

Digitization & Access Plan

Community and Activism Subseries - Ibrahim González Papers - CENTRO Archives

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HIST-GA 1011 Digital Archives

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Introduction

This paper presents a Digitization & Access Plan for the Community and Activism subseries of the Ibrahim González Papers. Held by the Archives of the Puerto Rican Diaspora of the Center for Puerto Rican Studies at Hunter College (hereby known as CENTRO Archives), the selected materials provide valuable insights into the lived experiences of Hispanic Muslims in New York City. However, the audiovisual materials in this collection are partially inaccessible to patrons - none are accessible through CENTRO Archives' Digital Collections, and only a few formats are available for in-person viewing. This plan builds upon the foundations of CENTRO Archives' current digital preservation and access process to formulate a workflow that increases automation and reduces human error, while ensuring improved access for their digital materials. It recommends taking advantage of CollectiveAccess' digital preservation functionalities, and coordinating with the CENTRO IT Department for long-term preservation strategies.

Rationale

The Ibrahim González Papers highlight the lived experiences of Hispanic Muslims in New York City, a subject that is underrepresented in the CENTRO Archives. Ibrahim González was a multifaceted artist who was well known for his work in the Hispanic Muslim community. He was involved with The Five Percent Nation, an Afro-American Islam-influenced movement, and helped in the founding of the United States' first ever Hispanic Muslim organization and mosque - Alianza Islámica and La Mezquita del Barrio, respectively. He was the host of multiple radio and television shows, and led various bands like the Caribbean Troubadours and Nuyorican Jazz Experience. Additionally, he taught at different cultural institutions like Carnegie Hall and Warner Music Project, conducting workshops for NYC school teachers and community youth

alike to promote Latin Jazz and community concerts.¹ His materials were donated to CENTRO Archives by his wife, Janet Norquist-González. After being processed, they were made accessible to the public in 2023.

CENTRO Archives is the only repository in the world dedicated to documenting the history and contributions of Puerto Rican communities in the United States. With its specific subject focus and institutional affiliations to the City University of New York (CUNY) system, CENTRO Archives receives a great deal of traffic for its materials. This collection is an opportunity to showcase the underrepresented Muslim facet of the Puerto Rican identity and history. This would not only be of great interest to researchers, but to other Hispanic Muslims who want to learn more about their community and history in the United States. CENTRO's Vision is to "integrate, support and encourage interdisciplinary research into new emerging subjects that are traditionally invisible to researchers"² - this collection perfectly aligns with this. Furthermore, there is a proven interest in these materials. CENTRO Archives recently held a virtual lunch hour to discuss this collection, and many viewers expressed their interest in learning more about the Hispanic Muslim community and their history.

Stakeholders and Labor

The Archives of the Puerto Rican Diaspora (CENTRO Archives)

The CENTRO Archives will be taking the lead on this project. With four full-time and two part-time staff members, they will coordinate the selection, ingestion, preservation, and

¹ "Collection: Ibrahim González Papers | Centro Library and Archives - ArchivesSpace," accessed May 6, 2025, <https://centroarchives.hunter.cuny.edu/repositories/2/resources/211>.

² "About CENTRO," CentroPR, accessed May 6, 2025, <https://centropr.hunter.cuny.edu/about/>.

access tasks. Additionally, they will manage communications with Janet Norquist-González to update her on the progress of the work.

IT Department

The IT Department manages the Synology Network-Attached Storage (NAS) for the entirety of CENTRO, including the Archives. Due to the multiple subdivisions within the organization, which is also a part of Hunter College, it is unclear which division of the IT Department oversees their storage. Nevertheless, the Synology NAS remains an available storage site.

A/V Geeks

As CENTRO Archives does not have an in-house digitization and transfer station for audiovisual materials, they utilize the services of A/V Geeks.³ CENTRO Archives will ship the materials to the vendor and receive a hard drive with the files digitized to the appropriate specifications (along with the original materials).

Scope & Inventory

The Ibrahim González Papers is 43 cubic feet (54 containers), and is arranged into six series, six subseries, and ten sub-subseries. The collection has been described at the series-level with a [finding aid](#) published on ArchivesSpace. Within this collection, the project will focus on describing and making accessible the [Community and Activism](#) subseries, which is a part of the [Audiovisual Materials](#) series. This subseries has 143 materials – 86 MiniDV's, 39 Compact Discs, 15 Cassette tapes, 2 Magnetic tapes, and 1 MiniDisc.

