

SHARED AUTHORITY



ZINE UNION CATALOG
CAPSTONE ISSUE

Dear You,

Thanks for taking some time to read Shared Authority: Capstone Edition! It's been almost three years since the first issue was completed for the MALS Digital Praxis Seminar. There's a lot to cover as far as updates on how the Zine Union Catalog has evolved, but there's still lots of work to be done! In this zine you will find details about what we have been up to over the last several semesters at the CUNY Graduate Center, how ZineCat has been a part of most of our work at the GC, and some plans for how the project will continue to grow after we graduate!

We continue to discuss and strategize metadata harmonization, project management, cataloging workflows, shared decision-making, communication and partnership, funding opportunities, open resources, software usage, and many other things! Here's a list of a few of our accomplishments:

- Updated the prototype to include >31,000 zine records from six library collections (up from ~180)
- Received a \$1,000 grant from the CUNY MADH program
- Attended and presented at the GC Digital Showcase May, 2018; the Zine Librarians unConference summer, 2018 (Minneapolis); OpenCon NYC October 2018; NYU Libraries Digital Humanities showcase spring, 2019; NYC Feminist Zinefest spring, 2019; University of Wisconsin Milwaukee spring, 2019; American Library Association (ALA) annual meeting summer, 2019; the Zine Librarians unConference summer, 2019 (Salt Lake City)
- Participated in the Mozilla Open Leaders program in spring, 2019
- Wrote chapters for a forthcoming American Library Association volume on zine libraries.
- Enrolled in courses like Data Visualization, Textual Studies, Interactive Technology & Pedagogy, and mapping to learn skills that have helped us with building the Zine Union Catalog

We took the following classes together since MALS DH Praxis (which, by the way, we transferred to the MA Digital Humanities

program as part of the first cohort of students in this newly established program):

- Fall, 2017 Interactive Technology & Pedagogy I: History & Theory with Stephen Brier and Michael Mandiberg
- Spring, 2018 Interactive Technology & Pedagogy II: Theory/Design/Practice with Maura Smale and Luke Waltzer
- Summer, 2018 Visualization & Design: Fundamentals with Michelle McSweeney and Erin Daugherty
- Fall, 2018 Textual Studies in the Digital Age: "Doing Things with Novels" with Jeff Allred
- Fall, 2019 Interactive Technology & Pedagogy Independent Study with Maura Smale and Lisa Rhody
- Fall, 2019 Capstone MA Digital Humanities with Lisa Rhody and Maura Smale

We both also participated in the Digital Humanities Research Institute led by Lisa Rhody and the Digital Fellows.

Occasionally, we took different classes: Jenna took Readings in Fascism, the summer of 2017, Archival Encounters spring 2019, and Gender and Sexuality Studies summer 2019 and Lauren took a Geo-Information Systems (Mapping) course in the summer, 2018 and Software Design Lab in spring, 2019.

Finally, we've gotten close to finalizing the "problem statement" or "what need does this project meet" statement:

ZineCat is the home of a union catalog dedicated to zines. A union catalog is a resource where libraries can share cataloging and holdings information from their individual collections. The Zine Union Catalog (ZUC) facilitates researchers' discovery of zine holdings by searching a single catalog search interface, and helps catalogers copy records and facilitates the lending of materials between libraries. ZUC serves educators, researchers, creators, librarians, archivists, and anyone in the general public with an interest in zines.

Our work is informed by the *Zine Librarians Code of Ethics*, written and published by members of the Zine Librarians Interest Group, in October 2015. Here's the Preamble:

We, the community of zine librarians and archivists believe that, because...

- zines are often produced by members of marginalized communities,
- we strive to respectfully engage with and represent those communities,
- librarians/archivists are often part of the communities that make/read zines,
- the material itself, so beautifully and wonderfully varied, is often weird, ephemeral, magical, dangerous, and emotional, and because
- we reject the myth of library/archival 'neutrality', therefore
- we want to be accountable to our users, our institutions, our authors, donors, and communities

You can read the whole thing, in zine format with peak clip art by zine librarian Kelly Wooten: long.af/onfswm

Written by
Joshua Barton,
Heidy Berthoud,
Jeremy Brett, Lisa
Darms, Violet Fox,
Jenna Freedman,
Jennifer Hecker,
Rhonda Kauffmann,
Kelly McElroy, Milo
Miller, Jude Vachon,
& Madeline Veitch.





← Thread

**Zine Union Catalog** @zinecat · Nov 23

Stand by for live-tweeted #litreview entries, which will appear as screenshots in our capstone white paper, which will be a zine. There will be sections on Accessibility, Union Catalogs, Zine Cataloging, and Zine Pedagogy.

[gif returned in a < literature review > search]



4



8

**Zine Union Catalog** @zinecat · Nov 23

Eichhorn, Kate. "Beyond Digitisation: A Case Study of Three Contemporary Feminist Collections." *Archives and Manuscripts* 42, no. 3 (2014): 227-237.

1



1

**Zine Union Catalog**

@zinecat

Eichhorn: there are means beyond digitization (digitisation bc Canadian) to democratize access to library & archival holdings. Collecting, cataloging, & contextualizing zines' materiality, w care for marginalized creators, & including zines w other lib resources visibilizes them.

The first thing you have to do is get the data.

Get export from zine library. This is not always easy. For example, at Barnard one has to put in a ticket with Library IT. You would think QZAP's extract would be easy since they're already using CA, but you have to map the export just like you to the import. QZAP librarians enter their data zine-by-zine, rather than in batch uploads, so they don't have an ingest map. Luckily someone doing a coding project had made one (actually at least a dozen; the one we used was #12). It lacks publication location info, but we went with it anyway.

