Archives and Manuscripts, 2013
Vol. 41, No. 1, 44–57, http://dx.doi.org/10.1080/01576895.2013.769861

Routledge
Taylor & Francis Group

The zine anthology as archive: archival genres and practices

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Building on Eichhorn's concept of 'archival genres', this article considers the recent spate of zine anthologies published in Australia and the United States as examples of these genres. It proposes that the anthologies are archives of content, form and practice, given that they commonly reproduce entire zines as visual material, not just text, and are produced by members of zine communities. This article argues that the anthologies' narratives, presentation and distribution preserve ideologies of zine culture and that archival genres create spaces for the preservation of practices.

Keywords: anthologies; archival genres; genre; zines

An anthology is commonly understood as a collection of selected writings brought together under a common theme – usually literary and of a particular genre, era or geographic location.[1] As a literary genre, anthologies are well-established, but their form is rarely interrogated, supporting Jeffrey DiLeo's classification of anthologies as 'second class citizens of the academic world'.[2] This article considers a recent proliferation of zine anthologies – collections of subcultural publications known as 'zines' – published in North America and Australia as variations in archival practice. I argue that, unlike conventional literary anthologies, the practices of zines enable these zine-anthologies-as-archives to be read alongside more traditional archival practices as examples of archival genres.[3] Thus, the 'postmodern turn'[4], which is sometimes considered a threat to traditional archival practices, can, in fact, offer ways to extend and multiply the spaces of archival work.

This article considers formal and informal archival practices to further the understanding of *where* an archive can be situated. It proposes that zine anthologies are an archive of *content, form* and *practice*, reflecting elements of Nesmith's 'societal provenance' and further extending Schwartz and Cook's decade-old critique of the archive as a site of power that is being disrupted.[5]

I will first contextualise the research site – zines – and discuss the presence of this material in archives. Following this, I will problematise archival practices as fixed, suggesting a shift towards a pluralised approach to archival engagement. This pluralised approach will be used to consider three zine anthologies as spaces of archival practice. The *content, form* and *practices* of the anthologies are examined to build an understanding of their archival practices and support the claim that they are an archival genre. I conclude that these 'archives' sit alongside other archives and records of zine practice.

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Zines

Zines are small, independent print publications that often fall outside of the mainstream collective memory. Once a definition has been put forward, it is easy to find further examples of outliers and deviants from the standard understanding of their form and content. Stephen Duncombe suggests that often the best way to define zines is to hand over a pile and let the reader decide for themselves.[6] In an attempt to mimic this physical transaction, the definitions in this article will be broad and descriptive and may not satisfy the desire for a fixed, finite definition, paying homage to the discomfort that zines themselves create.

Zines can be classified as DIY (do-it-yourself) print publications that are unstable and impermanent, both in their materiality and content. How they exist within communities is also important, and the people who write them (*zinesters*) are often the producers, distributors, collectors and consumers – roles in a zine's production and life cycle are not discrete. Zines are often attributed to visible subcultures, such as punk[7]

Figure 1. A selection of *YOU* zines. Courtesy of Breakdown Press.

and riot grrrl,[8] but these classifications are not exhaustive – for example, there is a strong history of sports zines,[9] and Boellstorff presents an exhaustive analysis of gay zines as part of his work on Indonesian subcultures.[10]

Zines are usually photocopied or uniquely printed, stapled or bound in a creative way and are about any topic of interest to the maker. They can feature text only (typed or handwritten), images (photos, cut and paste, drawings) or mixtures of both. Zines can be as small as a business card, a half A4 folded booklet or as big as a large print poster. Sometimes they have an emphasis on their three-dimensionality, with various objects attached or different materials used in their production – for example, corrugated cardboard, tracing paper and fabric.

Once made, zines are distributed in various ways, circulating in and beyond their original communities. They are most often traded or sold within existing networks of friends and other zinesters, but they can also be bought through zine distributors (known as *distros*), at zine fairs or record shops and also found in community spaces and libraries – indeed, how people acquire zines is often just as interesting and engaging as what is in the zine itself. The acquisition highlights the materiality not just of the object but of the engagement.

