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Zines for Teaching: A Survey of Pedagogy and Implications for Academic Librarians

Susan Thomas

abstract: Zines have begun to gain a place in higher education as pedagogical tools studied or made by students, and many academic libraries maintain zine collections. The library literature reveals little about how nonlibrarian faculty use zines in their classrooms. This paper describes the results of a survey of faculty from a range of academic disciplines and professions who teach with zines and other booklet forms. Survey results reveal the extent to which faculty zine pedagogies include collaboration with librarians and use of library collections. Faculty describe instructional activities and attitudes that many library professionals, including reference and instruction librarians, directors or deans, catalogers, acquisition and special collections librarians, and archivists, may find useful.

Introduction

Zines, self-published print booklets, are increasingly included in university and college syllabi and studied or made by students. Most zines present an author's interests, beliefs, and experiences. Such fields as art and design, composition, and education employ zine pedagogies. Chelsea Lonsdale describes the many advantages of zines for student education:

Zines can offer students a sense of ownership that other types of writing, especially classroom writing, do not provide. Zines also introduce students to multimodal, or multigenre composing, within a single document. Including zines as part of the curriculum also models for students a variety of vehicles for meaning-making, and can provide a more broad spectrum of identities and experiences with which students can relate. These benefits challenge the status quo in terms of authority, revealing the process by which a writer attains credibility on a particular topic.¹

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As a university librarian who co-established a zine, chapbook, and pamphlet collection at a university library and successfully recruited teaching faculty to create zine assignments, the author regularly reads about zines in higher education across disciplines and professions. But few articles by nonlibrarian faculty indicate collaboration with librarians or use of library collections.

Zines, Chapbooks, and Pamphlets

Zines are defined as do-it-yourself publications. Those who create them are often called *zinesters*. Zine content varies, and Stephen Duncombe's taxonomy of zines is useful for understanding the range of subject matter: there are fanzines, political zines, personal

What distinguishes zines in general is the personal nature of the content, whether the subject matter be diaristic or political.

zines (sometimes referred to as *perzines*), identity zines, religious zines, vocational zines, and zines about health, sex, travel, comics, literature, and art.² What distinguishes zines in general is the personal nature of the content, whether the subject matter be diaristic or political.

Zines, chapbooks, and pamphlets share the booklet form. Publishers manufacture paperback books with a form of bookbinding called

perfect binding, in which their pages are glued together to form a spine. Booklets are not perfectly bound but are *saddle stitched*, a printer's term for stapled or wire stitched, or *saddle sewn*, bound with a needle and thread or string. A "foldy" zine consist of several pages folded together without any binding. Booklets tend to be produced in small runs, sometimes in numbered editions.

The most conservative definition of a *zine* is a self-published, black-and-white photocopied booklet. The number of copies is usually determined by the resources available. Historically, zines have been made by hand—the pages typed, drawn, written, collaged, glued, and taped—and then reproduced on a photocopier. Today, most zines are still made by hand but may be scanned and printed at home. Some zinesters now make zines via desktop publishing, yet many continue to work in analog environments. Other zinesters work in both digital and analog environments.

Pre-Internet, people exchanged zines via the postal service. More recently, zinesters sell or trade them in person at zine fairs or sell them through "distros" (distributors) in stores or online. The higher the production cost, the higher the sale price. The rise of art and design zines, with features such as silk screen and letterpress printing, has led to an acceptance of some zines as moderately priced artist's multiples. Defined as an artwork produced in an edition of two or more, multiples challenge the definition of art as a unique creation.³ Such zines are usually sold at fairs of artists' books, works of art in the form of a book, usually handmade, limited in number, and featuring original art. Overall, the print form prevails in the zine world, so this paper will not discuss e-zines and digitized, historical zines.

Noncommercial pamphlets, leaflets, and religious tracts have a long history, usually conveying urgent information. Most brief leaflets and religious tracts are freely



distributed. Many pamphlets are more substantial in length and form, and they may have a modest purchase price. They are often distributed by hand in a public place. For example, an activist group might distribute a pamphlet about gentrification at a town hall meeting. With their history as street and protest literature, pamphlets, leaflets, and tracts may certainly be regarded as historical precedents for zines, sociopolitical zines in particular.

Chapbook is a nineteenth-century term derived from traveling peddlers known as chapmen who sold, among other items, booklets called chapbooks, many of which

plagiarized summaries of published novels and stories.⁴ Chapbooks no longer contain plagiarized text and are found almost entirely in the literary world. Many contemporary chapbooks are books of poetry, often publishing the work of emerging poets. Poets who have achieved success by publishing a book sometimes continue to publish in the chapbook form because they appreciate chapbooks as well as chapbook publishers, who epitomize independent, small presses. In higher education, creative writing faculty and students have long collected and read chapbooks.

With their history as street and protest literature, pamphlets, leaflets, and tracts may certainly be regarded as historical precedents for zines, sociopolitical zines in particular.

