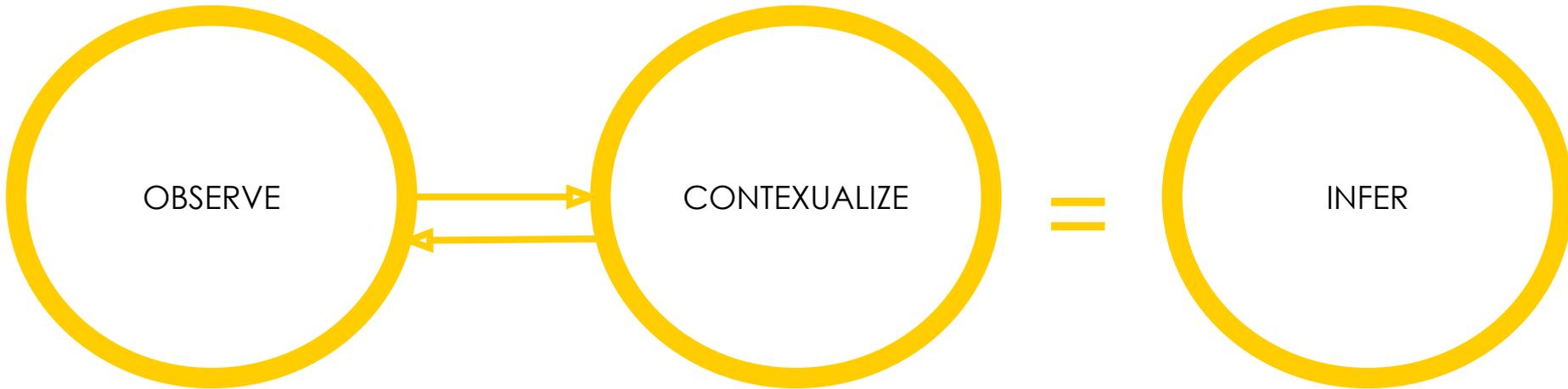
- What could you share about this object that isn't obvious by just looking at it?
- Think about the themes of your lectures and readings and how your primary source connects with them...
 - Colonization
 - Bestiaries
 - Aesthetics
 - Dehumanization
 - Psychoanalysis
 - Transformation
 - Allegory
 -





Part 3: Inference

TIP: Think about the larger themes of your lectures and what you could say about t



What story could you tell about the way people have used or continue to use animals to mediate their culture or community based on what you saw and discovered?

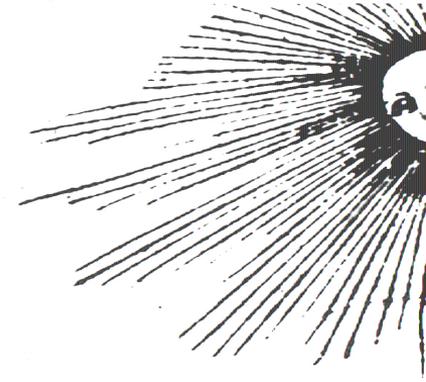


Let's share together!

“



Finding Primary Sources



- Library Search (limit to SC&A)
 - <https://www.lib.uci.edu/>
- Online Archive of California
 - <https://oac.cdlib.org/institutions/UC+Irvine>
- Humanities Core Research Guide
 - <https://guides.lib.uci.edu/humcore/home>
- Primary Sources Research Guide
 - https://guides.lib.uci.edu/primary_sources

- Visit Special Collections
 - Langson Library, 5th Floor
 - Monday - Friday 11:00 - 5:00

TIP: *No appointment necessary to visit Special Collections but find something in the catalog/finding aids to ask for first!*



Thank you!

