

There's also the question of whether or not to provide LC or Dewey classification for zines. Using classification is admittedly difficult at times, when a zine's content is all over the map, but it can be done. Certain classification ranges may imply value judgments about material in a zine that may be questionable or even offensive to authors and readers, but again, treating them the same as your more "conventional" materials can help establish zines' legitimacy for your users. If you were to opt out of classification, you could do like some libraries that prefer to file zines by title or author in a separate designated shelving area.

To help your users find your zines, see if you can talk your colleagues into including summary notes in the catalog record. You could supply summaries yourself, recruit volunteers to provide them, consult resources like ZineWiki to borrow their summaries, or if your cataloging co-workers are so inclined, maybe they'd be up for doing summaries themselves (you never know!). More keywords will provide better access, especially if the language in the subject headings isn't ideal.

You might also consider genre headings in your catalog records. You could come up with your own list of zine genres (Perzines, Queer zines, etc.) or borrow from thesauri like the one at the Anchor Archive in Halifax, Nova Scotia (<http://www.robertsstreet.org/thesaurus/out.htm>). If all those

terms start to make your head spin, maybe you could just ask your library to consider a generic term "Zines" as a genre heading, so they're easier to find among all the other stuff in your catalog.

Of all these options, what would work best for your library?



Arguments for & against keeping zines in with the Rare Books & Archives:

processing & preservation

Where do zines live in a library? It depends on what role you want them to play in the collection, and what role your library has in the community. This is probably the largest difference among zine libraries, public libraries, academic libraries, and archives – all of which can (& do) coexist in the same area. Questions to ask yourself...

- How do you expect readers to interact with them?
- How much do you care if they: Wander off out of the collection? Have coffee spilled on them? Gather marginalia? Show wear & tear?
- Whom do you want to have access to them?
- How are they different from other material you have in the library?
- Do they need to be catalogued? At what level?
- How much processing do they need (or how much can they take without losing their character)?
- [How much time do you or your co-workers have to do any of the above?]

For :

- Zines are ephemeral & easily damaged
- Zines are the archive of a community, primary sources and teaching collections
- Zines will be stored at optimal temperatures & conditions
- Zines in Rare Books & Archives may be available to anyone to use (no library card required)
- Zines will be minimally processed, and efforts made to preserve unusual materials
- Zines may be listed in a Finding Aid, which does not require extensive cataloging

Against :

- Zines are meant to be read, handled, and shared.
- Zines are the living voice of a community
- Zines should have as few barriers to use as possible
- Zines in a circulating collection can be checked out by those with library cards
- Zines deserve a higher profile and more chance of being displayed
- How many people know what a Finding Aid is or how to find one?
- Preservation supplies (acid free enclosures) can be pricey

outreach

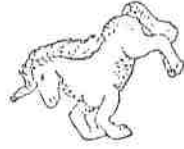
Outreach with zines can be really elaborate, or super simple. Here are some outreach activities libraries have done:

- Readings by zinesters
- Zine-making workshops
- Holding a zine fair
- Shows in the library by DIY-friendly musicians
- Exhibitions, e.g., My Life is an Open Book: D.I.Y. Autobiography, <http://www.lib.uchicago.edu/e/webexhibits/mylifeisanopenbook/>
- 24 (or 12 or 6) hour zinemaking events, a la the 24 Hour Zine Thing <http://24hourzines.com/>

Consider collaborating with local zinesters, infoshops, distros, or organizations dedicated to print culture.

Zine Library Day is July 21, and it is a great excuse for putting on a program. If there are zines at different organizations around your town, a zine library crawl could be fun. There are ideas from previous Zine Library Day events at the wiki: <http://zinelibraryday.wikispaces.com>.

Think of three key demographics and come up with an outreach idea that might work with each one. Do they overlap?




cataloging

When it comes time to talk to your cataloging department about your zines, here are some issues you can expect to discuss – or if you are cataloging the zines yourself, here's some stuff to think about. You should keep in mind that most zines will need original cataloging (cataloging from scratch) rather than copy cataloging (using records already created by other libraries). But that's starting to change as more libraries collect and catalog zines!