In the archive

There is an ongoing deconstruction of 'the archive' by both archival theorists and those thinking about the archive from outside the discipline. Schwartz and Cook suggested to archival scholars in 2002 that:

> While scholars in the social sciences and humanities, as well as in other heritage vocations, are struggling with questions of representation, truth, and objectivity, archival professionals and users of archives have been slow to recognise the nature of archives as socially constructed institutions, the relationship of archives to notions of memory and truth, the role of archives in the production of knowledge about the past, and above all, the power of the archives and records to shape our notions of history, identity and memory.[11]

A decade on, there is both an awareness and ongoing critique in the archival discipline of the power of the archival institution (as discussed by Gilliland in her afterword to the special issue of *Archival Science*),[12] and yet there is still a dominant emphasis in archival practice and education on the practical/pragmatic/professional practices of 'the archive' – those of accession, preservation, management and access.[13] These practices are the daily work of archivists and are core to the existence, not only of the archive, but also of the profession. While archival theorists are producing work that suggests shifts in practice, the application of this work is a slow, evolutionary process. The recent article 'Educating for the Archival Multiverse' by the Pluralising the Archival Curriculum Group is evidence of the discipline's awareness of this contradiction, as it suggests strategies for the development of pluralised archival curricula.[14] The Group argues that: 'we cannot afford to procrastinate on pluralizing archival studies education',[15] looking towards a transformation of how archival practices are understood through education. Following on from this recognition of the importance of education in the pluralising of archival practices, I argue for an awareness of archival genres as part of this process.

As Schwartz and Cook highlight, the archive is a site of interest and critique in many disciplines.[16] In the humanities and social sciences, numerous conferences and

special issues of journals are interrogating the archive.[17] Examples of this archive-as-subject work can be seen, for example, in postcolonial studies[18] and feminist and queer studies.[19] These projects consider how the archive presents (or absents) material, communities, cultures and individuals as subjects and considers alternative archival practices, including other spaces[20] and performance.[21]

These disciplinary differences in how the 'archive' is questioned highlight the importance of ongoing dialogue between, and within, disciplines. In this article, I suggest that through the examination of zine anthologies as a specific site of archival practice there is a benefit to acknowledging the institutional practices of the archive *alongside*, not other to, different archival practices. This argument draws on Eichhorn's notion of archival genres and presents a series of different 'archives' as part of the discussion. This approach enables recognition of everyday professional practice, while still acknowledging the alternative practices that are being undertaken.

In addition, the zine anthology can be seen as an example of Nesmith's 'societal provenance', where the social origins of archives and archival objects are privileged as much as the objects themselves. What leads a zinester to decide to anthologise or archive their work in these books? Who are the publishers? What decisions are made about how the materiality of the zines is preserved?

Archival genres

Genre as an archival concept is one that has been touched on over recent decades,[22] and a recent issue of *Archival Science* was dedicated to the discussion of genre studies within the archival discipline.[23] Discussions within the discipline generally focus on the archive as a discrete function and propose genre studies as a way in which to further or critique current archival practice. For example, in the recent special issue, two articles consider the finding aid as a genre[24] and another considers genre and users' archival practices.[25] An alternative approach to genre and archives is to consider archives-as-genres and as ways of classifying (while resisting classification) the multiple emerging sites of archival practice. For example, in his recently published article, Verne Harris uses a Derridean notion of genre, not as a simple classificatory tool, but to create more spaces for thinking about archives.[26]

In her 2008 paper 'Archival Genres: Gathering Texts and Reading Spaces', Eichhorn argues that:

> (l)ike the archive, which defies exhaustive description, archival genres are difficult to define. For this reason, they may be best understood as intermediary genres, or genres that offer a textual and social space.[27]

These textual and social spaces open up the possibility of different ways of thinking about archives; instead of attempting to attach a strict definition to a concept, this approach allows a fluid understanding, by thinking about the spaces that they create or enable.

For Eichhorn, the archive is 'both a point of departure and destination for writing':[28] writing, like archives, is a generative textual practice that produces narrative. This focus on the production element of archives moves away from purely functional (and professional) practices to practices that create narrative and communicate stories. Concentrating on textual production and consumption then allows for a consideration of the different genres that they take place in – archival genres.

In further detailed analysis of how archives can be seen as a series of genres, Eichhorn considers the semantic difference between a 'collection' and an 'archive'. She highlights Papailias' privileging of the 'archive' over the 'collection', which is based on an understanding that collections are curated at the *point of entry*, whereas archival objects are curated as they (usually temporarily) *exit* – when the historian or researcher finds the documents and brings them together for a distinct purpose. This difference relates to the moments of narrative construction, and Eichhorn argues that: 'the archive, in contrast to the collection, is referential, accumulative and engaged in the construction of textual realities'.[29]

The textual practices of the archival genres that Eichhorn discusses (commonplace books from the seventeenth and eighteenth centuries and contemporary blogs) are still, she argues, a result of a series of archival practices, which include collection, preservation and ordering, where these genres are: 'semi-public spaces where readers dwell amongst texts'.[30] In this article, I extend this notion further and argue that zine anthologies are also an archival genre – one that challenges the clear distinction between the curated 'archive' and assembled 'collection'. I suggest that anthologising of zines is a generative textual practice that produces narrative and a site where 'readers and writers are permitted to dwell amongst documentary remains, crafting new narratives and new genres'.[31]

