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**EMBODIED KNOWLEDGE AND THE PROCESS OF CREATIVE
EMPOWERMENT THROUGH THE ART AND CRAFT OF
ZINE-MAKING**

Master's Project

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Introduction



Figure 1: Images of author's highschool zine

Fourteen years ago, I made my first zine. I had no clue what they were at the time, but as a student beginning highschool, I was tasked with creating a small self-made magazine. It was intended as a tool for students to introduce who we were to our new classmates, and also as a chance for us to start to put words and pictures to who we were, what we valued, and to think about our creative selves.

The medium and style of the zine was completely open-ended so I couldn't hide behind the structured words of an essay, or the slides of a Powerpoint presentation. As a learner who craved creativity, but simultaneously strived for perfection within the constraints of a traditional educational environment, I was challenged to actually put myself into my creative work. My metrics for success became my own, and not a predetermined structure set by a teacher. I remember feeling uncomfortable, because I actually had to look at myself and synthesize these aspects of me, these (for a 14 year old) deeply personal parts of myself, in an authentic way.

Many years later and I'm again stepping into the world of zines. I have come to understand that the lasting impact of my initial experience with zine-making was in their use as a tool for empowerment. Zines provide a space for identity-shaping, for play, for expression; a form that is unhindered by the constraints of mass-production oriented predictability. Zines also provide an opportunity for creating and fostering community. In the words of Stephen Duncombe, who wrote one of the most comprehensive works on

zines in the late 1990's, "Zines are an individualistic medium, but as a medium, their primary function is communication. As such, zines are as much about the communities that arise out of their circulation as they are artifacts of personal expression" (Duncombe 1997: 44).

Over the next few pages, I will dive into the diverse and vibrant world of zines. This work serves as the written component to the nine months I spent examining the zine-creation process through the lens of practice-based autoethnography. My scope will be largely focused on the materiality of zines and how their physical form is what provides them with their distinct impact and opportunity for self expression. Starting with their history, I will then speak about why zines are a useful medium for creative educational empowerment and community building. In the body of this work, I will describe my own experiences with zine-making, my exploration of the creative process, and learning adjacent skills such as bookbinding and printing techniques while volunteering at Tartu's printing and paper museum, TYPA. This will culminate in a description of the three zine-related projects I have completed: a collaborative zine, an educational video, and a zine-making workshop. Appendices at the end of this work include an overview of the entire MA project process¹, images of my craft exploration, individual zine pages, notes on the Youtube video-creation process and student feedback, and preparatory work for the online zine workshop.

One important distinction to make is that within this work I use both the terms "art" and "craft" to refer to zines and zine-making. I use "craft" to refer to the process as a whole, the skilled technical aspects of the creation process, and my autoethnographic inquiry into the medium. I use "art" to refer to the emotional, identity-related aspects that inform zines' potential for creative empowerment and community-building. The artistry of zines can encompass the output of both skilled and unskilled makers alike (i.e. no prior specialized training is needed to become a zine-maker). Zines can be considered both an art and a craft when analyzed from these different angles. As this work focuses mostly on the opportunity for self-expression through engagement with zines, I will more often refer to the "art" of zine-making throughout.

¹ See Appendix 1

1. Theoretical Framework

1.1 History of zines

Zines (derived from “magazine”), while varying widely in style and creation, are defined basically as self-published, non-commercial, hand-made works that are created without the use of publishing companies, and are typically produced on a small scale; usually fewer than 100 copies, although some zines are produced in quantities of up to 1,000 or more.² They are generally created not for profit, but exist largely within a sort of gift economy, with zine-makers trading them with one another via zine fairs, selling them through zine distros (distributors) or selling them for a nominal fee on sites like Etsy, usually the cost of printing and shipping (Piepmeier 2008: 214). In the 1980’s and 90’s, zines could be found through review journals, like *Factsheet Five*, and purchased via the zine-makers’ included contact information (Duncombe 1997: 2). Zines are made by hand, a pen and a piece of printer paper at their most basic, ranging to watercolors, mixed media, screen-print, collage, stamped, and more. Some are made completely digitally using tools like InDesign, but still retain the aesthetic elements of something handmade. Stephen Duncombe, who wrote one of the most comprehensive works on zines in the late 1990’s, describes zines as, “forming a true culture of resistance. Their way of seeing and doing was not borrowed from a book, nor was it carefully cross-referenced and cited; rather it was, if you’ll forgive the word, organic. It was a vernacular radicalism, an indigenous strain of utopian thought” (ibid.: 3).

The topics of zines are as diverse as the mediums used to create them. Many people pinpoint an early iteration of the zine as the mid-18th-century era self-published radical publications of the American Revolution: most notably Thomas Paine and his pamphlet, *Common Sense* (ibid.: 4). A more contemporary origin of the zine is seen as the science-fiction fanzines of the 1930’s in the U.S. (ibid.: 108). These were mostly created using mimeographs, which revolutionized self-printing. Essentially a precursor to the photocopier, the mimeograph was created by Thomas Edison in 1876, patented as an

² “What’s a Zine?” Salford Zine Library. <https://salfordzinelibrary.co.uk/about-us/whats-a-zine/>. Accessed January 17, 2021.

“electric pen and duplicating press.”³ The mimeograph made printing in the school and office more accessible, and trickled into artist communities as a low-cost way to print and disperse zines. The accessibility of tools for rapid reproduction of zines should not go unnoticed, as it is no mere coincidence that as self-printing and copying methods became more available, so did the opportunity for disseminating zines more widely and rapidly, thus extending their reach and influence.⁴

The 1970’s, 80’s and 90’s saw a huge boom in the creation of zines, as part of the punk, feminist, and queer movements largely in the U.S. and U.K. Zines played an especially integral role in the Riot Grrrl movement that started in Olympia, Washington in the 1990’s. Duncombe describes the movement as, “Bringing together the radical critique of patriarchy and the desire for female community of past feminist movements, and the in-your-face, rebellious individualism of punk rock, Riot Grrrl was a network of young women linked by zines and bands” (Duncombe 1997: 66). The hand-made nature of these publications matched the DIY ethos of these movements and enabled marginalized voices to be heard without the barriers of institutionalized media. This type of call and response; of zines being used as a tool to build off of, respond to, and critique other social movements is what has enabled them to be a critical vessel of social progress.

Zines are largely associated with social movements that sprung up within the U.S. and U.K. during the latter half of the 20th century, but self-made publications used for expressing subversive ideas and amplifying marginalized voices have been evident throughout many countries and time-periods. As I’m living and conducting this project in Estonia, it’s worth briefly touching on the similarities between zines and samizdat publications that were born out of media censorship within countries of the former Soviet Union. Samizdat comes from the Russian sam, “self,” and izdatelstvo, “publishing”⁵ (*самиздат*), and is used to describe the “clandestine and production and circulation of

³ Weber, Greta. “How an Obsolete Copy Machine Started a Revolution.” National Geographic, June 24, 2016. <https://www.nationalgeographic.com/news/2016/06/mimeo-mimeograph-revolution-literature-beat-poetry-activism/>.

⁴ Folklorist Michael J. Preston coined the term “Xerox-lore” in his 1974 work of the same name. Folklorist Alan Dundes expanded upon this concept in his 1975 book, *Urban Folklore from the Paperwork Empire*. Xerox-lore, or as it’s also known: photocopy lore, are both terms used to describe the use of the photocopy machine as a tool to disperse humorous materials within corporate environments. In her work, “Photocopy Lore and the Naturalization of the Corporate Body”, Danielle M. Roemer focuses on photocopied satire’s, “status as worker-generated symbolic and metaphoric protests against corporational hegemony” (Roemer 1994: 121). Zine-making could also be argued to be a part of this photocopy lore, not necessarily as a function of humor transmission, but as a way of utilizing a corporate tool for creative emancipation.

⁵ Britannica, The Editors of Encyclopaedia. “Samizdat”. Encyclopedia Britannica, 31 Dec. 2014, <https://www.britannica.com/technology/samizdat>. Accessed 13 May, 2021.

texts” (Komaromi 2004: 597). These texts were reproductions of banned publications or illicit material, usually typed on typewriters onto copy paper and circulated, with others then making their own copies and circulating those. Because of the copying and re-copying, samizdat often had many imperfections and marks of their handmade nature. Ann Komaromi notes that “The typical samizdat type was characteristically wretched and frequently featured mistakes and corrections as well as blurred or pale type” and that, “The physical page seemed as embattled and fragile as the Soviet author himself” (ibid.: 603). In the case of samizdat, as well as zines, the physical forms of these self-published works are what gave them their distinct appeal in addition to the ideas they held.

Current day, zines span the scope of the inner world of human experience. Comics, poems, recipes, illustrations, how-to-guides, even pasted together email correspondence or printed out text message exchanges comprise the range of what can be considered a zine. Stephen Duncombe identified over 15 zine categories by looking through the reviews in various issues of *Factsheet Five*, including: fan zines, political zines, personal zines, scene zines, network zines, art zines, fringe culture zines, zines about specific music or film culture, comics, literary zines, religious zines, sex zines and more (Duncombe 1997: 11-13). The topics of zines are so wide-ranging that it would be hard to map out a completely comprehensive list. Much like in their early days, they are still a medium where marginalized communities find voice, with many zines highlighting the experiences of the queer community, women, people of color, and people who experience mental illness and disabilities.

In addition to the expanding scope of their content, zine have begun to find a home in communities across the globe. When researching zine fairs around the world, I came across a list of fairs that span all the way from Germany and France to Indonesia and Japan.⁶ Today, zines also have ties to varied social and racial groups, while their early days may have been more racially or socially homogeneous. In their associations with the predominantly white punk subculture, for instance, zinesters were often people who didn’t fit into mainstream society, who would self-define as “dorks” or “losers” and who used zines to fight back against the social or financial elite that discluded them (Duncombe 1997: 20). Zines still embody that fight against exclusion or imbalanced power dynamics, but also represent a wider variety of voices. People of Color (POC) are being increasingly

⁶ “Zine Festivals and Small Press Fairs.” Broken Pencil. <https://brokenpencil.com/zine-festivals-and-small-press-fairs/>. Accessed 13 May, 2021.

represented in the zine-making community with growing numbers of events, spaces, and workshops directed towards their inclusion.⁷ There are zine distributors, like Brown Recluse in Oakland, California, that specifically offer zines by Black, Indigeneous, People of Color.⁸ As a White Anglo-American, my experience with zines and zine-making is of course influenced by the ways I see myself represented by other zine-makers who occupy a similar racial and ethnic background. While understanding how my background informs my inherent biases, I hope to simultaneously examine zines' material qualities in regards to their potential for global accessibility.

1.2 Zines and materiality

The use of zines in relation to specific social and political movements can be analyzed in their own right, and my cursory descriptions are just that. The main aspect I'm intending to highlight is their use as a material tool for self-exploration in a world where, as according to sociologist Richard Sennett, our hands and heads have become divided, and our skills fractured (Sennett 2008: 37). We have lost a physical grounding to our education, and to the ways that we express our knowledge and ideas. Scholar and feminist Alison Piepmeier speaks of the importance of materiality in her work "Why Zines Matter: Materiality and the Creation of Embodied Community." She describes how the tactile nature of zines' material construction leads readers to feel personally connected with the authors. The often hand-written, glued, sewn, and folded pieces are ultra-personal; they are visibly and tangibly created by another person, and this creates connection (Piepmeier 2008: 223).

Accessibility of both materials and skill is what draws me in most to this form of self-expression. As a fiber artist, I do a lot of knitting, crocheting, and sewing. While these mediums are often more accessible than people may think, there is a level of skill to success ratio that can make the beginning stages seem almost insurmountable. It takes a lot of time to get to a place where you feel comfortable enough with your ability to create something "good." With zines, all you need is a piece of paper, a pen, some ideas, and a photocopier. It doesn't have to be "good" and this almost sloppy-at-times aesthetic is one of the things that give zines their distinctly human quality. Zines are often categorized as a

⁷ Syed, Rabeea, "What do we do about whiteness and the zine scene?" Broken Pencil, December 27, 2019, <https://brokenpencil.com/news/what-do-we-do-about-whiteness-and-the-zine-scene/>. Accessed 13 May, 2021.

⁸ Brown Recluse Zine Distro. <https://www.brownreclusezinedistro.com/>. Accessed 13 May, 2021.

low art, as “they explicitly reject the standards, methods, and visual vocabulary of mainstream publishing and the art world” (ibid.: 228). Parallels can be drawn in some ways to today’s internet memes, with their ease of creation, handmade style, and easy reproducibility. Regardless of the content, the materiality of zines is inherently political, because the very act of creating for the sake of self, using low-cost materials, and distributing with the intent of sharing without financial profit, resists the idea that we must consume without intention.