Approaches to cataloging zines can vary quite a bit depending on the local context or the opinion of the cataloger. One of the first questions is whether to catalog zines as monographs or serials. Zines can be issued serially – with a common title, and no predetermined time to stop publishing – or as one-off monographs. Even serially-issued zines may benefit from monograph treatment because it provides for more granularity in subject analysis, covering the topics of individual issues rather than the general topic of the serial as a whole. Monograph records are better suited to include things like tables of contents, which can make your zines easier to find if your catalog is keyword indexed. And since zine libraries often have incomplete runs (or perhaps even just one issue) of a particular title, this may be the best option. The trade-off is more cataloging work: one record for each issue, rather than one record for several issues. You'll have to figure out what's best for your library.

Another question is whether zines should be cataloged in the OPAC along with everything else or in a separate standalone database. Segregating zines from the regular collection might have value if you consider them "different" enough to need their own dedicated database, one more suited to zine characteristics, without the impositions of AACR2 and MARC. On the other hand, including them in the regular catalog alongside the rest of your collection helps to establish your zines as sources of information that are just as legitimate as "conventional" materials. Another option is something like LibraryThing, which allows for tagging, which can help cover the variety of the content, as opposed to more restrictive LC subject headings. Some zine librarians prefer to catalogue zines themselves, because of their tricky nature.



2. Take frequent trips to local thrift shops that stock books and zines. In San Francisco, you might try Thrift Town in the Mission.

3. We have established monthly visits to the Friends of the Library's book shops, where we find fabulous gems for the collections (free to the SFPL, of course). I have literally come away with historically important little magazines and zines from our Book Bays (at the Main Library and Ft. Mason). I don't want to be selfish and keep them all to myself, you should go too. It's great fun and the Ft. Mason shop now has a cafe.

2. Look for a local bookseller who deals in zines. Establish a relationship with them, visit them often, and let them know what you're looking for. Perhaps you can bring them into compliance as an official-library vendor. We have done this with several booksellers, antiquarian booksellers, too, who know that we are looking for zines and little mags. Over on your side of the Bay, there is Serendipity Books, Turtle Island Book Shop, and Marc Selvaggio.

All best in the big debut!
Andrea

P. S. The cataloging over here has been just about the best thing to come along since, oh I don't know, sliced bread? Seriously, I am just so flabbergasted at the dedication, imagination, and love for our collection that has been displayed by our *Serials Cataloger*. Almost single-handedly she has created a wondrous catalog for our collection. We're certainly not done yet, but if you just do a call number search for LITTLE MAGAZINES, you'll see practically all of Jocelyn's work. And better yet, they're all in WorldCat. "

Building on what Andrea said above, if you can find a local bookseller that can supply zines, it's possible to set up akin to an approval plan. Once you have an established relationship, you can give them instructions like "we want everything by a female zinester," or "we want any zine created by someone with a connection to Chicago." Chances are, the local bookseller will have better knowledge of the zine scene (at least to begin with) than you will, and they'll be able to supply things that you would've otherwise missed. They may also have representation at more zine conferences (or conferences), and will be able to scout for new items for your collection.

Teaching with zines

You can use zines to teach about zines themselves...or about girl culture, punk music, self-publishing, and a tonne of information literacy topics. Depending on where you're at, you will have different needs, but let's start with the basics:

Zines 101

Teaching a basic zine workshop is a super easy program that you can spin a lot of different ways. I have taught this with middle school kids with autism, queer youth, college students, and librarians. You can tweak basically everything about this lesson, as long as you give people a chance to get their hands on some zines.

What I usually do is something like this, cribbed with permission from the Independent Publishing Resource Center (www.ipirc.org) in Portland, OR, several years back.

1. Give a general introduction. Include some general definition of zines, and introduce any specific learning outcomes you have. When I do these with college students, my desired outcomes are usually pretty simple: that the learner can identify one characteristic of a zine, and that they know that our university has a sweet collection of zines that they can use.