³ "Digitizing Services – A/V Geeks," accessed May 6, 2025, <https://avgeeks.com/digitizing-services>.

Selection Criteria & Prioritization

The Community and Activism subseries was selected to account for legal restrictions, resource management, and research interests. The entire Audiovisual Material series has over two thousand objects with a variety of media formats – as such, the cost of digitizing the entire series would be too high. Furthermore, the bulk of the materials in this series are tapings of Ibrahim González’s radio and television shows. While CENTRO Archives has a donor agreement with Janet Norquist-González to make his materials accessible, this agreement cannot cover the copyright over the studios Ibrahim González worked for. The Community and Activism subseries does not have any of these contentious items. Additionally, they are most likely to contain glimpses into Ibrahim González’s involvement in the Hispanic Muslim community, as well as the larger musical and cultural spheres in New York City. As such, the materials would be of particular interest to researchers and visitors looking to learn more about the underrepresented Hispanic Muslim community, as well as the cultural programming of the late 20th century in New York City.

Preservation Approach

The National Digital Stewardship Alliance’s (NDSA) levels of preservation matrix model highlights five main functional areas for institutions to focus on: Storage, Integrity, Control, Metadata, and Content.⁴ The following outlines how this project’s preservation approach fits into the matrix:

Storage (Level 2/3): CENTRO Archives will have three complete copies of its preservation files: one in the hard drive received from A/V Geeks, one in the CollectiveAccess backend, and

⁴ “Levels of Digital Preservation,” National Digital Stewardship Alliance - Digital Library Federation, accessed May 6, 2025, <http://ndsa.org/publications/levels-of-digital-preservation/>.

one in the Synology NAS. Each copy is on a different storage media type, with the one in the Synology NAS not being located physically in CENTRO Archives. However, this is not an optimal long-term solution, as the CollectiveAccess backend likely has limited storage capabilities and the Synology NAS is a standard storage system designed for digital materials in active use, rather than for preservation. Over time, CENTRO Archives will need to identify the division of the IT Department that is responsible for their storage and develop a working relationship with them in order to express the more stringent requirements of long-term preservation.

Integrity (Level 2/3): MediaConch will be used to verify integrity information when content is moved or copied. Furthermore, CollectiveAccess attaches automatically generated MD5 hashes for preservation files (upon upload) and access copies (when created) to the metadata for those records.⁵ With this, CENTRO Archives staff can manually verify integrity information on CollectiveAccess, which is emailed to them to ensure the documentation of those integrity information verification processes and outcomes.

Control (Level 2/3): Within CollectiveAccess, users can define different authority levels for staff, ensuring documentation on permissions for read, write, move, and deletion actions for the team. Additionally, CollectiveAccess can be used to generate reports on actions taken, ensuring CENTRO Archives can maintain these logs.

Metadata (Level 3): CollectiveAccess is pre-loaded with a range of metadata standards, including DACS.⁶ As this is currently used by CENTRO Archives on ArchivesSpace, maintaining DACS usage ensures a simple data transfer between the systems. Users can also

⁵ “Hash for Media Files - CollectiveAccess Support,” accessed May 6, 2025, <https://support.collectiveaccess.org/d/483-483>.

⁶ “Features | CollectiveAccess,” accessed May 6, 2025, <https://collectiveaccess.org/features/>.

create custom configurable metadata elements on CollectiveAccess, which will be key in filling in the gaps that DACS has with audiovisual materials – ensuring that descriptive, technical, administrative, and structural metadata will be tagged to the appropriate records.⁷

Content (Level 2): MediaConch will also be used to verify the file formats and specifications of the preservation files.

End-to-End Workflow

This workflow was created based on the UK National Archives’ Guidance for Digital Preservation Workflows, which details four main sections to the process: Select and Transfer, Ingest, Preserve, and Access.⁸ Refer to Appendix B for a diagram of the workflow.

Select and Transfer: This process is straightforward, as the selection work has already been done. The subseries has been identified, and the physical media has been inspected to confirm media formats. The physical media and an empty hard drive are couriered to A/V Geeks, who are based in Raleigh, North Carolina. They create the preservation files according to the appropriate specifications and return them in the hard drive along with the physical media. This hard drive is added to ArchivesSpace and arranged with the physical media to track its location.