Zines are an interesting site of research when considering archival genres, because of their often subversive *content, form* and *practices*. These three elements construct not only a textual narrative in the form of an object (the zine), but force the consideration of their societal provenance. Nesmith argues that: 'the societal dimension of record creation and archiving still remains a largely marginal feature of archival concern'[32] and that this needs to be more thoroughly integrated into archival practice (highlighting, again, the importance of archival education as an influential site of shifting practices). For Nesmith, documents are created, used and archived with a sense of social purpose, and this social purpose shapes how the records are collected and archived. Zines and zine anthologising is an example of how social purpose is influencing archival practice. In this article, I will demonstrate how the desire to preserve ephemeral objects, like zines in anthologies, is driven by communities of practice and the zinesters themselves and that this societal provenance allows a circulation of the material in similar textual spaces for people to dwell on, and create, their own narratives or textual realities.

Collecting and preserving zines

Chidgey argues that zines, and perzines[33] in particular, are like letters, diaries and oral histories: 'unique narratives demonstrating the *effects* of history, as experienced by its living participants',[34] and are of importance for historians and researchers. This importance is being recognised by the development of specific zine collections in archives and special collections libraries around the world[35] and the existence of non-institutional community archives of zines.

The ephemeral materiality of zines presents a challenge for collection and preservation in traditional institutions, and there is a growing field of zine preservation and access studies in the information disciplines.[36] Institutions recognise the value of zines and collect them as part of their mandate to preserve social memory and enable access to a breadth of non-standard material. The National Library of Australia states that the 'main reaon [sic] the National Library is collecting zines, cataloguing them and writing posts [on their blog] about them is that we think they are an important reflection of contemporary Australian society and culture'.[37]

Significant Australian collections can be found at the State Library of Victoria, the State Library of NSW and in archives and in circulation within many local government collections. University-based special collections libraries in North America are common collecting institutions of zines,[38] along with public libraries and regional archives. These collections are often spearheaded by individual staff members who are zinesters themselves or through donations acquired through social relationships with zine communities. The zines become archival objects as they make their way through the archival process and, in turn, become useful sources for researchers.

For example, at the State Library of Victoria in Melbourne, Australia, zines are part of the 'Rare Printed' collections and are preserved with the same archival standards that are applied to the wider collection, and access to the collection is restricted to approved researchers. The collection grows quarterly through a standing acquisition agreement with the local zine store, the Sticky Institute, private donations and other acquisition processes.

Along with institutional collections of zines, there are many more non-traditional, self-appointed archives of zines in both North America and Australia. For example, the Anchor Archive (at the Roberts Street Social Centre) in Halifax, Nova Scotia, Canada, holds one of Canada's largest collections of zines, and the Queer Zine Archive Project is a mainly online collection of queer zines based out of Milwaukee, Wisconsin. These collections are generally publically accessible (depending on their opening hours and volunteer availability), funded usually by community support and occasional small grants and organised organically, according to systems that suit those involved. Many volunteers with these collections are trained archivists and librarians, who work in paid roles in institutional libraries and volunteer their time in the DIY/community collections – an example of the community engagement and service learning promoted by the Pluralizing the Archival Curriculum Group.

Both the institutional and community collections of zines are archives in the broadest sense – evidence of particular moments in the social memory, where select records (zines) have been appraised, preserved and memorialised in some form. The presence of zines in these collections and the ongoing commitment of zinesters and archivists to preserving these objects supports Chidgey's proposal that they are records of social importance, and the community collections are an example of the community archives that, as Flinn argues, help re-imagine how archives are understood.[39]

The remainder of this article will discuss zine anthologies as archives that can be read *alongside* these bricks-and-mortar (or online) archives and consider all as genres of archival practice – spaces that allow for a textual and spatial 'presence' with the objects.

Self-appointed archivists

The unregulated nature of zine publishing enables diversity of practice and a certain poetic license and self-appointment. So, for example, in the first few pages of *Ghost Pine: All Stories True*, Jeff Miller introduces his book as: 'both a collection of short stories and an archival document of the 13 years I published my zine *Ghost Pine*, where these stories first appeared'.[40] He classifies his book as an 'archive', with little or no deference to the centuries of archival practice that have passed before. Similarly, both titles of the other zine anthologies discussed in this article – *Doris: An Anthology 1991–2001* and *YOU: Some Letters From the First Five Years, Zine Anthology #1* – use the label 'Anthology' with little recognition of the rules of the traditional literary

genre, which requires the collection of selected writings by various authors, usually grouped by era, genre or location.[41] These examples of how zinesters 'self-appoint' their work, or themselves, highlight the indeterminate nature of zine practices, and the confluence of *content* (and narrative) alongside the *form* and *practices* of zines.