Literature Review

Judith Williamson's highly cited 1994 conference presentation "Engaging Resistant Writers through Zines in the Classroom," delivered at the Conference on College Composition and Communication in Nashville, Tennessee, in 1994, predicted the rise of zines in higher education. Williamson was an early zine proponent, recognizing that they "provide a site for resistance because they offer students a way to contextualize literacy itself as a social and political construct."⁵

Williamson spoke about zines as tools in literature and composition classrooms, and other professors followed. In 1998, Dan Fraizer described zine assignments in a composition class that "teach students that writing and reading exist in multiple nonhierarchical contexts that don't always set the writing of a high-status group against that of a low status group."⁶ Brenda Daly in 2005 recounted a literature assignment about Toni Morrison's *The Bluest Eye* in which students chose either "testimonial writing" or zine making.⁷ These articles did not mention libraries. In 2007, Tobi Jacobi reported the service learning "Zine Project" she assigned, in which university students in an upper-division English class utilized zines to engage with youth writers in a community literacy project. Jacobi suggested in the project guidelines that zines be distributed at public libraries, where they would be widely accessible. She donated zines to the resource library at Colorado State University's Community Literacy Center in Fort Collins so that students could check them out.⁸ Aneil Rallin and Ian Barnard in 2008 discussed zines in composition courses.⁹

Faculty in other academic disciplines and professions produced and studied zines as well. In 2003, Kristin Congdon and Doug Blandy described using zines to teach postmodernism. They devised higher-education zine assignments in various art classes and argued that the postmodern aspects of zines—"pastiche, parody, irony, and bricolage

[a construction made of whatever materials are at hand]”—encourage students to “link images and text towards the expression of ideas in a free-form and intuitive manner.”¹⁰

The authors also emphasized how zine activity, including peer assessment, aligns with participatory education and democracy by requiring that students debate and clarify their visions and act responsibly on their ideas.

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Some articles recounted zine pedagogy in teacher education. In 2010, Sheri Klein wrote about a zine assignment in a sophomore-

level art education course.¹¹ Kathryn Grushka and Nicole Goodlad in 2012 described zine pedagogy in a course for preservice teachers. In a perzine assignment, students “explore the role of memory and experience in shaping their learner/teacher identities.”¹² In a 2004 article, Barbara Cohen reported a zine assignment for graduate education students that focused on zines in the teaching of writing to education students and in those students’ teaching of K–12 students.¹³ None of these articles mentioned libraries.

Moshoula Desyllas and Allison Sinclair’s 2014 article in a social work journal argued that zines provide opportunities for experiential learning and “raise student self-awareness and allow for a broader understanding of power hierarchies. As a direct-action tool, they can be useful for promoting active class participation.”¹⁴ The authors advocated for a zine library in the school of social work, not the university library.

Kimberly Creasap in 2015 wrote about the cultural zines and experiential zines made by students in a gender studies course. The former required feminist analyses of pop culture; the latter, feminist analyses of personal life experiences.¹⁵ Chana Etengoff in 2016 described how students conducted social science research by coding selected gender-studies zines from the Barnard Library at Columbia University in New York City. The author collaborated with a librarian who chose the zines for study.¹⁶ Both these articles describe assignments in which students studied zines from a library collection.

Todd Honma talks about zines and community engagement in a course called *Zines, Creativity, and Community*. He states that “as a pedagogical tool, zines exist at the intersection of radical history, analog creativity, participatory culture, and community involvement.”¹⁷ His article mentions students donating their zines to their college library so that their work is documented and their knowledge can be shared with other members of the campus community. Honma also says that donating zines is part of working “to continue the efforts at preserving zines in an institutional setting,”¹⁸ implying that it is not easy to place zines in libraries.

In an article that influenced the author’s research project, Amy Wan described examples of zine pedagogies in higher education in the 1990s. Educators introduced zine assignments in writing and communication, communication studies, and women’s studies courses.¹⁹ Michele Knobel and Colin Lankshear, in their conference paper about zine implications for literacy studies, extended their discussion to “pedagogy at large,” arguing for the significance of zines as primary sources to study, specifically as “vibrant,



volatile, thriving social practices that describe deep currents and concerns within youth culture.”²⁰

The most significant research and discussion of zine pedagogies is the 2011 philosophy dissertation “In the Ruins of Zine Pedagogy: A Narrative Study of Teaching with Zines” by Karin deGravelles, in which the author interviews seven “teacher/zinesters,” finding that they “negotiate zine pedagogy as an act of making space, publishing, and engaging in conversation.”²¹ DeGravelles addresses the potential of zine pedagogy to neutralize the power that zines exert as alternative expressions. Yet libraries and library collections are absent from the discussion of the “radical” space of zines.

Overall, few connections link the zine pedagogies of teaching faculty with their college and university libraries. To be sure, many academic libraries lack zine collections, so faculty teach with their own or to take students on field trips to zine libraries. The literature review provided a few examples of zine collections outside libraries in such places as women’s resource centers. Nonetheless, the marginality of libraries in the multidisciplinary zine literature was surprising.

Methodology

To learn more about nonlibrarian faculty zine pedagogies, the author conducted a qualitative survey. The purpose of this study is to uncover details about zines as pedagogical tools in higher education. To this end, six research questions were identified:

1. Which disciplines or professions are teaching and learning with zines?
2. Are faculty collaborating with librarians on zine assignments?
3. Are faculty utilizing library zine collections?
4. What motivates faculty to introduce zines in their classrooms?
5. Are students for the most part studying zines or producing zines?
6. How are teaching faculty assessing zine pedagogies?

For purposes of clarity and readability, the term *zine* will be used in general but should be understood to include chapbooks and pamphlets. Zines receive a good deal of attention in higher education, and the author wondered if teaching faculty utilized contemporary chapbooks and pamphlets as well.²² When needed, those terms will be used.

A qualitative study allowed respondents to fully describe their zine pedagogies and express their motivations. After creating a survey and receiving Institutional Review Board (IRB) exemption, the author began to identify potential participants by drawing on the literature review as well as personal association with zine communities. She began a process of snowball sampling, in which study participants recruit other participants, a technique used when qualified subjects are scarce or difficult to identify. The author requested that respondents share the names and contact information of other qualified faculty. She sent personal e-mails to faculty whose pedagogical practices included or seemed to include zine, chapbook, or pamphlet production or study. All but one of the faculty members invited taught at institutions in the United States; one worked in Canada. The survey went live in August 2016 and remained open through December 2016. Due to the amount of qualitative data requested and the time needed to read and code, the author set the target number of respondents at 50. Fifty-seven people completed the survey. The survey instrument appears in Appendix A.



