Zines in Libraries and Archives: Removing Barriers to Publishing Creates Community-Led Literature

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Abstract

This multimedia project will explore the relationship between community members, authors, librarians, archivists, and zines. Zines are short form, do-it-yourself, small-batch magazines made by independent authors and artists. Since this alternative media operates outside traditional mainstream hierarchies of cultural production, both historians and academics have studied zines as representations of hypertemporal trends and embodied communities. Using zines in this way, we will delve into how these works impact topics of equity, access, privacy, intellectual freedom, the limitations of academia and publishing, agency, and social justice. This project examines local zine collections at public libraries in Southern California, specific zines as evidence, the historical context of zines, and communication with those who build and maintain these collections institutionally. We do not investigate zines from the perspective of zine makers, but instead rely on scholarship and praxis surrounding zines within archive and library spaces from library and information professionals. We will also discuss the ways in which technological and cultural trends have influenced the LIS field's ability to include zines in their collections. Through these methods, this project ultimately advocates for zines as essential parts of academic and institutional spaces, as their presence furthers conceptual topics and practices within LIS fields.

Annotated Bibliography

Primary Sources

Berthoud, H., Barton, J., Brett J., Darms, L., Fox, V., Freedman, J., LaSuprema Hecker, J., Karabaic, L., Kauffman, R., McElroy, K., Miller, M., Moody, H., Vachon, J., Veitch, M., Williams, C., & Wooten, K. (2015). Zine librarians code of ethics zine [Zine]. https://www.zinelibraries.info/wp-content/uploads/2015/11/EthicsZine-rev-20151105.pdf

This is a zine made by librarians, specifically addressing how to take care of zines in a library setting. The code of ethics is a guideline, not definitive practice, and encourages asking questions and managing zines in your library or community space in a way that best supports readers and zinesters. The code focuses on acquisition, preservation, managing, and accessibility. It was created out of a Zine Librarians (un)Conference in 2014, and is expected to be adapted and evolve as zine communities evolve. Zines in libraries is heavily based on communication between library professionals and zine creators (zinesters) and focuses on practices that will best benefit them. Each value starts with how best to acknowledge and prioritize these zinesters, and what to do if the best practice is not possible. A lot of room is left open to interpretation, especially if the communities that are creating these zines need more specificity in practice that speak to access, preservation, use, privacy, and security. Privacy and security are very important, especially because library work will require permissions, which can collect personal information that the zinester is unwilling to share or is not safe for them to share. The movement to create a network of zine librarians and have distinguishing values and practices stems from the mission to create environments where zines are physically and emotionally accessible, alongside a goal to legitimize and recognize zines as cultural

artifacts documenting social realities. These efforts work together, but can also sometimes conflict, and that is why placing the zinesters and readers at the forefront of practice, like in so many other examples of community or participatory librarianship or archiving, is vitally important.

León-Chambers, I. (2021). Altadena Library's Zine Collection Shelves [Photograph]. Personal.

This is a photograph of Altadena Library's Zine Collection and it shows how these pieces are exhibited for circulation. The zines are displayed on five different shelves and sit between two magazine shelves. The zines are not categorized or arranged by subject; instead, colorful zines are scattered about on the shelf in order to attract readers. The collection spotlights a number of topics: true crime Hollywood stories, Indigenous activism, LGBTQ+ stories, and how to avoid getting arrested at protests. Many of the zines deal with issues surrounding racial and gender identity. One particular zine, to the right of the display's acrylic sign, is entitled "Shotgun Seamstress," which is a Black Punk fanzine. In the center of the display, sits an acrylic sign welcoming visitors to the library's zine collection. It describes the collection while simultaneously encouraging patrons to use the library's self-checkout stations or to go to the circulation desk after choosing a zine. There are also a few issues on display from a series called "KOREANANGRY" written by a Korean-American immigrant who discusses mental health, sexism, racism, white supremacy, systemic oppression, and xenophobia throughout their pieces. In the top right corner of the shelf, a blue zine, called "The Autism Handbook: Understand Its Many Intricacies" is shown. This particular piece explores autistic adulthood. The bottom shelf of the display, consists of larger arts zines having to do with punk rock, feminism, and the Black Lives Matter movement.