Have a question? Reach out! 😊

- spcoll@uci.edu

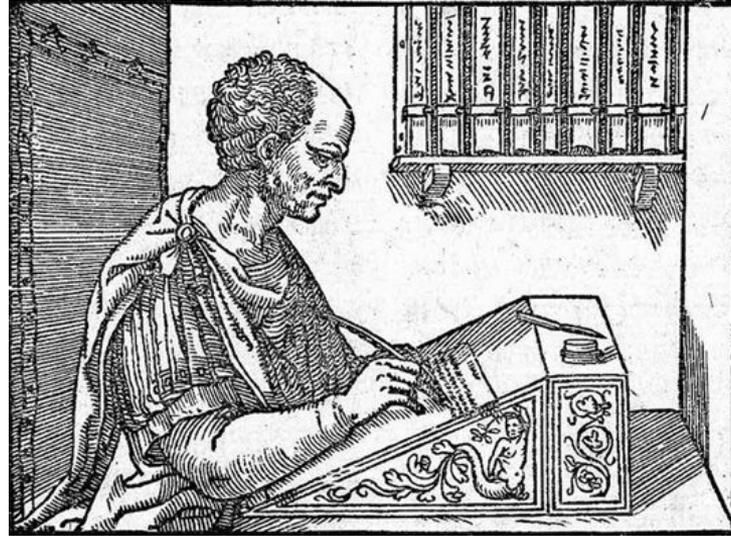
View this powerpoint with notes

<https://bit.ly/2SHLFe6>





Exit Survey



Thank you for participating!

<https://bit.ly/2V70VD2>



Entrance Survey

<https://bit.ly/2PcTczt>

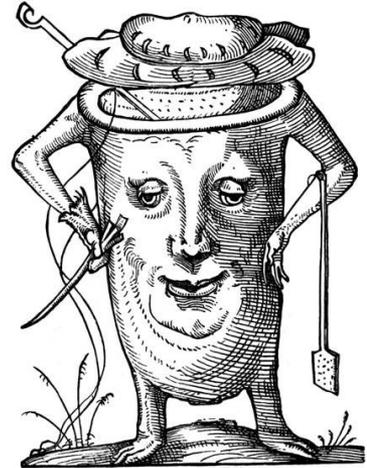


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Be gentle with the material

“

Who controls history?



“Who controls the past, controls the future; who controls the present, controls the past.”

George Orwell, 1984



Primary Sources

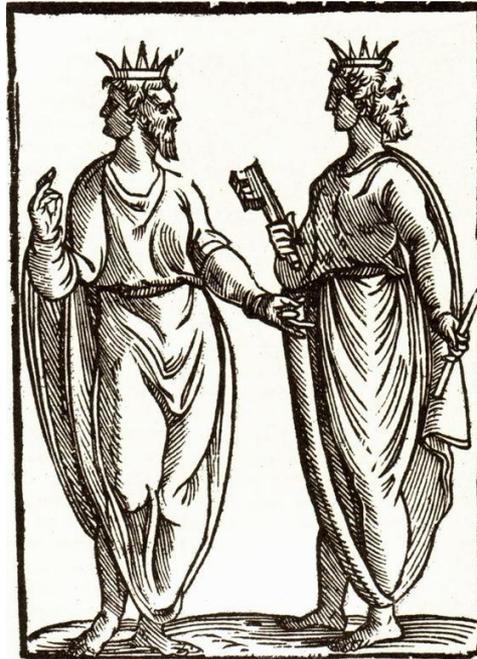


- What are they?
 - "documents, images, or artifacts that provide firsthand testimony or direct evidence of the topic under humanistic investigation... these sources are original documents or artifacts that were created at a particular moment in time and are often intimately related to their author or maker"
 - Primary sources serve as the **raw materials historians use to interpret the past and use as evidence** for their conclusions about the past
 - They are both the clues to analyze and the evidence to present



Traditional Archives vs. Community Archives

- Archivists collecting material from communities
- Archivists describe and process collections
- Strive for neutrality
- Biased towards written and textual formats
- Custodianship of archival resources

