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DISC Open House, September 30, 2020

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(Sarah Kostelecky begins with the land acknowledgement)

"Founded in 1889, The University of New Mexico sits on the traditional homelands of the Pueblo of Sandia. The original peoples of New Mexico -- Pueblo, Navajo, and Apache -- since time immemorial, have deep connections to the land and have made significant contributions to the broader community statewide. We honor the land itself and those who remain stewards of this land throughout the generations and also acknowledge our committed relationship to Indigenous peoples. We gratefully recognize our history."

And, I want to introduce myself as well:

(Zuni introduction)

Good morning everyone, I asked how you were doing in the Zuni language, and introduced my parents and my clan.

I wanted to say good morning, it's good to see everyone, outside of other (virtual meetings?) .

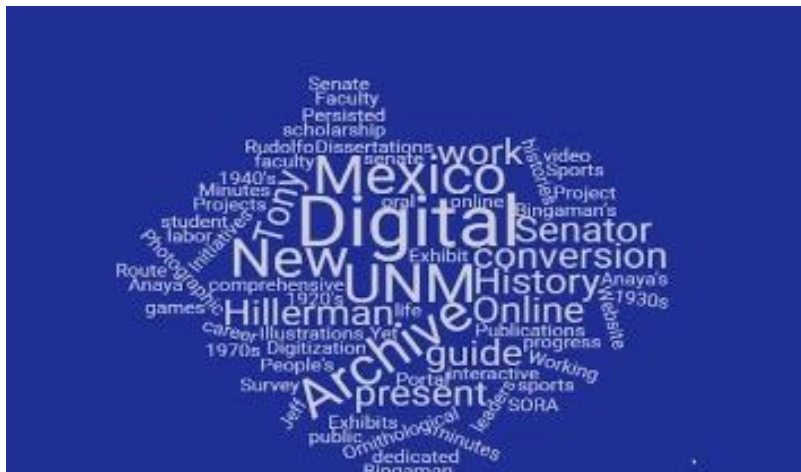
I'm Sarah Kostelecky, I'm the Director of Digital Initiatives and Scholarly Communications, (also known) as DISC, because we love acronyms in the library. Thanks for taking the time to join us today, at our first virtual open house. What we have planned today is a less formal event for the College; that was what we wanted to start out with, with our colleagues in the College. I want to share information about DISC, like current projects we are working on, our plans for the future, and some issues being discussed by others who are creating and publishing digital collections. Overall, we want this to be more of a conversation with the folks here, hear your thoughts, perspectives, and questions about DISC specifically, or other things about digital collections, digital materials broadly in the profession. After we have our presentations, then we will have plenty of time for questions, and you can type either in the chat, and we'll be looking at that, moderating, or you can also raise your hand and you can ask your question. So that's our structure for today. So let's get started, and I'll let my colleagues introduce themselves.

Margie Montañez: Good morning everybody! Thank you Sarah for the introduction. I'm Margie Montanez, and I'm the Curator of Latin American Collections, and you might be asking yourself how my role aligns with DISC? Or maybe not. But I first started working collaboratively with DISC during my time finishing the doctorate. I was a CSWR graduate fellow; specifically I was the historical manuscripts fellow, where I helped process the William D. Rich digital collection, and I also wrote the metadata for that, which was eventually getting uploaded to CONTENTdm for our digital collections. We might hear some more about that platform later on. I was really happy that I was able to return to DISC, this time as a CLIR/Mellon postdoctoral fellow. Specifically, my title was Postdoctoral Fellow in Data Curation for Latin American and Caribbean studies. This time around, though, I was really happy and excited to explore other avenues in DISC, such as digital humanities broadly, but also US Latinx and Latin America digital humanities, and so I got to explore the different ways that humanities disciplines leverage technological tools, things like text mining, data visualization, and different exhibition ---- points. So now, I am really excited to continue to work alongside DISC, this time as the Latin American Curator, where I can continue to explore with DISC the different ways that these technologies help bridge and

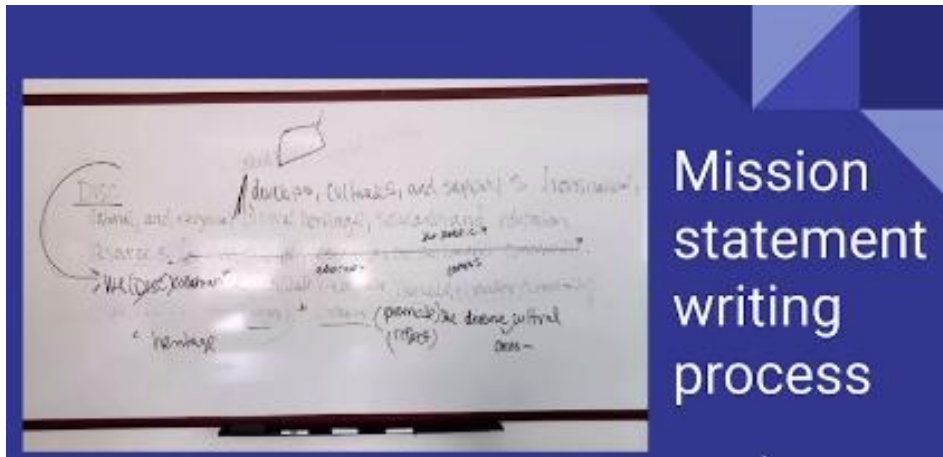
make possible, even, transnational Latin American and US/Latinx ---- in collections. I will then pass it over to Amy for her introduction.

Amy Winter: Thank you! So I think I know almost everyone, but for those of you who don't know me, I've been working in DISC for almost 5 years, and I get to do a lot of different things in this position, which is great. I am going to talk later about some of those things more specifically, but just briefly, my background before I worked in the library, I worked on North Campus, so I have some experience there with records management and databases, and then before that, I had some experience with freelance web design. So that's my background, and I am going to pass it back to Sarah, so we can talk a little bit more about DISC.

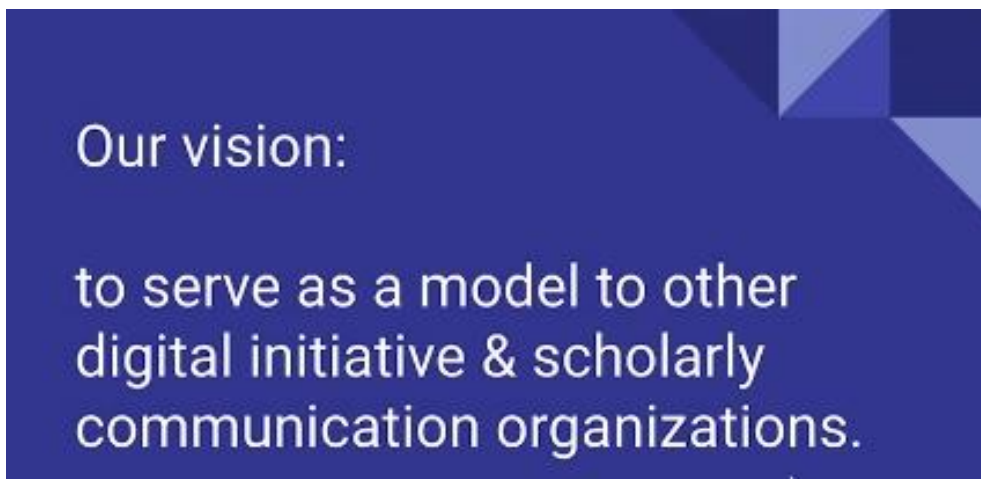
Sarah Kostelecky: Thank you both for introducing yourselves. So if you didn't know who was in DISC, now you know, or you have a refresher of the folks in our group. What I want to do is quickly share what we do, and why we do it. So when I was hired as the director in July of 2019, I spent some time learning about the history of DISC, and the purpose, and some of the projects that were completed or are still ongoing, so I will share some slides here.