Miller, M. (2013). xZINECOREx: An introduction [Zine].
https://www.zinelibraries.info/wp-content/uploads/2021/05/Zinecore_Zine_Flats.pdf

This was written by Milo Miller, who worked on the Queer Zine Archive Project (QZAP), but is not a formally trained librarian or cataloger. It is through the Zine Archive Publishing Project (ZAPP), and the Zine Librarian (un)Conference (ZL(u)C) that xZINECOREx was created and adopted by a network of zine librarians and archivists involved in these organizations. QZAP was one of these zine archives that was involved. In the intro, Miller distinguishes barefoot libraries, autonomous libraries, archives, and infoshops, where barefoot librarians work, or those with no formal library schooling, and institutional archives and libraries usually run by those with library degrees. This difference they point out, leads to lots of different ways of cataloging and keeping track of zines in collections. Barefoot libraries may use index cards, spreadsheets, or Library Thing, where institutional libraries use AACR2, RDA, LOC, WorldCat, or other formal cataloging standards. When these zine professionals got together at the ZL(u)C, the idea and desire for a union catalog and metadata standards was articulated. This over a number of years became xZINECOREx, modelled off of Dublin Core. This is a proposal that would eventually get taken to the ALA or ACRL, for approval and widespread use. Right now, it is just something institutions or zine collectors can opt to do. The zine union catalog is also something only a few zine libraries take part in. This is not a widespread practice, but an initiative with the goal of having zine collections connected and standardized to a degree that they can be searchable and accessible.

Nicholas, T. Some notes on film vol. 1 [Zine]. Volume 1.

This primary source is a self-published zine by film blogger Tim Nicholas. Although the zine is primarily a reprinting of 7 film theory essays that originally appeared on Nicholas' blog; the introduction and ekphrasis chapters contain essential passages about zine culture in context of Web 2.0. Other bibliographic entries listed predate a contemporary internet scene or do not engage with the concepts of zines in the 2010s forward. Here, Nicholas engages with Jenna Freedman in a hypertext conversation about her article, "Zines Are Not Blogs: A Not Unbiased Opinion." His description of epiphenomena and hypertemporal spaces in internet culture where "newness" is a central driving force shifts attention to the creator-culture of zines.

Palmer, R.A., & Dennis, W. (1930). The Comet: Science correspondence club bulletin [Zine] Vol. 1, no. 1. https://fanac.org/fanzines/Comet/Comet01.pdf

This is what is considered to be the very first zine. Popularized by the writings of authors such as Jules Verne, science fiction began to gain steam and popular readership in major literary magazines. Fans of the emergent genre of science fiction began reaching out to one another on the basis of their shared interest in both science and fiction, and together formed this small, hand-typed fanzine called *The Comet*, which only had three issues and is largely recognized as the first "fanzine". This first issue is a bulletin announcing leadership positions and expounding on the importance of paying dues (it even includes a short poem reminding its subscribers to do so). It has a brief history outlining the formation of the club and the zine, a cut out ballot for members to vote on the new president, and an open letter to subscribers about what they can expect in future issues. Finally, the inaugural zine concludes with a sample essay about the new field of "psychology" and a few hand drawn cartoons of contemporary luminaries in the sciences,

one appearing to be Albert Einstein. This early zine is an historical example of the collaborative contribution ethic in zine creation.

Queer Zine Archive Project -- Zinesters do it on the photocopier. (2013). Richard F. Brush Art Gallery, New York, NY., United States. https://jstor.org/stable/10.2307/community.18010933

This a single, unattributed, color .jpg image scan of a sticker with grunge-style outline sans-serif font. The text reads “Zinesters Do It On The Photocopier / The Queer Zine Archive Project – WWW.QZAP.ORG.” This source was selected for its succinct aesthetic summary of zine culture. The distressed font, humor and URL link epitomize the do-it-yourself ethos of zine culture. Unlike print articles included in this bibliography, this source is a stand-alone image. This open-access image can be used as an example of a quintessential layout and design sense of zines.