2. Read zines. Hand out a stack, could be specific to some topic or just a grab-bag. Give guiding questions, depending on what your learning outcomes are. But at the very least, ask: what makes these different from other publications?

3. Share their responses. Brainstorm a list. You can look at the list you came up with!

4. Talk about the process of making/distributing zines. This, again, can differ a lot depending on what you want them to get out of it, but I always like to mention local shops that sell zines, places you can buy and sell zines online, and any upcoming regional zinefests.

5. Make a zine together. You don't absolutely have to do this, but it is empowering for folks to actually produce something together. Pick a theme, and have everyone make a page.

"How To" is always a good one. Make sure you let them know . You may want to provide public domain clip art -- the print books are getting harder to find. Make sure everyone leaves a margin (I also say a pinkie-sized margin) all the way around the page.

6. Copy it, staple it, and give everyone a copy. If you do have a zine collection in your library, it's pretty awesome to add a copy of the zine to the library. In my library, we also put some into the Zine Machine, the zine vending machine.

You can do variations on this, of course. When I talk zines with first-year students, I often like to focus on authority and reliability of information. They sometimes seem intimidated/baffled by academic publishing, so zines can be a non-threatening way to start talking about publication as conversation between authors, but also between authors and readers. (You can map this back to ACRL IL Competency Standards for Higher Education, Standard 3, especially the outcomes under Performance Indicator 2, if you or your administrators are into that kind of thing.) Asking students to think about why people might read zines highlights their choices as readers. For example, why would someone choose

to read *Hot Pantz: Do It Yourself Gynecology* instead of--or in addition to--getting information from a doctor? You might use Yahoo Answers as another comparison: why do people ask serious personal questions of strangers, whether online or in print? When does it matter that information come out of a highly structured, rigorously maintained publication? When doesn't it matter? Sorry, I'm going into an IL reverie, but you see what I mean.

Of all of these issues, which are the most relevant to your library?

purchasing

There are three main ways to purchase zines - direct from the creators [at zine fairs and by mail], through zine distributors [aka. 'distros'], and from stores that sell zines [some music stores, bookstores, and other stores that sell local or handmade goods]. If your library usually purchases materials from one or two vendors, you will have to find a way around that, as the major vendors [ie. Baker & Taylor] do not carry zines. This can be a challenge, but it can also be an opportunity to have money spent by your library stay in the community.

One way is to get set up as a vendor and get reimbursed.

Other methods are outlined below in an email from Andrea Grimes, Special Collections Librarian, Book Arts & Special Collection [including the Little Maga/Zine Collection], San Francisco Public Library.

"Regarding your question about how to afford to buy zines one at a time: this can sometimes be tricky if you have only a few vendors you can purchase from, but here are a few things I've done.

1. With prior approval from my dept head, I use my own cash and take a receipt book with me to zine fests so that I can purchase almost anything I want for SFPL'S Little Maga/Zine Collection. Zine makers are incredibly generous to libraries and in addition to purchasing for my collection, many zine creators give their zines to us because they know they'll be out there for the public. Since this is a research collection I'm pretty sure our zines will be accessible to the public for a long long time. Upon return to the library with my loot, I am reimbursed usually through one of our special collections funds, set up for acquisitions that present challenges, like zines do (out of print, rare books have the same sort of challenges, so I'm used to it). These funds are managed by the Friends of the Library. While at the zine fest I also distribute my call for zines and our department brochure, so the people I make contact with have an intro to and know where their zines are going. I have always been met with enthusiasm. Last years zine fest was the best!

Make sure your proposal is tight, succinct and professional. It doesn't hurt to draw on some of the language from your library's larger collection development policy, to allay any concerns from administration about zine content. You will most likely be asked to revise your initial proposal. Again. And Again.

I would also add to this discussion point II of the ALA code of ethics:

"We uphold the principles of intellectual freedom and resist all efforts to censor library resources."

