

3-23-2023

## Demand Driven Research Support in the Library: A Case Study in History and Digital Humanities

Noel Hernandez

*Florida International University, nhern176@fiu.edu*

Keyao Pan

*Florida International University, kpan@fiu.edu*

Molly Castro

*Florida International University, mcastro@fiu.edu*

Christopher M. Jimenez

*Florida International University, jimenezc@fiu.edu*

Follow this and additional works at: <https://digitalcommons.fiu.edu/glworks>

---

### Recommended Citation

Hernandez, Noel; Pan, Keyao; Castro, Molly; and Jimenez, Christopher M., "Demand Driven Research Support in the Library: A Case Study in History and Digital Humanities" (2023). *Works of the FIU Libraries*. 126.

<https://digitalcommons.fiu.edu/glworks/126>

This work is brought to you for free and open access by the FIU Libraries at FIU Digital Commons. It has been accepted for inclusion in Works of the FIU Libraries by an authorized administrator of FIU Digital Commons. For more information, please contact [dcc@fiu.edu](mailto:dcc@fiu.edu).



# **Demand Driven Research Support in the Library: A Case Study in History and Digital Humanities**

---

Noel Hernandez, History PhD Student

Keyao "Kyle" Pan, Assistant Professor of Digital History

Molly Castro, Digital Humanities Librarian

Christopher M. Jimenez, Web Services Librarian / History Liaison



# Noel Hernandez: Final Product Overview

- Rock Bands of Latin America - <https://storymaps.arcgis.com/stories/03fc471669d745fe9ba2f3eb8af8dd6e>
- Overview - Exploring the history of Latin rock music spatially through ArcGIS Storymaps.