Secondary Sources

Barton, J. & Olson, P. (2019). Cite first, ask questions later? Toward an ethic of zines and zinsters in libraries and research. *Bibliographical Society of America*, *113*(2), 205-216. https://doi.org/10.1086/703341

Throughout this article, Joshua Barton and Patrick Olson highlight why zines are invaluable resources for research and how these self-published pieces operate in various libraries and archives. They focus on how zines enable marginalized individuals to self-publish and be present within different bodies of knowledge. The authors also examine how zine creators sometimes do not want their zines included in circulating collections due to the identifiable information that their work might contain. Thus, librarians and archivists must be cognisant of this issue while displaying zines in their

collections and making these works available in digital spaces. Barton and Olson also discuss how the internet can put zine creators at risk because it prevents them from operating anonymously, as they have historically, in physical spaces. They also analyze the *Zine Librarian Code of Ethics* to spotlight the ongoing national dialogue within the United States, between librarians and archivists, in regards to asking zine-creators for permission to make their work widely available in public and digital spaces. This piece emphasizes that librarians must respect readers who are accessing these materials as well as the creators who may not want their information shared. Additionally, Barton and Olson raise questions about descriptive cataloging and bibliographic data because these guidelines often encourage information professionals to obtain identifiable information about zine creators. They problematize this standard in the information professional community and encourage librarians and archivists to be mindful of a zine creator's right to privacy and anonymity.

Berthoud, H. (2018). My life as a 'like-minded misfit,' or, experiences in zine librarianship. *Serials Review, 44*(1), 4-12. https://doi.org/10.1080/00987913.2018.1434857

This article explores the challenges that zines pose to catalogers, and offers practical insight on how to approach zines in collections. The author is a librarian at Vassar College. The challenge that zines pose are multifarious, including: their dismissal of sanctioned authority in content, context, and record, the creators can be anyone under any name, they do not fall under Library of Congress Subject Headings or other authorized access terms, and are creatively constructed, sometimes in ephemeral formats. Zines are advocated for as creative primary source narratives that represent social and cultural history, and encourage the use of alternate historical voices. The paper clearly walks

through stages of cataloging a zine, beginning at acquisition, moving to deciding serial or monograph, how to keep track of creators, handling a split zine or multiple titles in a single zine, copyright, content summaries, subject analysis with controlled vocabularies, and classification. This article treats zines as their own group of resources, elevating them and legitimizing them by offering such careful and specialized treatment through library practices. It recognizes the foundational scholarship and longtime work surrounding zine description and cataloging. Specifically mentioned are Freedman and O'Dell, resources like xZINECOREx, and Anchor Archive, all part of a larger network of people who have fought for zines in information science, academic, and scholarly spaces.

Berthoud, H. (2016). A new kind of social media strategy: Collecting zines at the Vassar College Library. In Bernhardt, B.R., Hinds, L.H. & Strauch, P.K. (Eds.), *Where do we go from here?: Charleston conference proceedings*, 2015, (pp. 309–12). Purdue University Press. https://doi.org/10.2307/j.ctv15wxr5j.53

Heidi Berthoud, the Vassar College Library Head of Acquisitions and Cataloging Services, describes the librarys' collection policy for zines and methods of acquiring new zines. This source provides methods for searching for, purchasing and ethical use/disclosure of zine use for libraries. Notably, this resource argues for the inclusion of individual zine makers ("zinesters") in acquisition, acknowledging the role of zine creators in both creation and curation. Researchers can look to this article for exact steps for finding new zines online, in person, or through zine distributors. Berthoud also describes policies implemented to let zinesters know their work is purchased for library use, rather than for a personal collection, and incorporates consent into the acquisition process.

Bold, M.R. (2017). Why diverse zines matter: A case study of the people of color zines project. *Publishing Research Quarterly, 33,* 215–228. https://doi.org/10.1007/s12109-017-9533-4

The book publishing industry is dominated by five global conglomerates: Hachette, Harper Collins, Macmillan Publishers, Penguin Random House, and Simon and Schuster. This article is about how zines act as alternative outlets for topics and groups ignored by these publishing giants. It highlights zines created by people of color (POC) and the POC Zine Project (POCZP), how these zinesters are connecting with communities, and what the publishing industry can learn. The article starts by outlining alternative media as imbued with the ability to give people voices and space. This power allows for people to create their own realities, participate in activism, culture, and history, and challenge the mainstream media and homogenized cultural content. The author shows how zines cannot change corporate structures, but can empower and connect people outside mainstream trends and market pressure. Credit is given to the rise of digital technology, which has evolved how alternative media can be created and discovered or shared. Bold points out how although zines can be used to reclaim identity in marginalized communities, consumption and creation of zines has begun to be conflated with mainstream media and commercialization. Therefore, zines by POC have been absent from the scholarship on zine creation and preservation. This absence of racial, class, and age diversity is a reflection of the white-dominated mainstream media. Then, giving a case study of the POCZP, Bold highlights POC zinesters within the scholarship of zines, adding to it by defining the social zine: a hybrid zine that provides space for collaborative work, and spans multiple zine categories. Bold concludes that mainstream publishing can learn from and aid diversity in their industry by funding self-publishing consistently through

crowd-funding or other means, creating spaces and readers through promotion, and never tying it to value based systems or audience pressure.