And these points from the Library Bill of Rights:

"1. Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views of those contributing to their creation.

II. Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval.

III. Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment."

Zines are just one way of making sure that a variety of voices are represented in your library.

working with a group

Some libraries establish groups or committees to build and maintain their zine collection. This can be a great way to share the work, and have people from different departments involved.

Who might be some possible collaborators in your library?

students as to how much time will be spent on each element.

practicing your pitch

Now that you've had a chance to learn about some of the different aspects and issues involved when you bring zines into your library, let's focus on your pitch. How will you talk about your zine project with the people in charge?

Why Zines? + Project Identity = Project Pitch

Who is your audience? Is there more than one?

What kinds of answers did you encounter at the Talk Tables that your pitch should incorporate?

- that cataloging isn't going to be as hard as people might think;
 - that there's a burgeoning zine community in your town waiting to use these things;
 - that there are great examples of zines positively impacting outreach & instruction
- How can you slide any of these helpful, relevant facts into your pitch?

What kinds of new questions did you encounter? How should your pitch anticipate these questions from your stakeholders?

Now practice with someone else!

in conclusion...

Zines aren't a fit for everything, but we do believe there can be a role for zines in just about every library. Hopefully, you've had a chance to think about the ways zines might fit into your library, and some of the challenges you might have to overcome. In six months, we will send you an email to see how your zine project is coming.

What progress have I made?

What have I learned?

What are my current challenges?

What help do I need?

What is next?

issues in bringing zines into libraries

getting permission - pitching a zine collection to your boss

A # of good reasons your library wants to collect zines (pick & choose those that resonate with your powers-that-be)

1. Zines make the library look cool & relevant
2. Zines are part of a time-honored self-publishing or autobiographical tradition
3. Zines are a good way to build bridges to the community
4. Zines are cheap
5. Zines don't take up much space
6. Zines make good displays
7. Zines are (and will be) good primary sources for future projects (art, sociology, gender studies, etc.)
8. Zines are a growing part of discourse in such interdisciplinary fields as cultural studies, gender studies, etc.
9. Zines engage zine-makers, zine-readers, zine-scholars & zine-groupies
10. Libraries have a responsibility to the ephemeral
11. Libraries, unlike other venues, support print as well as electronic
12. Both zines & libraries are reflections & creations of their communities
13. Add unique voices to your library collection.
14. Buy local. Support local writers and artists by purchasing their zines for your collection. This will also help your library collection be unique and customized to your local area.

Add your own!





Identify your zine project

What will zines look like in YOUR library? You don't have to have a whole zine collection to do programs or outreach.

In one sentence...

- Who:
- What:
- Where:
- When:
- Why:



resources

general

Zinewiki

http://zinewiki.com/Main_Page

It's like Wikipedia, but for zines!

Zine Librarian Interest Group

<http://zinelibrarians.info/>

<http://groups.yahoo.com/group/zinelibrarians/>

A way to keep in touch with other zine librarians.

Zine World

<http://www.undergroundpress.org/>

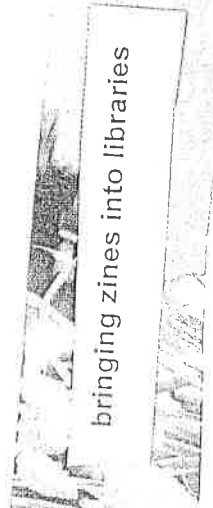
A long-running and comprehensive review zine. Their website also includes links to zine libraries, distros, and other zine resources.

Zotero Zines group

https://www.zotero.org/groups/zine_studies

An ever-growing collection of scholarship about zines, including some specific to libraries.






bringing zines into libraries

Evans, Sarah. "Zine Library Catalogue: Final Report: The Original System." n.d. Web. June 11, 2012.
<http://www.robertsstreet.org/node/3071>

Freedman, Jenna. "AACR2--Bendable But Not Flexible: Cataloging Zines at Barnard College." In *Radical Cataloging: Essays at the Front*, ed. K.R. Roberto, 231-240. Jefferson, North Carolina: McFarland, 2008. Freedman discusses challenges involved with incorporating Barnard's zine collection into the library catalog.