In this paper, I classify any publication[42] that replicates collections of zines, either in text or visual form, as an anthology of zines. I extend this classification (drawing upon Miller's classification above) to claim these collected works as archives and as examples of an archival genre.

Zine anthologies

The zine anthology is an emerging and growing genre of published book.[43] Most anthologise the work of a single zinester – usually one whose work has been published over an extended period of time. Other zine anthologies bring together excerpts of multiple zines around a theme (like the traditional literary anthology). These themed anthologies are not the current focus of this article, because of their more traditional form;[44] rather, by focusing on the work of single zinester's anthologies, it is possible to see how a body of work can form an archive.

Many single zinester collections of zines have been published in the last decade in various book forms. As with zines more generally, there is no strict form that a zine anthology will take. Examples include novel-like books: *Dishwasher: One Man's Quest to Wash Dishes in All Fifty States*,[45] *Strawberry Hills Forever*,[46] *On Subbing*[47] and the *Constant Rider Omnibus: Stories from the Public Transportation Front*.[48] Others include the reproduction of whole zines in some sort of order: *SCAM: The First Four Issues*,[49] *Doris: An Anthology 1991–2001*[50] and *YOU: Some Letters From the First Five Years*.[51] These conventionally published[52] anthologies of zines seem, in part, to contradict zine practices of do-it-yourself, self-published and handmade print publications, but, with further investigation, it can be argued that they continue to enact zine practices and bring a zine sensibility to archival practice – drawing on the practices of the community that generates the content, rather than looking to the institution for archival guidance.

Piepmeier argues that a zine anthology cannot reproduce the materiality that is significant in regards to how you engage with a zine. Her argument is based on an analysis of the role of the physical object (or materiality) of Third-wave feminist zines. For example, she describes issue 2 1/2 of the zine *I'm so Fucking Beautiful*:

> Issue 2 1/2 is quite small – not quite 3 by 4 inches, just slightly larger than a business card. It is a zine about fat acceptance, a zine that demands that the world make room for large bodies and yet it is tiny … not only the imagery but the form – the scale of the zine – is in tension with the content, and this tension makes the zine richer, more nuanced in its expression, and harder to pin down.[53]

I agree with Piepmeier's claim that the materiality of the zine plays an important role in both its circulation and consumption. However, zine anthologies, particularly those that reproduce the visual aesthetics of the zines through scanned reproductions and layout, both archive and extend the circulation[54] and consumption of the zines in a different form. There is a focus on sustained engagement and use of the objects, albeit in a modified form. This transformation is archival – taking the object/record out of its original environment as part of a preservation strategy – but still enables engagement through reading and the potential for correspondence with the author/zinester.[55]

This article presents three zine anthologies as examples of archival genres – two that reproduce the visual aesthetic of zines, namely *Doris: An Anthology 1991–2001* and *YOU: Some Letters From the First Five Years*, and a third that is a text-based reproduction, *Ghost Pine: All Stories True*. The *content, form* and *practices* of the three anthologies are examined to build an understanding of the archival practices of the anthologies and to support the claim that they are an archival genre.

Content

As outlined above, the content of zines can be broad, specific and varied and often resists classification. The content of zines is textual, visual and material, and zine anthologies can preserve these elements.

Doris: An Anthology 1991–2001 is a collection of excerpts of the *Doris* zine, written by Cindy Crabb.[56] It was first published in 2005 and reprinted in 2009, both times by Microcosm Publishing. *Doris* is a still-published 'perzine' that is written in the first person, usually on a typewriter or by hand, full of illustrations and cut and pasted images. The zines are usually offset printed, half legal-sized booklets of around 24 pages (but each issue is slightly different). Crabb describes the zine *Doris* as being:

> about finding a life worth living and creating a world that will allow us to live: Creating a world full of meaning, that we can thrive in, that we can come together in, where we will be heard, where we will be able to believe in ourselves, where we won't think our thoughts and emotions are crazy. A world where we will know for real that we are not alone.[57]

She writes intimately about her own personal experiences, presenting, as Chidgey suggests: 'valuable qualitative data documenting the micro-histories and situated knowledges of lived experience'.[58] For Chidgey, the zines themselves are archival, and I extend this to the collections of zines published as anthologies.