Duncombe, S. (2001). *Notes from the underground: Zines and the politics of alternative culture*. Microcosm.

Professor of media and culture Stephen Duncombe's *Notes from Underground* is an oft-cited book when researching zine culture. It has gained citations for its thorough history and interpretation of zines as participatory cultural production. Its extensive research, illustrations and deep-dive into history, including tensions in the zine community, make it the go-to reference text for researchers who need context and reading pathways. *Notes from Underground* goes beyond summary of zine ethos and history by interpreting and making conclusions about this underground scene. Dumcombe concludes that zine culture's utopian visions are, ultimately, paper-thin.

Fife, K. (2019). Not for you? Ethical implications of archiving zines. *Punk & Post-Punk*, *8*(2), 227-242. https://doi.org/10.1386/punk.8.2.227_1

This piece examines the practice of zinemaking, the history of zines, and how these subversive texts have historically operated on the margins by allowing creators to maintain anonymity. Fife notes how many zinemakers have intentionally avoided working with mainstream academic institutions. Fife then examines how even though many zines were not intended to become historical records, they provide invaluable information regarding social movements and marginalized communities. This piece describes the political act of collecting zines and archiving them. Fife argues that archivists must be aware of the power they hold because including these works in archival collections can ultimately disempower zinemakers. Fife discusses community-led archives and how these institutions must grapple with acquiring adequate

funding while also having less parameters in place than heritage institutions. The author then includes a case study of the Queer Zine Archive Project ('QZAP'), an online and physical archival project with over 1200 zines. Fife examines how the creators of this project have struggled with providing accessibility to users while simultaneously respecting a zine creator's privacy. This piece ends by advocating for the involvement of zinecreators in the decision making process while establishing or expanding zine collections in institutions.

Freedman, J. (2008). AACR 2 — Bendable but not flexible: Cataloging zines at Barnard College. In K.R. Roberto (Ed.), *Radical cataloging: Essays at the front*. (pp. 231- 240). McFarland & Company, Inc.

This chapter was written by a reference librarian and a self-identified radical at Barnard College. It starts by defining zines as self-published material without a masthead, defiant, and ultimately controlled by their creators. For total creative control, zine makers sacrifice ISSNs, ads, funding, audience size and impact, a staff, and potential income. This all leads to the difficulties of cataloging zines, but cataloging and including them in libraries can give them wider visibility. At Barnard, zines are cataloged in the Endeavor/Voyager system and CLIO, using the Anglo-American Cataloging Rules (AACR2) that are built into those programs. Next, the library adds the zines to WorldCat and Inter Library Loan Circulation. The author notes that while standardization and WorldCat entries give zines higher visibility and legitimacy, there are limitations to how zines and their creators are represented. A high level of standardization to the information that is reported in a record does not allow for the ability to create custom subject headings, genre terms, keywords, scanned covers, or provide summaries. The zine library

at Barnard was started only a few years before this article was written, but these practices remain the same, due to the amount of labor and people it would take to create a stand-alone system. A custom system also runs the risk of having less exposure. It brings up questions of LIS values emerging in practice at the expense of zinesters and their communities' values, but Freedman takes the attitude that working within a limiting system is a small sacrifice compared to the alternative, which is that zines will not be represented at all. LIS professionals are mostly focused on serving students and faculty or the public day to day, not diversifying and expanding representation in collections. The lack of interest in zines and alternative media is further made clear with the ratio of 25 out of an estimated 117,341 libraries of all kinds in the US are collecting zines (in 2008). At Barnard, the zine library was only agreed to by administration after Freedman's seven-page paper on how zines would fit into the women's studies collection. Advocacy is elaborated by providing ways to catalog, examples of records, which oftentimes leave out information completely, like LCSH, instead classifying by maker/author and group, rather than misrepresent subjects. She reiterates the unique and rare information that zines document, and cites the ALA Bill of Rights reminding that it is the duty of librarians to preserve and spread these materials.