In his book, *Making is Connecting*, sociologist David Gauntlett speaks of this concept of creative accessibility when talking about creative forms that have a “low floor, a high ceiling, and wide walls” (Gauntlett 2018: 208). He says that, “the low floor means it is easy to step into the experience and get going, the high ceiling means you can take it to a very advanced level in terms of techniques, tools or complexity, and the wide walls mean you can do whatever sort of thing you want” (ibid.). He takes care to note that just because an art form has an easy entry point, does not mean that the work one undertakes as part of it is lacking in complexity. Gauntlett uses the term “platforms for creativity” (ibid.: 231) to speak of, “any and all kinds of events, spaces, environments, tools, or toys that might enable people to take some steps into the world of creativity” (ibid.). Zines are platforms for creativity that are easy to step into, but offer up the possibility for deeper exploration. They are a ticket, if you will, to exploring other interests, passions, hobbies, through their relatively simplistic form and lack of necessity for expensive tools or costly training.

Another layer of materiality that zine-making speaks to is the idea of “tacit knowledge”. This is a term coined by Michael Polanyi in his 1958 book, *Personal Knowledge* (Polanyi 1958). Tacit knowledge is essentially defined as knowledge that is hard to verbally communicate, or that which is necessary to do oneself to understand. He states that, “Our body is the ultimate instrument of all our external knowledge, whether intellectual or practical...It is by making intelligent use of our body that we feel it to be our body, and not a thing outside” (Polanyi 1966: 15-16). In this sense, zines are a way for the maker to physically embody and shape their ideas. Their tangibility provides a creative platform through which the zine-maker with any level of skill or artistic experience, can use their own hands to translate and create meaning out of their lived experience.

1.4 Zines as educational tools

Zines make an excellent tool for the classroom setting, or even for the learner at home who wishes to express themselves and their ideas. Of course writing a blog, a Facebook post, or sharing a photo on Instagram is one way of putting oneself out there, but it is what Richard Sennett would describe as fractured. These experiences aren't embodied, we don't get to touch, feel, and synthesize what we post on the internet into a physical form. Piepmeier says that, "Literacy, then, may be said to include not only textual competence but material competence, an ability to read the semiotics of the concrete forms that embody, shape, and condition the meanings of text" (Piepmeier 2008: 216). and "The page itself also makes the text's meaning." (ibid.: 217).

Rebekah Buchanan, activist and Professor of English Education at Western Illinois University outlines the myriad ways in which zines can be useful in the classroom: both as pieces of literature to study and read, and as work students can create themselves. In her article, "Zines in the Classroom: Reading Culture", Buchanan describes zines as a tool especially useful for middle and highschool students as they begin to become more aware of society at large and their place within it (Buchanan 2012). Zines can be used as a medium to question mainstream media, to better understand consumer culture, and to create community. Buchanan states that,

"Zines are textual forums that students may engage in and out of school and that many participants use as a social activity and a way to communicate with others. Zine readers share diverse and multiple viewpoints and zines allow readers to engage with not only the visual texts, but the authors as well" (Buchanan 2012: 77).

Both Piepmeier and Buchanan emphasize the importance of literacy as an interactive, holistic endeavor, and one that cannot be conducted solely within the digital space. Piepmeier says that:

"Zines instigate intimate, affectionate connections between their creators and readers, not just communities but *embodied* communities that are made possible by the materiality of the zine medium. My students have been inspired to become part of the zine community because of physical encounters with actual zines, not by reading anthologized zines. In a world where more and more of us spend all day at our computers, zines reconnect us to our bodies and to other human beings" (Piepmeier 2008: 214).

In this way, zines can be seen as an antidote, or a necessary balancing weight to the cerebral, digitalized format that educational content is inevitably trending towards. It represents less of a harkening back to the “good old days” of handwritten, handmade work, but more of a method of bringing the important physicality of pre-digital communication into the innovative technological realm. Zines are a medium through which we can answer questions, bring up new ones, and play with the values of past, present, and future, just by their very nature as dynamic and ever-changing representations of self. They represent the person, body and mind combined.

In comparison with type-written essays, zines present students with an opportunity to add a layer of creativity to their writing. In her article, “Not Just for Kids Anymore: Using Zines in the Classroom”, Amy J. Wan states that, “Zines often reflect the personality and voice of the creator because the project demands an investment of the student's time, effort and creativity in a way that is different than the commitment to complete a traditional paper” (Wan 1999: 18). She describes how an instructor at the University of Massachusetts Amherst, Kembrew McLeod, used zines as a medium for a project in his writing and communication class. The students spent time studying zines and then were asked to make zines themselves, developing the theme, content, and physical product on their own. McLeod found that the mix of open-ended boundaries, as well as the knowledge that the zines would be looked at by their fellow students, resulted in high quality creative work that surpassed his expectations. In their reflection papers, students “felt that zines challenged them in their writing and demanded a lot of work” (ibid.).

2. Empirical Research Methodologies and Applications

My research methodologies are largely focused around the tenets of practice-based autoethnography (Adams, Jones, Ellis 2015), while drawing from Richard Sennett's notion of embodied knowledge (Sennett 2008: 44), and Michael Polanyi's concept of tacit knowledge (Polanyi 1958). The crux of my methodological approach to the creative process of zine making was by becoming fully enmeshed in the life of a creator. I knew that if I wanted to more deeply understand the impact that creative practices have on identity, I was going to have to make and engage with these processes myself. I chose bookbinding, printmaking, and hand-lettering as my main mediums, as they are ones frequently used with zine-making and are relatively accessible in terms of necessary tools.

One of the core aspects of the autoethnographic approach is that it "balances intellectual and methodological rigor, emotion, and creativity" (Adams, Jones, Ellis 2015: 2) by placing the personal experiences of the researcher into communication with larger cultural practices. This approach draws upon qualitative ethnographic inquiry, but includes a heavy emphasis on the subjective and the inherent interconnectedness of the researcher with their fieldwork. In my quest to understand the deeply-personal and subjective work of the zine-maker, I deemed it necessary to take an approach that adequately matched the messiness and human-centered qualities of this type of artistic medium.

I researched other artist-ethnographers' auto-ethnographic work, and found sociologist Erin O'Connor's inquiry into embodied education while learning how to glassblow at a studio in New York City (O'Connor 2007). I took a similar approach of integrating myself within a community workspace (in my case, a printing and paper museum), and applying Michael Polanyi's work on tacit knowledge. O'Connor drew from Polanyi's notion of indwelling, where understanding can only be partially held within explicit forms, and is not complete without lived experience (Polanyi 1966: 30). Utilizing this concept of indwelling, I set about learning creative techniques and practicing them daily, in order to engage with the creative spirit and embody the experience of a zine-maker's artistic process.

2.1 The Community Workspace

While I was not able to work directly alongside fellow zine-makers, the closest opportunity I had was to observe and work amongst artists exploring printing and bookmaking techniques at TYPA, a printing and paper museum in Tartu, Estonia.⁹ I initially became involved with TYPA in February 2020 (briefly as a volunteer before the Covid-19 pandemic), and merged into a more official intern role during May of that same year. During the nine months I spent working at TYPA, I conducted interviews with volunteers and staff, wrote down reflections on my creation process, and compiled a portfolio of artistic work.

TYPA initially stood out to me as being an excellent example of a working heritage museum; one that utilized historic tools and methods of printing and paper-making in order to educate the general public, as well as provide a space for local and international artists to gain skills and create art. This combination of educational, artistic, and community-oriented space seemed ripe for creating rich experiences for people to explore their own creativity and actively engage with traditional skills. My experience at TYPA provided a setting in which, as both a researcher and artist, I was able to see the effects that a collaborative learning environment has on the surrounding community, as well as use that setting to deepen my own creative practice. It is in this space that I gained both the skills and confidence to begin creating my own zines.

I began by learning the basic museum tasks that most volunteers start off with. I made paper using recycled paper, denim, and fabric; drying individual sheets on an old darkroom print dryer. Many of the materials that I was using were recycled or second-hand and repurposed for new use. I came to find that this scrappy mentality was pervasive throughout all aspects of the museum. With both a low budget and a commitment to sustainability and preservation, it was necessary to be creative about reusing and repurposing materials.

I had an interest in bookbinding, so I participated in a handful of notebook-making workshops where a staff member with expertise in that area would spend a few hours teaching anyone who was interested. I learned how to make simpler spiral bound notebooks, as well as bookbinding techniques that could be used to make professionally bound books. In many cases we used old book covers or ink stained rags to make colorful

⁹ TYPA Centre. <https://typa.ee/en/typa-centre>. Accessed 17 May, 2021.

new items. TYPA accepts donations of used books that would otherwise go into landfills (many hardcover books can't be recycled due to their construction), and integrates these forms of old print into re-imagined, usable pieces. I became more familiar with the history of book printing in the Soviet era, and the style and aesthetic value of these relics.

I moved on to learning how to do linocut, and almost immediately was handed off a project to complete the making of a set of linocut ABC blocks depicting words that started with each letter of the Estonian alphabet. Another international volunteer had started this project a year or two ago, and the partially completed linocuts sat for a while unused in a drawer. After one day of learning how to do linocut I was asked if I wanted to take this on, and I said sure, why not. It wasn't the most glamorous of tasks, and mostly involved finishing another artist's work without the benefit of having any knowledge about their creative vision. But, I needed to finish a set of objects that would be used for the museum's educational classes and they needed to reflect some level of craftsmanship. I learned how to use a handsaw to cut woodblocks, how to sand them, glue the clichés on, and use a caliper to measure them to make sure they were within fractions of a millimeter of the correct size. I learned how to make test prints using the museum's Gutenberg style printing press from the 1800's. I learned about the intense amount of detail-oriented concentration that is needed at each stage of print-making and linocut in order to create consistent and visually-appealing work.



Figure 2: Linocut practice for ABC blocks

Once I moved into the internship part of my TYPA fieldwork, I began to do more of my own experimentation with different print-making techniques in relation to

zine-making. I worked with Charlotte Biszewski, the studio and residency manager, to brainstorm ideas around zine-making and tools/techniques I could use to create these. We started off with mimeographs, as these were what zine-makers got their start with during the 1930's-1960's before the photocopier. The museum has one double-cylinder machine that's not in working use, and required a lot of cleaning before it would make anything resembling a copy. I didn't make it past the cleaning stage, as it required many caustic chemicals and didn't seem to make much of a difference. Charlotte brought in a smaller portable version of her own, and I spent an afternoon cleaning it and playing around with different stencil techniques. It too was in poor shape and didn't end up creating anything usable. The whole experience made me think about this quote from Alison Piepmeier, "In a culture that celebrates ease and immediacy, zine makers are choosing to take part in a process that is deliberately messy, inefficient, and labor intensive -- they are choosing to take part in an art process." (Piepmeier 2008: 230). As someone who can trend towards the side of safety in her artistic pursuits, this WAS messy and inefficient, but it had more of a point to it than I initially thought. It helped me learn how to be more okay with processes that I couldn't immediately see a tangible benefit in. The very act of engaging with a physical process in order to try and understand more about it gave me a larger perspective on who historically used these machines and what their experiences may have been like.

In regards to my mimeograph experience, I wrote an excerpt in my field journal that aptly captures the result of that learning experience:

"Obviously, the easiest copy-making option is to use a copy-machine/Xerox. However, there are two things: the museum doesn't have one and I want to know about other low-tech ways of making copies. Maybe they're more time-consuming, annoying, or tedious, but they can teach us lots of things; how people used to have to copy words/images to disseminate ideas, how to be patient, learn by trial and error. These machines have benefits that higher-tech versions may not have even if they're not as fast or efficient. The biggest thing is that it's so tangible. Maybe that's what's great about handwriting and then copying. It's the hand-made reimagined by a piece of technology, but not as far removed as going from hand-made to digital and then staying there. It retains its hand-made essence, and then comes back to us in a physical form. The process is important all the way from beginning to end."¹⁰

Skill-sharing is one of the most important ways that TYPA's volunteers and staff members disperse knowledge and educate one another. Usually, a volunteer or staff

¹⁰ Author's notes, 22.10.2020.

member will learn a new skill, practice it themselves for a while, then teach others to do it, holding informal or official workshops. On January 3rd 2021, I participated in a cyanotype workshop, where we learned one of the earliest photo printing techniques. The volunteer coordinator, Volha, taught a group of volunteers how to use a mixture of ferric ammonium citrate and potassium ferricyanide along with an enlarged photo negative printed on a clear sheet, in order to expose the image onto a piece of paper. This process is fairly simple, but has many small components: drying time, exposure time, etc., that can contribute to the outcome of the image. These experimentations were documented in a collaborative scrapbook of sorts that museum workers had contributed to over time, describing their failures, successes, and including samples of the outcomes. This type of collaborative experimentation is what keeps these skills alive. If one person becomes an expert and doesn't teach it, that knowledge dies with them. Each time a skill gets taught, the learner adds to it, puts their own experience into the mix and transmits heritage. In the realm of intangible cultural heritage, preservation happens only by transmission, and transmission happens by making, doing, and engaging.