YOU is a weekly zine, which is made anonymously in Melbourne and distributed for free on floors, benches or shelves in pubs, coffee shops, zine shops and other likely places around the world. The zine is a letter to you and is usually encased in a paper bag stamped YOU, but there are often variations on the enclosure and how the paper bag is sealed. Letters are mostly written by 'Luke', but are sometimes signed off by others, and typically feature the minutiae of someone's day, a confession or an opinionated rant. YOU can be seen as a reflection on everyday life, with its content both varied and attributable to multiple authors. The anthology of these zines *YOU: Some Letters From the First Five Years* was published in 2007 and is subtitled *Zine Anthology #1*, containing reproductions of a selection of letters and enclosures in chronological order.

Ghost Pine: All Stories True is a collection of excerpts from Jeff Miller's punk zines, *Otaku* and *Ghost Pine*, written in Montreal and Ottawa from 1996 to 2008. The zines are text-heavy publications of Miller's writing and activism, typed and handwritten and usually photocopied. The stories are narratives of Miller's everyday life across the decade, tracing his interpersonal relationships, activism and geographical presence.

Form

Both the *YOU* and *Doris* anthologies are flat, two-dimensional reproductions of the zines that they are anthologising; already, elements of the zine's 'original' materiality are absent, transformed into a different form. The *Doris* anthology presents reproductions of a selection of zines in book format. Not every page of every zine is reproduced, but, rather, selections from each issue are reproduced in chronological order. The *YOU*

Figure 2. *YOU: Some Letters From the First Five Years* page spread. Courtesy of Breakdown Press.

anthology inevitably transforms the three-dimensional zines (in paper bags, envelopes, CD cases, and so on), but uses thoughtful layout techniques to ensure that there is a 'sense' of the encasing material of the letters.

While *Ghost Pine* does not reproduce the visual pages of the zines, it can still be argued that the literary nature of the zines (it has been described and classified in library catalogues and zine distros as both a litzine[59] and perzine) means that the book format is still a material engagement with the content; turning the pages of the book in this case is like turning the pages of the zine. *Ghost Pine* reads like a book of short stories, each one notated with the zine name and number, but the stories are not presented in chronological order.

All three books draw on the traditional anthology form in their presentation. As discussed above, two of the anthologies present the zines in chronological order; the zines in *YOU* are grouped by year, with the weekly titles listed at the start of each chapter, and each issue of *Doris* is indicated by a title included on the first page of the excerpt. In contrast, *Ghost Pine*'s chapters are numbered and the excerpts are mostly related, but the grouping is not named or classified. This metadata is like that found in archives more broadly in records of provenance, acquisition and activity.

The anthologies are all bookended by new writing that situates the zines – reproducing, in some ways, the narratives that zines (and perzines, in particular) often begin with.[60] In her introduction to *YOU: Some Letters From the First Five Years*, Anna Poletti, a scholar of life writing and zines in Australia, acknowledges that reading the anthology is not the embodied experience of reading the zine. She comments: 'you don't … get to feel the greaseproof paper or to snag the side of your finger on a staple as you try to unpick it … you won't get to laugh when one week the normal pile of bags is replaced by a pile of video cassette cases or cds'.[61] But what the book may do for you, Poletti suggests, is give you an introduction to the YOU project or allow for nostalgia for your own engagement with the zines.

Cindy Crabb's introduction to the *Doris* anthology tells the story behind the zine's name and gives apologies and thanks to various people who are involved. Crabb's

introduction also places the reader *in* the text, acknowledging their presence as part of a wider community. *Doris* also has an 'outroduction' at the end of the book, where Crabb tells a story of her day in the style of the zines reproduced in the anthology.

Ghost Pine has a 'Preface', where Miller sets the context of the collection, and the closing pages feature an interview with Miller about his zine-making, photos of Miller at zine fairs and readings and a reproduction of each zine's cover. These new writings work to contextualise the anthology and reflect some of its form and societal provenance,[62] for those not familiar with it.

Practice

Janice Radway describes zines as: 'complex aesthetic performances that defy and disorient those who would try to make sense of them in conventional ways'.[63] They are more than the object that you pick up and read through. Indeed, they are practices constituted through the production and consumption of everyday narratives, both drawing from, and expanding on, the communities that they exist within. Anthologies reproduce elements of zine practices and, in turn, reinforce the importance of the zine anthology as an archival genre.