The data is always messy, and dates suck.

We're having a hard time with the date field on all of the maps, probably because with zines, publication dates require an explanation. QZAP has at least two ways of expressing dates: date released or published and date received, for undated zines. At Barnard dates can be ranges, since some of my records are for multiple issues of a zine (serials). We wanted us to really get everything right in this prototype, but that's kind of not happening, at least with dates.

If we had greater facility with data cleaning, we might split the date column into two or more columns. For now, when working with the Denver records, we just got rid of all text in the date field, doing some tedious pattern-matching. That sounds fancier than the process we used, which was a little OpenRefine and a little copy and replace in Excel.

You ingest the data.

INGEST

The way one learns about all these problems is by creating a map unique to the library, uploading the map to CA, then uploading a small batch of that library's records, dealing with a stalled upload or error messages, and then deleting the map, editing it, uploading it again, repeat. Now and again you clear out the bad records (if you managed to get any in) by navigating to the collections browse, selecting the collection (library), creating a set (We like to call our sets "KILL[nameoflibrary]," and then deleting the records in the set (not the set, which is what you will want to do because deleting the

records isn't the most intuitive thing in CA, which sorry CA is not the most user intuitive DAM that ever lived).

A little more about the mapping business.

FROM LIBRARY SPREADSHEET

Rule Type	Source	CA table/alias	Group Pathway	Refinery processes
Mapping	LOCAL	1 ca_reports:all		
Mapping	THIS ONE	2 ca_reports:preferred_labels		
Mapping	THIS ONE	4 ca_reports:preferred_labels		
Mapping	THIS ONE	5 ca_reports:preferred_labels		
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Mapping	THIS ONE	98 ca_reports:preferred_labels		
Mapping	THIS ONE	99 ca_reports:preferred_labels		
Mapping	THIS ONE	100 ca_reports:preferred_labels		

I DON'T ASSUME UNDERSTANDING ALL OF THESE. JUST AFTER FROM FROM OTHER MAPS

FROM SPREADSHEET THE TERMS SEPARATED WITH COMMA, OR WHAT?

TELLS CA THE SHEETS ARE ASSOCIATED WITH SAME RZ

FUCKING PAGES

DOES YOUR TABLE HAVE A TRIGGER?

FOR NOW: NO MAPPING

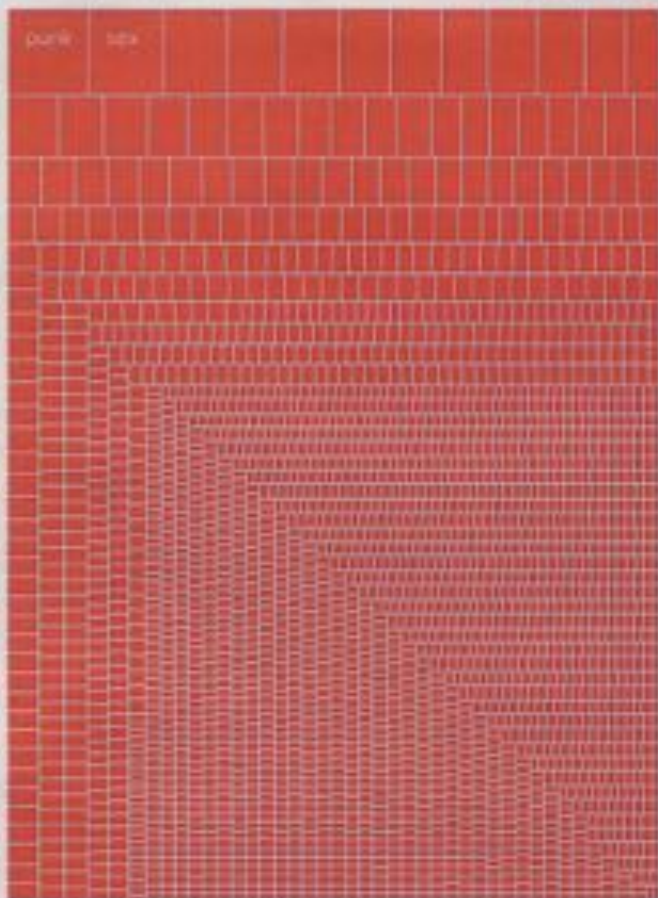
Eventually all the zines are ingested,

and all the cats are happy!



This data set is comprised of **keywords** assigned by catalogers to the zines in the Queer Zine Archive Project's (QZAP) collection. The visualizations in this set represent the variations and frequency of how keywords are assigned to different zine publications within the collection. The visualizations aim to demonstrate the difficulty of describing zines with(out) a standardized vocabulary.

All Keywords



Our Data Visualizations task: articulate a research question, find data for it, and visualize it in three different ways.