Ingest: Once in possession of the hard drive, staff connect it to the workstation and run MediaConch to ensure the preservation files fit the file format specifications requested. Then, staff use Windows Command Prompt to run a robocopy command line to create two copies of the preservation files. These copies are then run through MediaConch again, this time for fixity

⁷ “Configuring Metadata Elements | CollectiveAccess Documentation,” accessed May 6, 2025, <https://camanual.whirl-i-gig.com/providence/user/editing/metadataelements>.

⁸ Kevin Bolton et al., “Digital Preservation Workflows,” The National Archives, accessed May 6, 2025, <https://www.nationalarchives.gov.uk/advice-and-guidance/managing-your-collection/preserving-digital-collections/digital-preservation-workflows/>.

checks to ensure no corruption or loss occurred. Once confirmed, existing metadata from ArchivesSpace is exported into a spreadsheet. The data is formatted to match the metadata fields in CollectiveAccess, and the filenames of the preservation files are added to each record on the spreadsheet.⁹ The metadata spreadsheet is then batch-imported, using the filenames as the object identifiers.¹⁰ This creates records in CollectiveAccess that do not have any media files attached to them – staff perform quality control here to ensure the metadata is imported accurately.

Preservation: One copy of the preservation files is transferred onto the Synology NAS. In the long-term, a preservation strategy that includes a 3-2-1 storage capacity and automated fixity checks should be implemented in collaboration with the IT Department. However, for this project, the other copy is ingested into the CollectiveAccess backend using the batch media upload function, selecting the option to match filenames to existing objects.¹¹ CollectiveAccess prompts the user to create a derivative (access) copy of the preservation file, utilizing the ffmpeg media processing backend.¹² Both the preservation file and access copy have MD5 hashes automatically generated and stored within the metadata for the record. This is used to manually run fixity checks, with reports emailed to CENTRO Archives staff, which are saved on the workstation and Synology NAS to ensure documentation is maintained.

Access: Once the access copies are generated, they are downloaded by staff and viewed through VLC Media Player to conduct further description. Additional administrative, technical, and structural metadata are batch edited into CollectiveAccess based on the record type and file

⁹ “Creating an Import Mapping: Overview — CollectiveAccess 1.8 Documentation,” accessed May 6, 2025, https://manual.collectiveaccess.org/providence/user/import/c_creating_mapping.html.

¹⁰ “Running an Import | CollectiveAccess Documentation,” accessed May 6, 2025, <https://manual2.collectiveaccess.org/providence/user/import/running>.

¹¹ “Batch Media Upload | CollectiveAccess Documentation,” accessed May 6, 2025, https://camanual.whirl-i-gig.com/providence/user/import/Importing%20Media/batch_media.

¹² “Supported Media File Formats — CollectiveAccess 1.8 Documentation,” accessed May 6, 2025, <https://manual.collectiveaccess.org/providence/user/media/SupportedMedia.html>.

format.¹³ The records are reviewed a final time and then published for online viewing. Finally, the original cassette tapes and compact discs only will remain accessible for in-person viewing for users that request them.

Discovery, Access & Use

CENTRO Archives uses two main platforms for discovery and access. ArchivesSpace allows users to search and navigate both processed and unprocessed collections, with filterable tags like Subject, Agent, and Classification to aid discovery. Processed collections have a finding aid, and if they have digitized materials, the site links out to the Digital Collections. To view non-digitized materials in-person, users must email or call CENTRO Archives staff directly to set up an appointment or receive a to-order scan of the requested materials (if possible).

CENTRO Archives Digital Collections is a front-end web-access publication and discovery platform where digitized materials in the form of images, audio, and video are made accessible. Like ArchivesSpace, users can search and filter by Collection, Person, and Organization, and can also find related records through the relational fields under a record's viewable metadata (determined by CENTRO Archives staff). CollectiveAccess has a native media viewer for audiovisual materials, ensuring that users can directly view materials without needing to download them.

However, one issue currently faced by the Digital Collections is that the only audiovisual materials it holds are oral history interviews. Other audiovisual collections like HoMoVISIONES and the Migration Division Short Films are hosted on Internet Archive and YouTube respectively, due to funding and partner institution stipulations. As such, the site's functionality

¹³ "Batch Editing | CollectiveAccess Documentation," accessed May 6, 2025, <https://manual2.collectiveaccess.org/providence/user/editing/batch>.

and discovery tools are tailored towards oral histories – for example, users cannot search by format or object type. Other digital collections sites like the Chicago Film Archives¹⁴ and South Side Home Movie Project¹⁵ are examples of the usefulness of search filters specific to audiovisual materials – ensuring greater access to users. This plan recommends implementing these filters to improve the discovery and access experience of users.

