

OWNING THE MEANS OF PUBLICATION

Zine Making & The Radical Possibilities of Publishing




HERE'S THE PLAN.

1. We talk about rad publishing stuff
2. We look at some example zines
3. You make a zine
4. We talk about your rad zines

YOU NEED:



1. A piece of paper (preferably letter size)
 2. A pencil (ideally, but you can make do without)
 3. At least one pen (more encouraged, plus highlighters, markers etc.)
 4. Scissors (or the confidence to carefully tear paper with your hands)
- 

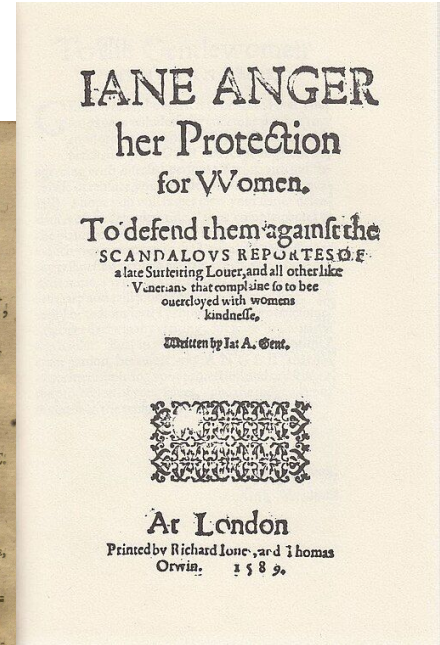
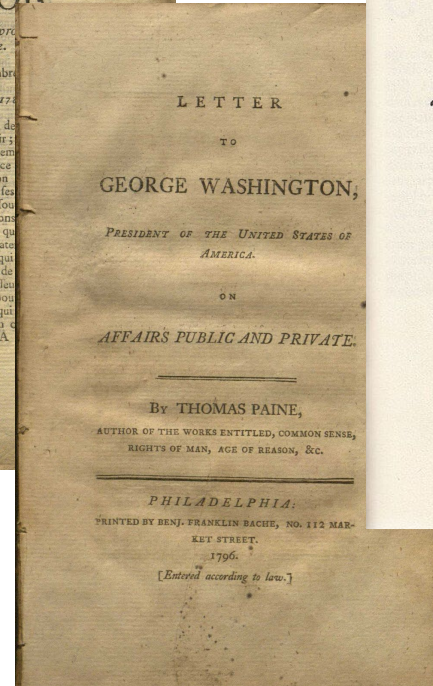
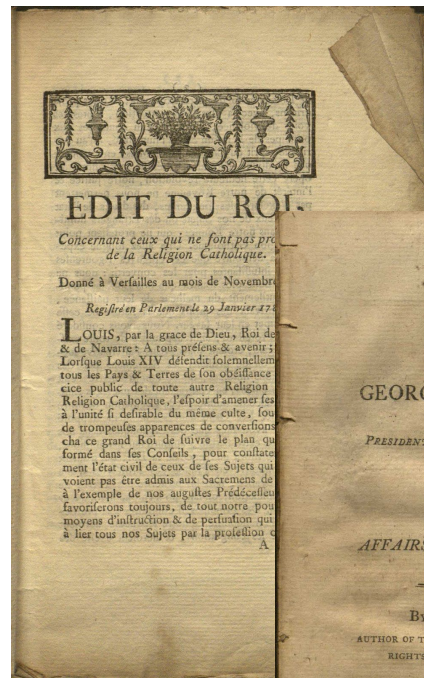
(MOST) PUBLISHERS
SUCK.

BUT PUBLISHING IS
COOL, ACTUALLY.

AND IT ALWAYS HAS
BEEN!

PAMPHLET CULTURE

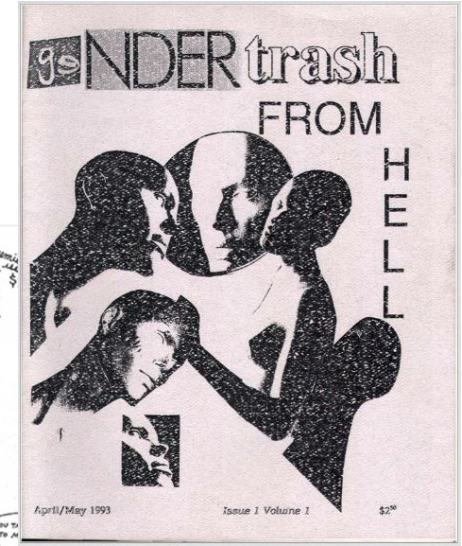
1. Flourished following widespread access to the **printing press**
2. Often consisted of a **single sheet of paper**, folded and stapled
3. Helped to spread **radical and revolutionary** ideas, as well as the **opposite**