In addition to the work I did at TYPA, I participated in a number of related workshops and events that provided me with a broader perspective on how the printing skills I was learning could be applied in other settings and communities. Essentially, print-making provided me with a lens to interact with others and their histories. Two important examples stand out to me: a fabric printing workshop I participated in at the Peipsimaa Külustuskeskus¹¹ in Kolkja on July 27th, 2020, and a leather printing/gilding workshop at the Konguta Kool in Annikoru on October 20th, 2020, both in Estonia. I traveled to the Peipsimaa Külustuskeskus for a one day workshop on traditional fabric printing techniques from that area. In the small museum they had on site, I read about Lubki printing blocks and their use by Old Believers in the region. Later, I learned how to print traditional motifs using woodblocks. This was a revelation for me, that I could combine my interest in print-making, craft heritage, and creating with fabric. At the Konguta Kool, a workshop for leather printing and gilding was established in their basement as a way to honor the history of Eduard Taska (an early 20th century Estonian leather artist who grew up in the area), and keep his legacy alive.¹² The children at that school had opportunities to use his original printing tools to make art projects, and it was

¹¹ "Sinilniku Töökoda." Peipsimaa Külustuskeskus. <http://www.peipsimaa.ee/sinilniku-tookoda>. Accessed 14 May, 2021

¹² Eduard Taska ja kultuuripärand. <https://taskakoduklass.weebly.com/>. Accessed 13 May, 2021.

a point of community pride. Again, I saw how the printing skills I was learning at TYPA could be applied in a broader context and provide in-roads to learning about otherwise unknown cultural legacies.

I also explored a number of creative mediums as part of my coursework at the University of Tartu and independently. Over the course of three semesters, I took a series of 3-ECTS courses: a knitting course (P2VK.01.283), a course about sustainable fashion methodologies (HVVK.14.104), a linocut course (HVVK.14.118), and a calligraphy course (HVVK.14.119). These courses served to deepen my understanding of the creation process, and also become more adept at skills that would become helpful for my zine-making practice. Based off of the abilities I gained from the linocut course, I began carving rubber stamps that became an integral part of a zine I created called “Daily Rituals.”¹³ In this project I explored the process of producing multiple zines without the use of a photocopier or any digital means of production.

The outcome of my work at TYPA and other workshops/courses is a varied portfolio¹⁴ of techniques learned, art pieces made, but overall, a deeper understanding of the creative process and its ties to identity. I became closely aware of the necessity of embodied educational practices and the tacit knowledge gained by learning through making. I thought about Erin O’Connor’s experience with glassblowing. She said, “Becoming a proficient glassblower involves an indispensable shift away from cognitive readings of practice towards corporeal readings, marking the development of proficient practical knowledge” (O’Connor 2007: 126). I learned that the more skills I picked up, the more familiar I became with the iterative process of creation, and how there’s no substitute for physical trial and error. This has helped me tremendously in my understanding of the experience of zine-makers and the challenges inherent to stepping out into the creative unknown.

2.2 The Library

I visited the Independent Publishing Resource Center’s (IPRC) zine library in Portland, Oregon, U.S., in January of 2021. I wanted to be exposed to as many types of zines as possible, and get to touch them, see them, and read them in person. IPRC has one of the largest collections of zines in the world. According to their website, they have

¹³ See Appendix 2

¹⁴ See Appendix 2

“over 9,000 self-published and independently produced materials” and “the library contains materials that are not otherwise represented in public libraries and that may be lost forever without our efforts.”¹⁵ Their website states that their only means for acquiring zines is through donations from individuals, editors, and publishers.¹⁶ There are many small zine libraries across the U.S., U.K., and a handful of online libraries as well. Many are independently run by enthusiasts, some function as part of a non-profit effort, and some are integrated with university libraries. In her article, “Grrrl Zines in the Library”, Jenna Freedman, curator of the Barnard College Zine Library, states that, “Libraries do not typically house works unmediated by publishers and editors or those by authors uncredentialed by educational degrees or professional accomplishments” (Freedman 2009: 52). Zine libraries serve an important function in that they intentionally categorize, amplify, and integrate voices that may not otherwise be heard in a typical library collection.



Figure 3: Shelves with zines at IPRC

I arrived at the IPRC for a scheduled time to view the library, since operations were more secured due to Covid-19 restrictions. The IPRC is located in an old repurposed warehouse building in inner Southeast Portland. This is an area that’s been known for the last 10-20 years for its artist communities and galleries, but as with many parts of the city, is slowly being gentrified and overrun with high rise apartment buildings and business

¹⁵ “Zine Library.” Independent Publishing and Resource Center. <https://www.iprc.org/mainstudio/library/>. Accessed 13 May, 2021.

¹⁶ Ibid.

spaces. IPRC provides a valuable asset to the community, as it “fills the community need of low-cost access to otherwise expensive space, equipment, and materials, and supports artists to create quality, innovative, and experimental work that couldn’t be made elsewhere.”¹⁷

They had moved locations fairly recently, so their zine library was tucked in the back of their space in a room with a garage door that opened up onto a loading dock. The center’s program director, Harper, warned me that the space was currently operating as a mixed office, a place for educational materials, and a library, so there would be some things to sift through. My first thought when I stepped into the room, is that this was a place full of life. The walls had shelves full of thousands of zines organized into categories. From what I could tell, these included: history, how-to, humor, comics, letterpress, art, design, queer, women, science, fine press, film, music, parenting, personal, politics, pop-culture, prose & poetry, publishing, review, and science fiction.

The zines ranged widely in terms of style and composition, but most used a classic photocopied style.¹⁸ Some zines were more like books in feel, style, and format, with beautifully produced designs and covers, like the “PDX 100” zine by Matt Sundstrom. Some zines were more purposeful and straightforward, with the intention of teaching readers how to make a particular thing or learn about a specific topic, like the “Fingers and Threads: A Little Embroidery How-To.” Whether they focused on aesthetics, information dispersal, or stream of consciousness ramblings, the zines were all representations of the author and what they cared about.

Through my experience at the zine library, I came to understand that reading zines themselves is just as, if not more, important than reading about them. I got lost in these miniature booklets, spending hours reading about the intimate tidbits of someone’s parenting struggles, how to make a permaculture garden, drawings of Portland neighborhoods, and page after page of art and handwriting. By being in this library full of every zine type imaginable, I was exposed to topics and styles I may not have sought out by either purchasing or making them myself. These pieces of literature were so fascinating because it was possible to have a window into a life, a snapshot in time, unfiltered by publishing companies or heavy editing.

¹⁷ “Zine Library.” Independent Publishing and Resource Center. <https://www.iprc.org/mainstudio/library/>. Accessed 13 May, 2021.

¹⁸ See Appendix 3

I also came to understand that one of the main differences between zines and reviewed or edited works, is that the reader needed to approach them with a grain of salt. Some information may have been inaccurate or not well-researched, so it was important to look at these booklets first as representations of the author, and not definitive instruction manuals. Some zines were almost incoherent or too all over the place to understand. Many zines are made with a very particular niche subculture in mind, or as a publication specific to a group of friends and not made in a way that the general public is necessarily supposed to connect with. This is the nature of zines. Freedman notes that, “those familiar with punk know that the culture emphasizes passion and creativity over skill and talent” (Freedman, 53). Or as Emma Dajska from Rookie Mag says, “Zine-making isn’t about rules or knowledge; it’s about freedom and POWER.”¹⁹

¹⁹ Dajska, Emma. “How to Make a Zine.” Rookie Mag, May 1, 2012. <https://www.rookiemag.com/2012/05/how-to-make-a-zine/>. Accessed 13 May, 2021.

3. Zine Projects

I chose to represent the nine months of practical experience I gained in zine-making with three distinct educational pieces. This tripartite project included the creation of a collaborative zine, a Youtube how-to video, and a community workshop. I chose each of these components because they offered distinct mediums for compiling and presenting zine-making knowledge to different audiences. Due to the limitations of the ongoing Covid-19 pandemic, the entirety of these projects were conducted in an online format. This constraint offered an opportunity to see how the materiality and social impact of zine creation is shaped by its travel between the digital and physical realms.

3.3 Collaborative Folkloristics and Applied Heritage Zine Project

During my research into zine-making and zine culture, one of the things that has stood out most to me is the usage of these publications as a way to foster community. As Allison Piepmeier described, zines largely exist as part of a gift/trade economy, where interpersonal relationships and interactions at places like zine fairs make up a large part of the zine culture (Piepmeier 2008: 214). Many zine-makers even choose to make collaborative zines, where they create a zine around a particular theme, put out a call for submissions from other zine-makers, and then curate these contributions into a publication. These collaborative zines are special in that they really embody the zine ethos of collaboration, connection, self-expression, and amplification of a minority voice or a niche community. Duncombe in *Notes from Underground* references a collaborative zine called *Letter Parade* and says, “contributions are not edited by Bonnie Jo to *fit into* her zine, they are reproduced and bound together to *make up* her zine. Each component - with different typeface, layout, and author - stands on its own” (Duncombe 1997: 49).

It is with all of that in mind, that fellow Folkloristics and Applied Heritage Studies student, Chahal Garg, and I set off on making a collaborative zine. Our program director, Elo-Hanna, initially suggested to us the idea of making a zine focused around the Folkloristics and Applied Heritage Studies program at the University of Tartu. Chahal and I brainstormed about the best way to approach this and decided that a collaborative zine

would best reflect the individual voices and artistic styles of the program's students and alumni.

We set off to work on gathering the zine pages, and spent a while in the brainstorming phase to figure out how to properly phrase our reach-out, what the scope of the project would be, and what we were asking of the contributors. We decided to also plan for an online zine-making workshop so that participants would have a block of time to work on their pages and ask questions if needed. Our zine workshop turned out to be unsuccessful, with no participants joining. We had some tentative initial interest, but based on some feedback, it seemed that many people were nervous about not being good enough artists and preferred to make their pages in their own time. We had a goal of at least 10 pages for the zine, and ended up receiving a total of 10 (plus mine and Chahal's) over a couple of weeks. Over those weeks we fielded questions about style and format and encouraged people through individualized reach-outs.

Once we had our pages, we began compiling and formatting them. This is what took the longest out of the whole process, as we had to edit the images, plan out the layout of the zine and compose additional pages, such as a cover page, table of contents, and back page. I didn't have any prior experience making a collaborative zine, or any sort of group publication, so I spent time researching what other zine makers had done. I looked through many collaborative zines while doing research in the zine library at the Independent Publishing Resource Center in Portland, Oregon. I also consulted with zine maker, Emily Senkosky from Boise, Idaho, who published an annual artists zine with over 5,000 copies in dispersal. This research helped me to understand the importance of having a theme and of an overall style to create cohesion between the pages.

I hand-drew the cover page, the contents page, and my individual zine page. Even though this was intended to be a digital zine, we wanted to keep the hand-drawn aesthetic as much as possible, as it gave a human touch to the work (which is arguably one of the most important parts of a zine). I spent a while researching different platforms for making a digital flipbook and playing around with different tools for compiling the pages into an interactive PDF which can be viewed here: <https://heyzine.com/flip-book/a8287113d8.html> (See Appendix 4 for individual pages).

This project will be used by the University of Tartu on the Folkloristics and Applied Heritage Studies program webpage to highlight student voices and represent the program to prospective students. The handmade form of the zine is an incredibly valuable way to not just talk about the student experience, but to embody it as well. One of the

strengths of this program is in its diversity of students and alumni and their varied creative backgrounds. Having a self-made, self-published booklet being used within the context of a higher academic institution is a representation of the inherent power of folk culture.

One of the biggest challenges with the project was collaborating on compiling the zine with a fellow student who I'd only met a couple of times, in a situation where the majority of our collaboration was happening online. There was some mismatch in terms of time it took to complete work, communicating individual timelines, and equal exchange of ideas. I am very familiar with the challenges inherent to group work, and tried to complete every task that was in my power, while letting the rest unfold as it may. This timing became especially complicated once the University marketing department was involved, as there was miscommunication about the usage of the university logo and with our cover design. This resulted in four different iterations of the cover design, with multiple weeks in between each iteration. This lengthy creation and review process was frustrating, as it was fairly quick to create a new cover, but took at least a week or two to collaborate with my co-student on its integration into the zine, and then to get feedback from the University. Through this process I've learned how to navigate working on a creative project with a larger institution and how to troubleshoot potential issues that may arise around copyright and brand imagery.