This what I was trying to absorb in my head, all of the things related to DISC. Even though I collaborated with DISC in my prior role as the Education Librarian, on specifically the Zuni Language Materials Digitization Project, there is obviously a lot more here that we do. This word cloud comes from our section of the web page. Learning more about the background of the department really helped me see all the different parts of DISC and figure out where we were, because there was a lot that I didn't know, as a colleague, I didn't understand how things fit together. So going forward, I wanted to use a collaborative process for all of us, Margie, Amy, and I to share ideas and create plans to go into the future together. I learned some about the background so we could continue some of these things, and maybe engage in new things. For our collaborative process, we had a day-long retreat in January of this year, where the three of us got together and we had different activities for future planning. Of course we had snacks, because you can't think and plan without having good snacks. We did some reading before the retreat, and that really helped us. We did a reverse brainstorm activity, which I had never done before. We also drafted a new mission statement. This is a work in progress.



At the shorter follow-up retreat that we had in March, before COVID, we reviewed what we worked on in January, and we used our draft mission statement to develop goals, and we used the (logic model method), which we use here in the library in our Native American Collections and Services group. So we started that, but we have not finished that, as of today. But we did get our mission statement in a state that we are happy with, and our vision statement, so we wanted to share that with folks today.



Our vision broadly is to serve as a model to other digital initiative and scholarly communication organizations.

Our mission:

DISC develops, cultivates, and supports transnational, national and regional digital cultural heritage, scholarly, and education resources.

We promote digital resources that reflect the diverse cross-cultural heritage of the UNM campus and broader community to facilitate complex understanding, education, and research.

And so our mission, that we worked on there and formulated, was: "DISC develops, cultivates, and supports transnational, national and regional digital cultural heritage, scholarly, and education resources.

We promote digital resources that reflect the diverse cross-cultural heritage of the UNM campus and broader community to facilitate complex understanding, education and research."

So all our white board diagramming and changing words, that's what we came up with. And that's what we are using to guide us. The mission statement is meant to recognize the unique and valuable materials that this College takes care of, makes accessible. Also thinking about the knowledge created by members of the UNM campus, and this in turns helps make the knowledge discoverable via the digital platforms that we're responsible for. So it is kind of all connected here to the heritage of campus and our community. That's what we were thinking about when we were writing some of this. The mission statement also says that we want DISC to be seen as a facilitator, a connector between the content and the users, the material used. We really want to support conversations about those resources. The way we envision that facilitation or connection happening is through different methods, things like programming and events about specific digital collections. Before COVID, of course, we thought that might be in person, but maybe we re-envision that digitally. We thought maybe the student fellows could really engage with this content using their own disciplinary research lens. And then, of course, with our community engagement with these materials, where a lot of these materials reflect our community, or they are created also by our community partnerships. So those are the ways we envision ways that we would engage with our users. And that's really broad.

So with all of that in mind, I want to briefly share a couple of projects that we are working on, that we think reflect this mission. The first one I will share is the Aspectos Culturales, which is a collaborative project with Land Grant Studies and the community members of this group, to share the digital content

that the group created to share the history and culture of New Mexico.



The content was written and published by educators and community leaders who formed this group. I think the earliest thing we have starting in the early 1990s, they published materials of all different kinds. This is a newsletter in Spanish and English that we have in the repository now. So that was some of the content they created. We also have a radio show that they worked on, and it was aired I believe on KANW, a local public radio station, and even a video game, which we have not gotten to yet. We're not sure what to do with that. So there is a range of content that this group was working on. These materials are really intended for K-12 students to learn, just about all different things related to the state, important people, events. There are things like Spanish vocabulary, activities in the newsletters, profiles of local artists, and of course lots of Chile. That is a theme, of course. So those are the different types of content they have. We are excited about that. We started processing the newsletters, using the description of the materials from the original authors. They've been sharing that information with us. Then uploading these documents into the digital repository, because it is connected to Land Grant Studies. And we'll talk more about where things live and why they live in different places. So we are really glad to make this content available to students and community members, especially during this time of learning at a distance and being so much more online. This is a really cool resource and the group is really passionate about their content so we were excited to work with them. Some of it is up already if you have a chance to look at it.

Another project I want to share is the digitization of the tribal newspaper, the Shivi Messenger, which was published in Zuni Pueblo community during the mid-1990s to the early 2000s.



Shiwi or A:shiw is the Zuni word for ourselves, so that is why it is called the Shiwi Messenger. The content is unique because it is for the community and written by the community, but it was not actually published by the tribe, so anyone could subscribe to this, and we do have some issues in the Center already. We got a donation of others to fill in some of the gaps that we had. So there are typical news stories like high school sports, but also Zuni language word searches, coverage of the farming history of the community. So you can see even on the masthead it has the name of the month in Zuni I believe, so it is kind of cool. The process to obtain permission from the tribal leadership took over a year, but this is my community, I was patient, I said, whatever questions you have, concerns, I really wanted to make sure that the tribal leadership recognized that they could ask for what they wanted. I wanted them to be comfortable with how this was accessible, and recognize what they were agreeing to. They had questions about copyright, and how this would be accessed. We finally received an agreement from the governor, two weeks ago now. We are really excited to make this content available soon through our DISC platform. So the tribal leadership, the Zuni museum director and the tribal archivist really thought this was good content to make available digitally. It was valuable for sharing with Zuni youth and the community, so these things are not forgotten. I think it will be used by community members who have never had readily available access to these papers since they were initially originally published. There might be one complete collection at the actual museum where this was printed, but that is not easily accessible by the community. So that's something I'm excited about.

That is what I was going to share, and I will hand things over to Margie.

Margie Montañez: Thank you!

Leveraging Digital Technologies



Thank you for bearing with me! A lot of the work that goes into leveraging digital technologies in humanities actually still undergoes the same critical lens and the same negotiation when they are being moved into digital platforms. And that's true even for the projects that Sarah was just talking about. But specifically today, I am going to share with you two postcustodial archival collections that I worked on previously and that I'm really excited to be managing now in my role as the Latin American curator. So I will talk about those two collections, and then I will briefly make a statement about how DISC is navigating or mitigating some of the sensitive and racist items that can be found online in our collections. So I guess basically what I say at that point is that if it is sensitive or questionable in the analog, it continues to be so in the digital. Those things don't just go away because we are using different mediums. So that's just a quick statement on that.

Post-Custodial: “the idea that archivists will no longer physically acquire and maintain records, but that they will provide management oversight for records that will remain in the custody of the record creators.”

Pearce-Moses, Richard. "Postarchival Theory of Archives." *A Glossary of Archival Records Terminology*. Society of American Archivists, 2005.
www2.archivists.org/glossary.

So for those of you who may be new to archival science, what I mean by postcustodial collection, and this definition is from a glossary of archival records, and I'll read it here. "The idea that archivists will no longer physically acquire and maintain records, but that they will provide management oversight for records that will remain in the custody of the record creators."

So basically what this means, some people have kind of looked at this in a postcolonial model, where the physical acquisition of documents is no longer needed. All institutions, what DISC can do in some cases, is provide management of the digital surrogates. And so in that sense, we move away from this kind of colonial practice of extracting materials from communities, in a way that they can maintain the physical records, and we just provide aid in digitization, and we provide the platforms and metadata so that they can be accessible to users. So that is a postcolonial model. I think more and more, UNM specifically is kind of looking at this model, as one that is a really good alternative to some of these more extractive practices.