Results

Disciplines and Courses

Survey respondents represented every region of the United States. Several faculty members worked at more than one institution. In free-text boxes, respondents recorded a wide range of courses taught in a variety of departments. The number of courses compiled (67) exceeds the number of respondents (57) because several faculty listed more than one course. Art and design courses dominate the survey, representing 45 percent of the answers. The range of courses includes art history, artists' books, book arts, communication design, fashion design, graphic design, photography, printmaking, and studio art. Literature and composition courses represent 15 percent of the list, and gender studies or women's studies courses (in more than one department) represent 13 percent. Respondents listed media courses five times, and both architecture and education courses appear three times. Two religious studies courses are on the list. Anthropology, classics, film, psychology, and social work appeared just once. Most of the courses are listed in Appendix B.

Librarian Collaboration

Considering how little library collections or librarians featured in the literature review, the author was surprised that 42 percent (24) of respondents reported having collaborated

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with a librarian on the creation of the zine, chapbook, or pamphlet assignment. Fifty-eight percent (33) reported that they did not. Four of the 33 participants who denied collaborating with a librarian added comments anyway. In fact, two of them collaborated, albeit minimally, with librarians who selected zines to present to classes. Of the remaining two who did not collaborate but added comments, a faculty member at a research university reported trying to work

with a librarian but being told that no librarian was available due to budget cuts. If that respondent were included, 27 (47 percent) respondents collaborated or attempted to do so, and 30 (53 percent) did not.

The following quotations show the wide range of collaborative activity and opinion by instructors who did collaborate with a librarian. The respondents' original text is preserved to allow readers to interpret for themselves selected faculty members' attitudes toward, and perspectives on, the librarian's role:

Librarian presented to students on library's collection of zines. Library also "archived" zines from the courses I taught.

I met with a Digital Humanities librarian earlier in the process of developing the assignment (who showed me some software students could use to produce zines, which I offered as a choice alongside creating manually), and I worked with the Special Collections librarians, who created a one-day display of zines and art books . . . to get them [the students] thinking about their own projects.

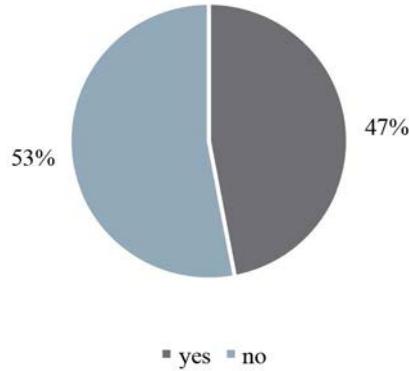


Figure 1. Answers to the question "Did you collaborate with a librarian at your institution in the creation of the zine, chapbook, or pamphlet assignment?"

I worked with librarians to both make the assignment part of the work of processing the zine collection (producing metadata) and introducing students to the archival sources available at the library. We also had a unit on the digitization of archival materials process, coordinated in conjunction with the librarians. [Note: Students produced metadata for zines that were added to the library collection.]

The collaboration includes the librarian providing access to zines, and the end of semester class zine project being featured and displayed in the library's special zine collection.

The amazing zine librarian helped me put together an introductory info session for my students, in which we pulled an array of zines that tackled human rights themes from various genres.

I e-mailed the librarian to discuss our visit and to describe the focus of the course on social media activism—this allowed her to pull zines that aligned with course content.

I took the students to the library and the librarian showed them zines and artist publications and talked about them—as well as how to use the library. When the students made copies of their zines, they each gave one to the librarian for the collection.

Director of the library attended Library City class and 13 Zines class regularly, offering information and critique. Director of library attended Small Books and Zines for the final critique. [Note: These three courses are offered by the Department of Art.]

One of my campus's special collections librarians helped by selecting and locating a number of pamphlets from the library's collection so that the students could compare the zines they were working with to political pamphlets from other historical eras.

Couldn't do it w/o the librarians. They were instrumental to the whole process. I learned from them! In fact, the librarian introduced the idea of the assignment and I ran with it, using a social justice framework.

The role of the librarian, according to these faculty members, ranges from providing a general presentation of zines to participation in the final class critique.

Collections Utilized

The survey asked respondents to report the source of zine specimens and permitted multiple answers. Of all respondents, 77 percent used zines from their personal collections, and 28 percent utilized zines only from their personal collections. Forty percent obtained zines from the library at their institutions, and 9 percent utilized zines only from the library at their institutions. Twenty-five percent used zines from other area libraries. Interestingly, 35 percent used zines from “other’s collection.” In a few cases, these materials appeared to be the librarian’s own. Clearly, faculty feel comfortable teaching with their own zine collections but remain open to utilizing other collections, as well.

Answers by faculty who did not report collaborating with a librarian reveal stark contrast between use of library collections at their institutions and use of their personal libraries or holdings. Figure 2 indicates that non-collaborating faculty more often teach with their personal property and not with their libraries’ collections. Faculty who collaborate teach with their libraries’ collections as well as their own.