I was incredibly surprised by the amount of people who submitted zine pages and the enthusiasm to participate. It's a big ask to get people (many of whom I'd never met), to spend time creating a personal piece of art using artistic skills that many of them didn't exercise often. I was really humbled by the honesty, openness, and creativity that the contributors put into their work. I emailed the contributors asking for feedback and heard from a number of them how much they valued hearing the experiences of other students, and how making a zine-page helped them exercise their own creativity. One contributor wrote,

“For me personally it was a bit difficult to share something personal via this page. I felt uncomfortable with sharing my personal journey, since everybody's experience with getting to UT and Tartu and living there is and will be so different. I didn't really see how my specific point of view could be of help for anybody else. But now that I have seen all the other great contributions, I understand how inspiring and motivational it can be to get some insights into these unique experiences even if they may not apply to oneself.”²⁰

²⁰ Email to author, 29.04.2021

Another contributor wrote, “It was fun, a creative release during mostly reading-based courses. I enjoyed participating and getting to know my colleagues' work and point of view.”²¹ Both of these pieces of feedback highlight zines’ value not only for one’s own creative expression, but for connecting first-hand with the experiences of others.

3.4 Youtube Educational Video

I knew that as part of my final project I wanted to explore some sort of educational content creation. The more I brainstormed about the format, the more I found myself gravitating towards video content. Videos are easily consumed, can reach a further audience than with an in-person lesson, and are better for independent learners who benefit from a more self-directed educational approach. One source I read stated, “In some cases, video can be as good as an instructor in communicating facts or demonstrating procedures to assist in mastery learning where a student can view complex clinical or mechanical procedures as many times as they need to.”²² With video content, I wouldn’t have to worry about time-zone constraints for workshop participation as viewers across the world can engage with the video in their own time. This aspect can be especially useful for budding artists who might not feel comfortable yet with their own skills to participate in a workshop. I found this preference for solo creation to be the case with the online workshop that Chahal and I attempted to arrange as part of our collaborative zine-making project. Lastly, educational content is moving more towards video format, with sites like Udemy, Lynda, and Skillshare, becoming popular platforms for learning new skills. I like how video learning reflects some of the same accessibility as zine-making: anyone, anywhere, regardless of skill-level can engage with an educational video as long as they have internet access.

It is with all of this in mind that I set about making a Youtube video on how to make a one page zine. I’ve never made a Youtube video before (or any curated video for that matter), and knew it would be a big creative undertaking learning how to map out the storytelling, design the shots, write out a script, edit the raw footage, learn about rules and regulations, and lastly, use my own body and image to communicate my work. Creating this video pushed me to synthesize my own understanding of zine history and creation in

²¹ Email to author, 29.04.2021

²² Pedagogy Online Learning Systems. “Pedagogical Benefits of Using Videos for Learning,” blog. <https://www.pedagogyeducation.com/Main-Campus/News-Blogs/Campus-News/News.aspx?news=654&cmp=H2>. Accessed 13 May, 2021.

a way that was clear, visually compelling, and applicable to a wide audience, regardless of their prior familiarity with zines. This resulted in a much deeper understanding of this medium, as I could engage with it not only as a scholar and creator, but also an educator.

I began with researching how to create video educational content by reading sources such as TechSmith's "The Ultimate Guide to Easily Make Instructional Videos" where I learned about the importance of beginning with a storyboard, writing out the narration, and making sure to narrow the focus of the video to one topic.²³ My goal was to create a video that was at least 10 minutes in length, after doing some research into the optimal length of online educational videos, and finding that an ideal range was between 6-12 minutes (my video ended up being around 15 minutes).²⁴

Next, I started brainstorming the sequence of shots and the information that I wanted to communicate. I watched other instructional videos on sites like Skillshare and Youtube, and gained a sense for the video style used, and how other creators sequenced their content. I found that it was best to start off with a personal introduction, where I talked a bit about who I was, my background, and what I was planning on covering in the video. I saw that this type of personal approach was useful for giving the viewer context for who was teaching them, and why they were interested in teaching about a certain topic.

After the personal introduction, I knew that describing a bit about the history of zines was necessary, as my intended audience was people who had never heard of or made zines before. Although I found a handful of other zine how-to videos on the internet, many of them were shorter and just focused on making the zine itself. So much of zines' value is derived from their context, who made them and why, and their ties to various social movements throughout history. Because of this, I felt that including the historical component to my video would make it a useful addition to the zine-making educational content already out there.

I saw from other creators that including some support with brainstorming or idea-generation was useful in order to help viewers think of the type of zine they wanted to make. I really liked some videos, like Amaya Jade's Skillshare video: "How to Make a Zine: The Art of Making and Printing Zines"²⁵, where she showed a time lapse of her

²³ TechSmith, blog. "The Ultimate Guide to Easily Make Instructional Videos" <https://www.techsmith.com/blog/instructional-videos/>. Accessed 13 May 2021.

²⁴ Hubskills. "Why Your Ideal Online Course Video Must Be 6-12 Minutes Long," <https://hubskills.com/online-course-video-to-be-6-12-minutes/#gs.xpgt91>. Accessed 13 May, 2021.

²⁵ Jade, Amaya. "How to Make a Zine: The Art of Making and Printing Zines," video. Skillshare. <https://skl.sh/31zSWjW>. Accessed 13 May, 2021.

actually making and illustrating a zine. This humanized the process a bit and gave me a better sense for the creation process that other zine-makers use. After the brainstorming/storyboarding phase, I wrote out a script that matched up with the series of shots I wanted to make. Some shots I planned on being more ad-lib, but I found that doing a voiceover with a clear script made the storyline easier to follow.²⁶ I took care to be succinct and clear with my voice and words, as I found that later in the editing process, even the slightest um's and vocal stumbles could be jarring and distract the viewer.

Once the pre-production work was completed, I set about filming. I really liked seeing other zine-makers' studio spaces in their videos, like in Kate Bingaman-Burt's Skillshare video, "Making Your First Zine: From Idea to Illustration"²⁷, and knew that I wanted to do this in mine as well. I set up a video camera with a tripod (borrowed from my husband), and filmed an intro shot, one of me writing out topics for the brainstorming phase, one where I showed how to fold, cut, and layout the zine, one where I actually made a zine, and lastly, one where I copied and printed the zine. I focused most of the shots around my hands at my desk, making, writing out, and showing myself constructing the zine. With many of the videos that I watched, I found that this type of first-person view of hands making the zine added a personal element to the video, but kept the focus on the creation process.

Once the filming and voiceover were completed, the longest component of the video creation process was the editing. I got some help with deciding which video editing software to use (I used Davinci Resolve, which is free and fairly user-friendly), and jumped into figuring out how to edit a video. I did a lot of Googling and looking at Youtube videos, and eventually figured out which features and tools to use and how to construct a basic video. There was quite a bit of trial and error; in total, I spent about a week and a half editing, refilming some parts, editing, re-doing some of the voiceover, and editing some more. The learning curve was huge as I figured out how to add media to the media pool, splice and cut footage, and layer voice and video files. Most days I'd need to step away from my computer for a while after getting too frustrated when the speed on my video file wouldn't adjust, or the video text wouldn't align properly. I set myself a deadline for completion, as I knew that without it, I would always find something to update or change.

²⁶ See Appendix 5

²⁷ Bingaman-Burt, Kate. "Making Your First Zine: From Idea to Illustration," video Skillshare. <https://skl.sh/39uuUeF>. Accessed 13 May, 2021.

After a little more help with final edits, my video was complete. All said and done, I spent around 30 hours on the entire process. I uploaded it to Youtube (which required some more Googling to figure out), and then it began its journey out into the world. Its first trip was to a group of 10-11 year olds in a 5th grade classroom in Portland, Oregon, where the class had a zine-making lesson on April 15th, 2021. I spoke with their teacher (my sister-in-law) about their experience and she said,

“The kids spent 1 day doing them and then the next day they shared them. We had like top six favorite movies, all the reasons someone hated the ocean (lol she’s funny so it was okay), how to level up in Minecraft, a DIY on how to use the Procreate art application...AMAZING stuff. And the(y) loved it. It’s just like a consistent free activity that they can do now when they have free time and they do it all the time.”²⁸

In the student feedback from the lesson I found that many students were both challenged by and enjoyed the paper-folding and self-reflective aspects of the zine-making process.²⁹ One student wrote that she struggled with, “Writing and drawing about myself. I don’t know who I am yet.”³⁰ Many students identified this same type of identity struggle. The zine-making process encouraged them to think about who they were, an exercise that many had not had the opportunity to do previously.

I am both humbled and inspired by the process of creating video content after completing this project. For a relatively easy-to-consume medium, so much work goes on behind the scenes to create something that is both beautiful and informative. Being fairly familiar with rules around citing academic texts, I had to now teach myself about things like Creative Commons licenses and how to properly cite audio and visual content in videos. I learned how to storyboard and plan out the shots and voiceover before recording in order to make the storyline compelling and seamless. I was challenged to synthesize my knowledge of zine history and zine-making techniques while making it easily accessible by someone with no prior experience with the medium. Through doing this, I’ve both deepened my understanding of the zine-creation process, as well as added a new skill to my creative toolbelt.

The video can be viewed here: <https://www.youtube.com/watch?v=e9aPn8P11oo>

²⁸ Facebook Messenger correspondence, 23.04.2021.

²⁹ See Appendix 6

³⁰ See Appendix 6

3.5 TYPA Online Zine Workshop

The final piece of my zine educational-content project was an online zine-making workshop. I began ideation for this workshop back in the early part of 2021, and planned for it to be an in-person workshop in association with TYPA. It was initially set to be part of Tartu's International Literature Festival, Prima Vista in May of 2021, with the theme, "Small World". I thought, perfect! Zines are small, their format is accessible enough to teach people how to make in an hour-long workshop, and their medium is timely for exploring our search for connection during pandemic times. I knew in the back of my mind, however, that I needed to keep my expectations for the format and platform for the workshop as flexible as possible, as it was a distinct possibility that my plans would need to be adjusted with the changing Covid-19-related safety measures. This pre-planning turned out to be spot-on, as the festival was cancelled and instead of feeling discouraged, I was able to quickly pivot to planning for an online workshop.

In my many months of discussion back and forth with TYPA coordinators, we discussed details like: What will the workshop cost? What materials are needed? Who is the intended audience? What will the outcome be? My goals for this workshop were to provide a space where people, at any level of artistic skill, could share and create art openly and without pressure. For this reason, I chose a zine format, the one-page-zine³¹, that was very accessible both in terms of skill and materials. The only required materials for the workshop were a piece of A4 paper, a pen, and scissors. One of the biggest barriers to any type of artistic expression is giving yourself permission to start; permission to be an amateur, permission to allow yourself to explore your inner self in a way that may be messy and imperfect. Through keeping the workshop relatively short, with accessible materials, and for free, I attempted to remove some of those barriers to creative exploration and make a space that was safe and welcoming.

After weeks of planning, the workshop occurred on May 6th, 2021 as an hour-long online event via Zoom with five participants. I'd never led an online workshop before, but had participated in online workshops, and had prepared some topics beforehand that I thought I should cover. I drew up a plan³² and brainstormed the basic structure of the workshop. However, once the workshop began, all my planning went out

³¹ See Appendix 7

³² See Appendix 7

the door and I had to completely shift my approach. In the beginning, only one participant showed up, then another about 10 minutes later, and then finally three more about half an hour in after I frantically messaged one of the TYPA coordinators and they sent out a follow-up email to participants. This meant that half of the group was done with their folding and moving on to the content of their zines, while I taught another group how to fold and gave them an overview of the workshop. I felt scattered for a moment while I thought of next steps, but realized I needed to let go of my prepared structure and read the situation. It was ok if I skipped over some of the context or forgot to introduce myself, we were talking, sharing ideas, and I was teaching a new skill. I wrapped up the workshop about 5 minutes before the end-time and we showed each other what we had created.

Every zine-maker is different, and every learner is different, and as a workshop facilitator I found myself feeling more successful the more I checked in with each participant on an individual basis in order to assess their specific needs. I learned that one participant was a textile artist from Hungary, and she showed me a beautiful three dimensional, triangular textile piece she had hanging behind her in the video. She made her zine about all the ways that triangles show up in the world around us. Another participant was an artist from Estonia who lamented the quickness of ideation to creation in the short workshop time we had, and this sparked a nice discussion about how sometimes constraints can make us more creative as artists. I thought about my ability to connect with the participants as stemming from the tacit knowledge that I had gained through making zines myself and struggling through the composition and ideation phases. If I had merely read about zines, I wouldn't have been able to create meaningful educational content that was informed by the challenges a beginner faces.