Crabb goes so far as to give reading instructions for those who are familiar with the *Doris* zines and also those who are new to it:

> each zine is really meant to be read on its own, with long intervals between issues. So maybe you might want to just read a little bit and then put it down for a while, and then pretend a long time has passed, and then pick it up again.[64]

These instructions work to replicate the reading practices that Crabb imagines for her zines and how the zines circulate. This reading practice distances the anthology from a linear-focused fiction or non-fiction text and instead allows the reader to dwell in the text, creating their own narratives and constructing their own textual realities through the process of reading.[65]

It is through the *practices* that these three anthologies significantly differ from the 'bricks-and-mortar' archives of zines discussed earlier. The zines in the archival collections are restricted to certain types of practices in specific places – the reading room, the social centre or online. The anthologies, however, continue to circulate in communities and enable new audiences *and* ongoing nostalgia, as the books are easier to find and keep. Susy Pow, a zine distro owner from Newcastle, reviewed *YOU: Some Letters From the First Five Years* on her distro's blog and identified her own nostalgia for the reproductions in the book, saying: 'it was very endearing to find many that are seemingly written by people I know', then suggesting that readers: 'get (…) a copy of this for your bookshelf and then leav(e) it on the coffee table for your visitors to flick through'.[66] Susy's recommendation suggests that this genre of archives encourages the continued use of its archived objects.

Zine anthologies are of use when considering archival genres, because of the relationship between the producer of the original text (the 'zinester') and the publisher of the anthology; there is often a relationship of familiarity and community between the two or they can even be the same person, and this is significant when considering the role of the anthology (and archive) as a site of memory and nostalgia. Zines play with, and disrupt, standard literary ideas of publishing, distribution and capital. They are self-published – the person who writes or creates the zine is usually the person who

prints or photocopies them, often illicitly in workplaces or copy shops. They are also the person who collates and staples them, who posts them out to people who have written asking to trade a copy for their zine or who sits behind a table at a zine fair selling them. All of these practices disrupt or circumvent other traditional roles in the publishing process, such as the publisher, the editor, the printer and the distribution company.

The three anthologies discussed here are books 'proper'; they are published by publishing companies, they have ISBNs and you can buy them online easily (unlike the zines themselves, which are often hard to acquire, especially years after publication). But looking more closely, these books are still, like the zines they are archiving, disrupting the norms and standards of publishing.

Doris is published by Microcosm Publishing – a 'not-for-profit, collectively-run publisher and distributor of zines and related work' based in Kansas and Oregon in the United States. From their mission statement, Microcosm say that they: 'strive to add credibility to zine writers and their ethics, teach self-empowerment, show hidden history, and nurture people's creative side'.[67] Similarly, the *YOU* Anthology is published by Breakdown Press – a Melbourne-based independent publisher. Breakdown has 'a diverse background in the zine, poster art, poetry, street art and activist communities'[68] and publishes poster sets, stickers and zines, alongside its small book line. *Ghost Pine* is published by Invisible Publishing – a collectively organised publisher based in Halifax, Canada, that: 'is committed to working with writers who might not ordinarily be published and distributed commercially'.[69]

The three publishers define themselves through their roots in, and continued connection to, the communities that zines are part of: DIY, non-commercial, self-publishing communities. For Invisible Publishing, there is a recognised commitment between publishers and authors 'and to the development of communities which can sustain and encourage storytellers'.[70] By considering the practices of both of the publishers of the anthologies and of zinesters more broadly, it can be seen that the *practices* associated with the subcultural material are as important in regards to how they are archived, as their content and form.

Conclusion

In this article, I have argued that zine anthologies are an example of an archival genre that can be read *alongside* more formal archival genres, such as institutional and community collections. The article has focused on the practices of zine anthologies, and future work could consider these practices, in comparison to traditional archival practices. Zine anthologies collect, preserve, order and enable access to zines through their *content, form* and the *practices* that they replicate and reproduce.

A consideration of *archival genres*, instead of simply *archives*, allows for a shift in the understanding of archives as multiplicitous sites of preservation and memory and reinforces the creative and narrative function of the archive, without detracting from the everyday work of archivists and archival professionals.