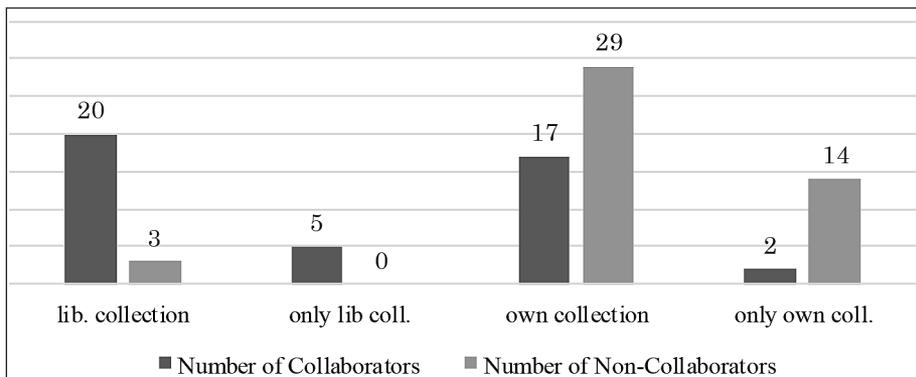


Figure 2. Faculty use of library collections and of personal collections of zines, chapbooks, or pamphlets in teaching.

A similar question asked respondents to indicate what types of collections their institutions have, if any. Among the 26 participants who collaborated with a librarian, 19 (73 percent) indicated that their institutions have zine, chapbook, or pamphlet collections. Just over half of that group report that their institutions have pamphlets, chapbooks, or both as well as zines. Notably, most faculty who collaborate with librarians work at institutions with zine collections. Among the 31 who did not collaborate with a librarian, nearly half, 14 (45 percent), said that their institutions’ libraries have zine, chapbook, or pamphlet collections, with over half of that group reporting that their institutional libraries have pamphlets, chapbooks, or both in addition to zines.

Zine Study and Production

Some faculty listed courses with zine pedagogies and described the assignments, indicating whether the work involved production or creation (primary source) or interpreta-



tion (secondary source). Most assignments were zine making. Thirty-four instructors (60 percent) indicated that zines were composed, made, or produced in classes. Ten respondents (18 percent) described zine assignments that required interpretation only, such as reading and coding zines in a psychology class; interpreting historical pamphlets and chapbooks; and “making connections between critical essays we had read about eighteenth-century practices of pamphleteering and modern-day zine production.” Ten respondents (18 percent) described both interpretation and making of zines.

Assessment Methods and Activities

The last question dealt with assessment. Because the author wanted to discover how different faculty would respond to the term *assessment*, a definition was not provided. Almost all instructors chose to define *assessment* as the process of evaluating the quality or success of the students’ zines, not evaluating the assignment itself. Eleven respondents noted that they use rubrics or peer-evaluative tools. Some participants included specific evaluative measures, such as the word count of original writing, Creative Commons and fair use images, and appropriate elements of organization, design, and layout. One respondent explained that students in a composition course “worked collectively to come up with criteria for assessing the different zines that they looked at in terms of efficacy, organization, communication style, design, engagement with audience, etc.” The faculty member assessed the zines on participation and engagement. Similarly, another participant said, “Assessment of the assignment happens during critique. As a class, we discuss the form of the Zine, how we physically interact with the intimate scale of the Zine, its content and the nature of the imagery/text presented.”

Two respondents explained that completion of the assignment was the sole requirement. Six replied that they did no assessment at all. One instructor included some assessment of his or her own zine pedagogy, indicating the need for additional design skills and a better plan for managing the production of zines. Many respondents did not answer.

Motivations for the Use of Zines

One open-ended question dealt with motivation. The author thought that uncovering faculty motivation for zine pedagogies might enable librarians to better understand faculty attitudes toward printed matter and their beliefs about zines and pamphlets as alternative media that exist outside the mainstream media and as tools for activism. Faculty seem to be motivated by learning outcomes, an unsurprising finding, but the types of learning outcomes varied. Some desired outcomes are skills based; others aim to develop the students’ voice. The breadth and depth of comments indicate deep interest and enthusiasm for the zine form.

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The Format and Making of Zines

Overall, the prevailing motivation for assigning zines was the format. Eighteen respondents specifically mentioned form or indicated it through such phrases as “writing as

making," "binding techniques," "hold it in our hands, texture, personality," "shared directly—i.e., hand-to-hand transfer," "they must consider the object," and "teach students about DIY [do it yourself] publications and proliferation of their work as ephemeral objects." One participant wrote, "Everyone likes to have a 'book' that they can reproduce and distribute." One respondent equated form with content: "I realized that zines could materially embody the fluidity with which I wanted students to understand sexuality, gender, and religion."

Several respondents noted the ways that zines correspond with comics and artists' books. One commented that zine, chapbook, or pamphlet assignments "introduce students to the mechanics of making books." Two respondents observed that zines are artist's multiples and as such embody contemporary art practices. Another emphasized that students learned how "zines force the author to take on multiple roles regarding design, writing/composition, art and graphic representation, distribution, marketing and promotion, etc." Still another participant mentioned that students "take a handmade reader more seriously since they understand the effort that goes into it (gift economy)."

Alternative Media and Political Activism

Others shared the perspective that zines offer opportunities to learn about and participate in alternative media, including the processes of publishing, distribution, and consideration of audience. Sixteen respondents mentioned this aspect of zines. One respondent

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included zines in a class about "public forms of address." Another said, "There is not enough emphasis on production/publishing in university writing courses." Still another wrote, "The assignment gives participants a chance to write and publish based upon their motivations and desire to make issues public outside of mainstream publication." One participant describes a very active classroom: "I love having a sort of classroom printing press. The students respond well to it and seem to engage."

Commentary about zines as a form of media often touched on zines as tools to empower students. One respondent wrote, "I believe it is important for students to see and to realize that they are already making media and to envision ways that they can do so more collaboratively and/or more purposefully." Many teaching faculty recounted the value of zines, chapbooks, or pamphlets in the history of a political movement or subculture.

Personal Interest

Fifteen respondents described how their personal history making zines, participating in zine communities, studying zines, or working in a discipline motivated them to introduce zines in higher education. One said that his or her motivation "reflects my discipline's (rhetoric and composition) interest in writing as making, multimodality, and genre theory."