RADICAL PUBLISHING THROUGH THE AGES

ZINE CULTURE

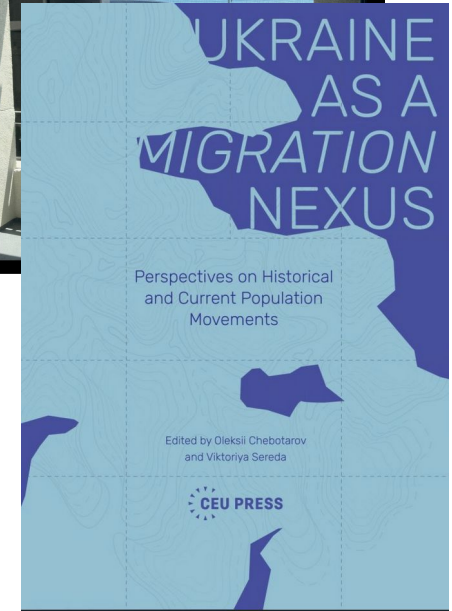
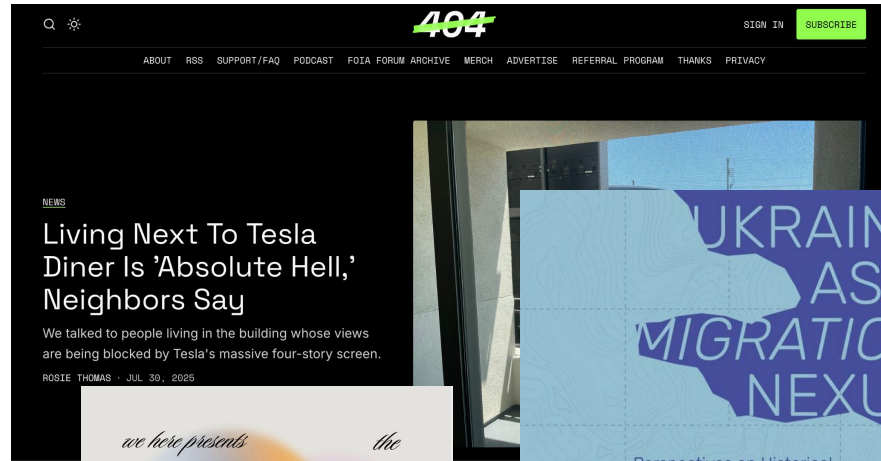
1. Combined **hands-on** creation with print culture and **simple technologies** like photocopiers
2. Flourished in marginalised communities as site of **political & artistic expression**
3. Popular in other **counterculture** communities in pop culture and music



RADICAL PUBLISHING THROUGH THE AGES

ONLINE CULTURE

1. Boom in creation & publishing with **lower barriers to access**
2. Enables **connection and community-building** beyond physical boundaries
3. **New challenges** of **platformisation, surveillance, AI** scraping + content generation



RADICAL PUBLISHING THROUGH THE AGES

"NON-TRADITIONAL" SCHOLARSHIP

1. Growing range of options and **formats** accessible to more people, both to create and engage with
2. Critical **reflection on traditional boundaries** of what counts as scholarship and who is a 'valid' source of knowledge
3. Spirit of **experimentation, exploration and imagination**

Experimental Publishing
Compendium



furnace
and fugue

A Digital Edition of Michael
Maier's *Atalanta fugiens* (1618)
with Scholarly Commentary



RADICAL PUBLISHING THROUGH THE AGES

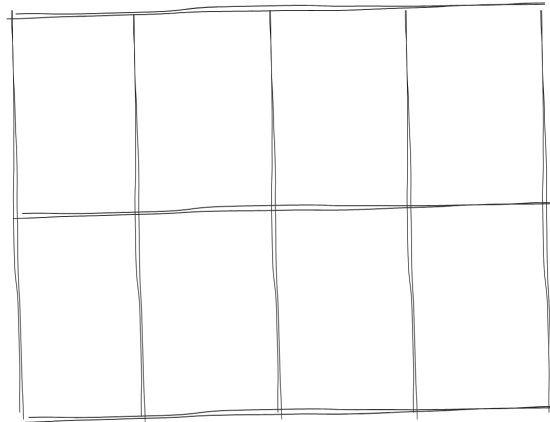
WHAT THESE CULTURES HAVE IN COMMON & WHY IT MATTERS TO US TODAY

1. Changes in technology have a major impact on **who can publish and how (access)**
2. Like any tool, publishing can be used **to help or to harm**
3. Creating and circulating published works is a powerful **community-building tool**
4. There is **(some) safety in print/paper**

MAKING ZINES AS AN
EXPLORATION OF RADICAL
PUBLISHING FUTURES

STEP ONE: CREATE YOUR TEMPLATE

1. Fold your piece of paper in half 3 times (along the long edge)
2. Run your finger over the folds to create a strong crease
3. Unfold your paper
4. You should see something like this:



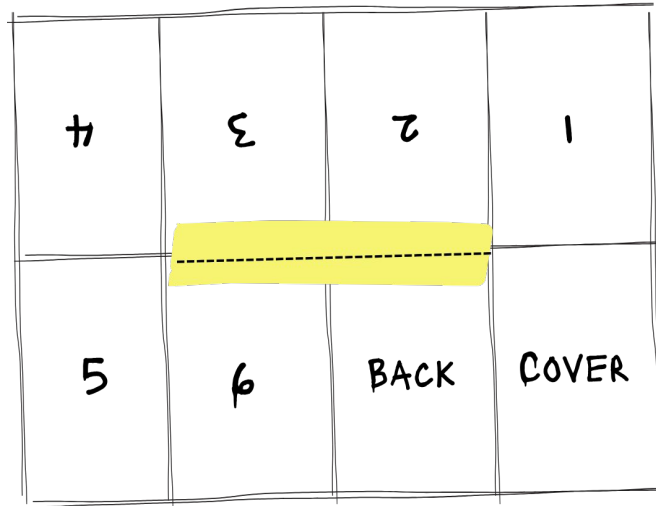
STEP TWO: LABEL YOUR PANELS

- Using a pencil (ideally) or pen (gently), label your panels as follows, making the numbers small and in a corner:

4	3	2	1
5	6	BACK	COVER

STEP THREE: MARK YOUR CUT

1. Using a pen or pencil, mark a dashed line across the central crease, as follows:



(This is where you will eventually cut your paper.)