Endnotes

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8. Alison Piepmeier, *Girl Zines: Making Media, Doing Feminism*, New York University Press, New York, 2009; Kristen Schilt, 'I'll Resist with Every Inch and Every Breath: Girls and Zine Making as a Form of Resistance', *Youth & Society*, vol. 35, no. 1, 2003, pp. 71–97.
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10. Tom Boellstorff, *A Coincidence of Desires: Anthropology, Queer Studies, Indonesia*, Duke University Press, Durham, 2007.
11. Schwartz and Cook, 'Archives, Records, and Power: The Making of Modern Memory', p. 8.
12. A Gilliland, 'Afterword: In and Out of the Archives', *Archival Science*, vol. 10, no. 3, 2010, pp. 333–43.
13. This is evidenced by the number of archival studies departments and MLIS degrees in universities across North America. An alternative approach could see this argument as flawed – that archivists are obviously interested in more than the pragmatics of archival practice. However, I intend for this contradiction between professional practice and archival theory/education to replicate the similar contradiction between the 'archive as institution' and archival genres that I present in this article.
14. Pluralising The Archival Curriculum Group, 'Educating for the Archival Multiverse', *American Archivist*, vol. 74, Spring/Summer, 2011, pp. 69–101.
15. ibid., p. 99.
16. A Buchanan, 'Strangely Unfamiliar: Ideas of the Archive from Outside the Discipline', in Jennie Hill (ed.), *The Future of Archives and Recordkeeping: A Reader*, Facet Publishing, London, 2011, pp. 36–62.
17. Recent conferences include: 'The Archive and Everyday Life' (2010), the British Comparative Literature Association's 'archive'-themed conference (2010), ASAL's 'Archive Madness' (2011) and 'Reimagining the Archive' at the University of California, San Diego (2011).
18. C Hamilton, A Stoler, V Harris, J Taylor, M Pickover, G Reid, and R Saleh, *Refiguring the Archive*, Kluwer Academic, Dordrecht and Boston, 2002.
19. A Cvetkovich, *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*, Duke University Press, Durham NC, 2003; J Halberstam, *In a Queer Time and Place*, New York University Press, New York, 2005.
20. ibid.
21. D Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, Duke University Press, Durham NC, 2003.
22. See, for example, V Harris, 'Genres of the Trace: Memory, Archives and Trouble', *Archives and Manuscripts*, vol. 40, no. 3, 2012, pp. 147–57; P Banting, 'The Archive as a Literary Genre: Some Theoretical Speculations', *Archivaria*, vol. 1, no. 23, 1986, pp. 119–22; E Folsom, 'Database as Genre: The Epic Transformation of Archives', *PMLA*, vol. 122, no. 5, 2007, pp. 1571–79.

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24. Ciaran B Trace and Andrew Dillon, 'The Evolution of the Finding Aid in the United States: From Physical to Digital Document Genre', *Archival Science*, vol. 12, no. 4, 2012, pp. 501–19; Heather MacNeil, 'What Finding Aids Do: Archival Description as Rhetorical Genre in Traditional and Web-Based Environments', *Archival Science*, vol. 12 no. 4, 2012, pp. 485–500.
25. HeaLim Rhee, 'Genres and Genre Repertoires of User and Use Information Sources in U.S. State Archival and Records Management Appraisal Practice', *Archival Science*, vol. 12 , no. 4, 2012, pp. 461–83, available at *<http://dx.doi.org/10.1007/s10502-012-9176-3>*, accessed 1 June 2012.
26. Harris, 'Genres of the Trace: Memory, Archives and Trouble', p. 156.
27. Eichhorn, 'Archival Genres: Gathering Texts and Reading Spaces', p. 4.
28. ibid., p. 1.
29. ibid., p. 3.
30. ibid., p. 8.
31. ibid.
32. Nesmith, 'The Concept of Societal Provenance and Records of Nineteenth-Century Aboriginal–European Relations in Western Canada: Implications for Archival Theory and Practice', p. 352.
33. 'Perzine' is a commonly referred to category of zine – a shortening of 'personal zine'. These zines are usually written by one person in a running narrative and often in an ongoing series. They discuss the author's 'person' – relationships, health, progress, and so on and often provide a journal-like reading experience of the author's life.
34. R Chidgey, 'The Resisting Subject: Per-Zines as Life Story Data', *University of Sussex Journal of Contemporary History*, vol. 10, 2006, p. 12.
35. This is not to suggest that zine collections are a global practice, but acknowledges them as not specific to global north countries.
36. J Bartel, *From A to Zine: Building a Winning Zine Collection in Your Library*, American Library Association, Chicago, 2004; R Chepesiuk, 'The Zine Scene: Libraries Preserve the Latest Trend in Publishing', *American Libraries*, vol. 28, no. 2, 1997, pp. 68–70; J Herrada and B Aul, 'Zines in Libraries: A Culture Preserved', *Serials Review*, vol. 21, no. 2, 1995, pp. 79–88.
37. C Prescott, 'How to Get Your Hands on the Zines!', available at *<http://blogs.nla.gov.au/the-eloquent-page/2011/08/04/how-to-get-your-hands-on-the-zines/>*, accessed 1 December 2011.
38. For example, New York University's Fales Library, Duke University.
39. A Flinn, 'An Attack on Professionalism and Scholarship? Democratising Archives and the Production of Knowledge', *Ariadne*, no. 62, 2010, available at *<http://www.ariadne.ac.uk/issue62/flinn>* accessed 14 December 2012.
40. J Miller, *Ghost Pine: All Stories True*, Invisible Publishing, Halifax, 2010, n.p.
41. Di Leo, *On Anthologies: Politics and Pedagogy*; BM Benedict, *Making the Modern Reader: Cultural Mediation in Early Modern Literary Anthologies*, Princeton University Press, Princeton, 1996; BM Benedict, 'The Paradox of the Anthology: Collecting and Difference in Eighteenth-Century Britain', *New Literary History*, vol. 34, no. 2, 2003, pp. 231–56; L Price, *The Anthology and the Rise of the Novel: From Richardson to George Eliot*, Cambridge University Press, Cambridge, 2003.
42. There are also examples of zines (that is, self-published, photocopied works) that collect multiple issues of zines together as anthologies.
43. The growing number of zine anthologies published each year could be attributed in part to nostalgia for 1980s and 1990s practices such as zines.
44. Examples include various *Zine Yearbook*s, *Queer Zines* and *The New Pollution*. There is also a genre of book collecting images of zines (covers and internal pages), accompanied by academic essays. See, for example, Triggs (2010) and Klanten, Mollard, and Hübner (2011): T Triggs, *Fanzines*, Thames & Hudson, London, 2010; R Klanten, A Mollard, and M Hübner, *Behind the Zines: Self-Publishing Culture*, Gestalten, Berlin, 2011.
45. P Jordan, *Dishwasher: One Man's Quest to Wash Dishes in all Fifty States*, Perennial, New York, 2007.
46. V Berry, *Strawberry Hills Forever*, Local Consumption, Sydney, 2007.