Student Development

Fifteen respondents said their motivation is to introduce an assignment that will provide a unique opportunity for student development. This response captures the majority opinion about how the study or production of zines benefits students and faculty as well:

Zine creation allows students to think outside of the box about social issues. It fosters engagement with material that is beyond textbook learning. It breaks down barriers of the “right” way to think about a social problem for my students. They got personal and shared their struggles and triumphs in their zines. It was an empowering experience for both my students and myself.

Students develop agency or subjectivity, are empowered or politicized, enjoy learning, and have fun making or reading zines, and faculty were motivated by these potential student outcomes. “I wanted my students work

to feel part of the world—part of their world,” said one respondent. Another hoped that a zine assignment “would encourage students to reflect upon popular forms as source[s] of knowledge in their lives.” Some linked zine making to the development of student voice; the production of zines enables students “to value their own voice in the process of writing

criticism and in the production and dissemination of ideas.” One respondent emphasized that zines are affordable and that zine assignments make education more cost-effective.

Seven respondents described the opportunity that zines afford students to develop critical thinking. One faculty member described how students kept a critical journal, “contextualizing how the content of the class influenced or inspired their [zine] work.” Another wrote, “I also thought it would encourage them to think metacritically . . . the need to think about HOW we’re doing something as we’re doing it.” Similarly, two respondents mentioned being motivated to introduce zines by the opportunities zines afford students to develop literacy or visual literacy.

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Unique Content and Perspectives

Four respondents described how zines present unique subject matter. One said, “Zine [making] was a way of producing content we felt was missing from the curriculum at large.” Others described zines by nonstudent writers, appreciating that zines provide access to “diverse and hard-to-find material.” Another created zine assignments “to communicate interesting ideas [and] disseminate information.”

Limitations

The survey has a few limitations. Faculty may lack information about their library collections, for example, and think that a library’s holdings are limited to zines when in fact they include chapbooks. Likewise, respondents could report that their library lacks a zine collection when in fact the artists’ book collection includes zines. A few respondents may have reported that their institutional library has a zine collection when in fact it does not.

The study was not limited by discipline or profession, yet no respondents from STEM (science, technology, engineering, and mathematics) fields or STEM-adjacent health professions took part. Students do zine work in some science classes, according to biology professor Andrew Yang. In his article about teaching science with zines, he does not specify education level but does mention a zine made by a college student.²³ Some one-page science zines are available for download on the Small Science Collective Zine Library website,²⁴ which includes zines produced by students from elementary school to college. Pamphlets are made and distributed to educate patients in such fields as nursing and public health, and students conduct research about their efficacy and use.²⁵ A study could focus on health professions.

Finally, there is no way to definitively identify all teaching faculty with zine pedagogies working in higher education, or to insist that they complete a survey. Despite these limitations, the results are nonetheless a good starting point for understanding the use of contemporary booklet materials in classrooms and libraries.

Discussion

This study demonstrates that faculty employ zine pedagogies in a range of disciplines and professions, a finding consistent with the range in the literature review. Art and design faculty are little represented in the literature but made up almost half of the survey respondents. This could be because art and design faculty in general publish few academic articles.

The results in aggregate reveal that teaching faculty engage with booklet forms in the classroom, sometimes working with a librarian, motivated primarily by the learning outcomes the forms afford students. Almost half the survey respondents indicated that they collaborate with librarians, in most cases at their own institutions. Many faculty are also motivated by their own histories in zine communities and draw on their unique perspective and experience making zines. No respondent described a history publishing chapbooks, yet some mentioned producing pamphlets.

The zine form dominated the survey results, but pamphlet publications were described by 14 percent (8) of the respondents, half of whom teach art and design courses. They described pamphlets as nearly interchangeable with zines, with just the respondent who teaches architecture mentioning pamphlets only. Other departments in which students made or studied pamphlets include English (book history), media (the course *The Struggle for the Word*), and two seminars by different faculty: *Markmaking and Representation* and *Reading NYC: Unedited New York—Zines, Chapbooks, and Manifestos*. Most libraries keep pamphlets in special collections: 33 percent (19) of respondents reported that the libraries at their institutions have pamphlet collections.

Only four respondents described chapbook assignments, and three also gave their students pamphlet assignments. One participant teaches a creative writing class that includes chapbook but not pamphlet production. The author expected that several survey respondents would report teaching with chapbooks in creative writing courses. The low number of respondents from writing departments explains the lack of such reports. Faculty likely teach with chapbooks because 23 percent (13) of respondents shared that the libraries at their institutions have chapbook collections. Whether these are discrete



special collections or part of the library's circulating materials is not clear. This could be a direction for future study.

Survey results suggest that some faculty fail to utilize special collections that could, in theory, support their pedagogical aims. To be sure, no library's holdings can meet every pedagogical need; at the same time, zine, chapbook, or pamphlet collections are generally inexpensive to establish and develop. Often, zinesters and zine collectors will donate items. The author argued in

... zine, chapbook, or pamphlet collections are generally inexpensive to establish and develop.

favor of a zine collection based on the other academic libraries that had established collections. Journal articles, many cited in the literature review, also support the argument that a zine collection would be valuable. This survey builds on these supports by presenting many zine pedagogies and zine practices, according to the teaching faculty themselves.

Other survey results reveal which teaching faculty will likely turn to librarians for assistance or support. Art and design faculty provide the most data from which to draw a conclusion. Only 30 percent of respondents who report teaching art courses have collaborated with a librarian. About half of respondents teaching literature and composition or gender studies did so. Among the courses with little representation, faculty asked librarians to collaborate in 80 percent of media courses (4 of 5), 67 percent of education courses (2 of 3), and 50 percent of religious studies (1 of 2). Several departments appeared just once: anthropology, classics, film, psychology, and social work. All but anthropology collaborated with a librarian. Faculty in film, psychology, and social work have published journal articles about their zine activities, and these articles may influence other faculty in these departments.