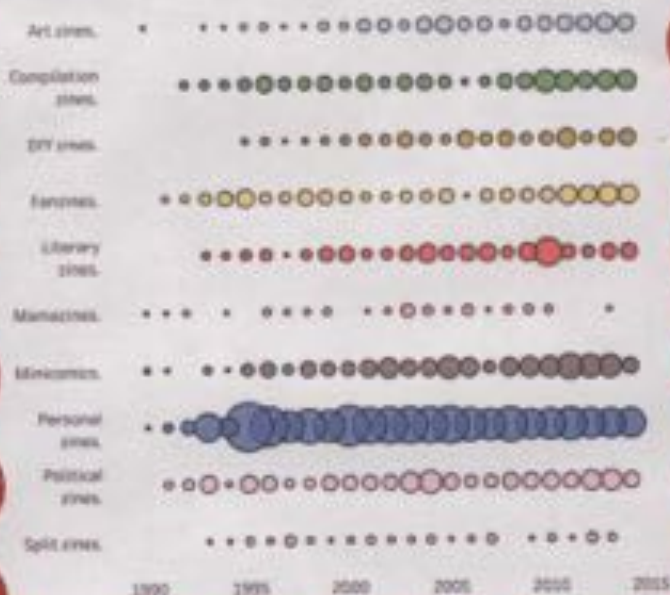
Lauren's viz <https://long.af/uatepp>

Introduction

As the curator and cataloger of a zine library that has holdings going back to the early 1990s I am sometimes asked to comment on how zines have changed over time. I read and catalog zines out of time, as they rise to the top of the processing queue, which makes it hard to respond to that question with confidence, though I have my theories. My suspicion is that zine creators in the 1990s wrote more about sexual assault and critiqued capitalist systems of oppression more often than their 2010s counterparts, who are write about mental health and friendship. My informed assumptions extend to the visual elements of the works, with 1990s creators working primarily, even exclusively, in black and white photocopies with photographs, reproduced zine ads, hand drawings, and riot grrrl fliers, as opposed to more sophisticated reprography, desktop publishing (InDesign, rather than Publisher or analog cut and paste).

Circle Chart

zine representation in the Barnard Zine Library by genre, 1990-2014



Jenna's viz <https://long.af/tzhagu>



We added three new zine libraries to the first three we told you about in the first issue of *Shared Authority* (Barnard Zine Library, Denver Zine Library, and the Queer Zine Archive Project).

The new libes in our lives are



ABC No Rio Zine Library
Clemente Solo Vélez, Studio 305
107 Suffolk St.
New York, NY 10002

http://www.abcnorio.org/facilities/zine_library.html

The ABC No Rio Zine Library contains over thirteen thousand publications. Our collection includes independent, underground and marginal publications on subjects such as music, culture, politics, personal experience and travel. We are most interested in zines addressing political and social issues.

Superpower: Just about every zine having been sniffed or sat upon by Cookie Puss, the space's last remaining squatter, Rest in Power.



**Carnegie
Library of
Pittsburgh**

Carnegie Library of Pittsburgh
Main (Oakland)
4400 Forbes Avenue
Pittsburgh PA 15213

<https://www.librarything.com/profile/clpzines>

Well hello there! This is the adult zine collection at the Carnegie Library of Pittsburgh's Main branch in Oakland. We're a browsing collection, located in a cozy nook on the First Floor near the Fiction stacks.

Superpower: founded by the same person who created our seed library.



Sallie Bingham Center for
Women's History & Culture at
Duke University
411 Chapel Drive
Durham, NC 27708

<https://library.duke.edu/rubenstein/findingdb/zines/about/>

The Bingham Center's collection of zines created (mostly) by women, girls, and women-identified people began when Sarah Dyer gave her collection of over 1,000 zines in the year 2000. Dyer collected zines for her Action Girl Newsletter, a networking publication for women's comics and zines. Sarah Dyer has written an essay, "[A Brief History of My Life in Zines](#)," about how she became a zine producer and collector and why she donated her collection to Duke University. Since Dyer's initial donation, many more authors and collectors have helped expand our collection to over 6,000 zines, dating from 1989 to the present.

Superpower: context

ZUCzilla

The Zine Union Catalog (ZUC) was originally imagined like WorldCat (WC)--a catalog of catalogs of print and other media zines. As of January 2020 WC holds 32,107 items with the genre term "zines," many of which are not zines, e.g. *The Village Voice* or a book *about* zines. WC is a cooperative cataloging effort, with member libraries paying 5-figures annually to participate. We anticipate ZUC also having dues-paying membership model. WC contributors typically add records directly into WC via an application called Connexion or batch upload records from their local integrated library system (ILS).

Is the Digital Public Library of American (DPLA) a dues org? In DPLA, batch uploads are ingested by regional hubmasters (what do they call them?), which is our recommendation for ZUC records, as well, in order to minimize data errors, not to mention training for individual zine librarians, who are often volunteers. Another difference between DPLA and ZUC is that the majority of ZUC's holdings will not include links to digitized zines. One notable exception are zines from the Queer Zine Archive Project (QZAP), which at press time, contributed [n%] of ZUC's records.

It's not really a ZUCzilla situation, as we aren't competing with WorldCat or DPLA--for one, we couldn't, and for two, we have a different mission and scope than they do. We're adopting the most useful aspects of each, so it's more like *snuggly gozilla*



McElroy, Kelly. Teaching Info. Literacy with Zines. Iowa City, IA: the author, 2011.

zinelibraries.info/wordpress/wp-c...



9:35 AM - Dec 11, 2019 - Twitter Web App



Lauren Kehoe @lsrklibrarian - Dec 11

Replying to @lsrklibrarian and @zinecat

McElroy: The content in zines varies just as much as the passions of their creators - however, it is fair to say that zines often include perspectives underrepresented in mainstream media...zines are chockfull of info for researchers...



1



Lauren Kehoe @lsrklibrarian - Dec 11

McElroy: But! The heterogeneous, dissonant, inconsistent, maddening forms of zines are also a wonderful avenue for introducing information literacy concepts.



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Lauren Kehoe @lsrklibrarian - Dec 11

AND:

McElroy: Because zines are often self-published, they are often informal documents-they may be less threatening to learners. The alternative views captured in zines offer opportunities to critically discuss authenticity, reliability, + context of info.