Freedman, J., & Kauffman, R. (2013). Cutter and paste: A DIY guide for catalogers who don't know about zines and zine librarians who don't know about cataloging. In M. Morrone (Ed.), *Informed agitation: Library and information skills in social justice movements and beyond* (pp. 221- 246). Library Juice Press. https://doi.org/10.7916/D8K35RQR

Reference librarian Jenna Freedman and Cataloguing Metadata Librarian / zine creator Rhonda Kauffman co-write this chapter on cataloguing zines. Previously, Freedman

worked with a library cataloguer whose research interest was not zines, which affected the cataloguing process. By including Kauffman, the two incorporate cataloging theory and zine culture. Researchers who need more academic cataloging strategies can find in-depth discussions of MARC codes and integrated library system item-level cataloging that still works within the anarcho-punk ethos that created the zine collection at Barnard Zine Library. This source is geared towards both library professionals who are new to cataloging zines, and for zine creators who are unfamiliar with common practices in cataloging. The dual approach fills in knowledge gaps from both groups, with technical explanations for cataloging fields for zinesters and zine jargon and norms for library professionals. Freedman and Kauffman present methods for cataloging zines similarly to books and magazines, as opposed to special collection and archival materials.

Gunderloy, M. (1990). Zines: Where the action is: The very small press in America. *Whole Earth Review*, (68), 58-60. Internet Archive.

Gunderloy is a titan in the zine field as the founder and editor of *Factsheet Five,* a comprehensive zine review directory that ran in the 1980s-1990s. This article published in the magazine Whole Earth Review is written to encourage readers to read zines. Gunderloy expresses his love for the medium as a place "where the action is," a cutting-edge marketplace of ideas. Published in 1990, the article is a time capsule that captures a critical moment in zine history. It is before the popularization of the internet, yet its description of types of zine publishers and overview of zine content remains relevant. For a look into the zine scene of the 1990s, Gunderloy's snappy article summarizes key groups, defines zine jargon and pitches zines as a realization of owning the means of production for publication.

Honma, T. (2016). From archives to action: Zines, participatory culture, and community engagement in Asian America. *Radical Teacher,* (105), 33-43. https://doi.org/10.5195/rt.2016.277

This article discusses how zines contribute to community partnerships and community engagement, using scholarship surrounding the concept of "embodies community". Community comes out in zines through resource sharing, skills development, and participatory culture encouraging contributions based on people's individual capabilities. This is a focus that shifts the role of zines from personal DIY projects, to political activism and participation in social movements. Honma teaches a course in the Asian American studies department at a Los Angeles university on zines, asking how labor, creativity, and available materials can be combined for individual and collective empowerment through zines, to use in community building and social change. Therefore, this article goes over the theory and practice, ethical and political considerations, that are implicated when taking part in zine making, or participatory action and the empowerment of communities. To do this, Honma uses the Asian American Movement of the 1960s and 1970s, and the grassroots newspaper *Gidra* as an example of how political and social justice movements can inspire a wave of zine making, and how the contexts of these publications can continue that inspiration and social change. In Honma's own classroom, *Gidra Inspired* the students to work directly with grassroots organization Chinatown Community for Equitable Development (CCED) to create a zine on gentrification in LA's Chinatown. Honma shows zines in three contexts, archival, academic, and community, advocating for zines to be preserved, taught and made, and collaborated on and shared. Zines in archival settings, just as any record in an archive, function to validate

experiences, highlight historical narratives, and allow for connection between the work of the past and the present. Zines encourage social justice to be practiced in LIS fields, makes libraries and archives more emotionally accessible to communities, and encourages readers and visitors to mobilize in their communities against injustice. Their presence in LIS extends into classrooms, where they can challenge the focus on individualism that limits what students believe their capacity to contribute to the common good can be. It helps students relate to their own identities, but also larger communities, and gets them off-campus. Zines in communities inform, create information about shared experience, radical politics, and social change. These areas do not stand alone, but influence each other, and compound the impact zines can have when they are included and visible in each.

Jorgensen-Skakum, D. (2018). Disgusting, beautiful, safe: Exploring community through fourth wave freaks. *American Periodicals: A Journal of History & Criticism, 28*(2), 168-178.