To stimulate use and improve collections, librarians could invite faculty to collaborate on collection development. Gathering and cataloging student work or archiving it might influence faculty to use library collections at their institutions.²⁶ The scope of existing holdings could be revisited, too, to ensure that they include material that supports an academic discipline or profession. Faculty might donate their own materials. If there are sufficient resources, a librarian could offer to catalog and house the collection. Jennifer Church-Duran's 2017 article about library liaisons indicates that collaborative collection development ranked as the primary feature of liaison work in the early 1990s.²⁷ As collections have become more digital and more determined by patron-driven acquisitions, liaison work has changed and instruction has become a central activity. Faculty-librarian collaboration in developing special collections is one way to enrich liaison work.

Liaisons at university and college libraries are aware of different accrediting bodies and the special skills or literacies needed in the disciplines or professions with which they work. In art and design, for example, visual literacy is a desired outcome. In rhetoric and composition, multimodal literacy has become an objective. Librarians may share journal articles and other work that faculty have published about zines, pointing out positive student outcomes and perhaps volunteering to participate in assessment of student work and the instructor's assignment.

Librarians may need to find ways to connect, such as attending special events on campus or scheduling library events that interest faculty in a specific discipline or profession; these events need not be zine connected. A letter reading party, for example, may facilitate a professional relationship with a faculty member in literature. Faculty may be impressed by programming, even if unable to attend, and become more receptive to working with librarians in general. Keeping informed about faculty members' publications and presentations will enable librarians to find good fits for proposals. A media faculty member at the author's university, for example, published a book about "slow media"—media that emphasize quality and reliability rather than fast production—which discussed zines.

There are clear opportunities for instruction librarians to advance their liaison work by encouraging faculty to experiment with zines and to expand and enrich their

There are clear opportunities for instruction librarians to advance their liaison work by encouraging faculty to experiment with zines ...

own pedagogies by collaborating with teaching faculty on assignments and instruction. Some respondents indicated that librarians selected zine specimens for an assignment and presented them to a class. A few participants reported deeper levels of collaboration, including choosing

the zine assignment together with a librarian or including the librarian in an end-of-semester critique.

If classes study zines, then one can reasonably argue for zines in libraries. Furthermore, if students create zines, the library should collect them. The John M. Flaxman Library at the School of the Art Institute of Chicago has cataloged, by course name, zines made by students.²⁸ Other libraries also add student-made zines to their holdings.²⁹ Educators may disagree about collecting what some assert are simply student artifacts, but this disagreement could lead to vital discussion. One could argue that the library should house not just zine artifacts, but other student-made materials. For instance, the library might establish and support a journal of student writing. Other student work could be encouraged and supported, such as a print magazine published by students. Some academic libraries already provide such student-centered library programming and activities.

Many librarians have expressed interest in collecting and teaching zines and regularly seek opportunities to co-teach or present to classes. The addition of a second authoritative voice to a zine discussion may increase students' interest and attention. In addition, librarians may have additional zine specimens to present and discuss, enriching the material available to students. Librarians can also assist with zine assembly and reproduction outside the classroom. A librarian may know of other faculty teaching with zines, of campus resources and contacts for planning a zine event, and of relevant special collections in the library, such as artists' books or an author's papers.

Conclusion

The results of this study have implications for academic librarians as both practitioners and theorists or scholars. For instance, librarians interested in applying critical infor-



mation literacy theory, founded on the principle of creating resistant or critical student readers, may find that zine pedagogies, especially those centered on zine reading and interpretation, provide an excellent praxis opportunity. Not all zines represent left-wing or radical political points of view. Librarians need not collaborate to teach zines: they might offer workshops, tutorials, browsing of collections, special events, and in some cases credit-bearing courses.

Eamon Tewell explains how a critical information literacy practice, informed by the theory of resistant spectatorship, enables librarians to teach students how to question hierarchical systems, Google in particular. Students might realize that some voices are privileged at the expense of others in the information landscape.³⁰ Teaching zines and special collections provides opportunity to discuss authority with students. Librarians who participate in zine making may meet the challenge of encouraging students to find their own voices and develop agency as writers, designers, and artists.

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The Association of College and Research Libraries “Framework for Information Literacy for Higher Education” specifies frames or concepts central to information literacy and knowledge practices for students, as well as dispositions they should achieve. For example, authority must be deeply examined, information creation and delivery should be recognized as a process, and audience must be considered. The Framework is influenced by disciplinary threshold concepts and by the notion of metaliteracy. Threshold concepts are ideas so central to understanding a discipline that a learner cannot progress without crossing them. Metaliteracy promotes reflective critical thinking and supports the collaborative creation and exchange of information in the digital age.