1



Establishing a timeline and differentiated phases for ZineCat's development is necessary to ensure that the project continues to thrive. As has already been stated, work on this project began close to a decade ago and has accelerated during our time in graduate school, but to continue this growth, a structured timeline needs to be established. Therefore, the following goals are set for various date markers, however it is not a complete list of goals for each point in the timeline. A complete list will need to be cooperatively discussed and decided on.

6

Months

We will continue to develop our skills in Collective Access and ingest more records into ZineCat. This will be supported through working with a developer and others to assess zinecat.org. We will identify project management tools to coordinate ZineCat's development. This will be communicated to the greater Zine Union Catalog community and stakeholders through regular updates to the ZineCat Blog and through in-person and virtual meetings.

1

Year

Within a year of finishing the MADH work, a decision-making structure will be finalized. This will happen at the Zine Librarians unConference 2020, or shortly after. This will ensure that stakeholders are committed to ZineCat's development. We will continue to facilitate the ingest of records from collections not currently represented in the prototype and document cataloging workflows. Identifying collections for ingest will take place through outreach and presentations at ZLuC, Zinefests, ZineWiki, and zinelibraries.info. Funding will also continue to be a priority through grant applications.

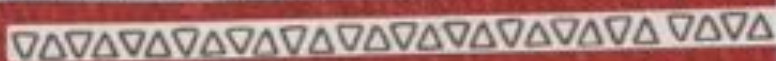
2

Years

Within two years, there should be another round of stakeholders assuming leadership and responsibility. A plan for project management transition should develop. A review and update of the funding and sustainability plans should be undertaken by the stakeholders. Outreach should be ongoing and targeted to reach

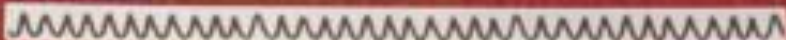
... get organized

collections and stakeholders not already involved in the ZineCat. Collections and zine records should continue to be added and metadata should be reviewed for quality. Cataloging and governance workflows should be refined and updated to meet the growing collection and representation. Maintenance of the database should be performed for any system performance needs.



3
Years

In the third year, the plan for project manager stakeholder transition should be finalized and go into effect. The steady growth of collections and contributions of zine records to ZineCat should be predicted based on the planning over the last few years. The collections that are contributing to ZineCat should be using it to catalog their local records and implementing xZINECOREx metadata standards. Outreach will continue through various channels such as the blog, email lists, conference presentations, social media, etc. Funding streams will continue to be identified, applied for, and used to further the project's development. Additionally, the governance team should have determined if there is a preferred funding stream from membership dues. As in all other phases, ongoing maintenance of the database will be necessary.



5
Years

At five years, ZineCat should be substantially grown to be a recognized resource for zine libraries. Membership and stakeholder commitment should be strong and wide across collection types and throughout the world. As with in other phases, assessment, reflection, funding, outreach, communication, and database maintenance will be important priorities.

& BEYOND

To be determined through ongoing collaboration with ZineCat community members and stakeholders.



Lauren and Jenna met in their first semester of grad school in [season]_____, 2016. They were both [adjective]_____ librarians and thought they had met somewhere before because their [body part plural]_____ looked familiar, so they were [speed]_____ friends. By the their [number]_____ semester, they knew they had

to work together on the Zine Union Catalog. Ever since then, Jenna and Lauren have worked [adverb]_____ on developing ZineCat.

Jenna and Lauren have traveled to [city]_____ and [state in the US]_____ and beyond to present on their work and spread the word about the Zine Union Catalog. Their [adjective]_____ event to attend is the Zine Librarians unConference where they get to [verb]_____ with friends, Milo, Honor, Eric, Chris, Josh, and more! When they are not presenting at ZLuC, or taking classes that aren't related to ZineCat, they author a blog that has documented their [adjective]_____ work over the semesters. So far, they have included [large number]_____ of zines in the catalog from [number]_____ collections using a digital asset management (DAM) called Collective Access. One day, all zines collected by [noun]_____ and libraries will be in the collection.

To organize all the work of creating the Zine Union Catalog, Jenna and Lauren tried [project management tool, not GitHub]_____, but it wasn't right. Then they tried [project management tool, not GitHub]_____, but they couldn't get it to work. Finally, they tried GitHub, and while [adjective]_____ and it's [adjective]_____, it's at least

Our answers

Season: fall

Adjective: research and instruction

Body part plural: faces

Speed: fast

Number: second

Adverb: diligently

City: Minneapolis/Salt Lake City

State: Minnesota/Utah

Adjective: favorite

Verb: hang out

Adjective: exhilarating

Large number: 31,919

Number: 6

Noun: archives

Project management tool: Open Science Framework

Project management tool: Easy RedMine

Adjective: perfect

Adjective: morally compromised

Adjective: ubiquitous

Number larger than one: two

Adjective: luck

Plural noun: actual cats

Animal plural: more cats

Adjective: caring

Temperature: warm

Plural noun: feelings

[adjective] _____, it's likely they will have to try
[number larger than one] _____ more tools before they
find the right one! Wish them [adjective] _____.
They need [plural noun] _____ to get involved and they also
need you! In order for the Zine Union Catalog to succeed they
will have to herd [animal plural] _____, cats, and recruit
volunteers to make [adjective] _____ shared decisions. Get
in touch with Jenna and Lauren at zinecatproject@gmail.com to
get involved. It will fill you with [temperature] _____ smiles
and fuzzy [plural noun] _____.