Technical Specifications & Standards

Software

ArchivesSpace: This was used for the initial processing and accessioning of materials and provides an online DACS-compliant EAD finding aid. Staff can export record metadata into an xml file, which can be imported into CollectiveAccess. It also acts as one of the access platforms for the collection.

CollectiveAccess: This will be used to take preservation actions and tag metadata to records. It can create derivative copies of preservation files with its ffmpeg media processing backend. Its front-end is the main access platform for digitized materials.

MediaConch: This is an extensible, open-source software project that will be used to both verify file format specifications and run fixity checks on the preservation files when copied and moved.¹⁶

Robocopy: This Windows-specific command line function will be used to duplicate the preservation files for upload to Synology NAS and ingestion into CollectiveAccess.¹⁷

¹⁴ “Chicago Film Archives,” Chicago Film Archives, accessed May 6, 2025, <https://www.chicagofilmarchives.org/>.

¹⁵ “SSHMP | UChicago Arts: South Side Home Movie Project,” accessed May 6, 2025, <https://sshmp.uchicago.edu/>.

¹⁶ “Documentation: How To Use MediaConch,” accessed May 6, 2025, <https://mediaarea.net/MediaConch/Documentation/HowToUse>.

¹⁷ “Robocopy | Microsoft Learn,” accessed May 6, 2025, <https://learn.microsoft.com/en-us/windows-server/administration/windows-commands/robocopy>.

VLC Media Player: This will be used to play the access copies when watching them for further descriptive work, as it does not impact the file enough to warrant a fixity check.

Hardware

Synology NAS: This is the Network Attached Storage where one set of preservation files and documentation logs will be uploaded.

Windows Computers: These are the workstations at CENTRO Archives, with a Windows 11 Operating System and enough local storage and RAM to run project processes.

Hard Drive: To receive the preservation files from A/V Geeks

Cassette and CD Player: To play cassette tapes and CDs for users who request them

File Formats, Resolution & Sample Rates

These were compiled with reference to the California Audiovisual Preservation Project Statement of Work,¹⁸ and the 2024-2025 Library of Congress Recommended Formats Statement.¹⁹

	Audio (CDs, Cassettes, Magnetic Tape, MiniDisc)	Video (MiniDV's)
Preservation File (Analog)	Broadcast WAV, 24bit, 96khz	N/A
Preservation File (Born-Digital)	Broadcast WAV, maintain original specs & embedded metadata	Apple ProRes MOV, 10-bit uncompressed v210 codec, QuickTime wrapper
Access Copy (Analog)	MP3	N/A
Access Copy (Born-Digital)	MP3	MP4

¹⁸ Pamela Jean Vadakan, "California Audiovisual Preservation Project (CAVPP), Statement of Work" (California Audiovisual Preservation Project, February 2016), <https://calpreservation.org/wp-content/uploads/2016/03/CAVPPSOW2016final.pdf>.

¹⁹ "Recommended Formats Statement - Resources (Preservation, Library of Congress)," web page, accessed May 6, 2025, <https://www.loc.gov/preservation/resources/rfs/index.html>.

Front-End Experience

CENTRO Archives users are “students, scholars, and community members.”²⁰ This means that the needs of users will be varied – from individuals with a specific topic in mind to those who are simply looking to explore and learn. Refer to Appendix A for mockups of the Digital Collections site.

Digital Collections caters to the breadth of needs by offering a variety of ways to explore the collection, starting with its landing page. If discovery is their goal, users can explore the Featured Galleries, Featured Collections, and Recently Added records. If they have something more specific in mind, they can search keywords and then filter the searches based on their interest. The newly added format filter would allow for greater discoverability of materials. Additionally, users can download the results (not the media from the results) for their own research documentation. The collection’s page would let users search by object groupings, or by individual objects with preview images. It also links back to the ArchivesSpace finding aid, in case there is a reference need. The record page has a native media viewer, along with controls for the users to select the next or previous record. The descriptive, structural, and some administrative metadata for the record are publicly visible on this page as well. The tags under these fields link out to searches that filter by the selected tag, allowing for greater discoverability of materials.