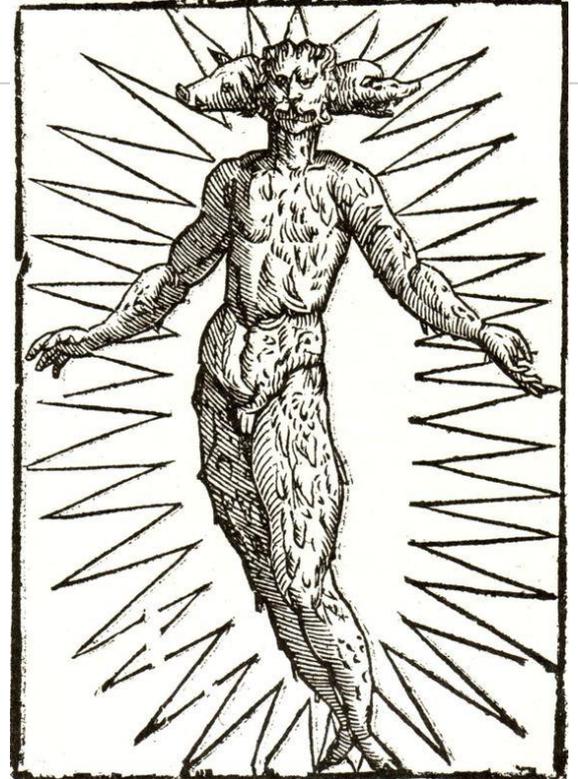


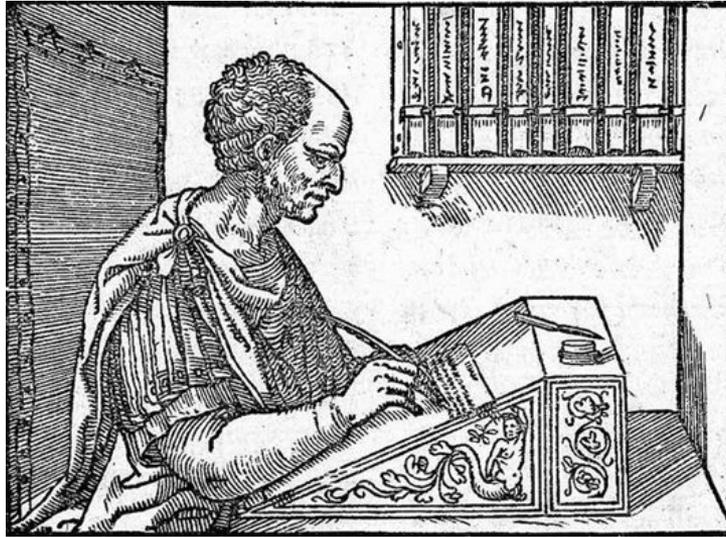
- Community doing the collecting
- Participatory and collaborative archiving for, about, and by the community
- Focus on common identities and experiences
- Open to multiple formats
- Underrepresented in the historical record 76



What we brought

- We selected material that speaks to the values of community archives as best as possible
- Each item is created by or represents an underrepresented community
- Animals are used either symbolically, ironically, or metaphorically by each of these communities to say something about their unique experiences and culture





How to analyze a primary source

“



Observation *vs.* Inference



- What do I see?
 - What am I actually looking at and not *what I think* I'm looking at
- How do I make makes sense of what I'm seeing?
Observation + Contextualization = Inference
grounded in evidence
 - This helps tease out the implicit meaning from the explicit



