### Introduction and Need

Zines are self­-produced and self­-published literature that often feature counter­cultural, political, and artistic content. Typically zines are produced in small print runs, and are often distributed directly by the author or through “distros” (i.e., specialized distributors of zines, crafts, music, buttons, stickers, and other DIY items). Zines provide a first­hand, intimate, and authoritative account of social, political, and art historical movements and provide evidence of knowledge production and dissemination within radical, queer, and other subculture communities.[[1]](#footnote-0) They are used by humanities scholars as primary source documents on a range of topics, and are regarded as a critical record of third wave feminism and the riot grrrl movement, punk rock and punk aesthetics, popular culture and fandom, and local history in colleges, local scenes, and communities (small and large) around the world.

The Zine Union Catalog, or ZineCat, serves educators, researchers, creators, librarians, archivists, and anyone in the general public with an interest in zines. Due to their ephemeral nature, it makes it difficult to identify where zines are collected as well as makes cataloging zine consistently across collections very difficult.[[2]](#footnote-1) Additionally, the information ecosystem grows ever complex as more information is produced both physically and online. Furthermore, because zines exist in a countercultural space, they have historically been collected and circulated first by independent collectors, then zine libraries and activist centers, followed later by research institutions. Over the last fifteen to twenty years, public libraries, special collections, and academic research libraries have begun collecting zines as scholarly resources, as well as part of leisure reading collections. This hybrid environment of zine collections translates into dispersed and sometimes erratic mechanisms for access (not all libraries describe material in the same, standardized way). Stoddart and Kiser state, “the[ir] informal survey of various libraries and zine repositories suggests that no standard approach exists for cataloging zines...Each library has developed its own system to meet its local needs and available resources.”[[3]](#footnote-2) Zine descriptions and metadata, thus discovery of zines, are scattered across library catalogs, archival finding aids, standalone databases, spreadsheets, and online platforms such as LibraryThing. This diversity of access points poses impediments to finding and using zines in aggregate for research, teaching, and learning in the humanities. The Zine Union Catalog (ZUC) seeks to federate metadata from these disparate sources.

### Environmental Scan and Bibliography

Lauren and I have had an opportunity to spend many years working on ZineCat through our work in the MADH program. In our ITP coursework, we identified two models for our work that inform ZineCat’s development, despite not being exact aspirational matches.

#### OCLC’s WorldCat: Union Catalog Model

WorldCat[[4]](#footnote-3) is a union catalog with 72,000 members in 170 countries and territories who contribute their metadata and collection holdings to the database. This tool provides ZineCat with a model for standardizing metadata and building a collectivized community of contributors to ZineCat so that users (researchers, scholars, students, zinesters, etc.) can discover information about zines, and zine collections, closest to them and in the world at large. It will also serve as a mechanism for reducing the time collectors spend doing original cataloging of zines in their collection.

It is important to note that the scale of ZineCat will be much smaller than OCLC. The number of cultural institutions looking to contribute to ZineCat is far fewer than the number of OCLC members. It is perhaps likely that there will be 1% of the members of ZineCat than there are to OCLC. According to [ZineWiki](http://zinewiki.com/Main_Page)[[5]](#footnote-4) there are 75 zine collecting institutions. However, this has not been updated since 2015[[6]](#footnote-5), so it is entirely likely that this number has grown or shrunk. (As an outgrowth of the work being done on ZineCat--and time permitting considering Jenna and Lauren are both graduate-students-with-full-time-jobs--project participants will update the ZineWiki and use WikiData to inform the development and growth of both projects.)

### The Digital Public Library of America: Aggregator and Project Development Model

The [Digital Public Library of America (DPLA)](https://dp.la/)[[7]](#footnote-6) is a discovery tool that provides information (metadata) from libraries, archives, museums, and other cultural institutions within (and beyond) the United States on their varied digital collections. The DPLA aggregates metadata from cultural institutions and makes them discoverable via their search platform. The data is aggregated through a networked model of nationally distributed hubs working with their regional institutions to standardize the transfer process of metadata records from institution to the DPLA.[[8]](#footnote-7)

Although few of the zines in ZineCat will be available in digitized form (in contrast to the materials discoverable in DPLA), the project development for DPLA will set a model for ZineCat development. In the sections below, we highlight the development and workstream models and how ZineCat will design its development based on the DPLA model.