In comparison with my video-making experience, I really valued the one-on-one connections I was able to form through this medium. In some ways it was more stressful, because I had less control over what happened in the workshop, and had to take a more reactionary approach to all the factors I couldn't plan for. I could facilitate and guide the conversation, but I couldn't ensure that everyone would show up on time, with the same experience level, and same interests. Those small moments of connection and discussion came about not because I had a perfectly planned presentation on zine history, but because the very nature of the zine-making process acted as a vector for connection.

4. Conclusion

Zines are a representation of what it means to step outside the bounds of preordained societal standards of art, literature, and culture. They are a space for exploration of the human experience and a means for communicating that exploration with the world. I set out in this project to be a beginner, to expose myself to the technical aspects of learning a craft, as well as the emotional, social, and somatic aspects of its artistry. I wanted to feel what it felt to struggle through the messiness of reconciling one's art with their identity in an attempt to understand the emancipatory potential of zine-making. I had to contend with my perceptions of my self in relation to the work I was making, navigate the mismatch between desired skill and the needed muscle memory to do it properly, and reorient my notions of success to center around the process versus the outcome.

The nine months I spent working at the printing and paper museum, TYPA, gave me a grounding and a sense of freedom to explore my creative self. I have a portfolio of some nicely created items, but I have a lot more messy prints, smudged from removing the paper the wrong way or pressing too hard or not enough. I came away with an embodied understanding of the artist's process that enabled me to better connect with my audiences as I moved on to my zine-education projects.

My three zine-making projects were the result of wanting to share the tacit knowledge I gathered while exploring the process of embodied learning. The collaborative zine was a celebration of the diversity of voices within the Folkloristics and Applied Heritage Studies program, and an exercise in client-project logistics. The Youtube video provided a chance for me to position myself as both a creator and educator to make an educational piece that made the process of zine-making more accessible. Lastly, the zine-making workshop was an opportunity to use zines as a platform to share art and make connections with others interested in exploring their own creativity.

My sincerest hope is that this project reflects the power of this avenue of creative expression and illuminates it back into the hands of those who choose to engage with it. Zines champion the amateur, embody the creative spirit, and it is in their sharing that they shine.

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Resüme

Kehastunud teadmine ja loova võimestamise protsess läbi *zine*'ide loomise kunsti ja käsitöö

Minu autoetnograafiline magistriprojekt keskendub *zine*'idele kui loova võimestamise vormile. Inglisekeelse terminiga *zine* tähistatakse käsitsi valmistatud mittekommertslikke brošüüre, mis on omakirjastuslikud ja reeglina väga väikese tiraažiga või ainueksemplarid. Nende teostus ja stiil varieeruvad suuresti. Oma projektis vaatlen lähemalt *zine*'ide materiaalsust ja seda, kuidas nende füüsiline vorm pakub omapäraseid, ka lastele jõukohaseid võimalusi võimestavaks eneseväljenduseks.

Projekti kirjalikus osas annan alustuseks ülevaate *zine*'ide ajaloost ning käsitlen seejärel nende kasutust loovale võimestamisele suunatud pedagoogikas ja kogukonnatöös (lisa 3). Teises peatükis kirjeldan *zine*'ide uurimist ja valmistamist toetavate praktiliste oskuste omandamist Tartu trüki- ja paberikunstikeskuses TYPAs, kus omandasin üheksa kuud väldanud praktika käigus erinevaid köite- ja trüktehnikaid ja tutvusin ajalooliste trükitehnoloogiatega (lisa 2). Kirjaliku osa kolmandas peatükis tutvustan projekti kolme praktilist väljundit, milleks on koostöös kaasõppuritega loodud *zine* (vt lisa 4 ja <https://heyzine.com/flip-book/ff9c07b107.html>), *zine*'ide valmistamise õppevideo (lisad 5, 6; <https://www.youtube.com/watch?v=e9aPn8P11oo>) ja *zine*'ide valmistamise töötuba veebis (lisa 7).

Valisin need väljundid uurimaks ja katsetamaks, kuidas viia teadmisi *zine*'ide kohta ja nende valmistamisoskusi erineval moel mitmesuguste sihtgruppideni. Koroonapandeemiast tingitud piirangute tõttu tuli projekti kõik kolm osa teostada täielikult veebi teel, mis andis võimaluse läheneda *zine*'idega seotud materiaalsetele ja sotsiaalsetele aspektidele uue nurga alt ning mõtiskleda füüsilise ja digitaalse maailma eripäradele ja vahekorrale.

Magistriprojekti teooria ja metodoloogia lähtuvad praktikapõhisest autoetnograafiast (Adams, Jones, Ellis 2015) ning Richard Sennetti „kehastatud teadmise“ (ingl *embodied knowledge*) (Sennett 2008: 44) ja Michael Polanyi „vaikiva teadmise“ (*tacit knowledge*) (Polanyi 1958) mõistetest. Sain aru, et kui soovin mõista *zine*'ide loomise ja laiemalt loovtöö ja loova eneseväljenduse mõju isiku arengule, pean *zine*'ide

tegemist ise proovima ja reflekteerima. Valisin oma peamiseks vahenditeks raamatuköitmise, trükkimise ja kirjakunsti, kuna neid tehnikaid kasutatakse *zine*'ide tegemise juures sageli ning need ei nõua kuigi erilisi tööriistu.

Projektiga algust tehes olin algaja. Tahtsingi läbi teha uue oskuse omandamise tehnilise, emotsionaalse, sotsiaalse ja somaatilise. Kaasnenud heitluste kogemine aitas mõista *zine*'ide ja laiemalt loova eneseväljenduse vabastavat ja võimestavat potentsiaali. Pidin ümber mõtlema selle, kuidas ma iseennast oma töö kaudu tajun, saama hakkama ebakõlaga ihaldatud oskuste ja alles omandamisel lihasmälu vahel ning oma arusaamad edust ümber mõtestama, keskendudes tulemise asemel protsessile. *Zine*'ide vormi ja valmistamist sellisel endasse süüvival moel analüüsides ja sünteesides suutsin luua pedagoogilise suunitlusega sisu, mis pakub ka teistele võimalusi oma loovuse avastamiseks.

Appendix 1

Overview of MA Project process

Task	Fall/Winter 2019/20				Summer 2020				Fall 2020			Winter 2020/21			Spring 2021		
	Sept.	Oct.	Nov.	Dec.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	April	May
Volunteering and Internship at TYPA																	
Learned basic museum volunteer tasks: notebook making and paper making																	
Worked on ABC Linocut blocks																	
Participated in various workshops: Dyeing workshop at Eesti Põllumajandusmuuseum, Autovabaduse Puieste street fair, Fabric printing workshop at Peipsimaa Külastuskeskus, leather stamping at Konguta Kool, cyanotype printing, dry point printing																	
Various museum tasks: helped making garden beds for natural dye plants, hung art in gallery, made notebooks for the shop, helped make a poster for World Language Day																	
Made various zine prototypes and carved stamps for my Daily Rituals zine																	
Craft Courses at UT																	
Knitting Course (P2VK.01.283)																	
How to Sew Trash (HVVK.14.104)																	
Linocut Course (HVVK.14.118)																	
Calligraphy Course (HVVK.14.119)																	
Reading/Analyzing field data																	
Read works on zines, craft, embodied knowledge, creativity																	
Conducted interviews with staff members and volunteers at TYPA and transcribed relevant portions																	
Collaborative Zine Project																	
Initial brainstorming, planning and developing ideas for implementation																	
Put together call for zine submissions, created zine page prototypes, and prepared for online zine workshop																	
Held online zine workshop on 03.02, compiled zine submissions																	
Compiled zine submissions, edited content, created cover pages and edited multiple versions based on feedback from UT marketing department																	
Youtube Video																	
Braimstorming, pre-production, filming, editing																	
Online Zine Workshop																	
Braimstorming with TYPA coordinators about plan for integration with Prima Vista literary festival																	
Re-orienting workshop to be in an online format and braimstorming content																	
Compiling materials for workshop, conducting workshop, reaching out for feedback																	

Appendix 2

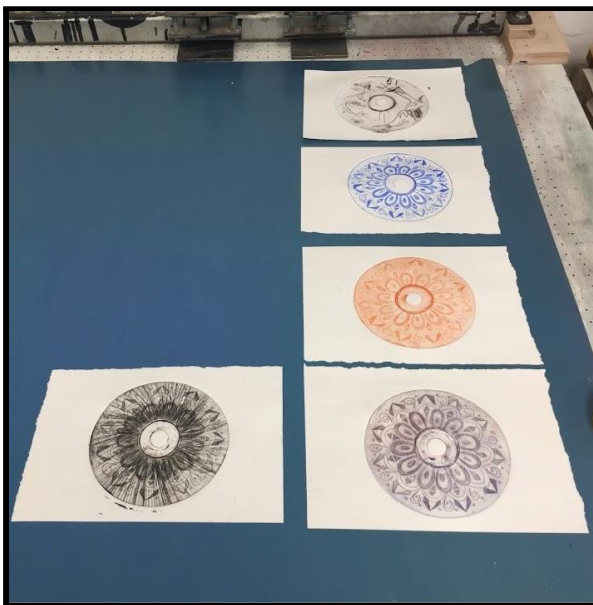
Photos of printing, bookbinding, and zine-making work



Mimeograph practice at TYPA



Leather stamping at Konguta Kool



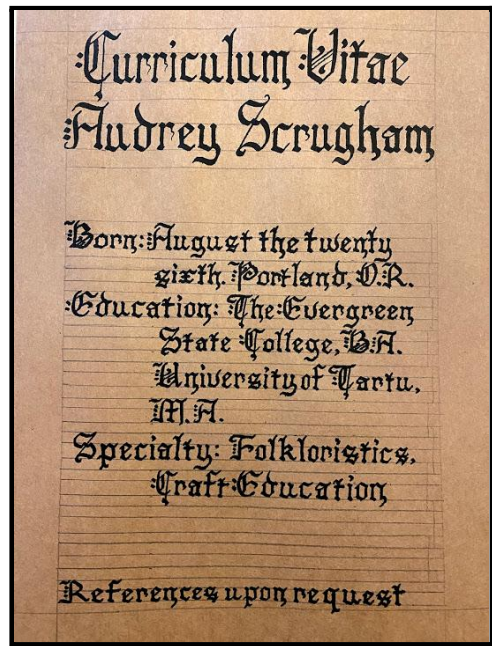
Printing from etchings on old CD's at TYPA