Let's practice together

“



Tips for your observations

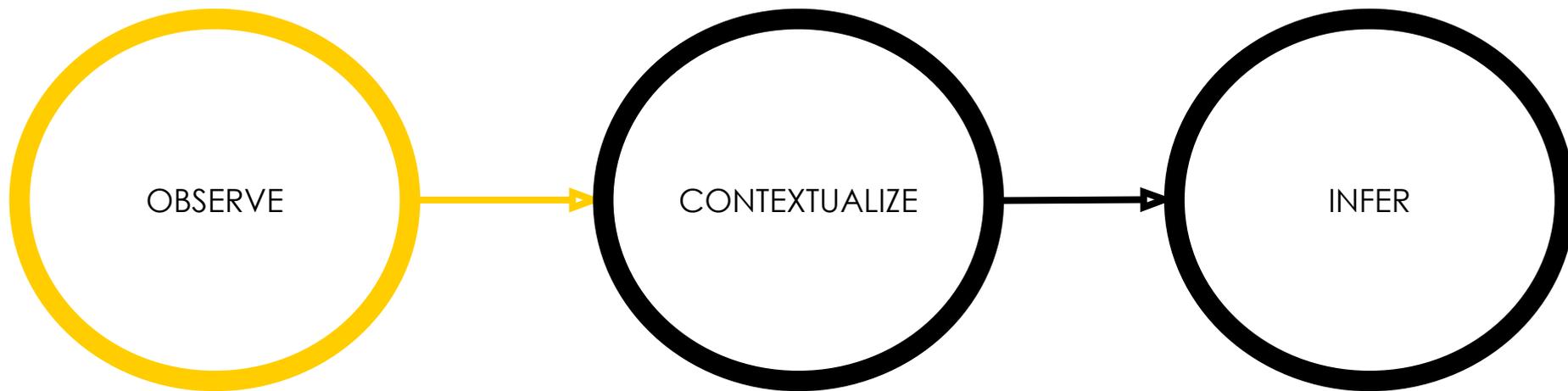


- ◉ What is it?
- ◉ Who created it or published it?
- ◉ What date was it created?
- ◉ Focus on the animals...
 - ◉ Where do they appear in the primary source?
 - ◉ How are they represented?
 - ◉ What is around them?



Part 1: Observe

TIP: Pay attention to the things you wouldn't normally consider important such as publisher, dates, addresses, names, design etc.,



Look through your primary source. Don't worry about what it all means just yet. Focus on making observations about what you see and take it slow.



Tips for contextualizing

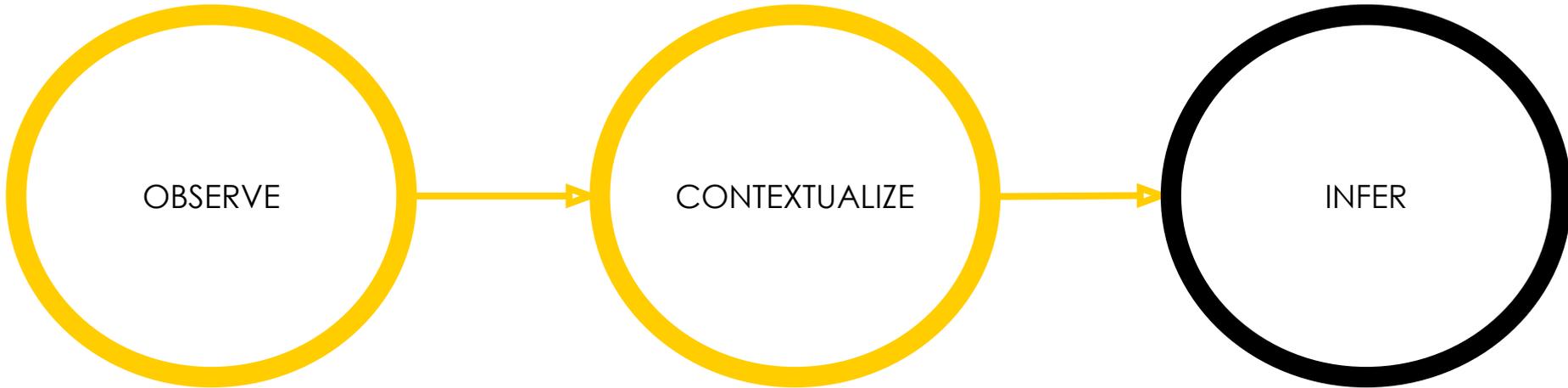


- Identify what you don't know and look it up
 - Who is the author/creator and who published it?
 - What was happening during that time period?
 - What can you learn about **the animal or animals as they relate to the culture/community** that created the primary source?
- Create a “period eye” to see it as the community or culture that created it



Part 2: Contextualize

TIP: Use your phones or laptops to look things up on google if you don't know what it means or want to learn more quickly



Look up all the things you observed that you aren't familiar with and make some connections between them. What patterns are emerging? What larger events/themes is this object connecting to?