Our bibliography explores writings on zines, zine libraries and librarianship, and union catalogs, but there is not significant literature on cooperative cataloging among libraries using disparate metadata schema to the extent that ZineCat does. We are concerned with building an accessible catalog, and so have included articles on that topic.

Though a niche speciality, the literature on zine librarianship is not scant with writings by and about academic, public, and community zine libraries. Scholars like Kate Eichhorn (New School: Culture and Media) and Janice Radway (Northwestern: Communication) have also examined zine librarianship, as well. Most of the librarian-authored articles are focused on practical aspects of zine librarianship--library profiles, how they fit in an archives, justifying collecting zines, cataloging, zine maker relationships with libraries, working with teens, and cataloging zines. *The Zine Librarians Code of Ethics*, a collaboration between sixteen zine librarians and archivists from academic, public, and community libraries and archives from all over the United States, is, while cited a dozen or more times since it was published in late 2015, is something of a thought leader in librarianship, where cataloger attitudes toward creators' rights to what happens to their work can sometimes be characterized by the sentiment, "[screw 'em](https://www.facebook.com/groups/161813927168408/permalink/2800654779950963/?comment_id=2800665216616586&reply_comment_id=2800715876611520)." Zine librarians Joshua Barton and Violet Fox presented a talk on "Cataloging the Living" at the American Librarian Association and found that taking creators wants and needs into account was surprisingly controversial.

Eichhorn and Radway, though not zine makers or librarians, have intentionally or not, taken an almost ethnographic approach to their work, becoming close with zine librarians and archivists, and presenting on panels with us. Eichhorn's co-edited a journal issue with riot grrrl archivist Lisa Darms, and Radway attended a Zine Librarians (un)Conference and referred to the discussions as "electrifying." They theorize zines and zine librarianship, contextualizing them within media and women's studies.

We have not yet fully absorbed the union catalog articles, but we expect them to be similarly practice-focused, "how to do it good" pieces that will inform our methodology. We are practitioners and teachers, who resonate best are at the how-to-do-it good end of the praxis spectrum. To that end, we intend to build our catalog carefully, with attention to accessibility best practices, hence the selection of articles on library accessibility and universal design.

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### Resources

There are many resources already available to us in support of further ZineCat development. As a result of previous coursework, there is a working [prototype for ZineCat](http://browse.zinecat.org/#), that is hosted through 2020 on Reclaim Hosting. Funding for this was secured from a Micro ITP grant. After 2020, hosting will be renewed with contributions from the ZUC community, who is a main point of support for ZineCat. A major goal for our capstone is to build out the prototype so that it includes more than a sampling of items from various collections, but so that it includes the full set of zine holdings from each of the collections represented in the prototype. Additionally, we want to include a more holistic set of metadata fields in ZineCat so that there are more details included about each of the zines, i.e. zine abstract, subject headings, and genre.

In order to engage the current community, and to direct future and potential partners and contributors, the project maintains a [GitHub repository](https://github.com/zinecat/zinecat.org) where information about getting involved with the project is located, sample datasets that are included in ZineCat are kept in the repository, and by the end of capstone, it will contain updated datasets, updated documentation about ZineCat, and instructions for institutions that want to contribute their metadata to the project (which will include detailed instructions for ingesting the data). GitHub also operates as a project management tool and part “About Us” page for the project’s development. Furthermore, we use the [ZineCat Blog](http://blog.zinecat.org/) and social media to communicate progress, milestones, and ZineCat happenings.

In addition to the ITP micro grant, we have received other generous support from our MADH program, including the first year of Reclaim Hosting during our Digital Humanities Praxis and a MADH grant to convene a Hack/Doc session in October, 2019 so that we can meet with consultants from [Openflows](https://www.openflows.com/) who have done an assessment of ZineCat’s viability. This meeting will also give ZineCat community members a chance to meet in person in order to organize the documentation produced from the many years of work on ZineCat. This will be especially helpful to support this capstone as a main goal for this phase of the project, as we move closer to the end of work in the MADH program, is to organize the intellectual output from the years of work on this. As Jenna and I are both members of academic communities in our professional life--Jenna at Barnard and me at NYU--we have various institutional support to further our project from our institutions as well, such as the possibility for hosting support, use of facilities to meet with our ZineCat colleagues, and potential funding opportunities through support of grant applications.