Building on recent research about the social impact of zines, Jorgensen-Skakum examines the ways in which zine release parties help build "embodied communities" in queer culture. Jorgensen-Skakum reflects on their experiences in a small, conservative corner of Alberta in 2012-2015 and how release parties for queer zines offered a safe place to experience queer life. The author argues that feminist zines—and specifically their release parties—create a rare opportunity for queer people to tangibly gather and share in the pleasure of being. They note that the materiality and specificity of the zine(s) act as an important affective artifact that embodies queerness and gives a voice to the community. Content bleeding beyond the pages allows the writer and reader to share

vulnerability and intimacy. The article draws links between the exclusivity, intimacy, and pleasure of small-batch zines, and that of their release parties. It is useful for establishing one of many ways zines can form affective relationships with their readers. It is recommended for feminist and literary theory scholars.

Merhar, A. (2019). Too long; didn't read: The case for academic zines. *Northern Review,* (49), 191–194. https://doi.org/10.22584/nr49.2019.012

This article goes over the hurdles of academic publishing, and makes a case for why and how zines can open access to research beyond the academic journal. The issues of academic publishing are that most publications are written in specific jargon, or advanced vocabulary that is hard to understand or easily read, there is usually a paywall or subscription in order to read, even writing, editing, and getting reviewed to have something published is time consuming and arduous. Research and papers often leave out the subjects or those most affected by its results due to the publication process and location for access. In zines, knowledge becomes a gift, where the author shares with respect to the audience in format and distribution. They function as creative and accessible versions of thesis, dissertations, research data, and academic journal publications. Academic zines can be freely distributed, introduced alongside art shows, talks, and events, as well as in libraries, research hubs, and community centers. With zines as a medium for academic work community action and participatory action become a part of the process, connecting isolated academic programming and process with connection and change-making. This example to support this information is Merhar's own master's thesis "Moving Home: The Art and Embodiment of Transience Among Youth Emerging from Canada's Child Welfare System," made into a zine, *TL;DR: A*

Thesis in a Zine, with public art show highlighting co-researchers' experiences, a talk at the office of Ontario Advocate for Children and Youth, and free distribution of the zine.

O'Dell, A.J. (2014). RDA and the description of zines: Metadata needs for alternative publications. *Journal of Library Metadata, 14*(3-4), 255-308. https://doi.org/10.1080/19386389.2014.978235

This is written by a cataloging and metadata services professional at the University of Miami Libraries. It is a comparison of zine user needs, problems in zine descriptive cataloging, and the use of Resource Description and Access (RDA) in describing alternative publications in library and non-library settings. It describes cataloging, using the typical markers of bibliographic control like authors name, dates, places of publication, pagination, issue numbers, ISBNs, all non-traditional in zine makings, and posing challenges to their appearance in a record. Subject is also a fraught over field, handled by allowing zinesters to self-describe or crowd-sourcing vocabularies for description. O'Dell references other sources cited in this bibliography, like the zine libraries at Barnard and Salt Lake City, where classification relies on groups, makers, and abstracts to avoid subject headings and genre terms. QZAPP and ZAPP are mentioned to use local subject classifications and controlled vocabularies to shelve and catalog. Creative genre indexing does make zines more accessible, even within standardization. These methods are compared, in which O'Dell reveals context as the most important for identification, and the audience for access. While other zine catalogs bend AACR2 or use the xZINECOREx format, O'Dell makes the case for using content guidelines in RDA, and xZINECOREx elements. The following are record fields that make RDA ideal for describing zines: multiple titles are equal in searchability, repeatable creator entries are

possible, variant names and more than one are accepted, fields can be altered to reflect content specific roles for example contributors can become zinesters with a controlled vocabulary add-on, and can reflect more people involved with the zine, place of production and publication are made better with contact information, content description, summaries, and physical description also are adequate for keywords and contextualization. O'Dell also lists ways that RDA can be approved, because it is still not exactly where it could be for recording zines. At the very end of the article the program a Linked Data environment is proposed as the best option for cataloging zines, using BIBFRAME with RDA, as relationships, context, and communities will be better represented.

Piepmeier, A. (2009). *Girl zines: Making media, doing feminism*. New York University Press.

In the chapter "If I Didn't Write These Things No One Else Would Either," Piepmeier establishes the ways in which feminist zines emerged in the 1990s as a counterpunch to the male dominance of zine-making. She notes how the zine movement emerging from the 1980s punk music scene merely replicated the patriarchal structure of mainstream publishing, but with a patina of subversion. Form without content; a bite without teeth. Piepmeier shows how third wave feminists created their own genre of "girl zines" to fight back against this reinscribed form of patriarchy; she discusses various feminist zines that used the medium to express the new tide of feminist theory in varying degrees of militancy, creativity, vulnerability, individuality, and artistry. She notes how the second wave of feminism no longer resonated with the new generation of activists, and that the zines carried the waves of a new expression of feminist agitation that was a necessary reaction to different times and different (yet similarly functioning) iterations of

patriarchy. This article identifies a key niche from which feminist zines emerged and establishes an important historical location for their importance. It would be useful for feminist scholars and literary theorists.