Tips for making Inferences

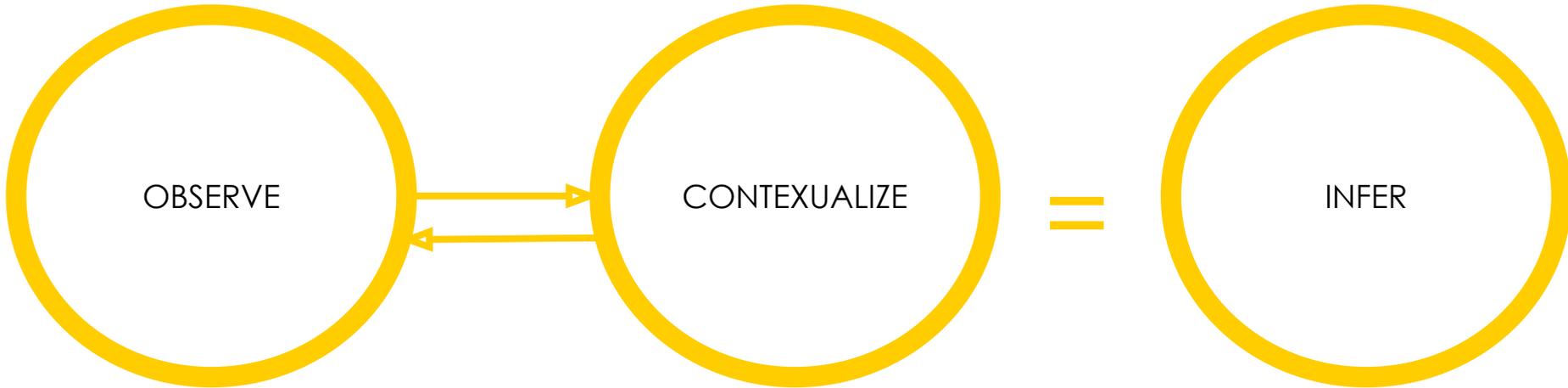
- ◉ What could you share about this object that isn't obvious by just looking at it?
- ◉ Think about the themes of your lectures and readings and how your primary source connects with them...
 - ◉ Colonization
 - ◉ Bestiaries
 - ◉ Aesthetics
 - ◉ Dehumanization
 - ◉ Psychoanalysis
 - ◉ Transformation
 - ◉ Allegory
 - ◉





Part 3: Inference

TIP: Think about the larger themes of your lectures and what you could say about t



What story could you tell about the way people have used or continue to use animals to mediate their culture or community based on what you saw and discovered?

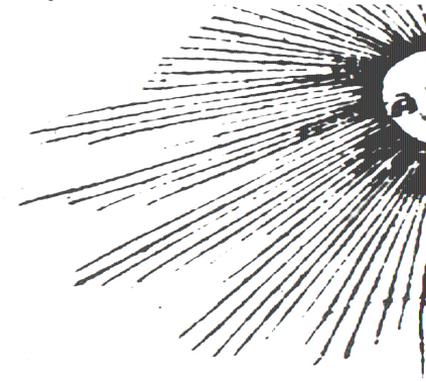


Let's share together!

“



Finding Primary Sources



- Library Search (limit to SC&A)
 - <https://www.lib.uci.edu/>
- Online Archive of California
 - <https://oac.cdlib.org/institutions/UC+Irvine>
- Humanities Core Research Guide
 - <https://guides.lib.uci.edu/humcore/home>
- Primary Sources Research Guide
 - https://guides.lib.uci.edu/primary_sources

- Visit Special Collections
 - Langson Library, 5th Floor
 - Monday - Friday 11:00 - 5:00

TIP: *No appointment necessary to visit Special Collections but find something in the catalog/finding aids to ask for first!*



Thank you!