«ZINECORE»	ABC No Rio	Barnard
Title	Doris [15 issues]	Doris [3 records]; Doris no. 17: R
Creator	Cindy, Cindy & her sister, , Cindy Crabb	Cindy Overack, Cindy Crabb
Subject/genre	Humor, personal feminism, comics, humor, coffee	Cover title: [Cover by Zeb.; No. 17: the author, donated in 2012 NN he ever fuck me over -- Things I secrets -- Portland -- Castro -- Vermont -- This city -- Caty story Ramp holler -- Samariha Dorse Home, #23 How I quite worrying horses) -- Brokeback Mountain contains reprints of material written, recipes, and cartoons, as v dumpster diving, family, bicycles, and the author's answers to real memories. This typed and hand (a.k.a. Cindy Crabb), includes re and movements, living in punk h movement of the 1960s, death o about high school, sex, scary o strangers. Issue 6 was written in includes a "dear you" letter. In is Yukon after encountering some Issue 27 of Doris finishes up the addresses the Cindy's feelings a body acceptance and Food No She also writes about a week-lo 29, now 40, Cindy writes about t horses, and volunteering at a ro <i>Examination Terms Description</i>
Publisher	Cindy, Microcosm	The author, C. Crabb; Cindy Over
Contributors		Zeb.
Publication Date	September, ; 0; 1995; 199; 2013; 1996;	Winter 2000; 2006; [1991-?] 20
Physical Description	; 11x14; half-sized; 1/2 size	[67] p. : ill. ; 22 cm. 20 p. : ill. ; 22
Unique ID		9192139; 4208765 ; 5618728;
Language(s)	English	[didn't bring that field in, but it ew
Publication Location	Asheville, NC; Ashville, North Carolina; Berkeley, CA; Portland, OR	Asheville, NC; Athens, OH; Berk
See also		[continues, continued by, series
Freedoms and Restrictions		
[Additional fields]	description, dupe information, format/media, frequency, library location, publication type, issue #, condition, image [cover?] status	external link, subtitled, issue #, contents, summary, provenance



	Bingham Center
eprints; Doris no. 25: Questions	Doris [2 issues]
	Cindy, Cindy Crabb
[Gift of Yumi Lee, donated in 2007.NNBA] Cover title.: Gift of Ba] #1 -- Things I think -- Stories -- Stuff that happened -- Did like -- Other.; #4 -- Doris -- Small things -- Houses things & better than coffee -- Found things -- Sex and power -- Anna -- es -- Punk -- Comic book.; #28, Mini-Horses -- Grandma -- it -- Trauma through a child's eyes -- Buying land -- Racism -- and learned to love being queer -- Peanut and Sassy (mini- -- Voting -- Fix a tape -- Girls Rock Camp.) This issue of Doris en between 1995-1997 and a few new pieces. There is a word vell as short stories and stories of squatting in tents and travel, t, and punk/anarchist culture. Perzine about quitting drinking, ders' questions about life, future aspirations, and personal written zine, by anarchist squatter and punk Cindy Overback olpes; stick figure comics, and stories about activist friends ouses, political issues and abortion rights including the "Jane" f family members, mobile homes, and her dog. Issues 1-4 are ushes on girls, family, likes and distributing her zine to the San Francisco Bay Area about her childhood and ue 9, she writes about hitchhiking through the Canadian problems entering the country. She also travels to Alaska. author's U-Z section of Cindy's encyclopedia. The zine ourt moving to Portland for college, finding herself through Bombs, and the idea of getting old in the punk movement ng concert tour that her band, the Snarlas, went on. In issue sking Feminism 101, coming out as queer, owning miniature ck'n roll camp for girls. In issue 30, Cindy writes about Somatic ssion - kids Chinese basketball player enters with a rtrack	abortion rights; comics; personal sexuality; love/relationships; family; child abuse; menstruation; women's health; abortion; prison; travel
	
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]]	
cluded in subjects but could be teased out: table of s, binding information, genres	region, issue #, provenance, collection name, location in archive, box number, collection range

work

«ZINECORE»	Carnegie Library of PGH
Title	Doris (10 issues)
Creator	Cindy Crabb
Subject/genre	<p>"I was so excited to find a stack of these zines in my post office box, this is the encyclopedia series, with more of cindy's incredibly vulnerable & cool issue, she writes about learning about things like bio-diesel, companion houses, overcoming the fear of what she doesn't already know how to do, interview her about how she came to feminism, anarchism, & eventually a she explains a lot about the women's health group she is a part of & why s a key element to her anarchist politics, all in a very accessible, hopeful w always manages to strike the delicate balance between theory & storytelling about emergency contraception, as well as stories about trying to re-claim street harassers, among other things. one of my all-time favorites, & this is disappoint. only 3 copies left!</p> <p>half-standard" 32pp. * \$1.40 (u.s.)/\$1.80 (int'l) - learningtoleaveapaper love and my grandma and abortion and menstrual extraction and being in author's own description "Doris #25 is the "questions" issue of Cindy's w well-loved personal zine. In it, she answers questions submitted by reader politics, lifestyle, personal growth and challenges on the endless path to and balance. It's touching, honest, and encouraging. 8.5" x 5.5", two-color pages."</p> <p>- parcellpress.com "In Doris #26, Cindy presents a mixture of writing on h and politics, including a longer "feature" on social ecology, as well as son of Cindy's long-term relationship with the punk community. Doris is a cla earns its place in the best of collections. 8.5" x 5.5", two-color off set cov - parcellpress.com In Doris #27, Cindy completes her encyclopedia set. stories about topics that start with UVW/XYZ. Includes pieces on Cindy's t on tour with her sister, and her relationship with writing. Doris is a classic p earns its place in the best of collections. 8.5" x 5.5", 28 pages. Cindy w</p>
Publisher	Cindy Crabb
Contributors	
Publication Date	2003; 2003; ?; 2005; ?; ?; 2009; 2012; 1991; ?
Physical Description	
Unique ID	
Language(s)	
Publication Location	Berkeley, CA
See also	
Freedoms and Restrictions	
[Additional fields]	entry date.