STEP FOUR; CREATE!



1. Write, colour, sketch & decorate as you choose!



**WE'RE GOING
TO...**

- 1. Decide on a topic**
- 2. Respond to prompt questions**
- 3. Complete the back panel & cover (if there's time)**
- 4. Cut & fold into the final form**

WHAT IS YOUR ZINE ABOUT?

OPTION 1; A REFLECTION ON THE RADICAL POSSIBILITIES OF DIY PUBLISHING

Think about your own experiences of publishing and being in community with others. Is there an example that stands out? A project you're working on? An idea you want to pursue?

OPTION 2; A REFLECTION ON AN IDEA ENCOUNTERED AT THE CONFERENCE.

Think of a session that has stuck with you. Did it connect with your experiences? Was there a new-to-you idea shared? How did it make you feel?

EXAMPLE 1: HOW DOES A COMMUNITY GARDEN GROW?

Developed collaboratively with workshop attendees, reflecting on community publishing as a concept.

Created in Canva, using hand drawn sketches and free design elements.

Community publishing looks like many hands making many things

1. We make things that reflect and grow our collective understanding of the world.
2. We make these things with, for, and in community with each other.
3. We share what we make to nourish our communities and others.
4. We embrace and celebrate possibility, freedom, creativity and interdependence.

Meaningful things
Abstract temporary
Physical collaborative
Digital scrappy

To flourish, we need care, attention and support
That looks like...

- Removing blockers + creating new pathways
- Building scaffolding + (gentle) structures + guidance
- Committing to active up-keep
- Managing "bad actors" to keep the balance
- Cultivating dedicated spaces with rich, fertile conditions
- Sharing the process and inviting in all

We publish in pursuit of ABUNDANCE

An abundance of...

- Joy
- Possibility
- Meaning
- Nourishment
- Knowledge
- Voices
- Power
- Hope
- Connection

But always consider and work to reduce harm to people and to the planet.

- Is this sustainable?
- Is this just?
- Is this necessary?
- Is this our work to do?
- Who benefits?

Created in community by:

- Zoe Maki-Hyle
- Angela Donoso Macaya
- Catherine Lasota
- Anne Volk
- Sampson Starkweather
- Kath Borton
- Kendra Sullivan
- Conor Coco Tomás Reed
- Stefano Morello
- Stephon Lawrence
- Katrina Rogers

With support from:

- Center for the Humanities
- OpenBook Collective

CPG Find us at growtogether.pub

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HOW DOES A COMMUNITY PUBLISHING GARDEN GROW?

We grow together.

ISSUE #1

HOW DOES A

COMMUNITY PUBLISHING GARDEN

GROW?

We grow together.