As librarians continue to unpack the new Framework and respond to it, they will likely seek learning objects that align with it. The Framework “redefines the boundaries of what librarians teach and how they conceptualize the study of information within the curricula of higher education institutions.”³¹ The results of this study may help librarians pursue relationships with faculty and develop more collaborative pedagogies that emphasize alternative forms of student work, nonacademic information sources, and classroom assignments that empower students. Etengoff’s article provides a detailed account of how students contributed to scientific discourse through zine study. One group presented their findings at the Association for Psychological Science.³² Fraizer described the effective strategy of having students submit their writing to zine editors to “challenge students to find the best readers for their writing.”³³ Doing so, students learn to value their own work. Jacobi writes that her collaborative Zine Project “challenge[s] us to consider how and why we value certain texts and certain forms of authorship” and that students “grapple with issues of audience, editorial privilege, and the process of preparing the writing of multiple authors for public consumption.”³⁴

Lonsdale says that “students benefit when voices that resemble their own are seen, read, and valued in an educational setting. Imagine if classrooms created and curated their own zine libraries!”³⁵ Librarians might interpret this statement as a call for student

involvement in collection development for zine, chapbook, and pamphlet holdings. Students could contribute to selection of zines in general, not just submit their own zines. A student curated the first zine collection at Brown University in Providence, Rhode Island.³⁶

A future study could address a smaller number of teaching faculty who could be interviewed at length about their zine pedagogies, specifically the role of libraries in them. Is sidestepping the library one way of maintaining an antiestablishment tone and environment in the classroom? Other areas for future study include the role of student-made publications in academic libraries and interviews with stakeholders in zine, chapbook, and pamphlet collections: librarians who collaborate with teaching faculty; fine arts and creative writing faculty, whose students may create chapbooks; and architecture or planning faculty, whose students may make pamphlets.

Some faculty and librarians believe that government and corporate interests work to influence, regulate, and proscribe the curricula in educational institutions.³⁷ One form of resistance for faculty and librarians is to acquire and preserve local materials, alternative media, small press, and self-published books and zines. Numerous survey respondents expressed support for the use of such materials in higher education. Zines, along with chapbooks and pamphlets, are one of many types of special collections in academic libraries. They align with such holdings as underground or alternative press, local ephemera, artists' books, and small press publications. The results of this survey show the wide scope and purpose of zines in higher education. Thus, librarians may find allies and collaborators they did not know they had. They may decide to develop a zine collection because it is useful on its own and would be utilized by all types of library patrons.

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Appendix A

Survey Instrument

Zines, Chapbooks, and Pamphlets in Higher-Education Classrooms: Multidisciplinary Survey of Nonlibrarian Faculty Practices

Section 1 of 15

The purpose of this study is to uncover details about print booklets as pedagogical tools in higher education. Which disciplines or professions are teaching and learning with zines, chapbooks, and pamphlets? Are students studying them or producing them? Are faculty utilizing library zine, chapbook, and pamphlet collections? Academic librarians have a particular interest in learning what teaching faculty are doing with print zines, chapbooks, and pamphlets in classrooms; therefore, the results of this survey will be presented to an academic librarian audience.



Section 2 of 15

You are being asked to volunteer in a research study called *How Nonlibrarian Teaching Faculty Utilize Zines, Chapbooks, or Pamphlets as Pedagogical Tools in Higher Education: An Investigation*, conducted by Susan Thomas, coordinator of reference services and an assistant professor at Long Island University's Brooklyn Campus Library. The purpose of the research is to uncover details about print booklets as pedagogical tools in higher education. Which disciplines or professions are teaching and learning with them? Are students studying them or producing them? Are teaching faculty utilizing library zine, chapbook, or pamphlet collections?

As a participant, you will be asked to complete a brief survey using an online survey tool in Google Forms. This online survey will take approximately 10 minutes to complete, with no foreseeable risk to you. You may skip any question that makes you feel uncomfortable. While there is no direct benefit to you for participation in the study, it is reasonable to expect that the results may provide information of value for the fields of library science and higher education.

You do not need to include your name on this survey but will be given the option to. Every reasonable effort will be made to keep your identity as an online participant confidential. We anticipate that your participation in this study presents no greater risk in confidentiality than experienced during everyday use on the internet. If you are using a public computer or one that is accessible by other people, then clearing your cache may also help protect your privacy.

Data collected will be destroyed at the end of a legally prescribed period of three years. Results will be reported only in the aggregate. If you are interested in seeing the results or have questions about the research, you may contact the research investigator, Susan Thomas, 718-246-6382, susan.thomas@liu.edu.

If you have questions concerning your rights as a subject, you may contact the University Institutional Review Administrator, Lacey Sischo, 516-299-3591.

Your participation in this research is voluntary. Refusal to participate or discontinue participation at any time will involve no penalty or loss of benefits to which you are otherwise entitled.

By advancing to the next screen to complete the survey, it indicates you have fully read the above text, have had the opportunity to ask questions about the purposes and procedures of this study, and your willingness to participate.

Please print and keep a copy of this page for your records.

Section 3 of 15

Qualifying Question

If your answer is no, please discontinue the survey. Thank you for your interest and willingness to participate!

Have you created print zine, chapbook, or pamphlet assignments in any higher education courses?

Section 4 of 15

Institutional Affiliation:

Please indicate the institution(s) where you work:

Section 5 of 15

Please indicate the DEPARTMENT(S) in which you have assigned zine, chapbook, or pamphlet work:

If you work at more than one institution, please list the institution as well as the department:

Section 6 of 15

1. Please list the names of COURSES in which you assign zine, chapbook, or pamphlet work.
2. For each course, briefly DESCRIBE THE ASSIGNMENT and indicate whether it is primarily production or interpretation.

Section 7 of 15: Source of Specimens

If print zine, chapbook, or pamphlet specimens were utilized during instruction, in the classroom, where did they come from? Check all that apply.

- Library at the institution
- Other area library
- Personal collection
- Other's collection
- No specimens were utilized

Section 8 of 15: Collaboration with Librarian

Did you collaborate with a librarian at your institution in the creation of the zine, chapbook, or pamphlet assignment?

- Yes
- No

Section 9 of 15: Collaboration with Librarian (optional)

If YES in Section 8, please describe the collaborative process:

Section 10 of 15: Library Collections of Zines, Chapbooks, or Pamphlets

Does your institution's library have a zine, chapbook, or pamphlet collection? Check all that apply.