The two that I want to talk about today are two that I am working with. One is the FAPECFT, or the Fideicomiso. And that stands for the Fideicomiso Archivos Plutarco Elías Calles y Fernando Torreblanca, and the other is the Julio Galán Family Archive. So both of these are examples of postcolonial digital archive, and both of these archives proper are actually housed in Mexico.

So the FAPECFT or the Fideicomiso is one of the projects that's been ongoing with UNM. It is one of the first larger main postcustodial archival projects at UNM. FAPECFT is a really interesting model because it is a collaborative and cooperative preservation and access project between UNM Libraries and the archivo, or the archive, in Mexico City. The actual archive was developed into a trust by a woman by the name of Hortensia, and she was actually the daughter of Plutarco Elías Calles, who was a Mexican president, and she was the wife of Fernando Torreblanca, who was a presidential secretary. And so she was interested in Mexican politics and soon began to realize that she had the wealth of these

documents that she had amassed. So she created a trust, and in essence created this archive that holds over or just about 300,000 postrevolutionary Mexican documents. I don't think we hold all 300,000, but I know it is upwards in the thousands of the documents that we have the digital surrogates to, and are up on our platforms.

I think another really interesting thing about this project and how it hits this postcustodial and postcolonial model is that, just like Sarah said with the newspaper, it is really important that these items are processed and that the metadata stays true to the way that the creators of the content would describe them. So instead of imposing our markers or our subject headings, we stay very true to how those communities that created these documents would define them and categorize them.



So in that sense, not only is the Fideicomiso a transnational and postcustodial project, it is also a multilingual project. So not only do we get the digital surrogates of the images, we also get Spanish metadata that is created by the archivists in Mexico. And so what our graduate fellows do, once they receive those documents, is that they translate that Spanish metadata into English. Now the really fascinating thing about this project is that we upload both sets of metadata. So we have English metadata, and we maintain the Spanish metadata. That's really important for someone who is researching postrevolutionary Mexico. They probably will put in Spanish language terms. Or thinking about audience members that aren't primarily English speakers, especially since this is a Mexican archive, they might search using their native language. And so by including both sets of metadata, it allows the algorithms or the system to pull forth those documents that would have been missed if we only included the English metadata. So that is a really interesting point about this project. So that was very intentional, this idea to include multilingual metadata was intentional and an important part of this project, but that also goes with a lot of negotiation and considerations. For example, what the project started doing was creating a glossary. So, like in any other workplace or institution, labor is important, workflow is important, and funding is important, so we are often relying on funding for graduate students to help us with some of this work. And in order to do that, very early on, they created a glossary of terms that would come up often, so they did not have to go and research every single time. But even that glossary gets kind of complicated. So I offer right here a brief example of that. We have

terms in the Spanish metadata, like "chiapaneco," for example. And so "chiapaneco" is actually similar to English structure and meaning when someone would say New Mexican, for example, or New Yorker. And so there was a conversation about, do we use "chiapaneco," or do we translate it to "from Chiapas." And both of those are valid, except that, again, this idea of audience. One audience might understand chiapaneco or veracruzño. But if an audience member is not familiar with the geography in Mexico, then maybe "from Chiapas" is a better way to translate that. But both are correct, and so recently, we have a new fellows cohort that are just starting with this school year, and it's COVID and so we are working from a distance, so what I decided to do, in overseeing this collection, is to enhance that glossary. So as before, the glossary just had the terms, and now I think it is really important to add to that glossary the decision of why we are using "from Chiapas" and not just "chiapaneco." That is really important, I have come to understand, not only for transparency, so people could see why we are making these decisions in English, but also for sustainability of the project, so that every single time we get a new fellow, or someone else works on this project, we are not starting from scratch all over again having these discussions.

The next project that I want to talk briefly about is the Julio Galán digital archive.

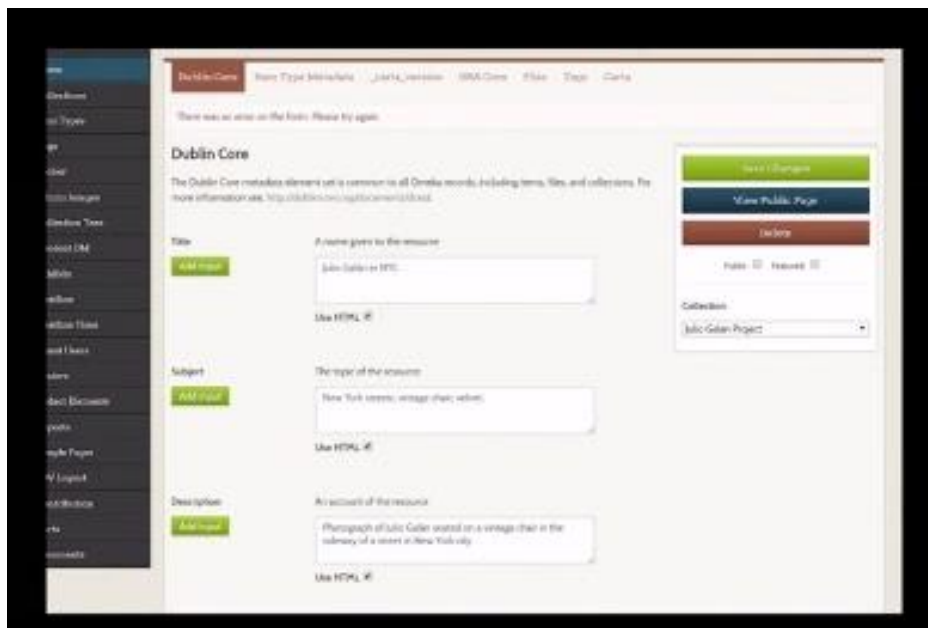


So this archive is not public yet, it is still kind of behind the scenes, it is still private, and that is because, even though we have a deed of gift from the family, we are still working on crossing our Ts and dotting our Is, and making sure that everybody is comfortable with the project. I think so much of what happens in DISC and in the archive is relationship building. These communities want to trust that as soon as we get the digital surrogates, we are not going to just do whatever we want with them. So it is really important that we maintain those relationships with the communities.

Julio Galán was born in 1958 and he died in 2006, but he was one of Latin America's neo-expressionist painters. He played off of stereotypes and gender roles. This project is postcustodial because these are the family papers, and they still have their physical collections. But there is a third party involved here, and that is the University of Texas at San Antonio. So there is a professor at UT San Antonio who has done a lot of research on Galán, and she developed a relationship with the family. Because she got her PhD from UNM, I think that was one of the ways that she thought we would be a good fit to host this

postcustodial collection. But in addition to this, he has paintings in galleries and in private collections. But this collection specifically is really interesting because it is his family papers. So we have sketches, very early sketches, similar to manuscripts that you'd see as authors are going through their books. So we have early sketches. We also have family papers. So there you see an image of Galán when he was young, with his parents. But because he was big in the art scenes, that is a picture of Galán with Andy Warhol. So there is fascinating stuff in this collection, so I can't wait for it to come to fruition. But I just wanted to say this really interesting quote about Julio Galán is that someplace, because he played with gender and stereotypes, at one point he said that his work is neither masculine nor feminine, but that it does not alter the fact that he is a man. And I think that that idea of how he thinks about his work is really interesting.

The critical part once again comes with this idea of language. And so even though Professor Eckman and her students went to Mexico to digitize these and wrote the metadata, there was no translation work. But there was another issue of language, and that is the language of the digital platform.