ISSUE #1



 Community publishing looks like

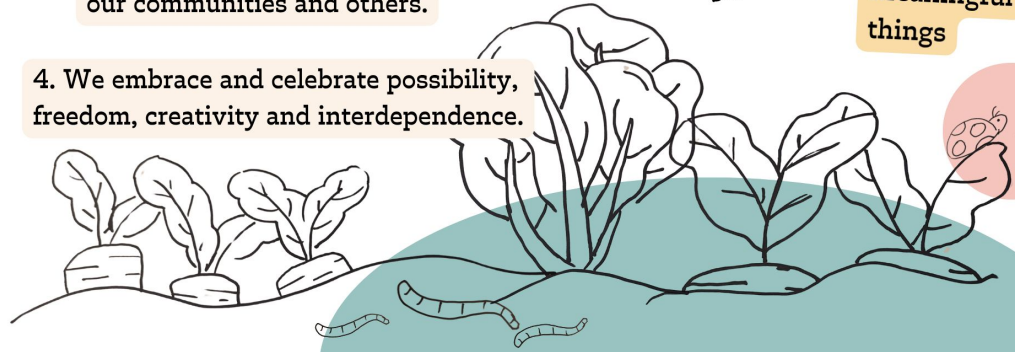
many hands making many things

1. We make things that reflect and grow our collective understanding of the world.

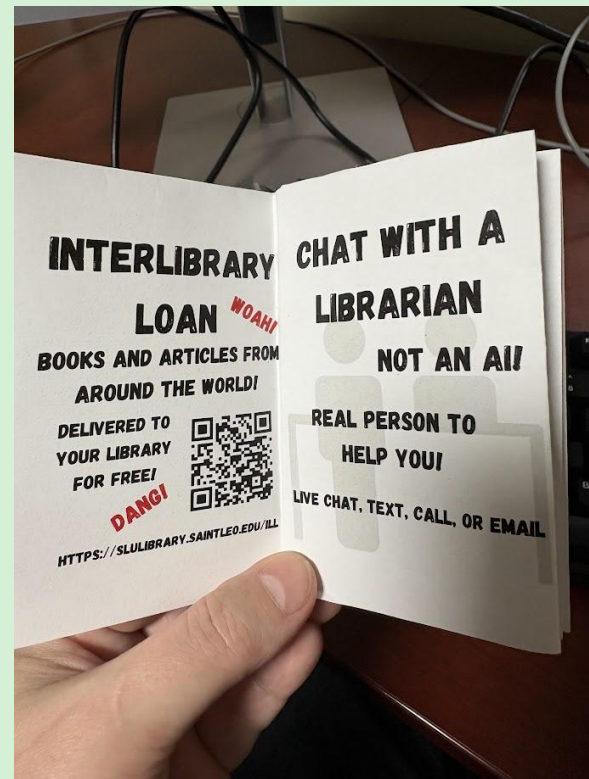
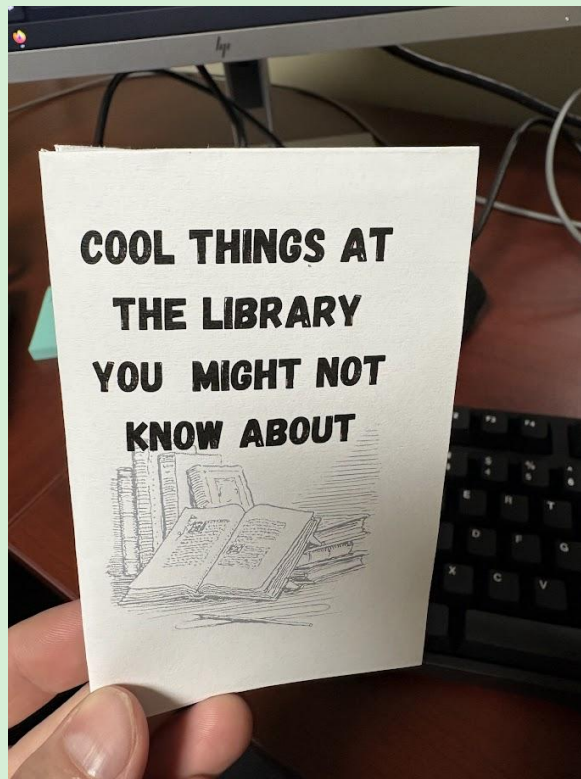
2. We make these things with, for, and in community with each other.

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**EXAMPLE 2; COOL
THINGS AT THE
LIBRARY YOU MIGHT
NOT KNOW ABOUT**



Created by Justin from
librarypunk

EXAMPLE 3: YOU ARE REVIEWER 2

A solo d6-based "game" to discover why you're so bad at giving academic feedback and why none of your colleagues like you. In 8-page minizine format!

Created by [Matthew Murray](#)

Why are you "Reviewer 2" this time?

1. I already have tenure and am counting the days to retirement.
2. Dean says I can't post on Twitter anymore so this will have to do.
3. Mercuri's in retrograde.
4. Desperate to bump up my citation count somehow.
5. Hate the peer review process and trying to destroy it.
6. What are you talking about? My feedback is always completely fair and reasonable. It's not my fault if others take offense at it.

How much of the article did you actually read?

1. All of it. Mostly.
2. Like, at least half.
3. The abstract and the conclusion.
4. Glanced at the images and tables.
5. Just the title. I know more about this field than the author.
6. Look, I'm busy. I'll put the article into ChatGPT and ask it to generate the review for me.

What's wrong with this article?

1. Doesn't cite an important author (me) enough.
2. Cites a total fraud (whose office happens to be opposite mine).
3. Doesn't mention AI/LLM enough. / Mentions AI/LLM too much.
4. Doesn't spend enough time talking about my particular niche.
5. Is about something I'd been meaning to write an article about but haven't gotten around to yet.
6. Contradicts what I've based my entire research career on.

What grievance are you taking on on the author?

1. Last article I submitted to this journal asked for "major revisions."
2. Shot down by (much younger) student I thought was flirting with me.
3. My workplace nemesis got promoted to department chair.
4. I have to teach a first year introductory course this fall.
5. Student posted bad review of the first year introductory course I have to teach that said I don't seem to care about the topic.
6. Still fuming over the researcher who took up the entire Q&A of my last presentation with "more of a comment than a question."

When's the deadline for this review?

1. Yesterday.
2. Last week.
3. No idea.
4. In one hour, no wait, 57 minutes.
5. Midnight. (Hopefully Pacific Standard Time?)
6. I'm actually on time for once. Don't ask what other deadlines I'm avoiding.

Why are you reviewing this article?

1. Guilted into it by editor.
2. Guilted into it by author.
3. General guilt.
4. Bored.
5. Hoping it'll help with my tenure package somehow.
6. Don't know. I forgot I agreed to do this until the second "overdue" email.

What is peer review?


The process of getting feedback from subject experts for academic research outputs (frequently journal articles). These can be anonymous (the reviewer's identity is hidden), double-anonymous (both the author's and reviewer's identities are hidden), or open (everyone's identities are known).

Who is Reviewer 2?

It's common for articles to use three reviewers. A frequent stereotype is that "reviewer 2" will miss deadlines and provide vague, irrelevant, or unhelpful feedback.

You Are Reviewer 2

A solo d6-based "game" to discover why you're so bad at giving academic feedback and why none of your colleagues like you.