	Denver	QZAP
	Doris [12 issues]	Doris #21
	Cindy, Cindy Cuenrath,	Cindy
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	Asheville, NC Asheville, NC	
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Match the software to the Meme

CA COLLECTIVE
ACCESS



GitHub Desktop



GitHub



WordPress



Google Drive

A

B

C

D

E

F



Our support team is always ready to support you.



Uses our data to exploit us



Intuitive and easy to use

5



A = 2, B = 1, C = 6
D = 3, E = 4, F = 5

Answer Key





Zine Union Catalog
@zinecat

We're reading up on website and catalog accessibility for our work on the Zine Union Catalog. You might be surprised/not surprised to learn that inclusive design is about architecture, as well as font size and contrast. [#WebAccessibility](#) [#LibraryCatalogs](#)

5:59 PM - Oct 20, 2019 · Twitter Web App

View Tweet activity

5 Likes



Zine Union Catalog @zinecat · Oct 20
Replying to @zinecat

"Please keep in mind that people with disabilities do not necessarily only search for topics about disability; usually, they have the same interests and information needs as nondisabled." Adams, Halaychik, and Mezick. "Accessibility Compliance: One State, Two Approaches." SIGH



2



1



Zine Union Catalog @zinecat · Oct 20

When you're reading an article about web accessibility, and you realize it's about mobile, not disability access. Not that being mobile-friendly isn't important for disabled people, but "disab*" does not appear once in the article. [#InclusiveDesign](#)





Lauren Kehoe
@lsrklibrarian

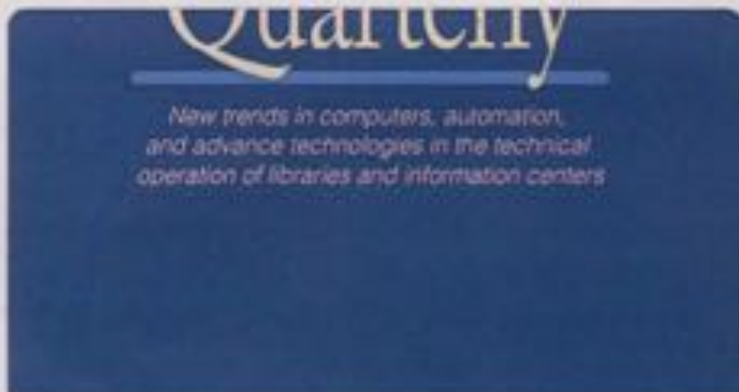
Replying to @zinecat

Bolam, Michael R., Lauren E. Corbett, Nadine P. Ellero, and Ayla Stein Kenfield. "Current Work in Diversity, Inclusion and Accessibility by Metadata Communities: A Working Report from the ALA/ALCTS Metadata Standards Committee." *Technical Services Quarterly* 35, no. 4 (October 2,

2:10 PM · Dec 11, 2019 · Twitter Web App



Lauren Kehoe @lsrklibrarian · Dec 11
Replying to @lsrklibrarian and @zinecat
2018): 367-76. doi.org/10.1080/073171...



Current Work in Diversity, Inclusion and Accessibility by Metadata ...
(2018). Current Work in Diversity, Inclusion and Accessibility by
Metadata Communities: A Working Report from the ALA/ALCTS ...
tandfonline.com



6



Lauren Kehoe @lsrklibrarian · Dec 11
"Metadata standards should be inclusive and transparent about
historical and cultural biases."



Shared Decision Making

ZineCat governance will be comprised of an entirely volunteer group from the Zine Union Catalog community and the zine community at large. There will be six main rungs of participation:

1. Project Manager(s)
2. The Strategic Core - aka "Caticorn Herders"
3. Standing Committees - aka "Caticorn Glarings"
4. Ad-Hoc Committees - aka "Fast Horses"
5. Members of Zine Union Catalog
6. Advisory Board

Nominations and elections will be held annually. A call for nominations will be open one month prior to a scheduled election and closed two weeks prior to the election. Self-nomination is permitted and candidates should provide brief statements detailing their reasons for running and provide a summary of their qualifications for inclusion in the election ballot. Each ZineCat member institution may submit one vote.

Project Manager(s) (PM) will provide strategy, leadership, and organizational cohesion to the stakeholders, contributors, and zine union catalog community. They will keep the zine union catalog development moving forward. Currently, we have been positioned in this role and it is likely that they will continue in this role for several years to come. However, as ZineCat continues to develop, it is imperative to work out how long the tenure of the PM should last and how does the standing PM pass off the project to the next PM. Within three years, we will need to determine the project manager configuration, so that the PM roles can be transitioned to other stakeholders. The configuration could be that each project manager serves a two-year term, but the terms are staggered so that there is a continuity between the more seasoned project manager and the newly elected PM. Furthermore, a more detailed description of the role and expectations of a PM for ZineCat should be created, but the following attempts to layout the initial framework and expectations.