So because it is written in English, but there are still Spanish statements -- Julio Galán in itself is a Spanish name -- so there are accents all over the place. So early on, when I was working with Amy Winter on creating this system of batch uploading into Omeka, I kept getting this error, that said try again, try again, and I was like, what am I doing wrong? And as it turns out, not only do we have to think about layers of translation in the literal sense, there is an additional digital translation that has to happen, because these platforms, it turns out, don't really like our language that much either. So what happened after all is that I had to go back and change every single diacritic into an html entity, in order for it to get uploaded. So it is either that, or get rid of the accent. But that is language, right? So it

highlights the additional critical layer that has to happen when we are looking and dealing with material that is not in English, and we want to make them available in these digital platforms.



One last thing I want to mention is that, as I said in the beginning, if things exist in the analog, they continue to exist in the digital. And that means that sometimes we have things that are questionable. So Amy Winter I think was a really big champion early on to put up some warnings, especially when we are looking at historical material that might be offensive in nature, and so this is an example of that kind of caution that we put up, and it says "Some of the artwork in this publication depicts ethnic and racial prejudices that were common at the time," but that don't really represent our views. So I think that is really important for us to put up there, because in the digital, sometimes you just come across things and you might not know what it is, so we thought that is important.

So thank you everyone, I think I went over time a little, so now I will pass it over to Amy.

Amy Winter: Thanks Margie! That was great.

So I'm going to talk a little bit about two of the "Big 3" digital archives that DISC either works on, or has worked on in the past. These three systems can sometimes get confused with each other, so I wanted to do a little clarification of what each one is about, and why you might want to access it.

Big 3 Digital Archives

UNM's Digital Repository <https://digitalrepository.unm.edu/>

New Mexico Digital Collections <https://nmdc.unm.edu/>

Rocky Mountain Online Archives <https://rmoa.unm.edu/>

The first two, the digital repository and what we call NMDC, New Mexico Digital Collections, DISC really has a large role in managing those, because they hold digital assets. They hold photographs or documents, administrative records, all sorts of content like that. The third one, The Rocky Mountain Online Archives, holds finding aids. If you don't know what a finding aid is, and I didn't when I came to the library, it is basically a very big detailed list of a physical collection. So, the description of the collection is on RMOA, as we call it, but the actual materials are not. So that is one difference between these three platforms.

UNM's Digital Repository

*Preserves and provides online access to **UNM's scholarly output** and administrative records*

<https://digitalrepository.unm.edu/>

Vendor: Berkeley Electronic Press (bepress)

Platform: Digital Commons

So the digital repository, what differentiates it from the other systems, is that it holds materials that are somehow connected to UNM. That boundary has gotten a little fuzzier over time. We have been adding, for example, more materials from special collections that the library holds. We have a lot of administrative records. We have videos of sporting events. So it is broad, but the key is the connection to UNM. A couple of other terms that you might hear are bepress, which is the vendor, that sells the platform, Digital Commons, which is what the repository is built on. So all of those 3 terms, digital repository, bepress, and Digital Commons, all refer to the institutional repository or the digital repository. I hope that helps clarify.

One thing I also meant to point out on the previous slide is that the URLs for all of these systems are pretty straightforward. You can see this one, digital repository dot unm dot edu. NMDC is nmdc.unm.edu, and RMOA is rmoa.unm.edu. So that hopefully is helpful when you are thinking about how to access these systems, and I will talk a little bit more about that in just a minute.

So if we skip forward to NMDC, the difference here is that NMDC holds materials from collections from all sorts of institutions, not just UNM.

A blue slide with white text. The title is "New Mexico Digital Collections". Below it is a subtitle: "Provides online access to **collections** from museums and cultural heritage organizations across New Mexico". There is a URL: <https://nmdc.unm.edu/>. Below the URL are two lines of text: "Vendor: OCLC" and "Platform: CONTENTdm".

New Mexico Digital Collections

*Provides online access to **collections** from museums and cultural heritage organizations across New Mexico*

<https://nmdc.unm.edu/>

Vendor: OCLC

Platform: CONTENTdm

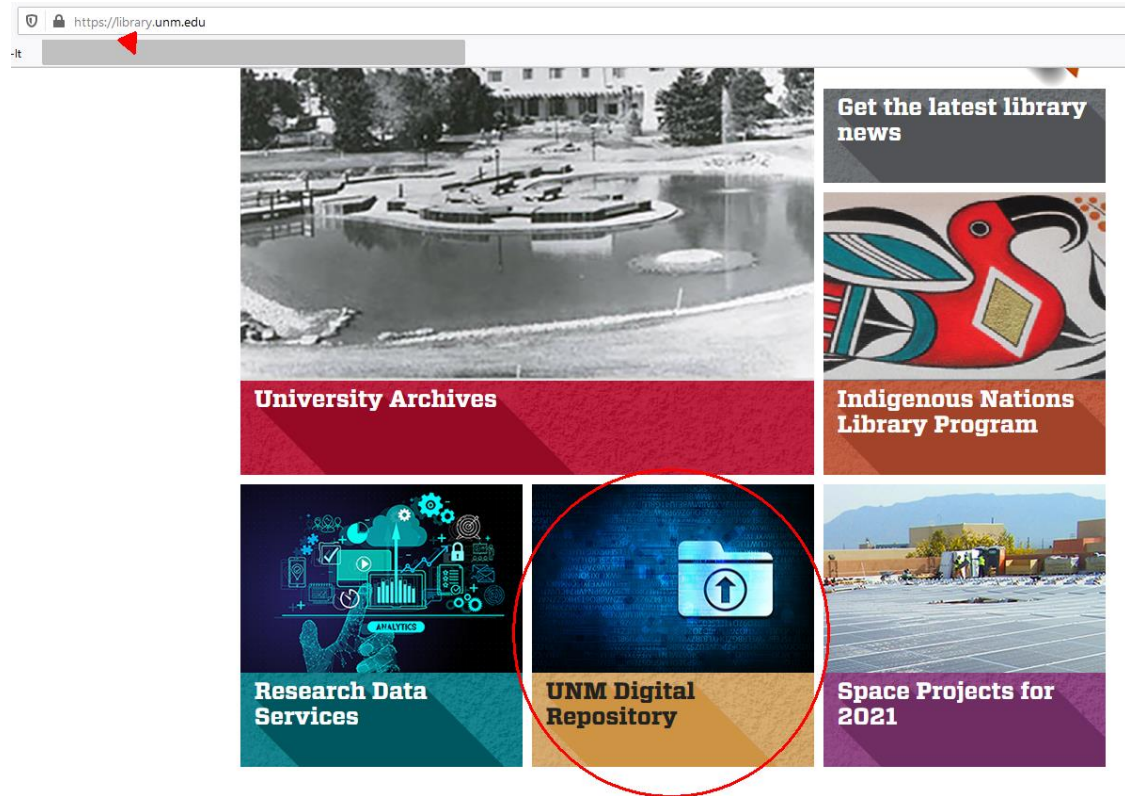
We do have many collections from the Center for Southwest Research, but also many other institutions and small museums across the state, and large organizations like the State Library and NMSU have materials in there as well. So that is how we differentiate between the digital repository and NMDC. The vendor for NMDC is OCLC. They built the platform, CONTENTdm, so again, those terms, they kind of all get thrown around, but those three terms, NMDC, OCLC, and CONTENTdm, are all one thing, referring to New Mexico Digital Collections.