Roberts Street Social Centre Zine Thesaurus of Subject Terms
<http://www.robertsstreet.org/thesaurus/out.htm>



cataloging

Bartel, Julie. *From A to Zine: Building a Winning Zine Collection in Your Library*. Chicago: American Library Association, 2004.

Bartel describes her experience building a zine collection at the Salt Lake City Library in this overview to getting started with zines in your library.

Brager, Jenna & Sailor, Jami, eds. *Archiving the Underground* #1. 2011.

This 40-page zine contains a series of interviews with zinesters, archivists, and academics exploring the implications of archiving and academizing zines.

Zine Librarian Zine, issues 1-3.

This series includes stories from all kinds of zine librarians about the joys and challenges of zine librarianship.

To take this from the theoretical into practice, let's think about some real-life examples of why zines might be relevant in particular types of libraries.

Potential groups : potential scenario (or run with your own)

Academic (4-yr): convince your boss zines are a good use of funds

Public: explain that zines will positively affect community relations

Community College: argue that zines will improve retention

School: make the case that zines are a good teaching tool

How would you justify zines in this particular situation? Who are the stakeholders involved?

Which of the things you discussed might apply in YOUR library?



Why zines in libraries?

Zines can fit into all kinds of library collections. Some zine libraries circulate, others are in special collections or archives. Zines expand the diversity of a collection. If you need convincing, revisit these propositions from the Freedom to Read Statement:

1. It is in the public interest for publishers and librarians to make available the widest diversity of views and expressions, including those that are unorthodox, unpopular, or considered dangerous by the majority.
2. Publishers, librarians, and booksellers do not need to endorse every idea or presentation they make available. If would conflict with the public interest for them to establish their own political, moral, or aesthetic views as a standard for determining what should be published or circulated.
3. It is contrary to the public interest for publishers or librarians to bar access to writings on the basis of the personal history or political affiliations of the author.
4. There is no place in our society for efforts to coerce the taste of others, to confine adults to the reading matter deemed suitable for adolescents, or to inhibit the efforts of writers to achieve artistic expression.
5. It is not in the public interest to force a reader to accept the prejudgment of a label characterizing any expression or its author as subversive or dangerous.
6. It is the responsibility of publishers and librarians, as guardians of the people's freedom to read, to contest encroachments upon that freedom by individuals or groups seeking to impose their own standards or tastes upon the community at large; and by the government whenever it seeks to reduce or deny public access to public information.
7. It is the responsibility of publishers and librarians to give full meaning to the freedom to read by providing books that enrich the quality and diversity of thought and expression. By the exercise of this affirmative responsibility, they can demonstrate that the answer to a "bad" book is a good one, the answer to a "bad" idea is a good one.

(<http://www.ala.org/offices/oif/statements/pols/1trstatement/free-dom/readstatement>)

A useful twist on this kind of instruction which may be the best choice for

Stevens, Amanda. "New Zine Librarian Zine: Adventures in Zine Subject Cataloguing" zine. Anchor Zine Library, Halifax, Nova Scotia. Web. 11 June 2012.
<http://www.robertsstreet.org/node/3057>

Thompson, Jerianne. "Zine Cataloging - A Needs Assessment."
https://docs.google.com/View?id=dhpb79qn_4hm8k23ch

method" described groups to each idea in rep multiple when this lecture leth m. At least e keyboard :

Pierson, Rebecca A. "Best Practices for Zine Programming with Young Adults in the Public Library." Dissertation. Chapel Hill, North Carolina: University of North Carolina at Chapel Hill, 2007. Available at <http://ils.unc.edu/MSPapers/33283.pdf>

of Aronson's "question or st left of the jigs fferent groups sing time effik gle la the ove : plni
 1 instructor ask
 Grrrl Zines A-Go-Go, DIY zine teaching collective
<http://www.gzagg.org/>



"Teaching With Zines," Barnard Zine Library
<http://zines.barnard.edu/teachingwithzines>
 includes a bibliography and lesson plans for students grades 7-12.

large group
 Ragains (4
 different pa
 work to the
 a process (c
 with the wh
 allow more
 A go
 involves ha
 respondent:

what is a zine?