Piepmeier, A. (2014). Pedagogy of hope: Feminist zines. In Zobl, E. & Drüeke, R. (Eds.), *Feminist media: Participatory spaces, networks, and cultural citizenship.* (pp. 250-264). Transcript. https://library.oapen.org/bitstream/handle/20.500.12657/31465/627781.pdf?sequence=1#page=251

This piece examines how grrrl zines are capable of political and pedagogical acts that intervene into their readership communities. Piepmeier closely reads from a sample of feminist zines, many of them deeply personal narratives exploring human emotion, to help understand the ways in which they offer readers hope in a violent society. She considers how this genre of zines is an act of resistance that is uniquely tailored to their cultural moment. Because of their personal nature, the zines are better able to connect to readers and turn content into an effective relationship against a cynical culture. Piepmeier discusses how grrrl zines are also capable of awakening outrage, which she argues is among their most political features. Finally, she argues that these grrrl zines operate as spaces to try out new approaches to resisting the same old problems of a society, and are thus roadmaps for collective action. As a whole, the article is useful for tracing the origins of third wave feminism and analzying that movement's many expressions, especially in contrast to those of the second wave. This is a useful article for historians and social theorists across humanities disciplines.

Piepmeier, A. (2008). Why zines matter: Materiality and the creation of embodied

community. *American Periodicals, 18*(2), 213-238. https://doi.org/10.1353/amp.0.0004

In this article Piepmeier closely examines the physicality and materiality of zines and follows those features through the affective role they play for readers and makers alike. This affective role is what Piepmeier comes to refer to as "embodied community," a network of experience mediated through the form and content of the zine and the process of creating and reading. She begins with a close reading of four zines, examining the textual and physical features of each, to establish models of how the creation process and physical features impact the readers and makers. She then analyzes how the relationship between a zine's materiality and content forms an affective relationship that invokes a sense of physical interaction and community building. This piece adds important understanding to the form and content of the zine, and can help researchers and literary theorists better grasp how they fit into a larger literary, communication, and sociological ecosystem. This article will prove useful for historians of literacy and communication technologies.

Robinson, L. (2018). Zines and history: zines as history. In The Subcultures Network (Ed.). *Ripped, torn and cut: Pop, politics and punk fanzines from 1976* (pp. 39-54). Manchester University Press. https://doi.org/10.7228/manchester/9781526120595.001.0001

This chapter outlines the various ways zines have crept into academic research as a means of understanding subversive subcultural movements and how we ought to think of them as researchers. It makes an argument for the inclusion of zines as a critical feature of historical writing and research. The chapter suggests that rather than thinking of zines as historical oddities, they deserve to be viewed as essential evidence of social movements. There is an acknowledgement that the eccentricity, irregularity, and general

anarchy of zines make them difficult to place in any one bracket, but that if their context is properly accounted for they can greatly enhance our understanding of a given moment. Zines also have the added benefit of being a convergence of technology and social experience, given their rise and fall in accordance with printing and publishing technologies, such as the typewriter, mimeograph, Xerox machine, laser printers, and now the Internet. Lastly, the author analyzes the ways zines make research tricky for historians; their hyperlocal and immediate nature do not lend themselves well to context, nor to cataloging in libraries. The chapter concludes with a summary of how zines problematize historical research and challenge academics to rethink the common hegemonies of knowledge, and should be read by historians and researchers across many disciplines.

Stoddart, R.A., & Kiser, T. (2004). Zine archives and the archival tradition. *Library Resources & Technical Services*, *48*(3), 191-198.