In addition to the Digital Collections, some physical media will be accessible in their original format for users who request to view them in-person, as it is beneficial to play the physical copies ever so often, so they do not lose their integrity. CENTRO Archives has the

²⁰ “LibGuides: Center for Puerto Rican Studies Archives of the Puerto Rican Diaspora: Policies,” accessed May 6, 2025, <https://libguides.library.hunter.cuny.edu/c.php?g=1440039&p=10695415>.

capability to play the compact discs and cassette tapes, which will be indicated on ArchivesSpace for those interested.

Challenges and Risk Mitigation

Funding: CENTRO Archives currently does not have the budget to implement a digitization and access project. As such, a grant or donation would be necessary in order to move the project forward. While they do have a history of successful Council on Library & Information Resources (CLIR) grants, it is unclear if CLIR would greenlight a partial collection digitization effort.

Labor: CENTRO Archives currently lacks a Digital Project Manager, who would be imperative in ensuring the project was running smoothly. They would be able to support the work of the Digital Projects Specialist. Furthermore, additional object-level description would have to be conducted for this project. Without a Digital Project Manager to take the overarching digital workload off the Digital Projects Specialist and Project Archivist, CENTRO Archives would either need to find a temporary hire to aid in the descriptive and quality control work, or there would need to be a major restructuring of work priorities to allow the Digital Projects Specialist and Project Archivist to focus on the project.

IT Department: As previously mentioned, there is currently no collaboration with the IT Department beyond the Synology NAS, limiting CENTRO Archives' options for preservation strategies. Developing a working relationship with them will take time beyond what is available for this project, but would not only lead to better preservation strategies, but also more efficient and automated workflows.

APPENDIX A: ACCESS EXPERIENCE

Archives of the Puerto Rican Diaspora

About This Site

The Archives of the Puerto Rican Diaspora is the only archival repository nationwide exclusively devoted to documenting Puerto Rican communities throughout the United States. This site contains finding aids or collection guides for our over 300 collections of personal papers and organizational records. Finding aids describe the creation, content, and arrangement of archival material, allowing users to identify and request materials relevant to their research. Use this site to browse, search and explore Centro's primary source holdings.

Access to this material is available by appointment only in the Centro Library & Archives Reading Room at the Hunter College Silberman School of Social Work located in East Harlem, New York City. Please contact us at centro.library@hunter.cuny.edu or 212-396-7882 if you have any questions or to make an appointment.

Search Centro's archival holdings:

Users can search ASpace or go straight to Digital Collections

Enter your search terms	Limit by record type	Search field	From year	To year	Add row
<input type="text" value="Enter your search terms"/>	<input type="text" value="Search all record types"/>	<input type="text" value="Keyword"/>	<input type="text" value="From"/>	<input type="text" value="To"/>	<input data-bbox="1746 594 1773 615" type="button" value="+"/>
<input type="button" value="Search"/>					

About the Collections

Our collections consist of personal papers from prominent Puerto Rican artists, elected officials, social activists, writers, as well as the records of community-based organizations. Our largest collection, the Offices of the Government of Puerto Rico in the United States (OGPRUS) Records, measures approximately 2,900 cubic feet and contains an extraordinary amount of information regarding Puerto Rican migrants and the government institutions established to assist them. The collections date from the 1890s to the present, and document Puerto Rican communities in the Northeast, Midwest, Florida, California and Hawaii.

Search all record types where
keyword(s): **Ibrahim Gonzalez** Indicates keywords of search

[New Search](#) [Refine Search](#)

Showing Results: 1 - 10 of 53


[1](#) [2](#) [3](#) [4](#) [5](#) [6](#)

Sort by filters:
- Relevance
- Date
- Alphabetical

Relevance

Sort

Ibrahim González Papers

 **Collection** Identifier: MS-324

Abstract

This collection documents Ibrahim González's personal and artistic life starting from 1970 up until his death in 2013. González was a multifaceted artist; musician, photographer, radio host, activist, and educator. González is well known for helping set up the one of the first Latino-Muslim organizations in the East Coast of the United States. The collection includes documents, photographs, and recordings of his radio shows.