Have a question? Reach out! 😊

- spcoll@uci.edu

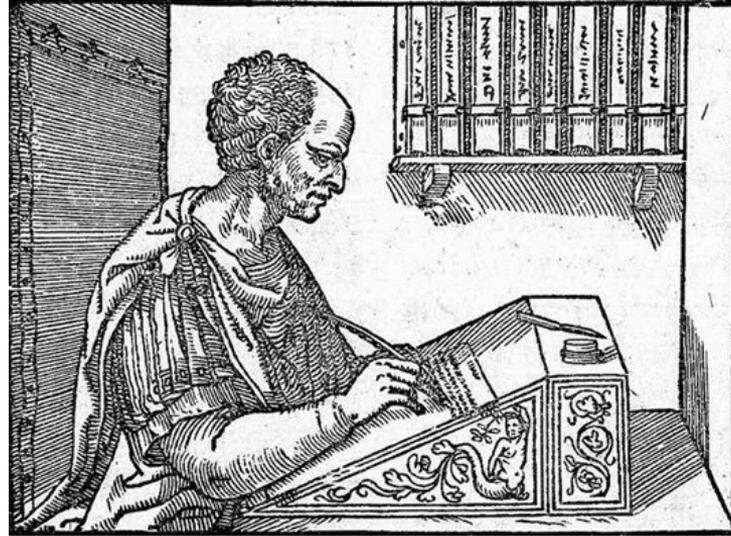
View this powerpoint with notes

<https://bit.ly/2SHLFe6>





Exit Survey



Thank you for participating!

<https://bit.ly/2V70VD2>

Humanities Core: Primary Source Workshop
Winter 2020

Traditional

[OFFICIAL GUIDE BOOK OF THE SAN DIEGO ZOO, BALBOA PARK, SAN DIEGO, CALIFORNIA](#)

San Diego Zoo; Zoological Society of San Diego

QL76.5.U62.S266 1944 RHR Pam

[LONG BEACH ZOO & AMUSEMENT PARK: PICTORIAL SOUVENIR PROGRAM](#)

QL76.5.U62 L6 RHR Pam

[ZOO SAFARI: THE NEW LOOK IN ZOOS](#)

Shannon, Terry; Payzant, Charles

1971

QL76.S53 OC

[MEADOWS \(DON\) PAPERS](#)

MS.R.001

Box 99, Folder 4

Contains: 2 zoo guides/collections

[THE TEMPEST](#)

Shakespeare, William; Rackham, Arthur, ill.

1927

PR2833.A2 R2 General

[A MIDSUMMER NIGHT'S DREAM](#)

Shakespeare, William; Rackham, Arthur, ill.

1914

PR2827.A1 1914 General

[PETER PAN IN KENSINGTON GARDENS](#)

Barrie, J.M. (James Matthew); Rackham, Arthur, ill.

1906

PR4074.P318 1906 General

[ALICE'S ADVENTURES IN WONDERLAND](#)

Carroll, Lewis; Rackham, Arthur, ill.

1907

PR4611.A7 1907 General

[McPHERSON POSTCARD COLLECTION](#)

MS.R.007

Box 9, Folders 18-20

[ACADEMY FOR GROWN HORSEMEN: CONTAINING THE COMPLETEST INSTRUCTIONS FOR WALKING, TROTTING, CANTERING, GALLOPING, STUMBLING, AND TUMBLING; ILLUSTRATED WITH COPPER PLATES, AND ADORNED WITH A PORTRAIT OF THE AUTHOR BY GEOFFREY GAMBADO](#)

Bunbury, Henry William

1787

SCY-001 In Process

[THE LADIES' EQUESTRIAN GUIDE; OR THE HABIT & THE HORSE: A TREATISE ON FEMALE EQUITATION. WITH ILLUSTRATIONS, LITHOGRAPHED BY MESSRS. DAY & SON FROM PHOTOGRAPHS BY HERBERT WATKINS](#)

c. 1857

SCZ-293 In Process

[A general history of quadrupeds. / The figures engraved on wood by T. Bewick.](#)

Bewick, Thomas, 1753-1828.; Beilby, Ralph, 1743 or 1744-1817.; Hodgson, Solomon, 1760-1800.;

Robinson, George, 1737-1801, bookseller.; Dilly, Charles, 1739-1807, bookseller.