Cyanotype at TYPA



Fabric printing at Peipsimaa K ulastuskeskus



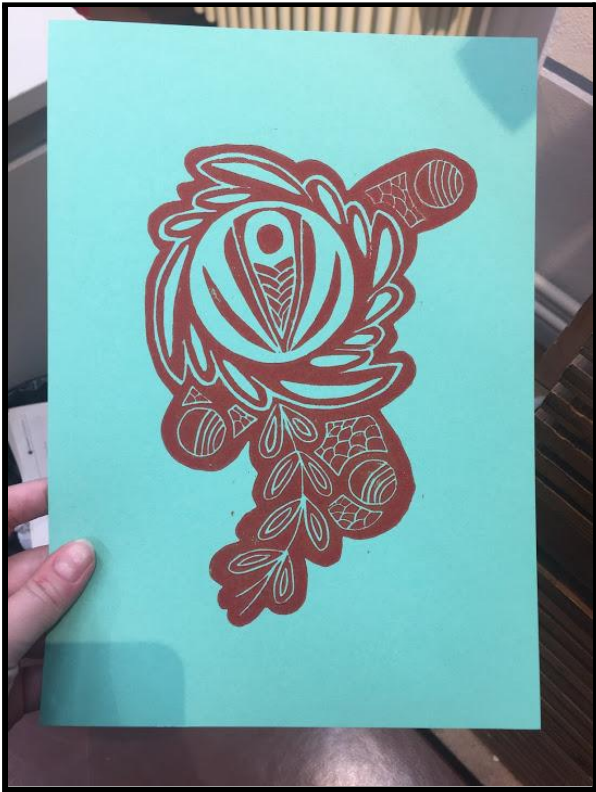
Calligraphy course final work



Daily Rituals zine stamp carving



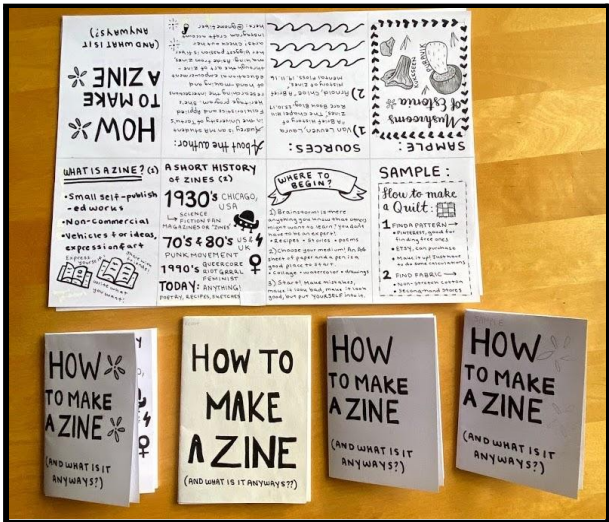
Daily Rituals zine stamp carving



Linocut coursework at UT



Bookbinding practice at TYPA



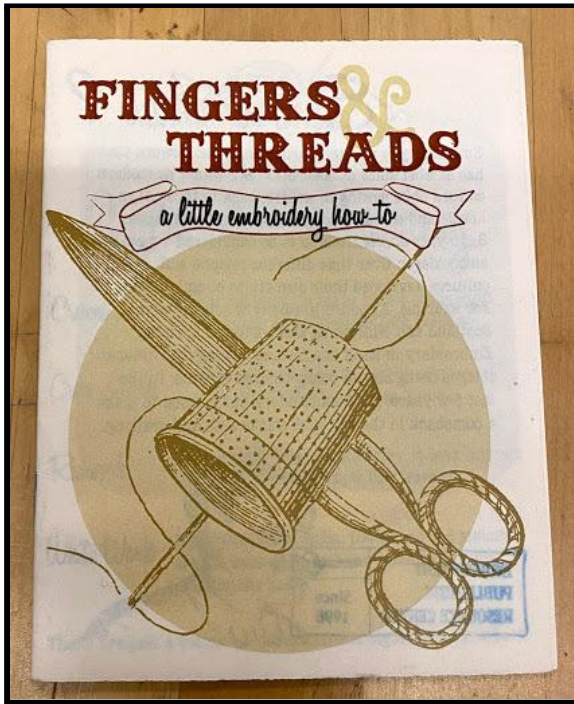
Zine-making practice



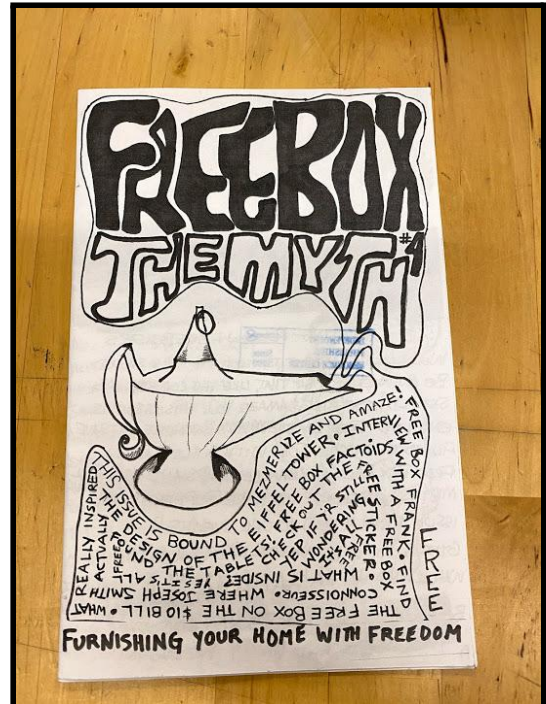
Notebook making at TYPA

Appendix 3

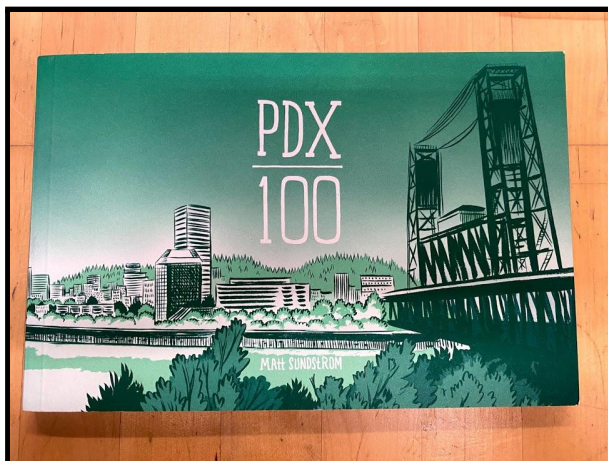
Selection of zines from IPRC's collection



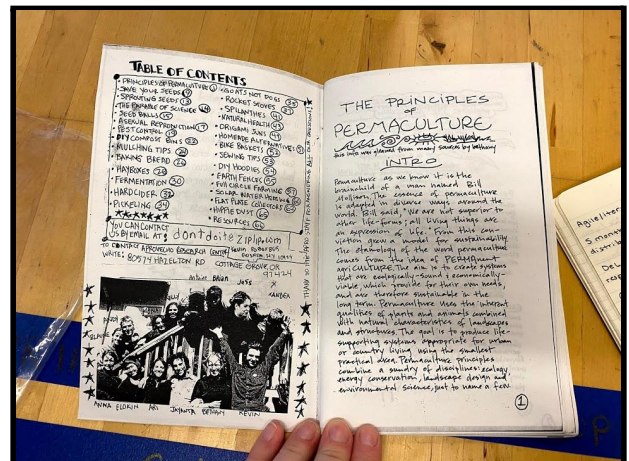
Fingers & Threads zine



Freebox the Myth zine



PDX 100 zine



Aprovecho collaborative zine

Appendix 4

Collaborative Zine Project pages

UNIVERSITY OF TARTU



ZINE PROJECT : MA FOLKLORISTICS & APPLIED HERITAGE STUDIES

Welcome to 
the Folkloristics
& Applied Heritage
 **zine** (A small
self-published
magazine)

This was compiled
by first and second
year MA students
Chahal & Audrey
in order to highlight
the creative and
diverse lives of the
students and alumni
of this program!
Inside you'll find
Pages made by



CONTRIBUTORS:

Audrey Scrugham - USA

Nurjahan Hadi - Bangladesh

Rash-Ha Muntagaa - Bangladesh

Emily Watts - USA

Israel Palacios Fierro - Mexico

Chahal Garg - India

Denise McKeown - Canada

Aaron Scott Reed - USA

Kashif Farooqi - Pakistan

Pono N.M. Weimer - USA

Sohail Arshad - Pakistan

Larissa Leiminger - Germany

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Audrey's AS A FOLKLORE STUDENT IN ESTONIA

Hi, I'm Audrey and I'm from
I moved to Estonia to
study hands-on crafting
and

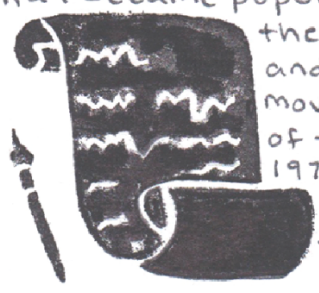
THE USA ☺



Estonia



I'm doing an MA project and zines are small, self-published magazines that became popular with the punk and feminist movements of the 1970's, 80's & 90's. They are still popular today!



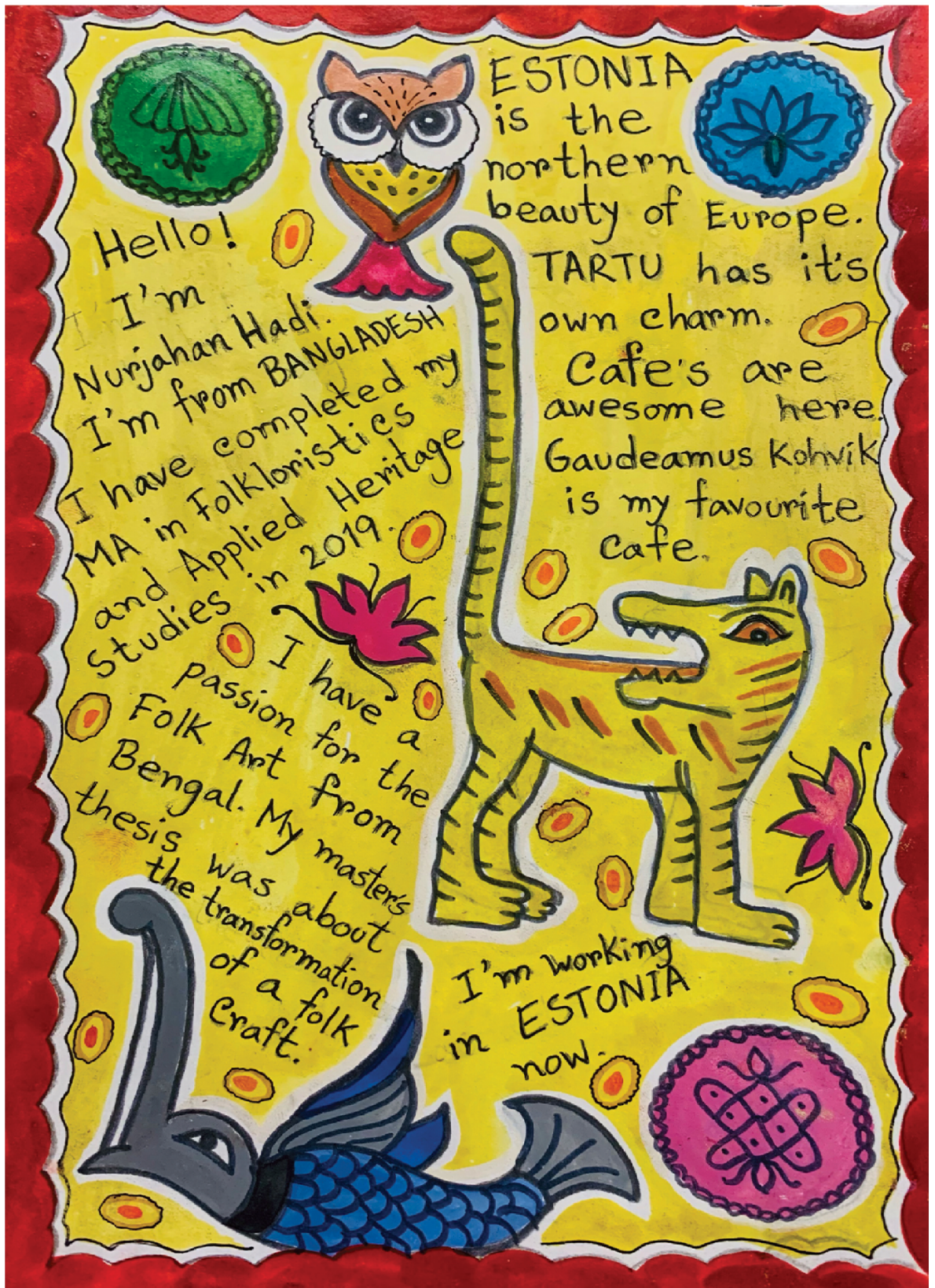
still popular today!

I love Estonia's abundant nature and calm way of life.



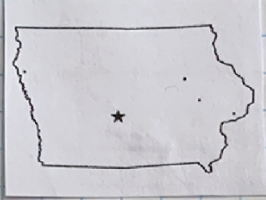
My favorite café is Mandel Koogipood in the Tähtvere neighborhood. It's so cozy!







IOWA → ESTONIA



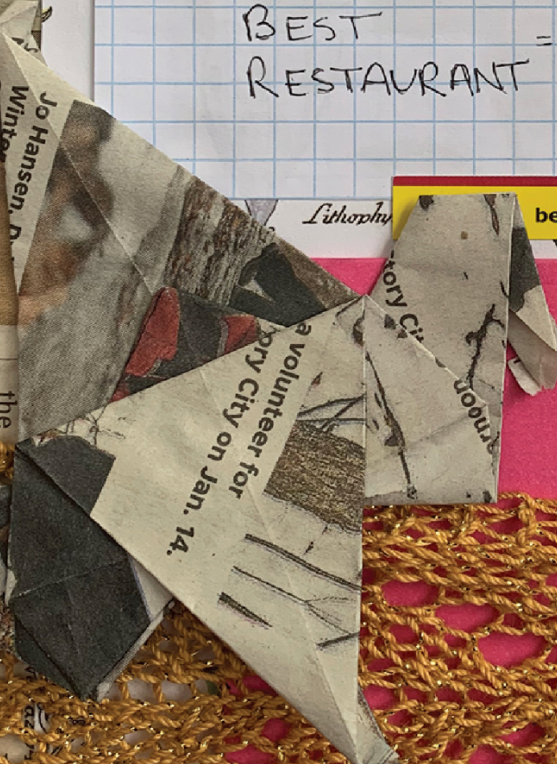
BEST GROCERY =



BEST RESTAURANT = SMILE CAFE

be safe in traffic at all times

HANDCRAFTS



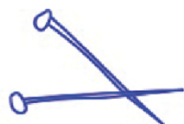
Israel goes to Tartu



Hey there! My name is Israel and I'm from Guadalajara, Mexico. I moved to Estonia because of its intriguing heritage, it's a place that reconciles both, east and west, digital and tradition.