Rock Bands of Latin America



Soda Stereo



Mana



Los Prisoneros



Julieta Venegas



Aterciopelados



El Tri



Cafe Tacvba



Maldita Vecindad



Los Enanitos Verdes



Hombres G



La Mosca Tse-Tse



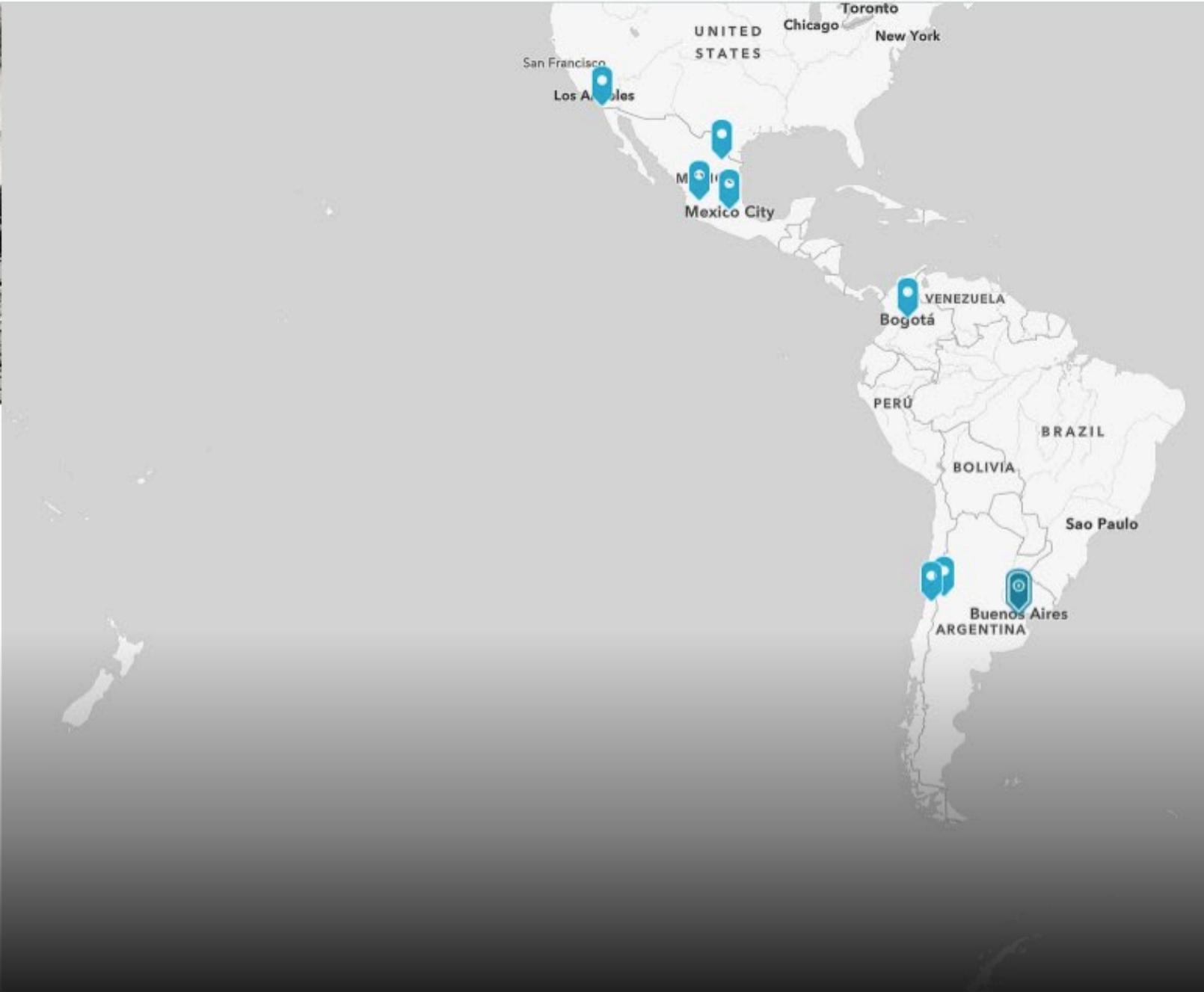
ZOE





## Soda Stereo

Soda Stereo started in the early 1980s in Buenos Aires, Argentina, and went on to become the first rock band with Spanish lyrics to achieve main stream success throughout all of Latin America. Today, the band is synonymous with the phrase "Rock en Español".





[www.history.com/news/mothers-p...](http://www.history.com/news/mothers-p...)

police officers in a 24-hour long street protest against the junta, today known as the  
over 30,000 people were either killed or "disappeared".

# IMPORTANT POLITICAL EVENTS DURING THE RISE OF LATIN ROCK

The decades following the 1970s, in which modern Latin Rock, or "Rock en Español", emerged, were marked by significant economic, and political changes that swept the Global South. Below you can see just some of the major political and social developments across Mexico, Argentina, and Chile specifically, and how the timeline of these events intersects with the rise of the region's most legendary bands.





# Extending research through established relationships

- Library Liaison support
- Entertainment Industry Magazine Archive
- Future Research

## Growing Importance of Latin American Music

By EDWARD B. MARKS

THE scene was my office; the time, a warm day in August, 1930. One of my most valued lieutenants—a man whose counsel I truly respect—looked at me with an expression bordering on exasperation and despair. "Mr. E. B.," he said, "you're going Latin American."

I suppose that was the first time I had ever heard that name, now so familiar, spoken in connection with music publishing. To be sure, we had experimented with Argentine tangos even before the war; we knew that such Spaniards as DeFalla, Albeniz and Granados had written beautiful music typical of their country, and we had heard glowing reports of native dances from tourists returning from Havana, Mexico City and Rio de Janeiro. But not until I personally was accused of "going Latin American" did the enormous possibilities of the broad canvas to the south of us become startlingly clear to me.

The scene just described transpired because of my genuinely stubborn insistence that a new Cuban song called *The Peanut Vendor* could and would be made a hit despite all the cold water that was being splashed about by certain orchestra leaders, singers, self-appointed critics of popular music and even well-meaning people in my own employ.

Perhaps I may be accused of being immodest for recalling my insistence on this point, but since a music publisher is constantly reminded of the time he failed to grab *Yes, We Have No Bananas*, or neglected to sign up the young Gershwin, or the other "heartaches and the thousand natural shocks that flesh is heir to," let him be permitted this one truthful boast. In 45 years of publishing I have picked good songs and bad ones. I have let opportunities slip by, but I have grabbed others by the horns, and of these opportunities I feel that the greatest was the chance to introduce and exploit Latin American music in this country.

### Only Eight Years Ago

It is astounding to realize that only

is one of the indications of the desire on the part of the people of the United States to become better acquainted with the cultural life of the other Americas. Altho our sister nations of this hemisphere have made important contributions to art, literature and science, their contributions to music have been the most typical and in some respects the most original."

As this article is being written the Eighth International Conference of American States was held at Lima, Peru, on December 9, 1938. It is reasonable to assume that South American music

ago, I am told that the same situation exists in Los Angeles, Chicago and, of course, many cities in Texas, Florida and Southern California. Here in Manhattan there are eight or nine such cabarets in Greenwich Village alone. Occasionally one goes a cropper, but on the whole they are amazingly successful, and plans for new ones are under way all the time.

Most of them feature their native music exclusively, altho a few intersperse it with American popular songs. Practically every swanky American night club, moreover, boasts a rumba-tango orchestra in addition to a regular "name" band. Furthermore there are innumerable smart spots in the East 50s and elsewhere around the town where the orchestras play fully as many Latin American pieces as they do fox trots.