1792

SCX-W0829 In Process

[The red book of animal stories / selected and edited by Andrew Lang ; with numerous illustrations by H.J. Ford.](#)

Lang, Andrew, 1844-1912.; Ford, H. J. (Henry Justice), 1860-1941.; Longmans, Green, and Co., publisher.; Spottiswoode & Co.

1899

Z10.3.L15 Re 1899a General

[The pop-up Mickey Mouse / story and illustrations by the staff of the Walt Disney Studios.](#)

Walt Disney Productions.

C1933

PN6728.M46 P66 1933 OC

[Illustrated catalogue and price list.](#)

Max Geisler Bird Co. (Omaha, Neb.)

1929

SF461 G31 TC

[Hunting in Hawaii. / Drawings and text by R.J. Kramer. Prepared by Division of Fish and Game, Department of Land and Natural Resources with the cooperation of the Hawaii Visitors Bureau.](#)

Hawaii. Division of Fish and Game.

1963

SK267.H3 A34 1963 General

[Orange County horse show / sponsored by Assistance League of Santa Ana.](#)

Assistance League of Santa Ana.

1938/9

SF 295.15 C22 O7 OC Pam

Community Centered

[LIFE IN HELL](#)

Groening, Matt, publisher, artist

PN 6728.L49 G698 General

No. 6 1978

[BOY'S CLUB](#)

Furie, Matt

N7433.4.F87 B69 2006 General

[RAW](#)

Mouly, François; Spiegelman, Art

AP101.R38 General Oversize

No. 6 1984

[GUERRILLA GIRLS GREATEST HITS](#)

Guerrilla Girls (Group of artists), artist

1993

N7433.4.G79 G8 1993 General

[CONTEMPORARY ART APPRECIATION 101](#)

Bronsteen, Earl

N7433.4.B755 C66 2006 General

[HUCKLEBERRY DICK BY SAMUEL MELVILLE](#)

Bloch, Ricardo; Twain, Mark; Melville, Herman

N7433.4.B58 H83 2008 General

[BUCKFAST SPLENDOR](#)

Perez, Eliana, artist; Allerslev, Kurt, artist; Plath, Sylvia, author

2012

N7433.4.P474 .B83 2012 General

[BOLOM CHON](#)

Past, Ámbar, author, translator; Miranda, Sara, author, translator; Slingsby, Tom, author, translator; Tzu, María, author; Vet, Rominka, author; Méndes Péres, Maruch, author
2008

N7433.4 .B65 2008 General

[Polycats , Issues 1-4](#)

UCI Special Collections collection of zines
Box 4, Folder 7

[All power to the people : the story of the Black Panther Party](#)

Cannon, Terry.

1970

E185.615 .C31 1970 Pol Lit

[Indigenous Woman Indigenous woman / Martine Gutierrez.](#)

Gutierrez, Martine, 1989- artist, photographer.; Ryan Lee Gallery, host institution.
September 2018

N6537 .G885 A4 2018 Gen Double Oversize

[Homeless chickens / written and printed by Jihae Kwon.](#)

Kwon, Jihae artist.

2017

N7433.4.K966 H66 2017 General

[Encyclopaedia psychedelica.](#)

1986-1989

V1.1986

HM647 .E53 Pol Lit

[FIRST ANNUAL SAN FRANCISCO BOW WOW BEAUTY PAGEANT](#)

San Francisco PAWS

1988

[Codex espangliensis : from Columbus to the border patrol / by Guillermo Gómez-Peña, Enrique Chagoya.](#)

Gómez-Peña, Guillermo, author.; Moving Parts Press.; Press Collection (Library of Congress); Chagoya, Enrique, illustrator.; Rice, Felicia, printer.