Zines are kinda hard to define. Take a look at a few. What makes them different from other types of publications? What are some of the common characteristics?

dealers/distros

www.divisionleap.com = gallery & dealer specializing in rare zines (blog at <http://spinelessandstapled.blogspot.com/>)
Quimby's (www.quimbys.com) = excellent Chicago-based zine emporium, very helpful towards zine libraries and librarians.
Atomic Books (www.atomicbooks.com) = Purveyor of underground books, comics and zines out of Baltimore. Not exclusively focused towards zines, but willing and helpful to work with libraries.

Brown Recluse Zine Distro

(<http://www.brownreclusezinedistro.com>) = Small distro in Seattle that supports zines created by POC.
Stranger Danger Zine Distro (www.strangerdangerzines.com) = Run by a librarian in Chicago, Stranger Danger focuses on feminist, queer, and POC zines

contact info for presenters

Joshua Barton - bartonjp@msu.edu
Violet Fox - violetfox@gmail.com
Anissa Malady - lbryvxn@gmail.com
Kelly McElroy - kelly.mcelroy@oregonstate.edu
Matthew Moyer - mmoyer@col.net
Sarah G. Wenzel - sgwenzel@uchicago.edu

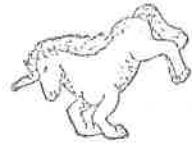
rubberband-bound
handmade
Riot Grrl
counterculture
handwritten
typewritten
gocco-printed
confessional

limited run
photocopied
swear words
informal language
punk rock
DIY
the 90s
staple-bound

paper
cheap
badass
youth culture
teenagers
emo
personal
anonymous

these
are
some
of the
things
we done
up with

How would you explain zines to your colleagues?



welcome!

"I believe. I started writing a zine because I believe in the power of telling secrets. I believe that so much of our lives were closed up and hidden - the sweet things and the scary things and the small beautiful things and the ways we learned to survive." Cindy Crabb. The Encyclopedia of Doris. Ohio: Doris Press. 2011. Print. p. 18

"zines, to write a zine you need paper + pen, scissors and glue stick. a photo-copier somewhere. some courage. may be the zine is something you do, you + your friends together. a project to work on to bring you some joy + some focus. may be you've learned something + you want to share it. may be you've been told to keep quite + you need to break it. maybe your rage is so huge you need a starting space to begin to express it. or your love for this world makes you want to change it.

you do not need permission you write + reflect + try + find the truth of what you want to say + write again and send your imperfect words out into the world. imperfect but you are worth it." Cindy Crabb. The Encyclopedia of Doris. Ohio: Doris Press. 2011. Print. p. 322.

This zine is a workbook to help you think about where zines might fit in your library, how they can support your community, and how to talk about zines to other people in your institution. There

are activities throughout to help you brainstorm and reflect. At the end of each section, there is a space for you to synthesize what you've learned.

4.10 PISK



look for the unicorn!

Moving beyond anything but the pure lecture mode in teaching larger

Zine Libraries & Archives
This is a Google map created in conjunction with the (Open ST 31) class through the (Center for Art & Cultural Studies (ACS)) program at
UCLA. All changes saved in Drive.
Add layer + Share
Untitle layer
Individual styles
WS. Hoek Spec
Catalyst Intof
Alameda Lt
Asian Art
Bakos
Indr
City
UCLA Ch
Free Mind Media
GLBT Historical Society

If your library adds a zine collection, it will be in good company.
A map of zine libraries in the US:
<http://goo.gl/maps/plsq>

zines in libraries: collecting, cataloging, community

june 2015