Logs of radio performances, carefully kept by ASCAP, demonstrate clearly how much of the music under discussion is to be heard over the air, whether broadcast by live talent or on electrical transcriptions. In many cases entire programs are devoted to it. Anyone who visits the program-listing department of ASCAP is bound to be impressed by the constant and ambitious attempts on the part of the young ladies who handle this huge job so efficiently to master the almost equally difficult struggle of learning how to pronounce properly the Spanish titles and composers' names.

The tremendous vogue of Latin American music in the Orient as well has shown that its appeal, once people become inoculated with it, is universally irresistible.

### The Craze Starts Coldly

At this point the reader is probably

### The Orchestration

Some of the most intense and, I might say, heated discussions that have ever been held in our offices have been of the difficult question as to how much of the original rhythm should be retained in piano copy and dance orchestration. It has sometimes seemed a hopeless problem, involving the choice of pleasing the foreign-born musician who welcome their native rhythms no matter how tricky or, on the other hand, simplifying it to satisfy the American who could not master the intricacies of the original.

There are thousands of Latin American compositions available, because those are music-loving people and the composer are most prolific. But the first requirement is to be able to choose quality rather than quantity. Experience has shown us that one carefully chosen piece by a top-notch Latin composer is worth more than 100 by his would-be imitator.

In the publishing business there are many specialists. There is, for instance one firm which issues religious music almost exclusively and does an excellent job of that. There are others that publish school operettas, music for diverse solo instruments, college songs, old timers, national music of countries other than the Latin American and countless assorted varieties. A firm which is extremely successful at publishing secular ballads may make a botch out of its church music and vice versa. Since 1894 we have tackled almost every conceivable type of music with varying success. It is a credit to my entire organization that we have done so well in the Latin American field, one of the most difficult.

While we are generally credited with leadership in the field of oldtimers, minstrel songs and such, it must be remembered that we had the advantage of possessing a catalog dating back to the '90s and crammed full of the song hits of those days. In the Latin American field, however, we had to hew our way with material never before exploited in this country and much more difficult musically than the simple songs popula



EDWARD B. MARKS, head of Edward B. Marks Music Corp., music publisher.

# HIS5930 Digital History (Fall 2022)

Dr. Keyao "Kyle" Pan | [kpan@fiu.edu](mailto:kpan@fiu.edu)

## Course overview:

- Main methodologies
  - Data management
  - Network Analysis
  - GIS
  - Text Analysis
- Student Final Project
  - Employs and refine skills above
  - Use skills to enhance own research

## Noel's Case:

- Spatial and historical examination of LATAM Rock
- Tools:
  - StoryMaps, TimelineJS
  - Personal database
- Referral: DSS and Library Liaison

# Digital Scholar Studio Support

dss.fiu.edu | GL540

## What do we do?

- Instruction
  - project consultation
  - Workshops
  - in-class instruction
- Technology
  - equipment lending
  - digital exhibit hosting
  - software

## What topics do we cover?

- Including but not limited to:
  - digital humanities
  - digital collections/exhibits
  - data and data visualization
  - text analysis
  - network analysis
  - oral history technologies
  - GIS/mapping

# Digital Scholar Studio Support

dss.fiu.edu | GL540

- **Instruction support** in digital scholarship tools and methods
  - For Dr. Pan's class this included aligning regular workshop offerings so his asynchronous class could (optionally) attend a hands-on workshop or watch the workshop recordings.
- **Individual consultations** with students working on class projects and assignments.
  - Students now know about the DSS and our services and feel welcome to schedule research consultations for ideas/projects beyond this class.

# Library Liaison Support

library.fiu.edu | GL233b

## What do I do?

- Instruction
  - research consultation
  - workshops
  - in-class instruction
- Collection Development
  - budget for books
  - evaluate databases
  - write proposals for new resources

# Library Liaison Support

library.fiu.edu | GL233b

- Dr. Mas requested a trial for the **ProQuest Entertainment Industry Archive** during Fall 2022.
  - The Library worked with the vendor to begin a **1-month trial** in Spring 2023.
- During the trial, **I solicited feedback** from students & faculty to evaluate the usefulness of the resource
  - I will use this feedback to **justify a permanent addition** to the collection with end-of-year funding.

# Thank you!

Noel Hernandez, History PhD Student - [nhern176@fiu.edu](mailto:nhern176@fiu.edu)

Keyao "Kyle" Pan, Assistant Prof. of Digital History - [kpan@fiu.edu](mailto:kpan@fiu.edu)

Molly Castro, Digital Humanities Librarian - [mocastro@fiu.edu](mailto:mocastro@fiu.edu)

Christopher Jimenez, History Liaison Librarian - [jimenezc@fiu.edu](mailto:jimenezc@fiu.edu)