I find the city very walkable and quiet, but what I like the most is how easy you can find an architectural jewel hidden among buildings waiting to be caught by the right gaze.



**Tiigi
Settsimaja**



One of the things I've enjoyed the most was writing an essay for Gender Studies about the gay male gaze in cinema, drawing on Mulvey's essay about Visual Pleasure and Bordo's Male Body.



I'm studying a Master program in Folklore, and my topics of interest are gender in craft. So far I am fascinated by the curricula and I'm really happy with the professors and my classmates, we are very diverse.



Excellent Service



Unfortunately, I haven't been able to visit that much of Tartu nor Estonia, mainly because I arrived in December and isolation, holidays and finals kept me busy.

U'm chahal
1st semester student
of Folkloristics and
Applied Heritage

~ seeking ways
to cherish the
more-than-human
o o s



Estonia
magic and mist
twilight and
twist!!

and i have
met not one
unkind
person
here!!



miss searching Tartu looking for the best warm

Hi, I'm **DENISE**, AN ALUMNI FROM THE PROGRAM. I AM FROM NORTHERN BC SO ESTONIAN WINTERS FELT LIKE HOME TO ME.

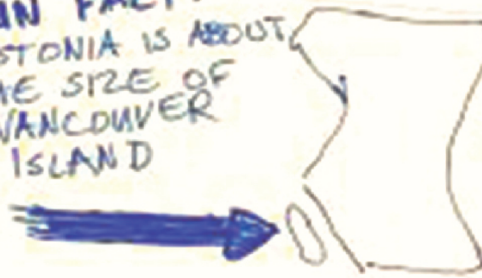


I LOVE THE LOOK OF SURPRISE WHEN I TELL PEOPLE I STUDY THE WAYS PEOPLE TALK ABOUT AND JUSTIFY

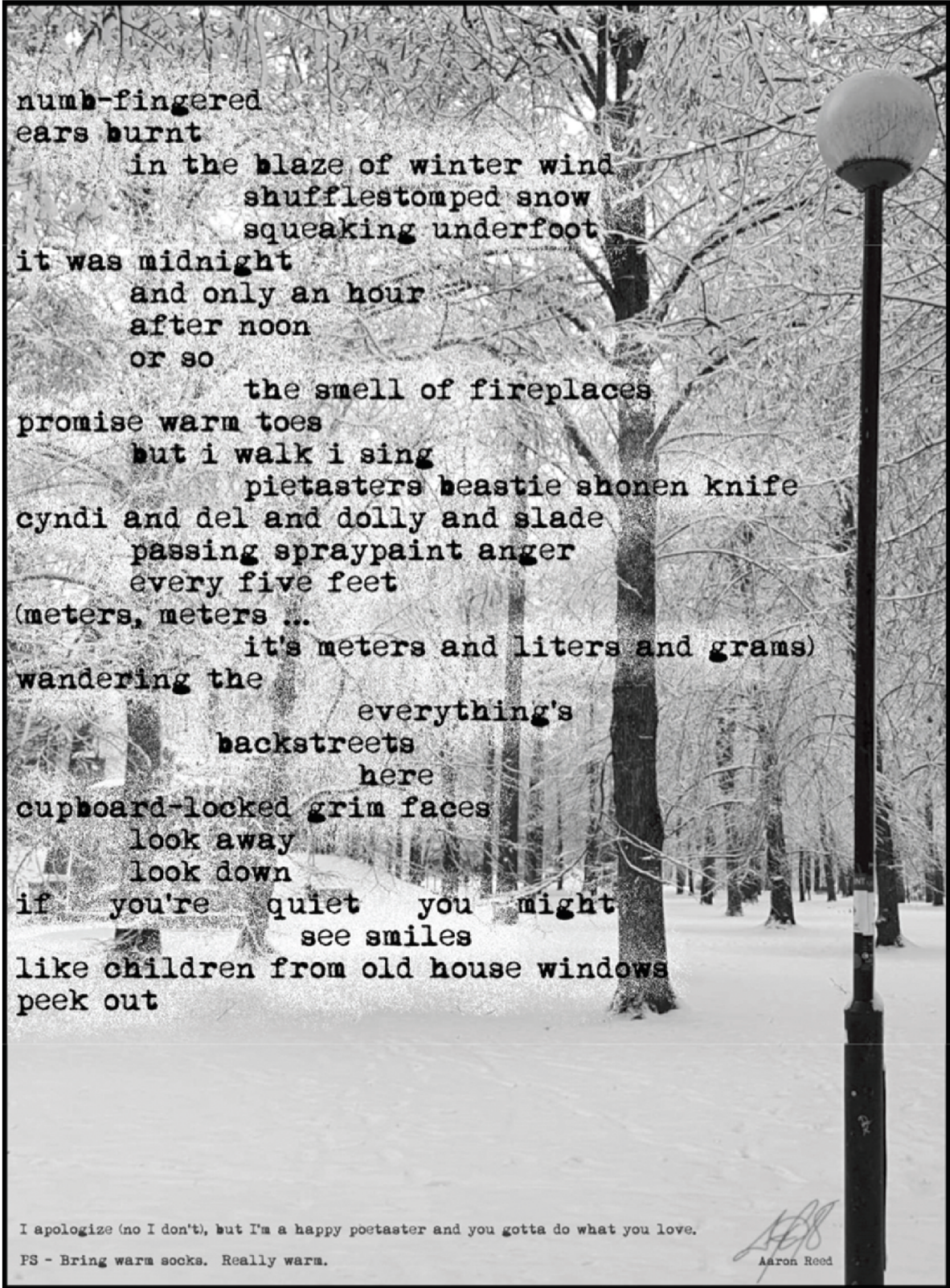
PET CLONING



FUN FACT:
ESTONIA IS ABOUT THE SIZE OF VANCOUVER ISLAND



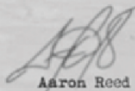
chicken salad. YUM



numb-fingered
ears burnt
 in the blaze of winter wind
 shufflestomped snow
 squeaking underfoot
it was midnight
 and only an hour
 after noon
 or so
 the smell of fireplaces
promise warm toes
 but i walk i sing
 pietasters beastie shonen knife
cyndi and del and dolly and slade
 passing spraypaint anger
 every five feet
(meters, meters ...
 it's meters and liters and grams)
wandering the
 everything's
 backstreets
 here
cupboard-locked grim faces
 look away
 look down
if you're quiet you might
 see smiles
like children from old house windows
peek out

I apologize (no I don't), but I'm a happy poetaster and you gotta do what you love.

PS - Bring warm socks. Really warm.


Aaron Reed

the support circle



Hi, it's me Kashif from Pakistan. It wasn't easy to leave family behind and come to Estonia to start a new chapter of life. It was emotionally difficult and I went through some real emotional lows.

But my classmates, Prof. Seljamaa and the department was there to support me and help me sail through emotional tides. It makes you feel home when you have a support circle

My name is Pono N.M. Weimer &
I'm from 'Oahu, Hawai'i, U.S.A.



I moved to Tartu, Estonia in 2018 as a Master student in
Folkloristics and Applied Heritage Studies program
and graduated in 2020.

I specialized in:



Food as Cultural Heritage

In the context of

Estonian Goat Farming



& Artisanal Goat Milk Products



I'm now shooting a
mini documentary
on food as a common
language,
pursuing my academic
career,
and
running a small
kimchi business
to share my own
cultural heritage!

너무 맛있어!



I'm Sohail from Pakistan

4th Semester Student of

Folkloristics & Applied Heritage

I love Estonia's White Nights

My favorite Place is Toomemägi Park

I read a book by Martin Buber

"I & Thou" and I liked the

discourse of Relationships





Appendix 5

Youtube Video planning and voiceover

Video format:

Step	Action	Points to cover
1	Introduce self <ul style="list-style-type: none"> ● One shot of me sitting at my desk introducing myself 	<ul style="list-style-type: none"> ● Where I'm from ● Studying in UT Master's program ● The art that I do ● Why zines?
2	What's a zine? <ul style="list-style-type: none"> ● Slide-style with images of zines, links, etc. ● Voiceover 	<ul style="list-style-type: none"> ● Talk about history of small self-published pamphlets -- Common Sense, Sci Fi, Punk, Feminist, DIY, etc.
3	Brainstorming <ul style="list-style-type: none"> ● More slide style with images of zines ● Video of some of the zines I've made ● Voiceover 	<ul style="list-style-type: none"> ● Show pictures of different zines ● Show different materials I use ● Talk about different topics one could write about
4	Tools you'll need <ul style="list-style-type: none"> ● Video of tools on desk/hands ● Voiceover 	<ul style="list-style-type: none"> ● Piece of A4 paper (or 8.5/11 if you're in the U.S.) ● A pen or two ● Scissors ● Copier (not necessary, but useful if you want to make more than one)
5	Make a one page zine! <ul style="list-style-type: none"> ● Video of hands on desk making the zine ● Voiceover 	<ul style="list-style-type: none"> ● Start by folding paper ● Understand how the pages will come together once

		folded <ul style="list-style-type: none"> ● Helpful to have a guide on hand
6	Finishing up <ul style="list-style-type: none"> ● Video of copying the zine and trying to give it to the cat ● Voiceover 	<ul style="list-style-type: none"> ● Copy the zine ● Give it to friends

Voiceover:

Step 1: Introducing myself

Hey! I'm Audrey. I'm going to be teaching you how to make a one page zine. I'm currently a Masters student studying Folkloristics and Applied Heritage at the University of Tartu in Estonia. Put simply, I study the stories people tell, the things they make with their own two hands, and how their values shape their life experience. I'm really interested in hand-making and empowerment, and researching zines (self published magazines). I'm originally from Portland, Oregon in the U.S. which is a major hub for zinemakers. It's funny though, I didn't start getting into them until I moved away! When I'm not learning about zines and attempting to make them, I love to knit, crochet, quilt, and try my hand at stamp carving (you'll definitely be seeing some of my stamps in this video!) I'm fascinated by all things hand-made and how everyone can engage with creativity, no matter if they consider themselves artists or not. Join me as I describe what zines are, why they matter, and how to make one!

Step 2: What's a zine?

Zines vary widely in terms of style and creation, but they are basically defined as self-published, non-commercial, hand-made works that are created without the use of publishing companies. They are usually made on a pretty small scale, some zine-makers might make 10 copies to share with their friends, or some might make a couple hundred. They are generally created not with profit in mind, but in order to share with others. Zine-makers trade them with one another via zine fairs, or sell them for a nominal fee on sites like Etsy, usually the cost of printing and shipping. They are made by hand, a pen and a piece of printer paper at their most basic, ranging to watercolors, mixed media, screen-print, collage, stamped, etc. Some are made completely digitally using tools like inDesign, and then printed.

The topics of zines are as diverse as the mediums used to create them. Many people see the beginnings of zines in the self-made pamphlets of the American Revolution, like Thomas Paine's Common Sense. However, zines as we know them today, really got their

start in the 1930's in the U.S. with science fiction fan zines. These were mostly created using mimeographs (a precursor to the photocopier) which revolutionized self-printing. The mimeograph made printing in the school and office more accessible, and trickled into artist communities as an low-cost way to print and disperse zines.

The 1970's, 80's and 90's saw a huge boom in the creation of zines, as part of the punk, feminist, and queer movements largely in the U.S. and U.K. The hand-made nature of these publications matched the DIY ethos of these movements and enabled marginalized voices to be heard without the barriers of institutionalized media. I watched this really great video recently by Zine maker and professor of graphic design at Portland State University, Kate Bingaman-Burt, who said that "no one gave them permission to make these, they gave themselves permission." That is probably what I love most about zines. You don't have to wait for someone to think your ideas or art is good, you just get to make it anyways.

Today, zines vary as widely as their makers. I made a trip recently to Portland's Independent Publishing Resource Center which has a library of over 9,000 zines. Some of the zine categories I saw were: history, how-to, humor, comics, letterpress, art, design, queer, women, science, personal, politics, science fiction, and more. I'm personally very interested in How-To or DIY type zines. If there are specific topics you want to learn about like sewing, gardening, brewing your own beer, or knitting, zines are a great way to learn first-hand from other people. It's like learning from a friend or having a skill passed down by a family member.