Matthew Murray 
midnitelibrary.it.ch.io
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EXAMPLE 4: THE CONTRADICTIONS OF OPEN ACCESS - POCKET GUIDE

Created by Dave Ghamandi

(Lauesen, 2020. *The Principal Contradiction*)

IMPERIALISTS / THE WORLD

WHERE DO WE GO?
 When studying these contradictions, which one is the principal contradiction? Which one influences the others the most & plays the leading role in the development of OA? What is the leading aspect of each contradiction? How might you intervene & choose which aspect to support in order to shift the development of each contradiction?

OA work coming from the imperial core have an outsized effect on the rest of the world. The asymmetry in Global North - Global South relations is exacerbated by OA.

This is reflected in symbolic gift-giving, epistemic violence, and neocolonial domination.

(See Thomas Hevia Mboa Nkoudou, Leslie Chan, & Open Divide)

The Contradictions of Open Access

Dave S. Ghamandi

July 2025
 V 1.0 | CC BY-NC

PRODUCTION / CONSUMPTION
 The production of OA objects creates, shapes, and influences the reader (consumption) in unique ways.

Demand for future consumption can also determine what research is funded and obligated to become OA.

Capitalists both demand and consume OA work.

(Ghamandi, 2022. A Critical Examination of the OSTP Memo)

CAPITAL / LABOR

There isn't enough discussion and prioritization of a working-class perspective on OA. Most forms of OA make greater demands on labor (ex.

deposits, securing funding, policy compliance) & do not directly regulate nor restrict capital-friendly OA (ex.

The moral claims about OA result in workers being expected to do more!

(Bacvic & Muellerleile 2017)

Contradiction is the basis of motion. It is the presence of at least two seemingly opposed forces within a phenomenon. The aspects within a contradiction exist in unity and struggle. This helps define a thing and determine its change and development. A contradiction perspective includes studying how the aspects oppose, complement, and interpenetrate each other.

FORCES OF PRODUCTION / RELATIONS OF PRODUCTION

USE VALUE / EXCHANGE VALUE

The University, which is a ruling class institution, produces knowledge primarily for exchange. This includes open access (OA) journal articles. OA increases the usefulness of an article (its use value). OA can also heighten its exchange value, especially through \$APCs and increased visibility for the author and institution.

The knowledge production & sharing processes (including OA) are dominated by exploitative & oppressive relations that stunt their further development. Only a revolution in our productive relations can ensure that the forces of production are used in the most logical and rational manner.

EXAMPLE 5: CAR AND POSSUM

**DO YOU MEAN TO BE DRIVING?
OR ARE YOU
ASLEEP AT THE WHEEL?**

Zine by Kristian Brevik
Edited by Jules Lees

Instagram: @kbrevik_whalefall

Get a zine
each month!

www.patreon.com/kristianbrevik

Don't take my word for it...
Unfold for quotes that inspired this
zine and further reading!

Unfolding Connections, Issue #40

CAR AND POSSUM

A DRIVING ETHIC

WHEN IS DRIVING JUSTIFIED?

What would you think of me if I stop a possum to death? What if instead I chose to drive and accidentally hit a possum with my two-ton car?

But we don't have ethics around when it is okay to drive - even if the direct effect of that driving is death.

Human societies have ethics around when it is justifies to such as in human warfare.

Are you willing to risk a possum's life because you are running late? Visiting friends and family? Rushing to the hospital?

Whatever the reason for driving, the potential for harm doesn't go away. Sometimes it might still be worth it, but can we steer society and policymakers to that valuable infrastructure that gives us freedom from the open road?

Not to mention, cars kill over 40,000 humans each year in the United States.

Drivers kill billions of mammals, reptiles, birds, and insects each year in the United States in collisions with cars.

Are we all on autopilot? Why are we allowing this to happen?

It that wasn't enough to navigate, cars cut off animal populations from one another - like frogs, who die trying to cross a road to a pond to lay eggs.

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But there are other ways cars put species on the road to extinction.

live in the woods

go fishing

see friends

drive to work

get groceries

Few inventions have changed the world as much as the awesome power of the automobile. They help us to:

live in the woods

go fishing

see friends

drive to work

get groceries

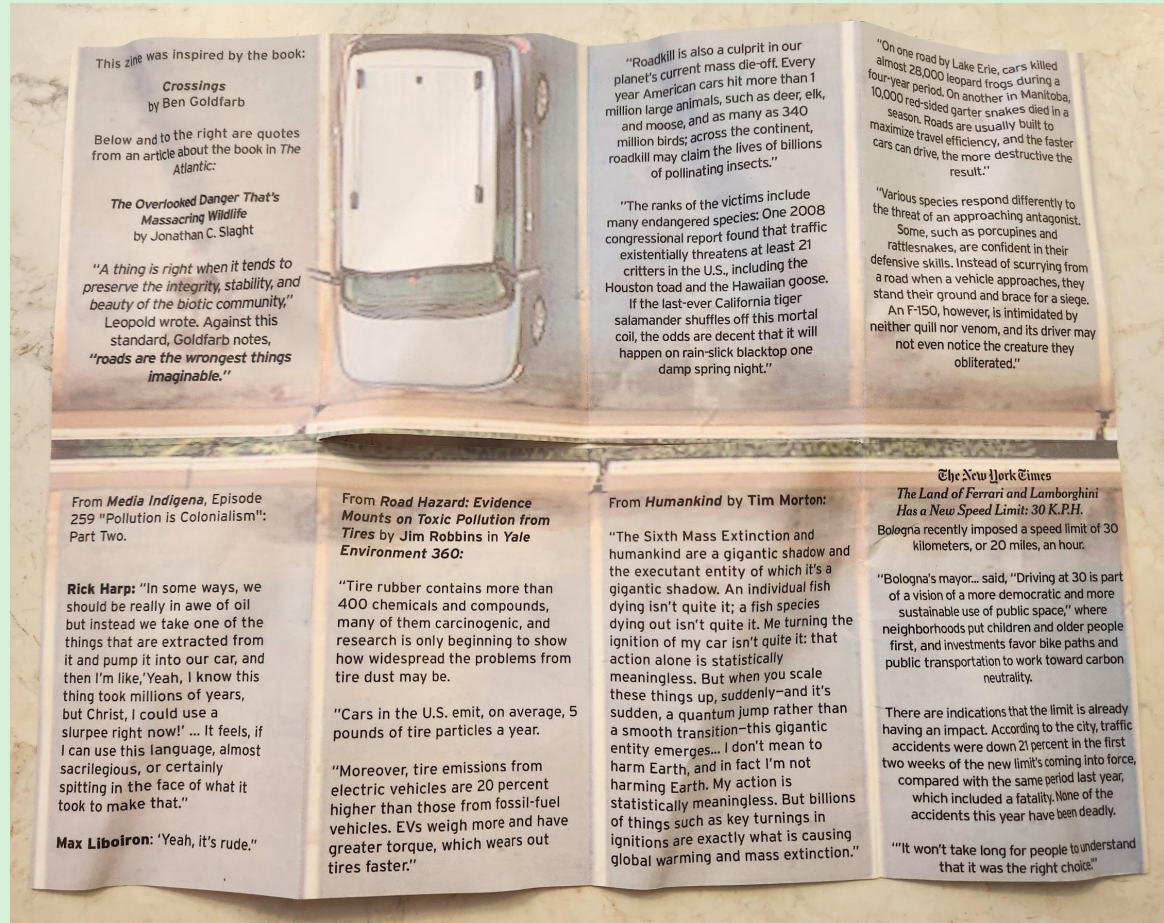
You probably already know that gas cars are driving global warming, and even electric cars still generate about 1/3 to 1/2 of the emissions of gasoline cars over their full lifecycle.

All together about 18% of greenhouse gas emissions are from cars and trucks.

But every time we use a car we accelerate mass extinction.

Created by Kristian Brevik
Edited by Jules Lees

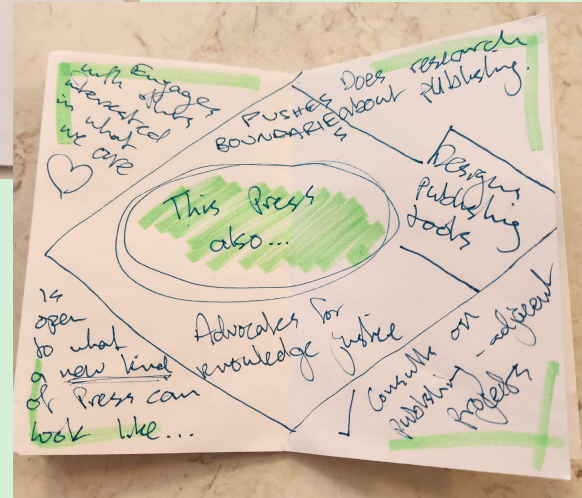
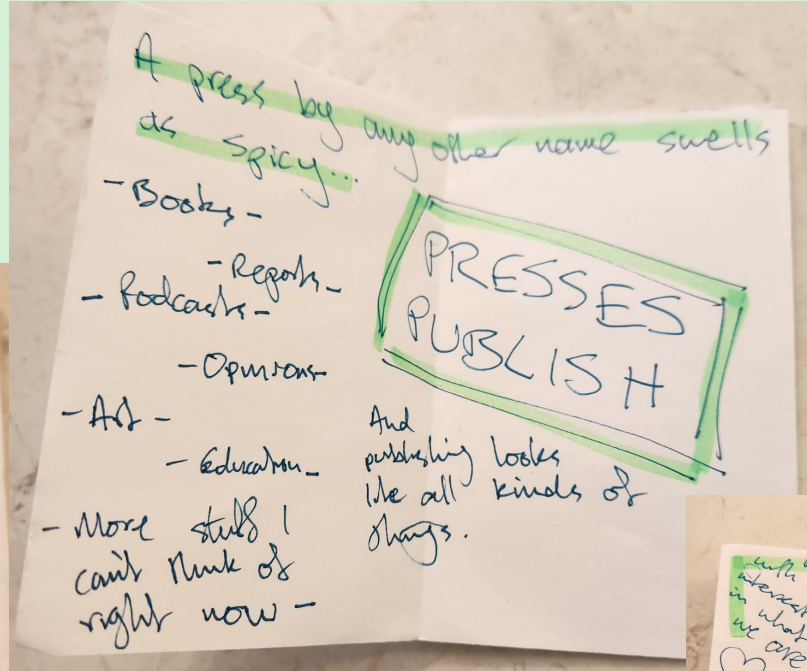
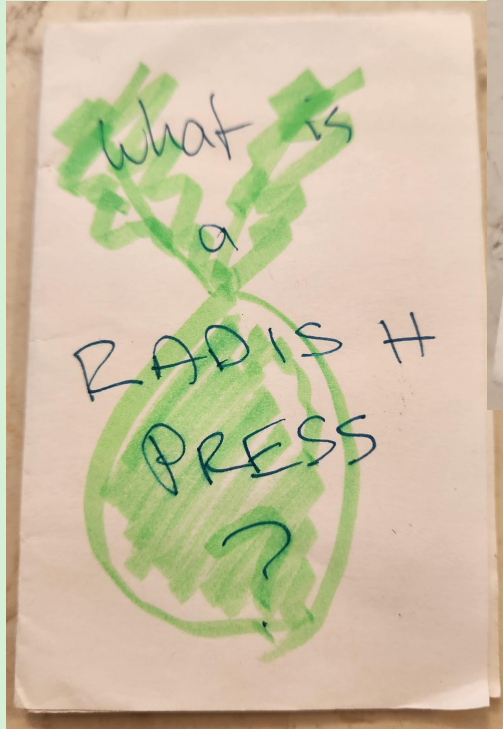
EXAMPLE 5: CAR AND POSSUM