47. D Roche, *On Subbing: The First Four Years*, Microcosm Publishing, Portland, 2004.
48. K Lopresti, *Constant Rider Omnibus: Stories from the Public Transportation Front*, Microcosm Publishing, Portland, 2007.
49. Erick Lyle, *Scam: The First Four Issues*, Microcosm Publishing, Portland, 2010.
50. C Crabb, *Doris: An Anthology, 1991–2001*, 2nd edn, Microcosm Publishing, Portland, 2009.
51. Anonymous, *YOU: Zine Anthology #1: A Zine from Melbourne, Australia Every Week Since 2001*, Breakdown Press, Melbourne, 2007.
52. For the purposes of this article, 'conventionally published' is used to describe a publication that has the form of a book (a cover, spine, offset or digitally printed pages) and is published by a company whose business is in book publishing. Conventionally published also includes having an ISBN created for the book, as well as a barcode and library cataloguing data. This definition is made in contrast to zines, which are the antithesis of a conventional book publication by definition.
53. Piepmeier, *Girl Zines: Making Media, Doing Feminism*, p. 60.
54. Most zines are very short-run print publications (often less than 100 copies), and a print publication like the anthology relies on a much bigger print run, which is then distributed further.
55. Like most zines, which include correspondence details, these anthologies also open up and encourage communication between the readers and zinester, including website details or email addresses.
56. A second *Doris* book was published in 2011 called *The Encyclopedia of Doris: Stories, Essays, & Interviews*, covering the years 2001–2011. See C Crabb, *The Encyclopedia of Doris: Stories, Essays, & Interviews*, Doris Press: Athens OH, 2011.
57. Crabb, *Doris: An Anthology, 1991–2001*, n.p.
58. Chidgey, 'The Resisting Subject: Per-Zines as Life Story Data', p. 12.
59. Litzine is short for 'literary zine' – one that is literary in nature – and is usually text-heavy, narrative or poetic. Distros often classify zines for sale as part of their online ordering system.
60. A perzine will often start with an introduction that situates the zine in the zinester's life – what they have been doing since the last one, what is happening now – and explain how this edition came to be.
61. A Poletti, 'Introduction', in Anonymous (ed.), *YOU: Some Letters From the First Five Years*, Breakdown Press, Melbourne, 2007.
62. Nesmith, 'The Concept of Societal Provenance.
63. J Radway, 'Zines, Half-Lives, and Afterlives: On the Temporalities of Social and Political Change', *PMLA*, vol. 126, no. 1, 2011, pp. 140–50.
64. Crabb, *Doris: An Anthology, 1991–2001*, n.p.
65. Eichhorn, 'Archival Genres: Gathering Texts and Reading Spaces'.
66. S Pow, 'Review of You Anthology, 2008' available at <*http://zines.com.au/2008/10/31/you-zine-anthology/*>, accessed 19 June 2010.
67. Microcosm Publishing 2012, 'Microcosm Publishing', available at <*http://microcosmpublishing.com/*>, accessed 15 February 2012.
68. Breakdown Press 2012, 'Breakdown Press', available at <*http://breakdownpress.org/*>, accessed 15 February 2012.
69. Invisible Publishing 2012, 'Invisible Publishing', available at <*http://invisiblepublishing.com/*>, accessed 15 February 2012.
70. ibid.