Since 2009, zine librarians have gathered at an annual unConference (the Zine Librarians unConference) held in various locations throughout the United States, usually in the summer. Next year it is expanding to Canada and there will also be a second unConference this year. The unConference gives us a consistent opportunity to meet with our friends and colleagues to meet and discuss all things zine libraries related, but to also meet with the community to discuss the Zine Union Catalog. For the last two years, Jenna and I have presented on ZineCat’s development through our work in MADH which it is likely we will continue to use this time to present on and work on ZineCat.

### Work Plan

Lauren and I have identified three main goals for our collaborative capstone:

1. More **substantial prototype** which includes adding full zine collection sets from the six institutions in the prototype (ABC No Rio, Barnard College, Carnegie Library, Denver Zine Library, Queer Zine Archive Project, and the Sallie Bingham Center at Duke University) that include more metadata fields. At the very minimum, it will include the xZineCorex elements: Title, Creator, Subject/Genre, Publisher, Contributors, Date of Publication, Physical Description, Union ID, Language(s), Place of Publication, See Also, Freedoms & Restrictions. It will also include links to the permanent URLs for the holding collections (like in DPLA). We plan to audit the prototype (and Collective Access) for universal design and accessibility (i.e. alt text, color contrast, device responsiveness).
2. Organize **documentation** and publish it to be shared with community. After 3 years in our academic program, we have produced volumes of documents regarding ZineCat, but it is somewhat disorganized and not publicly shared. Through work on the capstone, we will aggregate, organize, clean, and publish our documentation in a systematic way.
3. **Plan** for moving forward after MADH that operationalizes leadership, shared decision making and funding apparatuses like membership and grant opportunities, establishes protocols for project management and commits to tools necessary to implement this. We discussed including the goal of applying for a grant during our capstone or at the end, but we have decided this would be better accomplished after the completion of the capstone. Nevertheless, we will continue to identify what funding opportunities are available to ZineCat and will include these in our documentation. Some opportunities are an IMLS [Laura Bush 21st Century Librarian Program](https://www.imls.gov/grants/available/laura-bush-21st-century-librarian-program), NEH funding opportunities such as the [Digital Humanities Advancement Grants](https://www.neh.gov/grants/odh/digital-humanities-advancement-grants) and the [Sustaining Cultural Heritage, Collections](https://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections), [Knight](https://knightfoundation.org/apply) foundation, and [Awesome Libraries](https://www.awesomefoundation.org/en/chapters/libraries).

We will work collaboratively to achieve these goals, but understand that more individualized work will also take place. For example, we have discussed having weekly check-ins on the weekend, but will work independently during the school week. Since we are hosting a Hack/Doc event on October 6, I foresee this being the first major date of our capstone. Since the event will provide an opportunity to both improve the prototype and documentation, it is my expectation that the remainder of October will be spent updating the prototype and then November will be for organizing the documentation. December will then be when we work out a plan for moving forward after MADH. However, I am realistic about the fact that the work might not be as segmented as this since all these facets of the work are interdependent on each other and all inform each other's development.

A tentative work plan:

| **Task to be completed** | **Person Responsible** | **Due Date** |
| --- | --- | --- |
| Digital Capstone consultation meeting with Stephen Klein | Jenna & Lauren | Meeting on Monday, September 9 |
| Draft of capstone prospectus to advisers for feedback | Jenna & Lauren individually | Monday, September 9 |
| Capstone prospectus | Jenna & Lauren individually (but written together) | Monday, September 16 |
| Hack/Doc session | Jenna & Lauren w/ Openflows | Sunday, October 6 |
| Hack/Doc session after action review | Jenna & Lauren | October 12/13 |
| Prototype re-boot with more metadata, more records, and improved accessibility   * Date * Location * Subject/description * Add Anchor Archive thesaurus to Collective Access | Jenna & Lauren | November 2/3 |
| Documentation published to GitHub Repo | Jenna & Lauren | December 7/8 |
| Plan for moving forward after MADH posted to ZineCat Blog | Jenna & Lauren | December 21/22 |
| White Paper (15 pages each -- can we do this together?) | Jenna & Lauren together OR each submit our own | January 9, 2020 |
| Advisor-Approved Capstone due to MA Director | Jenna & Lauren | January 10, 2020 |
| Deposit Capstone | Jenna & Lauren | End of January, 2020 |

### Data Management Plan

#### Roles and Responsibilities

The Project Manager(s) of the Zine Union Catalog (ZUC) will be responsible for implementing, monitoring, and adhering to the data management plan (DMP), working in consort with other zine librarians and zine collecting institutions to adhere to the DMP. A variety of data will be collected, which will be encrypted when necessary (i.e. user credentials), and will be regularly backed up on a local computer in Project Manager’s home and a hosted server (i.e. Reclaim Hosting using FileZilla).