Dates: 1970 - 2014

Found In:  [Archives of the Puerto Rican Diaspora](#)

Ibrahim Gonzalez Papers 2025

 **Unprocessed Material – Multiple Containers** Identifier: 2025-005

Dates: 1990 - 2013

Found In:  [Archives of the Puerto Rican Diaspora](#)

IBRAHIM GONZALEZ, Undated

 **Item** – Box 18: [Barcode: IbGo-018], Object: 25

Scope and Contents *From the Series:* This series includes audio and video recordings of the various radio shows that Ibrahim hosted, independent journalism work for BronxNet, WBAI radio shows “In the Moment” and “Radio Unnamable”, and WHCR radio show “Radio Libre!”. Personal projects such as his documentary “The Promise to Teach, the Power to Learn”, an hour long documentary of a Bronx middle school striving to provide bold new paradigms for teaching and learning are also included in this series. ...

Dates: Undated

Found In:  [Archives of the Puerto Rican Diaspora](#) /  [Ibrahim González Papers](#) /  [Audiovisual Material](#) /  [Personal and Original Productions](#)

IBRAHIM GONZALEZ, Undated

Filter Results

Search within results

From year

To year

Search

More filters for discoverability (but no format!)

Additional filters:

Type

Archival Object **51**

Unprocessed Material **1**

Collection **1**

Subject

Activism **1**

Hispanic Americans --Music **1**

Music -- Instruction and study -- Puerto Rico **1**

Muslims -- United States **1**

Portrait photography **1**

[v more](#)

Language

English **1**

Ibrahim González Papers

Collection Identifier: MS-324

Archives of the Puerto Rican Diaspora | Ibrahim González Papers

[View digitized materials in the finding aid](#)

Collection Overview Collection Organization Container Inventory **View Digital Material**

Scope and Contents

The Ibrahim Gonzalez papers are composed of material related to Ibrahim González' artistic and professional career as a musician, radio personality, photographer, and educator. Material includes photographs, audio visual material, audio, artworks, and original musical compositions. In addition to documenting González personal and professional life, the papers document themes such as the representation of Hispanic Muslims in media, Puerto Rican musicians and Puerto Rican music, and life in New York City.

[See less](#)

Dates

Creation: 1970 - 2014

Conditions Governing Access

Collection is open to the public. Born-digital and audiovisual material is accessible subject to the availability of rendering equipment.

Conditions Governing Use

For permission to publish, contact centro.library@hunter.cuny.edu

Biographical / Historical

Ibrahim Aqil Adbush Shakur González (Ibrahim González) was born in East Harlem, on January 22, 1956 to Wilfredo González and Carmen González. Ibrahim González was a multifaceted artist; musician, photographer, radio host, activist, and educator. González is well known for helping set up the one of the first Latino-Muslim organizations in the East Coast of the United States.

During the late 1960's Ibrahim, along with friends from East Harlem, were...



Citation



Print



Ibrahim Gonzalez Papers - Digital Collections

[Go to file](#)

[Goes to Collection page on Digital Collections](#)

Search Collection

From year

To year

Search

Collection organization

Ibrahim González Papers

- Personal Material, 1970-2012
- Professional Material, 1985-2012
- Correspondence, 1978-2013
- Photographs, 1971 - 2013
- ▼ Audiovisual Material, 1968 - 2012
 - Radio and Television
 - Community and Activism, 1973 - 2012
 - Religious, 1985 - 2008
 - Personal and Original Productions, 1992 - 2012



Browse by collection

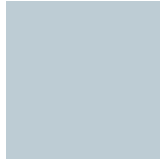
Search the holdings

DIGITAL COLLECTION

Browse material from throughout the Centro Archive showcasing the history and culture of Puerto Ricans in the diaspora.



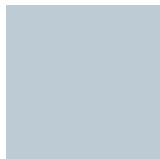
Featured Galleries



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Recently Added



Puerto Rican Heritage NYBG & Pregones



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Featured Collections

[Antonio Pantoja Papers](#)

[CENTRO: Voices of Migration](#)

[HOMOVisiones](#)

[Ibrahim González: Community and Activism](#)

Choose from a curated set

About Centro Archive's Digital Collections

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SEARCH RESULTS FOR “IBRAHIM GONZÁLEZ”