Key responsibilities of a PM are:

1. Log Requirements: Create requirements for the project so that they not just fulfill project scope, but fulfill the actual need of the project.
2. Keep the Project Organized by setting a schedule, creating deadlines, gently reminding team members of expectations

and due dates, propose tools and strategies for the development of ZineCat, and work out frameworks and guidelines for participating in and working on ZineCat

3. Create a Timeline
4. Track Budgets
5. Motivate the Team

For ZineCat, the Project Manager(s) should also participate heavily in the shared decision-making process and soliciting feedback from all members of the ZineCat community. This means that PMs are invited to attend all meetings of the other stakeholders, or the PMs receive reporting from the various groups working on ZineCat.



The **strategic core** group will be approximately seven elected members of the community that represent a diversity of institutions contributing to ZineCat, have varying life experience, communication styles, learning styles, and subject/technical expertise. They will be elected for a one- or two-year long term, and can be re-elected or re-affirmed during the re-election period. If a

member of the strategic core cannot complete their term, the remaining members will appoint an alternate member to complete the term until the next scheduled election. Their duties include:

- Deciding and acting on all strategic decisions regarding priorities, organization, governance, financing, and technology adoption. They rely heavily on the standing committees and ad hoc committees for research, recommendations, and feedback.
- Serving as the nominating and elections committee, brainstorming and soliciting candidates, and organizing and running the annual election.
- Maintaining and organizing appropriate records and platforms.
- Revisiting decisions and workflows, and revise documentation annually or as needed.

The strategic core will meet at least six times per year (virtually or in person) and members are required to attend all regularly scheduled meetings. Of the six annual meetings (provisionally set for the year ahead at the post-election meeting), two meetings will be call-in meetings where the strategic core group updates the Board and

also the public--the meeting will be open to all community members. One meeting will be devoted to updating, revising, adjusting decisions and workflows and amending documentation. Another meeting will be dedicated to drafting the election ballot and planning for re-elections. The other two meetings can have their agendas set as needed. At the meetings, there will be rotating responsibility amongst the strategic core group as to who will fill the following roles:

1. Meeting Facilitator - calls meeting, drafts and circulates agenda, and presides over meeting
2. Backup Facilitator - presides at meetings in the absence of the Facilitator.
3. Notetaker - Draft notes during the meeting, then circulate for input and circulate final version.



Standing committees will serve in a research and development capacity, helping the strategic core to manage specialized facets of the larger ZineCat project that require specific expertise. Each standing committee will work the governance details out amongst the committee, but must remain in regular and consistent contact with the other standing committees and the strategic core through documentation, meetings, conference calls, reports, or other means necessary. The standing committees will join the strategic core's meetings as needed. Some standing committees identified are:

- Funding & Sustainability - responsible for securing resources needed to sustain ZineCat
- Technology - responsible for platform and tool selection and training.
- User Experience & Design - responsible for interface and process design, user testing, and iterative improvement
- Equity and Justice, which includes accessibility
- Outreach, Inreach, Membership enrichment

Ad-hoc committees will be performed as needed and assigned responsibilities as needed. They can be understood to be the "radical queerleading squad!"

The **Advisory Board** will help the strategic core prioritize projects and provide user feedback. The Board will be comprised of several members selected by the strategic core and nominations will be accepted from the ZineCat community and the broader zine community each year.

This proposal was developed and drafted at MIT after MashCat Boston in 2016 (<http://www.mashcat.info/past-events/2016-event/>) by Jenna Freedman, Jennifer Hecker, Rhonda Kauffman, Milo Miller, and Honor Moody. View the original draft here: <https://long.af/tfawqb>



ZINECAT

CUNY Graduate Center Digital Showcase

New York, NY - May, 2018

A year after the ZineCat team presented on their accomplishments from the Digital Humanities Proxys course, Lauren presented an update to the greater GC community on the work completed during the interactive Technology & Pedagogy courses. At this point, focus on developing the project was on:

- Project management
- Decision-making
- Grant writing
- Reconnecting/reporting back to zine librarians



@zinecat #digitalc



Zine Librarians unConference (ZLuC)

Minneapolis, MN - July, 2018

During ITP Core II, Jenna and Lauren planned to present three sessions at ZLuC. All three were accepted.

1. Overview (for those familiar and unfamiliar)
2. Priorities (decision making/shared authority, accessibility, mutual metadata, ingests, design of the interface, & grant writing)
3. Hack ZineCat (breakout groups to work on the priorities)

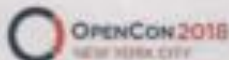
@zinecat #zluc



NYC Open Con

New York, NY October, 2018

Zine Union Catalog: A DIY Open Culture Community in Print - Jenna and Lauren will present on the ongoing development of the The Zine Union Catalog (ZUC) evolving through their work at the CUNY GC. Participants will receive an overview of the project and catalog, how it's developed, where it's headed, and how the project both used an open source DAM platform to aggregate open data and how the project grapples with the problems inherent in sharing information online (i.e. with respect to zine author anonymity, etc.). Participants will also be introduced to the Zine Librarians Code of Ethics and will make their own zines about the OpenCon 2018 as well as create metadata for their zines.



@zinecat #OpenConNYC18

PRESENTATIONS

NYC Feminist ZineFest

New York, NY March, 2019

10 minutes soapbox chat.

Zinecat.org is a union catalog dedicated to zines! A union catalog is a resource where libraries can share cataloging and holdings information. The Zine Union Catalog (ZUC) lets researchers discover zine holdings by searching a single catalog, and helps librarians copy catalog records to facilitate lending across libraries. ZUC serves educators, researchers, librarians, archivists, and anyone in the general public with an interest in zines.