Created by Kristian Brevik

Edited by Jules Lees

EXAMPLE 5: RADISH PRESS



We think that:

- 1 Publishing is power
- 2 Publishing can be a tool for good
- 3 Publishing should be fun
- 4 Publishing is done by everyone

And there's a bunch of stuff we don't know yet.

Like how to fund all this.

So maybe hire us?

We offer extra capacity for projects in the open world when they need it. It'll be great.

GET IN TOUCH


info @ radish press . org

Talk soon!



Radish





NOW IT'S
YOUR TURN.

WHAT IS YOUR ZINE ABOUT?

OPTION 1; A REFLECTION ON THE RADICAL POSSIBILITIES OF DIY PUBLISHING

Think about your own experiences of publishing and being in community with others. Is there an example that stands out? A project you're working on? An idea you want to pursue?

OPTION 2; A REFLECTION ON AN IDEA ENCOUNTERED AT THE CONFERENCE.

Think of a session that has stuck with you. Did it connect with your experiences? Was there a new-to-you idea shared? How did it make you feel?

FOOD FOR THOUGHT

How much agency do you have in your publishing practices?

How are you already publishing in “non-traditional” formats?

What do DIY publishing methods offer to communities excluded from traditional publishing pathways?

What could a publisher be if we designed that role from scratch today?



PANELS

1&2

PROMPT #1: WHAT?

SUMMARISE THE TOPIC IN ONE SENTENCE.

WHAT'S THE CURRENT STATE OF THINGS?

WHAT CONCERNS YOU?

WHAT EXCITES YOU?

PROMPT #2: WHY?

WHY DOES IT MATTER TO YOU?

TO YOUR WORK?

TO THE WORLD?

WHAT HAPPENS IF WE GET IT WRONG?



PANELS

3&4

PROMPT #3: WHAT'S POSSIBLE?

IMAGINE A FUTURE WHERE OUR COLLECTIVE VALUES AND WELLBEING ARE PRIORITISED.

WHAT WOULD IT LOOK LIKE?

HOW DO WE GET THERE?



PANELS
5&6

FRONT & BACK COVERS

GIVE YOUR ZINE A TITLE

ADD YOUR NAME ON THE BACK (IF YOU WANT TO)

GET CREATIVE!

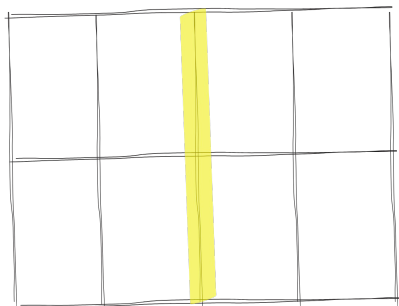
STEP FIVE: CUT & FOLD

1. Fold your paper in half along the longest edge
2. Cut or carefully tear halfway across the middle from the fold, along the dotted line you created earlier
3. Open your page out flat - you should now have a slit in the middle
4. Fold your page along the long center crease/cut with your content facing outwards
5. Hold each short end and push them towards each other until the paper forms a + shape
6. From the cover/back panel, fold the other leafs in to form a booklet



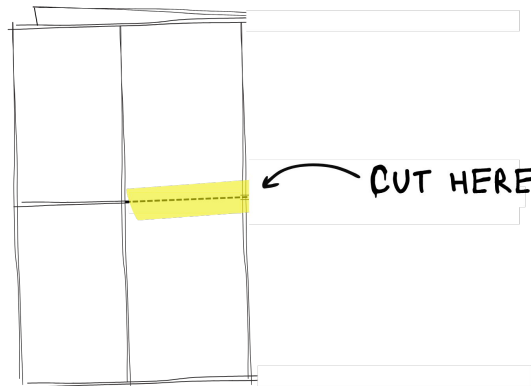
STEP FIVE: CUT & FOLD

1.



FOLD HERE →

2.