- Zine
- Chapbook
- Pamphlet
- None
- Don't know



Section 11 of 15: Your Motivation

Academic librarians benefit from knowing if teaching faculty are utilizing booklet materials, whether or not those materials are part of a library collection. Please tell us more about your motivation for creating zine, chapbook, or pamphlet assignments:

Section 12 of 15: Assessment

Please tell us about any assessment activities you have engaged in. If you'd like, share URLs here or e-mail relevant files to: susan.thomas@liu.edu.

Section 13 of 15: Option to Be Identified by Name and Institution and Quoted in Paper

Do you consent to being identified by name and institution and possibly quoted in the article that will result from this survey?

Check all that apply.

- Yes
- No

Section 14 of 15: Name (optional)

If yes, in Section 13, please provide your name:

Section 15 of 16: Option to Be Identified by Institution Only and Quoted in Paper

Do you consent to being identified by institution only and possibly quoted in the article that will result from this survey?

Check all that apply.

- Yes
- No
- N/A (I consent to having my name published)

Thank you for your participation! Your response is greatly appreciated.

If you'd like, share your zine, chapbook, pamphlet assignments with me at susan.thomas@liu.edu.

Appendix B

Courses in Which Faculty Use Zines

Here are course titles provided by respondents in which they use zines; the author has clustered them by department. The same instructor did not necessarily teach the clustered courses.

Anthropology; Introduction to Social Work
 Architecture and Publishing; Architectural Media and Publishing; Books and Architecture
 Art and Human Values
 Artistic Development (Department of Teaching, Learning, and Leadership); Art Education
 Book Arts; Artists' Books; Books, Comics, and Zines; Graphic Novels
 Digital Drawing; Introduction to Zines
 Feminist Theory; Introduction to Women's Studies; Sex, Gender, and Religion
 Global Book Histories; Book History
 How Pictures Persuade (Program in Communication Studies); Graphics Revolution
 Independent Publishing (College of Arts, Communications, and Design)
 Literacy and Gender; Literacy and Community
 Mass Media; Women, Media, and Technology; Fashion Media
 Photography and Performance; Writing as Photography
 Printmaking; Letterpress; Lithography; Typography
 Punk and the Politics of Subculture; Reading NYC: Unedited New York—Zines, Chapbooks, and Manifestos
 Queer Ecologies; Queer Contexts
 Religion and Popular Culture; Personality Psychology Lab
 Rhetoric and Composition; Violence and Human Rights in World Literature
 Social Practice (Department of Art)
 Struggle for the Word: History of Media I
 Sustainable Systems (Department of Design and Digital Technologies)
 13 Zines; Library City (a research-heavy design course); Print in the Digital Age
 Topics in American Cinema: Cult and Exploitation
 Women, Literature, and the Arts
 Zines and DIY Publishing; Zines and DIY Democracy



Notes

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4. Suzi Waskerbarth, "In a Nutshell: Bechtel Scholar Studies Chapbooks, [Maurice] Sendak," *Children and Libraries* 12, 1 (2015): 3–6.
5. Judith Williamson, "Engaging Resistant Writers through Zines in the Classroom," presentation at the Conference on College Composition and Communication, Nashville, TN, March 17–18, 1994, 4, accessed February 17, 2016, <http://zinebook.com/resource/engagingwriters.html>.
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7. Brenda O. Daly, "Taking Whiteness Personally: Learning to Teach Testimonial Reading and Writing in the College Literature Classroom," *Pedagogy* 5, 2 (2005): 213–46.
8. Tobi Jacobi, "The Zine Project: Innovation or Oxymoron?" *English Journal* 96, 4 (March 2007): 43–49.
9. Aneil Rallin and Ian Barnard, "The Politics of Persuasion versus the Construction of Alternative Communities: Zines in the Writing Classroom," *Reflections* 7, 3 (2008): 46–57.
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16. Chana Etengoff, "Using Zines to Teach about Gender Minority Experiences and Mixed-Methods Research," *Feminist Teacher* 25, 2–3 (2015): 211–18.
17. Todd Honma, "From Archives to Action: Zines, Participatory Culture, and Community Engagement in Asian America," *Radical Teacher* 105 (2016): 35.
18. *Ibid.*, 40.
19. Amy J. Wan, "Not Just for Kids Anymore: Using Zines in the Classroom," *Radical Teacher* 55 (1999): 15–19.
20. Michele Knobel and Colin Lankshear, "Cut, Paste, Publish: The Production and Consumption of Zines," presentation at the State of the Art Conference, Athens, GA, January 26–27, 2001, 25, accessed March 10, 2016, <http://everydayliteracies.net/files/zines.html>.
21. Karin H. deGravelles, "In the Ruins of Zine Pedagogy: A Narrative Study of Teaching with Zines," PhD diss., Louisiana State University, 2011, 9.
22. There are many historical pamphlet collections in libraries, such as Harvard University's Latin American Pamphlet Digital Collection, but the author has been unable to locate information about pamphlet collections that include or are dedicated to contemporary pamphlets. The author has identified some chapbook collections, but they are historical, mostly chapbooks of children's literature from the 1800s.

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24. Small Science Collective, <http://www.smallsciencecollective.org/>.
25. For example, this article discusses the need to ensure that the reading comprehension levels of pamphlets match the literacy levels of the group or community they are intended to reach: Lesa Ryan, M. Cynthia Logsdon, Sarah McGill, Reetta Stikes, Barbara Senior, Bridget Helinger, Beth Small, and Deborah Winders Davis, "Evaluation of Printed Health Education Materials for Use by Low-Education Families," *Journal of Nursing Scholarship* 46, 4 (2014): 218–28, doi:10.1111/jnu.12076.
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