So the thing that I will say about RMOA is that our previous director, Kevin Comerford, who a lot of you knew, he basically managed RMOA technically, because he had the role of IT Director. Karl Benedict, as

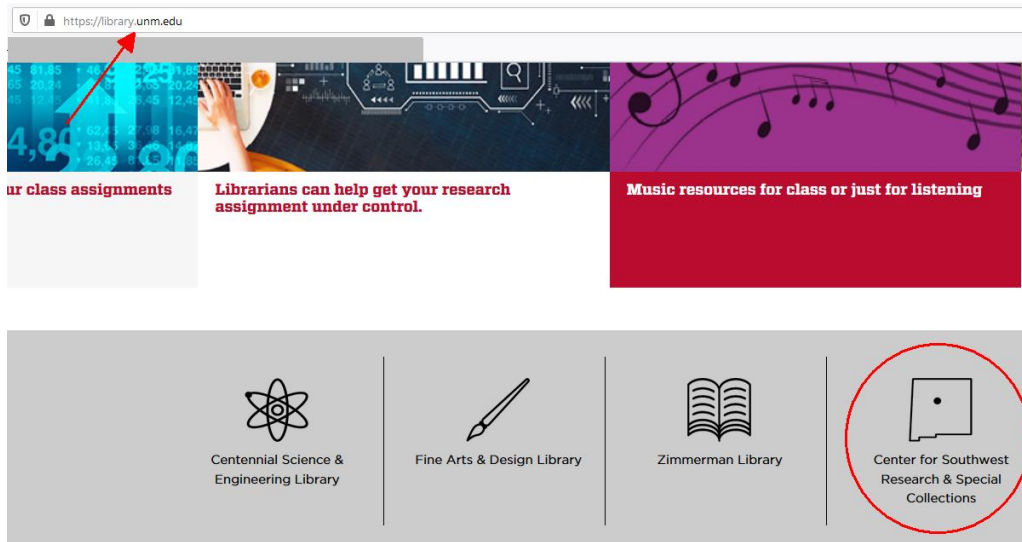
again most of you know, has taken that role on. So the responsibility for RMOA has shifted more towards the IT team and the Center, and they are working right now on transitioning to the ArchivesSpace platform, which is great, and I hope it is going to be a big improvement for them, and you should talk to Portia if you are interested more about that because she is really the one who knows a great deal about ArchivesSpace as a platform, and also the process that they are undergoing.

So I think at this point, what I want to do is demonstrate, if I can make it work.

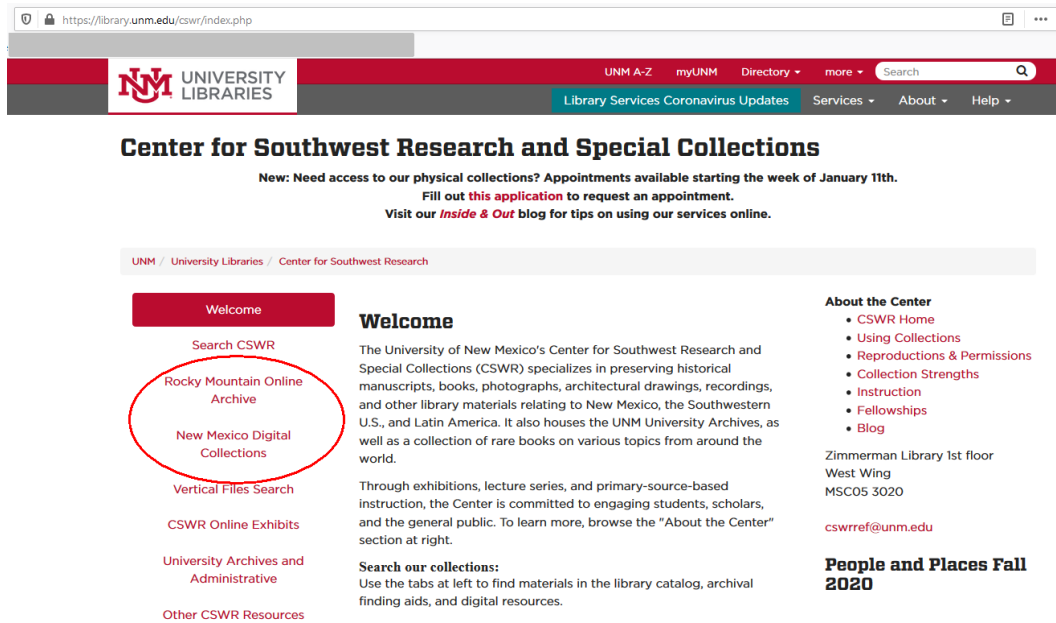
Conveniently, the repository is linked on the library website. That is pretty handy.



The New Mexico Digital Collections is a little bit more difficult to find from here, which is partly why I emphasized the URLs, because to me it is easier to type it in, or bookmark it, but you can find it by clicking on the Center:



and then here are links to both NMDC and the Rocky Mountain Online Archive. You just have to click twice. So there it is.



But I am going to start by talking about the repository. You saw this a minute ago; actually, you have seen this a little bit throughout our presentation today. So I am going to quickly talk about how to navigate around here, and then we will switch to NMDC and we will talk a little bit about that.

The first thing I want to point out here is that there are two really brief videos, they are each about 5 minutes, and one talks about navigating and searching in here, which can be helpful if you are helping a patron, for example, someone who is trying to do research, or for your own research, and then the second one talks about logging in and submitting your work, and that's obviously if you're an author. The students, graduate students obviously submit their theses and dissertations, for example, and sometimes they struggle with that, so this is a quick resource that you can point them to, to help them with that process.

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DIGITAL REPOSITORY

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Welcome to UNM's Digital Repository

UNM's Digital Repository is an open access institutional repository created to preserve, gather and disseminate scholarship, research and cultural works created by UNM faculty, staff and students within UNM departments, centers and programs. The repository supports teaching and lifelong learning within the UNM campus and broader New Mexico community by making deposited materials permanently and freely accessible.

Learn more:

- [Navigating and Searching UNM's Digital Repository](#)
- [Logging In and Submitting Work](#)

For information about submitting your thesis or dissertation, please see the [Overview of Thesis & Dissertation Policies and Procedures](#) or [contact the Office of Graduate Studies](#).

You may contact disc@unm.edu with other questions about the repository.

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in this repository ▾

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A little bit below that, we have some links to kind of big chunks of collections. So if you know, for example, you're looking for a journal, you can look at journals. If you want to look at stuff from museums and research centers, that's how we've broken it out, sort of at a very macro level.

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- [University Archives & Historical Records](#)
- [University Libraries](#)

There is also a list of collections in the sidebar, and this is super long. We'll see how quick we're loading today. So this is really really long. You can collapse and then expand just the thing that you are interested in looking at. For example, we have the UNM archives collection, and then you can drill down this way.

The screenshot shows the UNM Digital Repository website. At the top left is the UNM logo with the text "THE UNIVERSITY OF NEW MEXICO". To the right is the title "DIGITAL REPOSITORY" in large red letters. Below the title is a navigation bar with links for "Home", "About", "FAQ", and "My Account". The main content area is titled "Browse by Research Unit, Center, or Department" and contains a long, scrollable list of categories. A red arrow points to a "Collapse All" button on the left. The sidebar on the right contains a search box, a dropdown menu set to "in this repository", and a "Search" button. Below the search box are links for "Advanced Search", "Notify me via email or RSS", "Browse", "Collections", "Disciplines", and "Authors". A red arrow points to the "Collections" link. Further down the sidebar are "Author Corner", "Author FAQ", and "Submit Research". At the bottom of the sidebar is a "Tweets" section by @UNMLibraries, featuring a tweet from UNM Libraries about overdue notices.

There's also an author index, again, super long. It has this nice shortcut where you can go to the author's last name, and I also like to use the browser, control-F, and then you can type the author name, and it will jump right to it.

Browse by Author

Listing of authors who have works in this repository as of January 05, 2021. Click the name of an author to see a listing of that person's work. For more information, see [About the Repository](#).