Step 3: Brainstorming

So, with all of these different styles and topics in mind, where do you start? I like to start by looking at what other people have made. Searching zines on Etsy, or poking around on digital zine libraries (bonus if you live somewhere where you can visit a zine library in person!) is a good place to begin. In terms of topics, some of the best advice I've heard is to make zines for yourself -- you are the intended audience. What do you love to read about? What topics excite you? Do you love cooking? Make a zine with your favorite recipes, or a story about a time you made a really awesome chocolate cake. Do you like a specific type of music? Make a zine about your favorite artists! Did you see something weird on your walk home from school the other day? Write a story about it and illustrate it! Personal zines, or Perzines as they're called, are one of the biggest categories of zines and are focused on people's personal experiences. This type of zine can be really useful if you're trying to work through something in your life and want a place to process it all. Zines are best if they're simple and focused. That focus could be a particular theme, a specific story, or a step by step instruction about how to make something. The most important thing above all is that you do not have to be an expert in whatever you're talking about, you just have to be passionate.

For example, right now I'm trying to figure out how to incorporate more routine in my daily life, so I've been working on a zine called "daily rituals". I have a love/hate relationship with to-do lists and calendars and overly managing my schedule, so I've been exploring this topic with stamps and calligraphy instead. It's made it more palatable and fun.

Step 4: Tools you'll need

There are tons of things you can use to make a zine, colored pencils, collage, watercolor, etc., but for the most basic zine, all you'll need is a single A4 size sheet of paper (or 8.5/11 for U.S. folks), a pen or two, and scissors. If you want to make copies of your zine later to give to friends, having a photocopier is useful. Most at home printers have these, or you can go to a local printing shop to get it done.

Step 5: Make a one page zine! (Ad-lib)

- Set up your space -- get all your materials, set down some paper, cardboard, or a cutting mat.
- How to fold paper: You're going to start by taking a piece of A4 paper and folding it like so. Growing up, we were taught the "hamburger" and "hot dog" styles for folding paper, which thinking back, seems very American to me. Hamburger AKA folding along the short end, and Hot Dog, folding along the long side. Once you have these folds, you'll then fold each side into the middle. Talk about using a bone folder, or something similar to fold the pages well.
- How to align pages
- Think about flow, you can even use a scratch sheet of paper if you want -- beginning, middle, and end
- You have 8 pages, which can be a nice constraint to start with. Think of having one page as your front cover, one as your back, and 6 pages of content.
- You can also use the inside, or the reverse! I've seen some pretty cool zines that use the reverse side as one big image, kind of like a poster

Youtube video hours and tasks

Date	Hours spent	Action
10.03.21	2	Watched other how-to zine making videos to get an idea of the content that was out there and how videos were structured. Read resources on composing educational videos.
11.03.21	2	Watched zine-making videos
15.03.21	4	Mapped out plan for video scenes and wrote voiceover. Planned each video shot and what materials I would need to include in each shot.
16.03.21	5	Began filming the scenes and used a borrowed Blackmagic Pocket Cinema Camera 4k with a tripod and a Blue Yeti microphone for recording the voiceover. Re-did the opening shot a number of times, because I wanted it to sound natural and not overly scripted, but also include necessary information about who I was, what I was teaching, and why I was making this video. Spent a large portion of time setting up the camera and doing test shots to make sure the items on my desk were arranged well and that my hands and paper were easily visible.
17.03.21	5	Began editing footage. I used Davinci Resolve, which is a free video editing software that had all the basic components I needed, with a relatively easy-to-use interface. I watched a Youtube video before editing on how to use various features of Davinci Resolve, such as adding media to the media pool, previewing footage, splicing and cutting footage, and adding layers of video and voice files.
18.03.21	5	Continued with editing the footage. I spent most of this day putting together the slides with pictures and researching copyright laws and Creative Commons licenses, to make sure that the images and music I was using were properly referenced. This was one of the more challenging aspects of the editing process, because there was so much I didn't know about how to properly cite the external media I used, and where to find free images and music. I also spent a large chunk of time working within Davinci Resolve's text feature to try and properly align images and text -- which was not as

		user-friendly as it could be. I did a lot of manual overlapping of text or adding layers of text over images to create proper alignment.
22.03.21	2	On this day, I did more video editing, and recorded additional voiceovers for the scenes with text and images. I spent time learning how to speed up video sections and match up video with audio files. I also learned about fade-ins and fade-outs and how to utilize these when shifting between scenes or distinct sections of the video.
23.03.21	2	Filmed an additional scene for the brainstorming section, as I wanted to incorporate a scene where I hand-wrote ideas, as I found this format to be more visually appealing than a text list on a blank background. Did more editing of footage.
21.03.21	3	Did final edits on the video, making sure the scenes flowed well and that there was consistency in font, length of text/image slides, and fade ins/outs. I re-recorded the voiceover for a couple sections where I had a number of vocal stumbles which I felt detracted from the flow of the video. I initially spent time cutting out individual words or fillers, but found that the audio would become choppy in those sections. My husband spent some time helping me with color-correcting the video and making sure that the scenes weren't over-exposed or too dark. Once this was finished, I read through the guides on Youtube for uploading a video, and also researched how to add chapters to Youtube videos to make it easy to skip between sections. After this, I uploaded the video to Youtube, and it was completed!

Appendix 6

Fifth grade student feedback on Zine Youtube Video lesson

Zine Exit Ticket

Ryan V

1. How was your experience making the zine?

Fun! lots and lots of fun!

2. What did you think about the format/style?

my handwriting?
I dk what you mean by format/style.

3. What was the most challenging part?

The folding so the cover was the cover.

Zine Exit Ticket

1. How was your experience making the zine?

I feel like I liked some parts more than others. I don't really know how to really epress myself, but I liked drawing about it.

2. What did you think about the format/style?

I wish It was slightly cleaner

3. What was the most challenging part?

Writing and drawing about myself. I don't know who I am yet.

Zine Exit Ticket

1. How was your experience making the zine?

for me it was pretty easy, the only hard thing was getting the folds nice and straight.

2. What did you think about the format/style?

It was very pretty and the background color was nice on the slide show.

3. What was the most challenging part?

getting the folds even.

Zine Exit Ticket

1. How was your experience making the zine?

It was fun it was fun
folding it

2. What did you think about the format/style?

It was pretty cool

3. What was the most challenging part?

probably when i had to
do the folding

Zine Exit Ticket

Nina

1. How was your experience making the zine?

I had a nice experience! I like all art, so naturally this was fun and interesting to me. I think the book we read was cheesy, but the video was interesting.

2. What did you think about the format/style?

I think it looked really nice, but was a little challenging. It was hard making sure you didn't cut a little bit too much and ruin your zine. The folding was also hard.

3. What was the most challenging part?

In my opinion, it was folding the zine. By that I mean the part where you have that diamond shape, and then have to fold it in on itself.

Zine Exit Ticket

1. How was your experience making the zine?

I did not like it because it was hard.

2. What did you think about the format/style?

It was okay.

3. What was the most challenging part?

Thinking about things to write about.

Zine Exit Ticket

1. How was your experience making the zine?

pretty fun

2. What did you think about the format/style?

well organized

3. What was the most challenging part?

thinking of what to do on each page

Zine Exit Ticket

1. How was your experience making the zine?

It was ok I don't love wrighting about myself.

2. What did you think about the format/style?

its a cool format.

3. What was the most challenging part?

the most challenging part for me was wrighting and thinking about who iam.

Zine Exit Ticket

1. How was your experience making the zine?

I was fun! I really liked the folding and the drawing.

2. What did you think about the format/style?

It was great! The perfect size.

3. What was the most challenging part?

The zine only had 8 pages. So hard to fit everything in.



Zine Exit Ticket

1. How was your experience making the zine?

It was fun but the zine was a bit hard.

2. What did you think about the format/style?

I thought it was pretty cool and I really liked the video.

3. What was the most challenging part?

Making the zine because the paper folding was hard

Zine Exit Ticket Sebastian

1. How was your experience making the zine?

it was good and fun.

2. What did you think about the format/style?

it was great the art and everything else was good.

3. What was the most challenging part?

coming up with something that I wanted to write.

Zine Exit Ticket

1. How was your experience making the zine?

it was fun and I love
the drawing part.

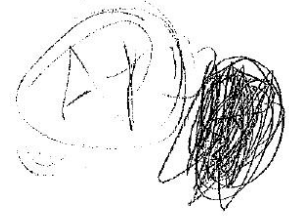
2. What did you think about the format/style?

it was interesting.

3. What was the most challenging part?

the folding!

Zine Exit Ticket



1. How was your experience making the zine?

It was ok because I do not think about that stuff.

2. What did you think about the format/style?

I liked it.

3. What was the most challenging part?

Thinking of what to say.

Zine Exit Ticket

1. How was your experience making the zine?

My experience was great! I loved every part like the coloring, or coming up with words that represent your self.

2. What did you think about the format/style?

?

3. What was the most challenging part?

To me the most challenging part was coming up with a topic to write about, #like hobbies or family.

Zine Exit Ticket

1. How was your experience making the zine?

I had a lot of fun making the zine! It was really cool exploring myself and what makes me me.

2. What did you think about the format/style?

It was a cool format, I liked the way it was set up, and the folding was fun, (even though I had to redo it multiple times)

3. What was the most challenging part?

The most challenging part was either the folding (boy, my zine did not want to cooperate) or thinking of enough things about my identity. All in all, it was a super cool project though!

Zine Exit Ticket

1. How was your experience making the zine?

I liked it because I
to find stuff and it was
fun to do art in class because
we have not done that in class.

2. What did you think about the format/style?

I liked it but at times
I thought it was a little
confusing but others why I liked
it.

3. What was the most challenging part?

The drawing because
I am not good at drawing.

Zine Exit Ticket

1. How was your experience making the zine?

It was hard thinking what
to put on the zine

2. What did you think about the format/style?


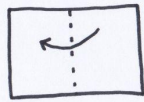
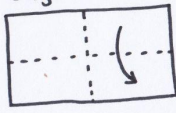
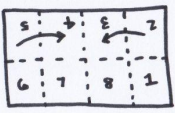
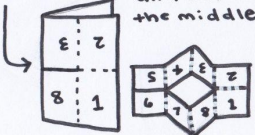



3. What was the most challenging part?

Appendix 7

One-page-zine format

HOW TO MAKE A 1 PAGE ZINE

* INTO 8 PAGES! *

- 1. Gather 1 piece of A4 paper, a pair of scissors & a pen**

- 2. Fold paper in half "hamburger style" along long edge**

- 3. Fold paper in half "hot dog" style along short edge**

- 4. Fold the sides in towards the first fold (you will now see the 8 sections!)**

- 5. Fold in half again along the first fold and cut to the middle**

- 6. Fold in half along "hot dog" fold**

- 7. Push two sides together so paper forms a cross shape**

- 8. Fold so page 1 is the front cover & page 8 is the back**


9. DONE! Now that you have your booklet folded, make sure to number the pages and then unfold again to begin creating! Zines can be about anything — recipes, how-to-guides, art, poems. But above all, they don't have to be perfect, the more personal and handmade, the better!

AUDREY SCRUGHAM 2021

TYPA Online Zine Workshop planning

ZINE WORKSHOP PLAN:

- Introduce self — Audrey from USA
MA Folkloristics, Craft & Empowerment
- Everyone introduces self.
 - ↳ Do you do any art/crafts?
Hobbies?
- Talk about structure of workshop
 - Intros Length: 1 hour
 - Zine History (can keep working on zine after)
 - One-page-zine
 - Folding
 - Brainstorming
 - Wrap-up & show what we've made!
- History/What's a zine?
WHY ZINES?
 - Ask if ppl know what a zine is
 - Small self-published magazine
 - Science-fiction fanzines
 - Punk, feminist, queer, DIY
 - Space for marginalized voices
 - Today - varies widely:
comics, poems, recipes, mento guides
art, personal, political, etc.
- Point out:
 - Does NOT have to be perfect!
Imperfections show the humanity
of the maker - this is all about
showing your unique style & self.

Zine-making brainstorming

From Maddy's 5th grade class:

- Top six favorite movies
- All the reasons someone hated the ocean.
- How to level up in Minecraft
- How to use the procreate art application

Workshop

- Explain structure @ beginning
- Tell how long it will be @ beginning.

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EMBODIED KNOWLEDGE AND THE PROCESS OF CREATIVE EMPOWERMENT THROUGH THE ART AND CRAFT OF ZINE-MAKING

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