1998

N7433.4.G644 A73 1998 General

[Earth first! direct action manual : uncompromising nonviolent resistance in defense of Mother Earth.](#) 94

DAM Collective (Eugene, Ore.); SWEF.
C1997
GE140 .E225 1997 Pol Lit

[Guerrilla Girls greatest hits : do women have to be naked to get in to the Met. Museum?](#)

Guerrilla Girls (Group of artists) artist.
1993
N7433.4.G79 G8 1993 General

Entrance Survey

Please answer the following questions on a rating scale of 1-5, where 1 is 'not at all comfortable' and 5 is 'very comfortable'.

 dechqu@gmail.com (not shared) [Switch account](#)



On a scale of 1-5, how familiar are you with archives?

1	2	3	4	5
<input type="radio"/>				

On a scale of 1-5, how comfortable are you using the font, language, script, or medium (e.g. what it's made of) of a primary source to identify when and where it was created ?

1	2	3	4	5
<input type="radio"/>				

On a scale of 1-5, how comfortable are you with identifying and communicating information found in primary sources, which may include summarizing the content of the source and identifying and reporting key components such as how it was created, by whom, when, and what it is?

1	2	3	4	5
<input type="radio"/>				

On a scale of 1-5, how comfortable are you with situating a primary source within the context it was created?

1	2	3	4	5
<input type="radio"/>				

On a scale of 1-5 how comfortable are you with identifying the original purpose and audience for which a primary source was created?

1	2	3	4	5
<input type="radio"/>				

On a scale of 1-5, how comfortable are you with analyzing a primary source to identify any gaps, contradictions, and silences and the reasons for their existence in the historical record?

1	2	3	4	5
<input type="radio"/>				

On a scale of 1-5, how comfortable are you with analyzing an original primary source in its physical form versus a digital surrogate?

- 1 2 3 4 5
-

On a scale of 1-5, how comfortable are you with identifying themes/ideas/connections across primary sources?

- 1 2 3 4 5
-

Submit

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Exit Survey

Please answer the following questions on a rating scale of 1-5, where 1 is 'not at all comfortable' and 5 is 'very comfortable'.

 dechqu@gmail.com (not shared) [Switch account](#)



After participating in this workshop, on a scale of 1-5, how familiar are you with archives?

1	2	3	4	5
<input type="radio"/>				

After participating in this workshop, on a scale of 1-5, how comfortable are you using the font, language, script, or medium (e.g. what it's made of) of a primary source to identify when and where it was created?

1	2	3	4	5
<input type="radio"/>				

After participating in this workshop, on a scale of 1-5, how comfortable are you with identifying and communicating information found in primary sources, which may include summarizing the content of the source and identifying and reporting key components such as how it was created, by whom, when, and what it is?

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<input type="radio"/>				

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<input type="radio"/>				

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1	2	3	4	5
<input type="radio"/>				

After participating in this workshop, on a scale of 1-5, how comfortable are you with identifying themes/ideas/connections across primary sources?

1	2	3	4	5
<input type="radio"/>				

Do you have any comments/feedback about the workshop?

Your answer _____

Submit

Clear form

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Endnotes

- ⁱ “Guidelines for Primary Source Literacy.”
- ⁱⁱ “Data USA.”
- ⁱⁱⁱ “UCI Fall 2021 Enrollment Data Shows Student Diversity Trending Upward.”
- ^{iv} Caswell et al., “To Suddenly Discover Yourself Existing.”
- ^v Caswell et al., “To Suddenly Discover Yourself Existing.”
- ^{vi} Eagle Yun et al., “Transforming Knowledge, Transforming Libraries Virtual Summit Proceedings”; Eagle Yun et al., “Transforming Knowledge, Transforming Libraries – Researching the Intersections of Ethnic Studies and Community Archives: Final Report”; DRYAD, “Transforming Knowledge, Transforming Libraries Research Project Dataset”; Eagle Yun et al., “Fostering Transformation: Ethnic Studies as Critical Intervention for Primary Source Pedagogy.”
- ^{vii} Caswell et al., “To Suddenly Discover Yourself Existing.”
- ^{viii} Caswell et al., “To Suddenly Discover Yourself Existing.”