[A](#) [B](#) [C](#) [D](#) [E](#) [F](#) [G](#) [H](#) [I](#) [J](#) [K](#) [L](#) [M](#) [N](#) [O](#) [P](#) [Q](#) [R](#) [S](#) [T](#) [U](#) [V](#) [W](#) [X](#) [Y](#) [Z](#)

A

[A.Francina](#) (Docs: 1)

[A.Mary](#) (Docs: 1)

[A.P.Mookambika](#). (Docs: 1)

[Aagaard,Jaime](#) (Docs: 1)

[Aalberts,Robert](#) (Docs: 1)

[Aarestad,James](#) (Docs: 2)

[Aaron,Daniel](#) (Docs: 1)

[Aaron,Grant J](#) (Docs: 1)

[Aaron,Jessica](#) (Docs: 1)

[Aaron,Taylor](#) (Docs: 1)

[Ababio,Gloria](#) (Docs: 1)

[Abad González, Luisa](#) (Docs: 1)



Search

Enter search terms:

Search

in this repository

Advanced Search

Notify me via email or [RSS](#)

Browse

[Collections](#)

[Disciplines](#)


[Authors](#)

[Author Corner](#)

[Author FAQ](#)

[Submit Research](#)

Tweets by @UNMLibraries

 UNM Libraries
@UNMLibraries

Did you receive an overdue notice even after you returned your books to our book drop? We're checking in your books as fast as we can! We hope to have all your returned books checked in soon!

If you need assistance please feel free to email or text us.
libraryunm.edu

Find in page



Highlight All

Match Case

Match Diacritics

Whole Words

Search

Enter search terms:

suffrage

Search

in this repository

in this repository

across all repositories

Notify me via email or [RSS](#)

So, with that said, I want to just show a little bit about searching. Earlier this year, I worked with a number of colleagues on the lobby exhibit on suffrage, and we did a digital component to that too, and as part of that we did a lot of searching for materials that we hold that would relate to the project, so that is how I am going to demo this today. So I am just going to look for materials on suffrage, and I can choose to look in our repository, right, UNM's repository, or I can choose to search across all repositories that use Digital Commons, this software platform. But for

today, I am interested in UNM's holdings. So I have got a lot of results, which can be great, and can be really overwhelming, right?

Search

[Advanced](#)

Searching *UNM Digital Repository*

Showing **25** out of **3509** results. Starting at result **1**.

[My saved searches](#)[Save this search](#)

DISCIPLINE

[Arts and Humanities](#) (18)
[Law](#) (18)
[History](#) (16)
[United States History](#) (5)
[Law and Race](#) (4)

[More ↓](#)

KEYWORD

[N.M.](#) (605)
[Las Vegas](#) (451)
[New Mexico, San Miguel County](#) (436)
[New Mexico](#) (400)
[Albuquerque](#) (384)

[More ↓](#)

PUBLICATION YEAR

[2020](#) (5)
[2019](#) (2)



"For the best interests of the community": the origins and impact of the women's suffrage movement in New Mexico, 1900-1930

Date: 05/1984

Author: Janine A. Young

Publication: *History ETDs*

[Download](#)

Roots of the New Mexico Women's Movement: Missionaries and the New Mexico Woman's Christian Temperance Union

Date: 06/1997

Author: Clare Denise O'Leary-Siemer

Publication: *History ETDs*

[Download](#)

Electoral Watchdog Calls For Election Reforms Or Boycott

Date: 12/1992

Author: Carlos Navarro

Publication: *SourceMex*

[Download](#)

A Study of the Suffrage of the Arizona and New Mexico Indian

Date: 06/1948

Author: Laird J. Dunbar

So a nice feature that we have here is the, what used to be called filters, now I think people are calling it facet searching? But it basically means the same thing; these are just ways that you can narrow down your number of results. And so, for example, if I only wanted to search a particular newspaper, let's say, I only cared about what the Albuquerque Journal had to say about suffrage, I could narrow it down in that way.

[1926](#) (1)
[1924](#) (1)
[1923](#) (2)
[1922](#) (44)
[1921](#) (23)
[1920](#) (180)
[1919](#) (112)
[1918](#) (92)
[1917](#) (133)
[1916](#) (201)
[1915](#) (151)
[1914](#) (219)
[1913](#) (275)
[1912](#) (265)
[1911](#) (176)
[1910](#) (116)
[1909](#) (119)
[1908](#) (107)
[1907](#) (52)
[1906](#) (96)
[1905](#) (96)
[1904](#) (55)
[1903](#) (38)
[1902](#) (84)
[1901](#) (34)
[1900](#) (83)
[1899](#) (39)
[1898](#) (68)
[1897](#) (51)
[1896](#) (81)
[1895](#) (48)

One thing that I thought was really interesting was to look at the list of years, because right around 1920, the number of mentions really exploded, and I'm kind of a data nerd so this sort of thing is really interesting to me, and then, all the way from the time that suffrage was an issue in the United States, there are more and more and more mentions, and then, bam, it drops down a lot. Same thing earlier on, there's not that many mentions. I just thought that was kind of cool. But if I only wanted to look at those years, for example, that would be a way that I could narrow down my search.

I am going to choose to look at just results in the Arts and Humanities, and so that brought me down to 18. And so if I was just starting my research, that would be really helpful to me, to only have to look at 18 things, instead of 3500.

So that's my really quick and dirty demonstration of searching the digital repository. I am going to switch over quickly to NMDC because I want to leave enough time for questions, because I'm sure people have questions about all of the things we have presented today.

New Mexico Digital Collections Log in About Browse Home

WELCOME TO


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SEARCH ALL ITEMS

[Advanced Search](#)

BROWSE ALL COLLECTIONS

Select collection to browse



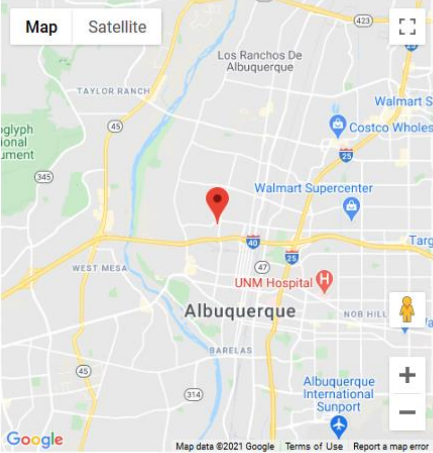
Candelaria Tenorio Griego tying ristras

Lambertia Griego "Strapping Chair" Circa 1950-1960

Check Box to View On Map

[Click here to clear all checkboxes](#)

- Acequia Madre House
- Albuquerque Bernalillo County Library
- Belen Harvey House Museum
- Corrales Historical Society
- Farmington Museum
- Historical Society of New Mexico
- Hubbard Museum of the American West
- Indian Pueblo Cultural Center
- Institute of American Indian Arts (IAIA)
- Los Lunas Museum of Heritage and Arts
- Museum of International Folk Art
- National Hispanic Cultural Center
- New Mexico History Museum
 - Chávez History Library
 - Palace of the Governors Photo Archives
- New Mexico Museum of Natural History and Science
- Roswell Museum and Art Center
- New Mexico State University Library
- Silver City Museum
- The Albuquerque Museum
- University of New Mexico
 - Art Museum
 - CSWR and University Libraries
 - Health Historical Collection
 - Music Department
 - Spanish Colonial Research Center
 - Tamarind Institute



So here is New Mexico Digital Collections. This map, which is very interesting, actually has nothing to do with finding content. It just shows you where the different institutions that have contributed content are located in New Mexico. So if you are actually looking for content, you can skip that part, and you can look at all of the collections that we have, which are tons and tons, and if you know the institution whose materials you want to look at, you can choose it this way.