Filter and download results

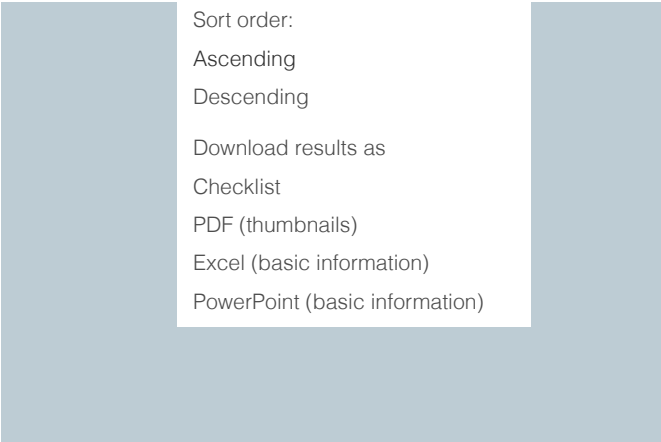
Objects (143)



Object Identifier, Format
Title
Date



Object Identifier, Format
Title
Date

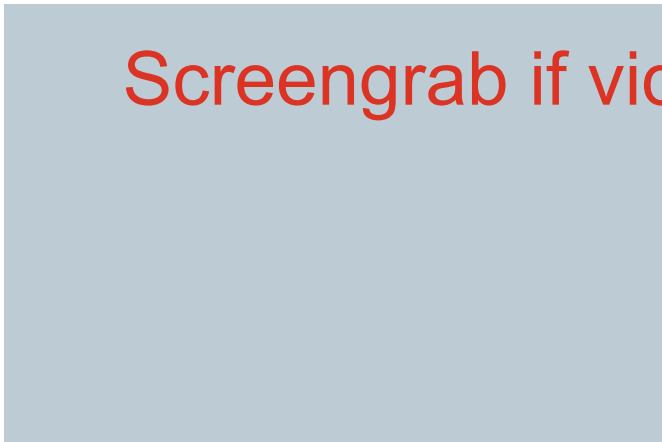


Object Identifier, Format
Title
Date

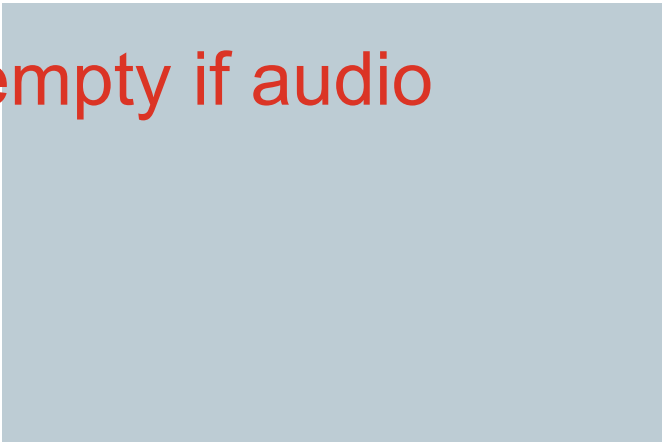
- Sort by:
- Identifier
 - Title
 - Date
 - Format
- Sort order:
- Ascending
 - Descending
- Download results as
- Checklist
 - PDF (thumbnails)
 - Excel (basic information)
 - PowerPoint (basic information)



Object Identifier, Format
Title
Date



Object Identifier, Format
Title
Date



Object Identifier, Format
Title
Date



Object Identifier, Format
Title
Date



Object Identifier, Format
Title
Date



FILTER BY

COLLECTION

PERSON

ORGANIZATION

FORMAT

Cassette (Audio) - 15

CD (Audio) - 39

Magnetic Tape (Audio) - 2

MiniDisc (Audio) - 1

MiniDV (Video) - 86

SUBJECT

Format filters for
greater discoverability

Ibrahim González: Community and Activism

Collection, MS-324

Ibrahim González (Outside) I Spanish Harlem Abdullah Abdur-Razzaq Part 1	↗
(1 record)	
DREAM SEQUENCE BRONX COMICS	↗
(2 records)	
Pre Dominican Day Parade T2	↗
(1 record)	
Bronx Halloween Parade T2	↗
(1 record)	
Town Hall Meeting 7 May 2006	↗
(1 record)	
Ibrahim's Perf E1	↗
(1 record)	
Peace Rally	↗
(2 records)	




About

Ibrahim González: Community and Activism contain digitized materials from the Community and Activism sub-series of the Ibrahim González Papers. González was a multifaceted artist; musician, photographer, radio host, activist, and educator. González is well known for helping set up the one of the first Latino-Muslim organizations in the East Coast of the United States. Materials include audio visual material, audio, and original musical compositions. In addition to documenting González personal and professional life, the papers document themes such as the representation of Hispanic Muslims in media, Puerto Rican musicians and Puerto Rican music, and life in New York City.