@zinecat #zinecat

ZUC at University of Wisconsin, Madison

Madison, WI Spring, 2019

<http://www.wisc.edu/education/info/zinecat/2019/zinecat-workshop>

What's Your Analog Doing in My Digital Humanities? is the title of Jenna's presentation where she provided an overview of ZUC, zine pedagogy, and Barnard's unique collection for UWM's *Bending the Archive: Zines, Archiving, and the Digital Humanities*. "Finally, in the case of the Barnard College Zine Library, one encounters the case of a collection that has an explicit digital mandate but one focused on cataloging rather than the transfer of printed documents into a digital format." -

Ediths, Kate. 2014. "Beyond Digitization: A Case Study of Three Contemporary Feminist Collections." Archives and Manuscripts 42 (3): 221-237.



@zinecat @zinecat

Zine Librarians unConference (ZLuC)

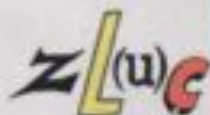
Salt Lake City, UT - July, 2019

1. Friday, July 19th Zine Union Catalog - YAK pt. 1

<http://zinecat.org/info/wiki/zluc-2019-salt-lake/zine-union-cat-aka-part-1/>

2. Friday, July 19th Zine Union Catalog - YAK pt. 2

<http://zinecat.org/info/wiki/zluc-2019-salt-lake/zine-union-cat-aka-part-2/>



@zinecat #zluc

We're nearing the end of our capstone project and our time at the CUNY Graduate Center. We've done a lot, and there's a lot more to do—on the project, in our education, and in the world.

We're coming out of ZineCat work with a greater understanding of our software program, CollectiveAccess; of data cleaning and harmonizing; of working collaboratively, and what our talents and limitations are. We may both have hoped that we'd come out of this program fluent in a coding language and having great facility with digital skills. Some MADH students will graduate as techies, but what we will graduate with is greater knowledge of what it takes to work with coders to develop a project. Without Eric's help, the Zine Union Catalog would not



appear to you as it does today, a 30,000 record strong prototype of a zine union catalog that stands ready to ingest records from just about any other zine library that does item level cataloging.

Even with Eric's help, the catalog still has a way to go before it will be what we envision—a true union catalog, where items with enough likeness points (author/title) will be represented as one record and cross references will automatically appear (metadata is automagic!). We had hoped to engage with Library of Congress subject headings (LCSH) in a more meaningful way. LCSH are built into CollectiveAccess, but we haven't harnessed that power, nor did we get the chance to upload the Anchor Archive's holdings or homegrown thesaurus. We're excited to ingest Ontario College of Art and Design's (OCAD) record because they're currently held in ArtSTOR—a schema we haven't looked yet. The Flywheel Arts Collective Zine Library is probably after OCAD, since we like to keep parity between capital L libraries (e.g., public and academic) and "barefoot" libraries (e.g., nonprofit or nonbudget) and because we have their records!

Also, as has been a theme throughout our ingestion process, dates suck. They're tricky to deal with, because of inconsistent formatting, text (the word February before the year), question marks, date ranges, etc. We decided to change the field from date to text, so as to preserve, rather than flatten that information.



Jenna Freedman @zinelib · Dec 14

Today in #CapstoneProcrastination: did you know Jason Momoa is married to Lisa Bonet, who goes by Lil'oi Moon now and that in 1990 she was an anti-vaxxer?

My capstone is due in a week, and I'd rather be reading. Should I **drop out**?

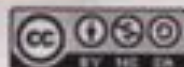
cc @zinecat & @lsklibrarian & @CeliaCPerez



So, despite many, many threats to the contrary, it appears that we are going to graduate!

Lauren + Jenna

Published in New York City by Lauren Kehoe and Jenna Freedman as a white paper accompaniment to their capstone project, the Zine Union Catalog, known as ZineCat and ZUC zinecat.org in December 2019.



Attribution-NonCommercial-ShareAlike

zinecatproject@gmail.com

THANK YOU!

L K N N L E T U N A E P N N H
O E O A S U I I D O T Z A C R
T L S H M C K C N E G M W E I
T L N O A F E E K A F Z L H Y
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D A F N A L I N D E N W F W H

Alex Provo
Alex Segal
Bad Bad Leroy Brown
Dafna Linden
Eric Goldhagen
Farfel
Honor Moody
Jude Vachon

Julia Lipscomb
Julia Fuller
Kelly Shortandqueer
Kelly Wooten
Lisa Rhody
Lottie Beavers
Luke Waltzer
Marti Massana Ferre

Matt Gold
Maura Smale
Milo Miller
Peanut
Rhonda Kauffman
Seth Kaufman
Suckzoo Han
Tina Gross

→ APPENDICES: →

We're sticking content that will just weight this zine down online and sharing it with you with...QR codes. Yes, we are! Apparently

QR codes are cool now. We know because we asked several college students!



Bibliography

We are both librarians, so the research part of this project is easy, fun, and an excellent procrastination technique, at which we *excel* and are supported by R1 library resources.



OpenFlows Report

We won an MADH grant and used it to pay Lottie Beavers from OpenFlows Community Technology Cooperative to lead a discovery workshop for us. Lottie and her business partner, Eric Goldhagen (Jenna's life partner and a charter member of the ZUC development team) decided to provide additional support pro bono. Here is a report they generated for us.



Project Diary

We kept notes every step of the way. You can read them here.



Maybe now
they'll stop
talking about
that other
Cat(alog)!

Do you think
they'll ever
write a zine
about us?