New Mexico Digital Collections Log in About Browse Home

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SEARCH ALL ITEMS

[Advanced Search](#)

BROWSE ALL COLLECTIONS

Select collection to browse

- Select collection to browse
- Acequia Madre House
- Albuquerque Bernalillo County Library
- Albuquerque Museum Photo Archives
- Belen Harvey House Museum
- Corrales Historical Society
- DISC Senator Bingaman Collection
- Farmington Museum
- Fray Angelico Chavez History Library COVID-19 Quarantine Diaries
- Fray Angelico Chavez History Library, Documents
- Fray Angelico Chavez History Library, Graphics
- Fray Angelico Chavez History Library, Maps
- Hubbard Museum of the American West
- IAIA Museum of Contemporary Native Arts
- Indian Pueblo Cultural Center
- Institute of American Indian Arts
- Institute of Historical Survey Foundation
- Los Lunas Museum of Heritage and Arts
- Museum of International Folk Art
- National Hispanic Cultural Center




Baking bread for feast day, 1985

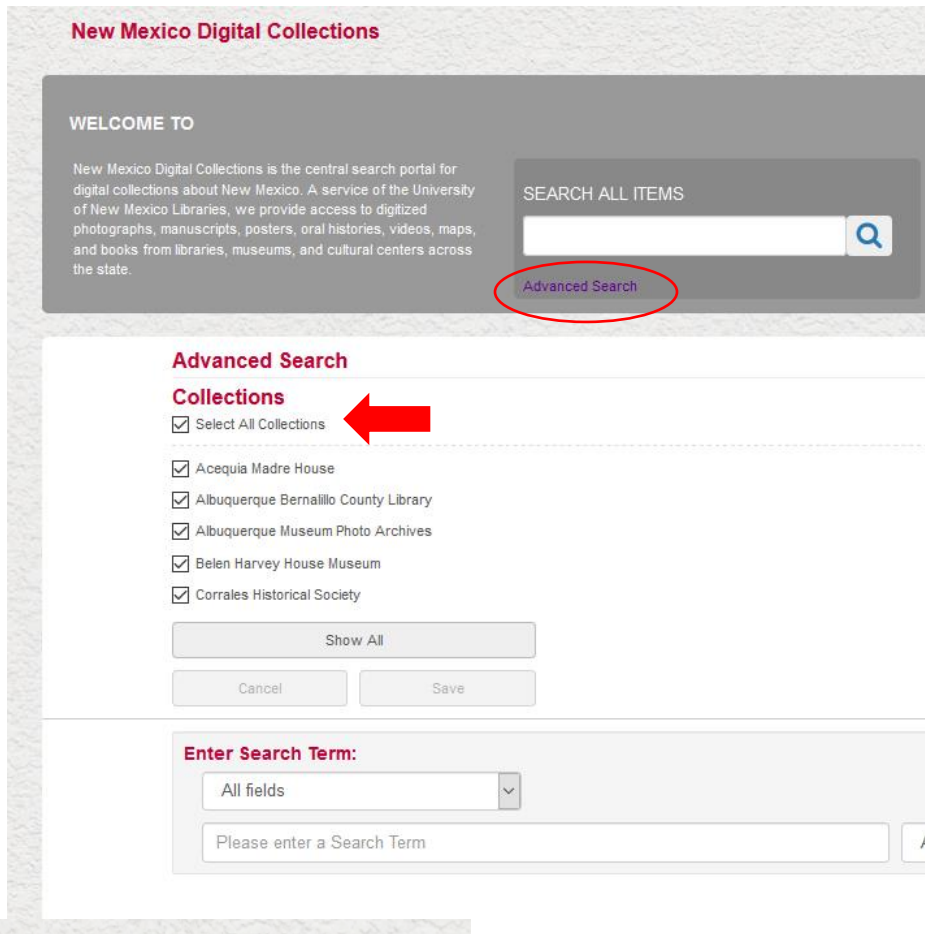
Check Box to View On Map

[Click here to clear all checkboxes](#)

- Acequia Madre House
- Albuquerque Bernalillo County Library
- Belen Harvey House Museum
- Corrales Historical Society
- Farmington Museum
- Historical Society of New Mexico
- Hubbard Museum of the American West
- Indian Pueblo Cultural Center
- Institute of American Indian Arts (IAIA)
- Los Lunas Museum of Heritage and Arts
- Museum of International Folk Art
- National Hispanic Cultural Center
- New Mexico History Museum
 - Chávez History Library
 - Palace of the Governors Photo Archives



But one of the things that really confuses people is the advanced searching, so I just want to talk about that for a minute.



Advanced Search

Collections

- Select All Collections
- Acequia Madre House
- Albuquerque Bernalillo County Library
- Albuquerque Museum Photo Archives
- Belen Harvey House Museum
- Corrales Historical Society

Show All




Cancel

Save

The first thing to know is that you are going to be searching all collections if you enter a term. So I am going to go ahead and uncheck. Let's say I am pretty sure that Acequia Madre House doesn't have any of the materials that I am interested in looking at. So I am going to uncheck that, but then, I have to click save, so that it will register that selection. And this is the part that a lot of people don't realize, and get really confused, like, "Why isn't this working the way I want it to?"

So I am going to search all fields, for suffrage, again, and then I am going to click search. So, I got 43 results, which is nothing like 3500, but, I want to point out that a lot of the results are from the Fideicomiso collection that Margie discussed. Which is great, except that if I am interested in the history

of suffrage in the United States, documents about Mexican political history aren't really going to apply to that. So what I can do then, is remove those collections, if I can find them, in the long long list, here they are.

<input checked="" type="checkbox"/> UNM CSWR Film Poster Collection		Page 20 of Message of Governor O. A. Larrazolo to the 4th Legislature of the St Larrazolo asked NM Republicans to keep their pledge to support women's right to UNM CSWR Items from Manuscripts, Pictorial and Music Collections
<input checked="" type="checkbox"/> UNM CSWR Flavio and Sonia Gusatti Poster Collection		
<input checked="" type="checkbox"/> UNM CSWR Archivo Plutarco Elías Calles 1919-1936 (FAPECFT)		
<input checked="" type="checkbox"/> UNM CSWR Fondo Alvaro Obregón 1880-1928 (FAPECFT)		LUGO, José Inocente (B.A.) Secretariat of the Interior; Secretariat of War and Navy; Political Campaigns; Agri Complaints; International Affairs; Political Parties; Elections; Requests for Assista "Correspondence between José Inocente Lugo, B.A., Undersecretary of the Inte the dissolution and restoration of the City Council of Ciudad del Carmen, Campe UNM CSWR Fondo Plutarco Elías Calles 1877-1945 (FAPECFT)
<input checked="" type="checkbox"/> UNM CSWR Fondo Fernando Torreblanca 1895-1980 (FAPECFT)		
<input checked="" type="checkbox"/> UNM CSWR Fondo Plutarco Elías Calles 1877-1945 (FAPECFT)		
<input checked="" type="checkbox"/> UNM CSWR Fred Harvey Company Photograph Collection		
<input checked="" type="checkbox"/> UNM CSWR Grace Thompson Edmister Photograph Collection		
<input checked="" type="checkbox"/> UNM CSWR Gross, Kelly and Company Pictorial Collection		
<input checked="" type="checkbox"/> UNM CSWR Henry A. Schmidt Photograph Collection		
<input checked="" type="checkbox"/> UNM CSWR El Hispano News Pictorial Collection		LUGO, José Inocente (B.A.) Secretariat of the Interior; Secretariat of War and Navy; Political Campaigns; Agri Complaints; International Affairs; Political Parties; Elections; Requests for Assista "Correspondence between José Inocente Lugo, B.A., Undersecretary of the Inte the dissolution and restoration of the City Council of Ciudad del Carmen, Campe UNM CSWR Fondo Alvaro Obregón 1880-1928 (FAPECFT)
<input checked="" type="checkbox"/> UNM CSWR Howard Clinton Tibbitts Pictorial Collection		

And then I can update my search, and that gives me 16 records, which again, to me, as someone just beginning my investigation of this topic, is a lot easier for me to deal with.