[Finding Aid for Ibrahim Gonzalez Papers](#)

Takes user back to ASpace

Objects

			
Object Identifier Title Date	Object Identifier Title Date	Object Identifier Title Date	Object Identifier Title Date

Digital Collections Record Page

Understanding, Preserving, Sharing the Puerto Rican Experience

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Search

Native media player

PREV

NEXT

BACK

COMMENTS (0)

SHARE

PEACE RALLY, Side A

Ibrahim González: Community and Activism

Description

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DATE

Month DD, YYYY (Date Type)

DURATION

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FORMAT

Cassette (Audio)

LANGUAGE

Spanish

IDENTIFIER

IGP.2025.04.28.16.1.2

RELATED KEYWORDS

Lorem ipsum dolor, Sit amet, Consectetuer adipiscing, Elit, Sed diam nonummy

RELATED PEOPLE AND ORGANIZATIONS

Lorem ipsum dolor, Sit amet, Sed diam nonummy

RELATED PLACES

Consectetuer adipiscing

RELATED RECORDS

PEACE RALLY, Side B

CITATION

Ibrahim Gonzalez: Community and Activism, Peace Rally Side A: [Object Identifier], Center for Puerto Rican Studies Library & Archives, Hunter College, CUNY. Web. [Date]

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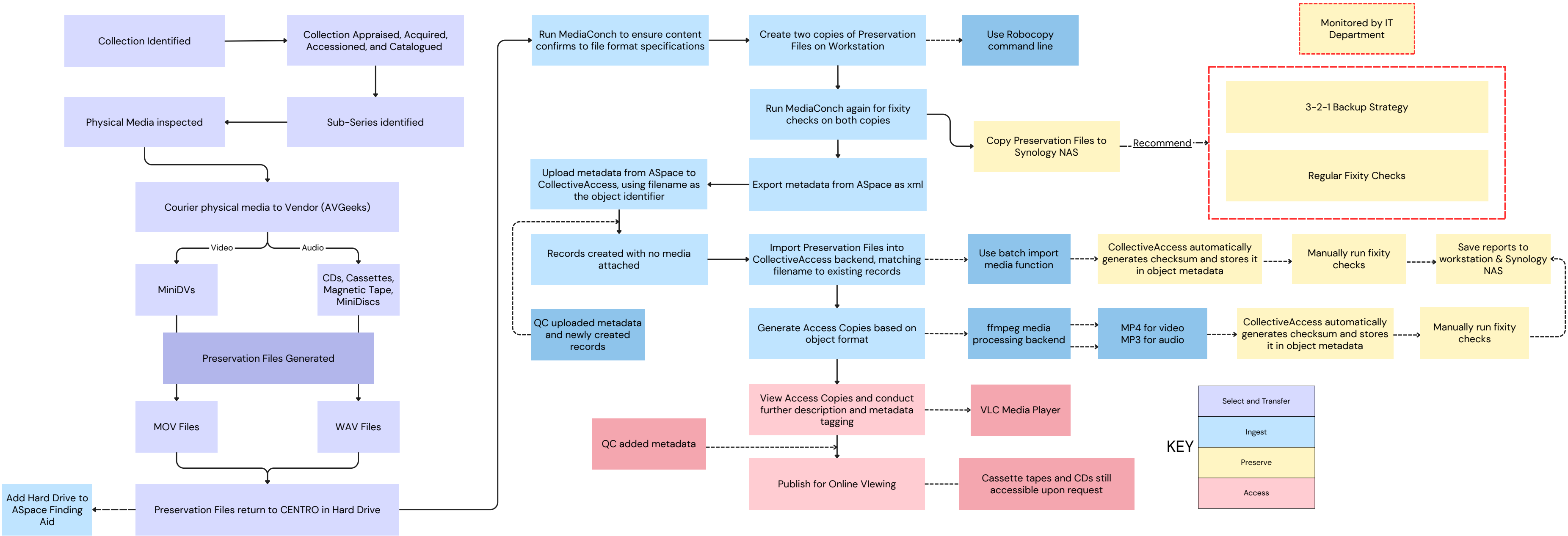
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Relational fields for further discovery

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APPENDIX B: End-to-End Workflow



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