Stoddart and Kiser's article describes zines and their intrinsic value as cultural items. They note how there are very few libraries obtaining zines, in 2004, and the challenges that occur when these pieces are included in collections. At this time, many libraries relied on zine donations. They discuss various collections housed at DePaul University, Michigan State University (East Lansing), University of Michigan, Duke University, and the University of Montana in Missoula to illustrate how zines are obtained at these institutions. The authors discuss the challenge of citing zines since many zine creators want to maintain anonymity. This piece also notes how cataloging practices are not uniform across these different institutions and how some libraries have set up digital databases for cataloging purposes. They highlight how the majority of zines are only

available for use within a given library, in closed stacks; however, some institutions, like the Salt Lake City Public Library, have opted to make their collection available for circulation. Librarians, archivists, and collection managers detail using archival folders or boxes to properly preserve zines in collections, while others report not having any preservation standards in place. The authors then chronicle accessing zines on the internet and list different recommendations for further exploration. Stoddart and Kiser end the article by urging librarians to not overlook the importance of including zines, as cultural objects, in their collections because it is vital that libraries center accessibility.

Tkach, D. & Hank, C. (2014). Before blogs, there were zines: Berman, Danky, and the political case for zine collecting in North American academic libraries. *Serials Review*, *40*(1), 12-20. https://doi.org/10.1080/00987913.2014.891866

This article begins by exploring the historical background of zines and zinemaking, and this type of media's connection to social movements. The authors argue that zines often encapsulate the social and political forces of the time, from which they are created, so it is important that academic libraries collect these pieces for future researchers. By using principles set forth by Sandy Berman and James Danky, two controversial information scholars, the authors highlight how information workers should go against notions of political neutrality to diversify their collections and shed light on marginalized narratives that conflict with mainstream ideologies. The authors make the argument that zines enable information professionals to embrace politicization and defy the profession's emphasis on neutrality. The authors then examine the websites belonging to the Association of Research Libraries (ARL) and the Canadian Association of Research Libraries (CARL) and explore the collections of libraries belonging to each

corresponding organization. By using each library's Online Public Access Catalog (OPAC) to search for keywords pertaining to zines, the authors collect data regarding the number of libraries with zines and compare the size of each institution's collection. Tkach and Hank emphasize the complex nature of zines because not only are they difficult to preserve, but sometimes zine-creators do not want their pieces circulating in libraries. Even though holding zines in special collections can help protect these fragile pieces, this can make these works inaccessible when they are not circulating. They highlight how Barnard Zine Library has come up with a solution to this problem by having two copies of a zine: one for circulation and one in their special collection. This piece urges librarians to reassess their relationship to maintaining neutrality in the information profession while simultaneously embracing the importance of expanding zine collections in academic libraries.

Worley, M. (2015). Punk, politics and British (fan) zines, 1976-84: 'While the world was dying, did you wonder why?'. *History Workshop Journal, 79*(1), 76-106. https://doi.org/10.1093/hwj/dbu043

Worley describes the rise of the punk music zine scene in Great Britain, and how it arose from a set of very specific economic and social conditions in the mid-to-late 1970s. He begins by examining the British backdrop against which the punk music scene came to be: economic stagnation, labor unrest, social conflict between a rising upper middle class and the poor, and political disaffection. Worley shows how punk formed at an intersection of politics, social unrest, and antagonism toward music of the 60s among Britain's youth. Next, he examines the ways in which the mainstream, corporate-dominated music press was insufficient to capture the energy of the emergent punk music, and thus how a new

form was needed: zines. He discusses the ways in which the zine met the moment via its unique format and creative process. Worley also details several of the most popular punk zines at the time and the evolution of their content and philosophy, from simple music reviews to a mixture of musical and cultural critiques. This article traces a fascinating history through a unique moment in music culture, and will be most useful to music historians and historians of literacy technologies.

Wright, O. (2019). Literary Vandals: American women's prison zines as collective autobiography. *Women's Studies, 48*(2), 104-128. https://doi.org/10.1080/00497878.2019.1580522

In this article the author analyzes the way women's prison zines act as a form of collective autobiography. She shows how the structure of incarceration can produce zines with a multiplicity of voices in authorship, no linear time constructs, idiosyncratic rates of publishing, and audience participation from readers. The author discusses how this collective authorship is a useful means for creating the group identity of women in prisons. She does so by examining the structure of several prison zines and the free-form, reader contributed writing process. Wright shows that the unique confines of space and a different form of temporality in prison result in a complex network of resistant relationships between author(s), reader(s), publisher(s), and activists. The article discusses how these relationships work together to write against incarceration and operate as a key lever of identity formation and expression. This piece is a fascinating case study of how unique confines foster a specific process of group identity formation, and would be useful for sociologists, literary theorists, and feminist scholars.