Again, over here on the side, we have the filters or the facet searching, so we could look at materials from a specific date. We could look at types of materials. If we are only interested in images, because we want to use them on a website or we want to make something visually interesting on a poster, we can just look at the still images. We can look at the organization that the item came from. Or we can look, these are hopefully, some of these at least are Library of Congress subject headings, so we can limit our search results here as well. And it tells you how many items you'd be looking at if you filtered on that.

Subject

suffrage (4)

"political campaigns press elections state affairs press / campanas politicas prensa elecciones asuntos estatales prensa" (2)

"political campaigns press political parties legislative branch international affairs tributes and celebrations travel and political tours / campanas politicas prensa partidos politicos poder legislativo asuntos internacionales homenajes y festejos viajes (2)

executive branch revolts reports and complaints / poder ejecutivo rebeliones denuncias y quejas (2)

international affairs legislative branch tribute and celebrations press invitations leisure, entertainment, and sports / asuntos internacionales poder legislativo homenajes y festejos prensa invitaciones diversiones, entretenimiento y deporte (2)

political campaigns endorsements and/or congratulations military affairs / campanas politicas adhesiones y/o felicitaciones asuntos militares (2)

political campaigns political analysis and commentary reports and complaints / campanas politicas analisis y comentarios politicos denuncias y quejas (2)

political campaigns political analysis and commentary reports and complaints tributes and celebrations legislative branch / campanas politicas analisis y comentarios politicos denuncias y quejas homenajes y festejos poder legislativo (2)

political campaigns political parties military affairs, analysis and political commentary endorsements and/or greetings press allegations and complaints / campanas politicas partidos politicos asuntos militares analisis y comentarios politicos adhesiones y (2)

political campaigns press military affairs / campanas politicas prensa asuntos militares (2)

Show More

Celebrate, The 75th Anniversary of Women's Suffrage

Women - Suffrage - New Mexico; Women's Right to Vote - United States - History

Brochure, anniversary of Women's right to vote 1920 - 1995, Front side, A Chronology of Significant Date for Woman's Suffrage in New Mexico. Side 2, A Chronology of Significant Dates in the Struggle for Woma
UNM CSWR Items from Manuscripts, Pictorial and Music Collections

DISCURSOS ALVARO OBREGON (Gral.)

Political Campaigns; Political Analysis and Commentary; Reports and Complaints / Campañas Políticas; Anál Políticos; Denuncias y Quejas

Folder cover page with the seal of the Pro-Serrano Committee titled "File # 38 "D". Speeches from Gen. OI
A selection of speeches given by Gen. Alvaro Obregón during his first campaign. Speech given in Guana
UNM CSWR Fondo Fernando Torreblanca 1895-1980 (FAPECFCT)

DISCURSOS ALVARO OBREGON (Gral.)

Political Campaigns; Political Analysis and Commentary; Reports and Complaints / Campañas Políticas; Anál Políticos; Denuncias y Quejas

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DISCURSOS SERRANISTAS

Political Campaigns; Political Analysis and Commentary; Reports and Complaints; Tributes and Celebrations Branch / Campañas Políticas; Análisis y Comentarios Políticos; Denuncias y Quejas; Homenajes y Festejos
Speeches given against the anti-re-election movement. The first, which is not signed or dated, affirms that Obregón is a contradiction of the Obregón of the first political campaign. This speech uses phrases from
UNM CSWR Fondo Fernando Torreblanca 1895-1980 (FAPECFCT)

DISCURSOS SERRANISTAS

Political Campaigns; Political Analysis and Commentary; Reports and Complaints; Tributes and Celebrations Branch / Campañas Políticas; Análisis y Comentarios Políticos; Denuncias y Quejas; Homenajes y Festejos
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UNM CSWR Fondo Plutarco Elias Calles 1877-1945 (FAPECFCT)

DOMINGUEZ, J. E. (Corl.)

So let me double check my notes and make sure I covered everything I meant to cover. Yes, so at this point I am going to hand it back to Sarah, and we can take questions.

Sarah Kostelecky: Thanks Amy! I know we thought we had way less content, but apparently we got so excited to share with you all that we went way over our time that we had allotted. So we are happy to take any questions.

Q: Really great presentation by the way, speaking as someone who's new. Really good information. I am assuming this presentation will be available to us, shared or something.

SRK: We are trying to figure that out. Amy was trying to record it.

AW: I think I have a recording. We'll see how it comes out.

Q: Do you guys get quite a few requests from people in the community when you do collaborative projects and wanting to donate information and collections, and if so, if you do how to you prioritize that.

SRK: That's a good question. Thinking about the two different platforms and where things live, that's our first level of decision making. But again, with a lot of the New Mexico Digital Collections, it was initially the physical form that went into the Center. So they have those conversations with donors and talk about what they are looking to donate. Thinking about prior collections before I was in this role, it

was kind of, OK, here are the physical things, and then OK, is there funding, or is there some specific piece that we know we want to digitize, and then what are the next steps to get that into the digital form. We have had a few consultations, mostly from campus, like, I have this mapping project, and how can I get it up there, just other content that people are interested in and they want it to be available digitally, or maybe it was created digitally, and how do they share that.

We have had some community folks as well, so we worked with the Indian Pueblo Cultural Center to help them with some of their videos, and worked with them because they had some ---- too, so it is kind of thinking through where will this live, and also what projects we have going in the pipeline and what that entails. I hope that clarifies a little bit.

I'm trying to look at the chat.

AEW: So Holly was asking about promoting our services or consultations to students and faculty; Mark asked about linking items in the catalog, and some are, for sure, and some definitely aren't, and Brett had a question about tech devices, and Brett, were you talking about ones that are available for other users, or what we actually do in DISC, or both? Both. OK.

So we have a bunch of scanners, and we can scan books pretty easily with our book robot scanner, and we have a large format flatbed, not as large as the one they have in the Center, I think it is 20 x 24, and we also have a Bookeye, but everyone has that. In terms of sort of other kinds of tech, we have a machine that will digitize VHS to DVD, and we have some gadgets. We have a Theta (360-degree camera). I know CSEL (Centennial Science and Engineering Library) also has some of this stuff, so there is some overlap. We have a small 3D printer. We have some virtual reality headsets. We don't have a process currently for checking out those items but it is something we definitely talked about, and if there was a demand I think we could probably figure out a way to make that available to students and faculty as needed.

SRK: The catalog issue is more of a bigger question that we won't get into right now. There are a lot of issues when you have a catalog record, my understanding, for individual items, right, because then it would clog the results in the catalog, so some stuff is not, but dissertations and theses are there.

I think we are out of time, about, I want to respect everyone's time. Definitely we are happy to talk more about promoting to students. We have the capability to have different arts, we went to talk to the art department about making sure students understand that they can have photos and things if they want to accompany their work, so there are a lot of things we can do. But we can see if we can maybe have another one or do some other kind of information sharing, but thanks for coming everyone. We appreciate seeing you all and for listening. You can always ask questions or email us, and we will see what our next steps are. Hopefully the recording we can send out. Thank you everyone, I appreciate it.

Questions from Chat

Q: These items aren't searchable on our main library catalog, right?

AEW: Some of the items are linked in the catalog, and some are not. For example, theses and dissertations are linked.

Q: This has been fabulously helpful, informative, and enjoyable. There isn't much time left but I would be interested in the tech devices you have in DISC that you use for various projects. All of ours are in the catalog and can circ.

Q: Are there any DISC services that I should be helping promote as a liaison? Like for example do you help with digital projects for faculty or students?

(See answers above)