FOLD LIKE THIS

(WITH CONTENT ON THE OUTSIDE)

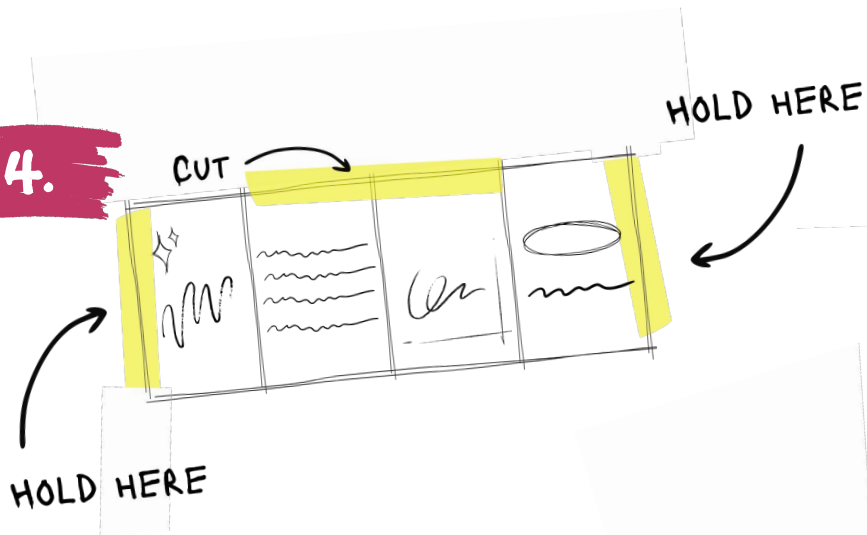
← CUT SHOULD BE HERE



3.

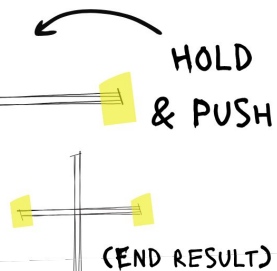
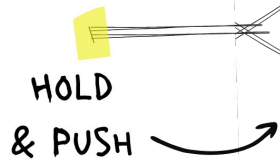
STEP FIVE; CUT & FOLD

4.



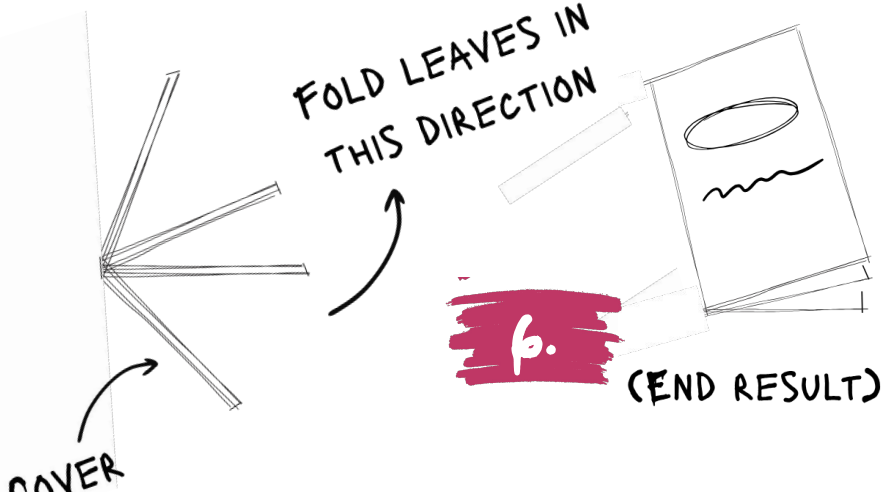
TOP VIEW

5.



FOLD LEAVES IN THIS DIRECTION

6.



WHAT NEXT?

1. **Run this activity yourself** to create and share zines among your communities, online and in person. And there are many more formats to experiment with!
2. **Take stock of publishing tools & resources** you have access to and consider where your biggest dependencies are.
3. **Consider other kinds of publishing** you can or want to do with the communities you are a part of.
4. **Reach out to zoe@radishpress.org** if you'd like me to offer a similar workshop, or if you want to publish weird, radical stuff!



HOW DOES IT LOOK?

IF YOU'RE GAME, TAKE A PICTURE & SHARE IT ON BLUESKY OR
MASTODON AND TAG ME!

@RADISHPRESS.BSKY.SOCIAL

@RADISHPRESS.MASTODON.SOCIAL



IMAGE SOURCES

Pamphlet Culture:

[Edit du Roi, French Revolution Pamphlets
1761-1807](#)

[Letter to George Washington, president of the
United States of America: On affairs public and
private. By Thomas Paine \(1796\)](#)
[Jane Anger Her Protection for Women \(1589\)](#)

Zine Culture:

[Fire!! Devoted to Younger Negro Artists \(1929\)](#)
[Bitch: Feminist Response to Pop Culture \(Issue
One, 1996\)](#)
[Gender Trash # 1. Created by Xanthra Phillipa &
Jeanne B. in Toronto, Ontario, 1993](#)

Online Culture:

[We Here: The 2024 Wrap Up](#)
[404 Media](#)
[Ukraine as a Migration Nexus](#)

“Non-traditional” Scholarship:

[Secret Feminist Agenda Peer Review](#)
[Furnace & Fuque](#)
[Experimental Publishing Compendium](#)

RESOURCES

[Electric Zine Maker](#) + [examples](#)

[Canva 8-Page zine template](#)

[Example mini letterpress](#)