#### Description of the Data

Several types of data will be collected including Collective Access Install files, xZINECOREx metadata schema, catalog record and image files (both sample files and actual user catalog files uploaded to zinecat.org), admin credentials (for ZUC Website, FTP, Social Media, shared Slack, Google), user credentials (those uploading to ZineCat and using the ZineCat to locate zines), logo / social media conversation, read me files, abstract of project, group blog posts and individual posts about development and process of creating ZUC, "Fail" journal so that future creators of union catalogs using Collective Access can trace what did not work about ZUC development, “What do Zine Researchers Want?” survey questions and responses, notes from earlier ZineCat meeting minutes and documented discussion, help documentation and materials for users of ZineCat.org. Ongoing data will be collected as the contributions to ZUC grow. Annual review of the data collected and best practices for maintaining the data will be discussed at the annual Zine Libraries Unconference as the Project Managers foresee definite growth to the data collected as more institutions add content to the ZUC. It is recommended that local institutions contributing their metadata files to the ZUC also backup their data on a regular schedule.

#### Data Storage, Protection, and Access

Various platforms will be used to collect, store, and provide access to the data such as GitHub (Collective Access, Pawtucket, Providence Profile, and ZineCore), Collective Access instance, Reclaim Hosting, local encrypted computer located in one of the Project Manager’s home, GoogleSite (created by DH Praxis group), Slack, and social media platforms.

Confidentiality standards will be adhered to by removing any personal identifying information from the data collected. Within Collective Access, a hierarchy is used to limit what level of user sees information (e.g., Administrator, Cataloger, Researcher, Public) to protect personally identifying information.

#### Data Format and Documentation

To ensure long term findability and usability of the Zine Union Catalog on the web, the CollectiveAccess platform uses XML schema.

Zine metadata records ingested by the CollectiveAccess run ZineCat will adhere to a modified Dublin Core standard called xZINECOREx. A human and machine readable crosswalk will be used to map between metadata standards used by contributing institutions.

All notes, meeting minutes, and help documentation will be saved in plain text and PDF format to provide greater potential for future software compatibility. Directory and filename conventions will be established to ensure stability.

Any image files will be saved as TIFF files

#### Data Access, Sharing, and Archiving

The ZUC will operate under open source and open culture principles. Data sharing requirements will adhere to a GNU General Public and Creative Commons licensing: share and share alike. CollectiveAccess is freely available under a GNU Public License. ZUC will not own the metadata, but will openly aggregate it from contributing institutions. The data provided through ZUC will be used by catalogers, librarians, humanities & social sciences researchers, zine makers, among other interested parties. The data will be published upon launch of zinecat.org (on or near May 10, 2017) and regularly updated, shared, and archived as the project grows and more contributions from zine community are made.

The data will be retained with Reclaim Hosting under a 1 year contract. After the contract expires, zine librarians will take over under Project Manager(s)’s guidance. Additionally, the data for the development of the CUNY DH Praxis project (zinecat.org prototype) will be housed in the CUNY institutional repository (CUNY Academic Works) and Columbia Academic Commons, for redundancy.

### Storage and Sustainability

1. <https://zines.barnard.edu/zine-basics> [↑](#footnote-ref-0)
2. Stoddart, Richard A. and Teresa Kiser. 2004. "Zines and the Library." Library Resources & Technical Services 48 (3) (07): 191-198. [↑](#footnote-ref-1)
3. Ibid. [↑](#footnote-ref-2)
4. <https://www.oclc.org/en/worldcat.html> [↑](#footnote-ref-3)
5. <http://zinewiki.com/Main_Page> [↑](#footnote-ref-4)
6. <http://zinewiki.com/zinewiki/index.php?title=Main_Page&action=history> [↑](#footnote-ref-5)
7. <https://dp.la/about> [↑](#footnote-ref-6)
8. <https://pro.dp.la/hubs> [↑](#footnote-ref-7)