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Raise the Sun: A QTBIPOC Zine Workshop

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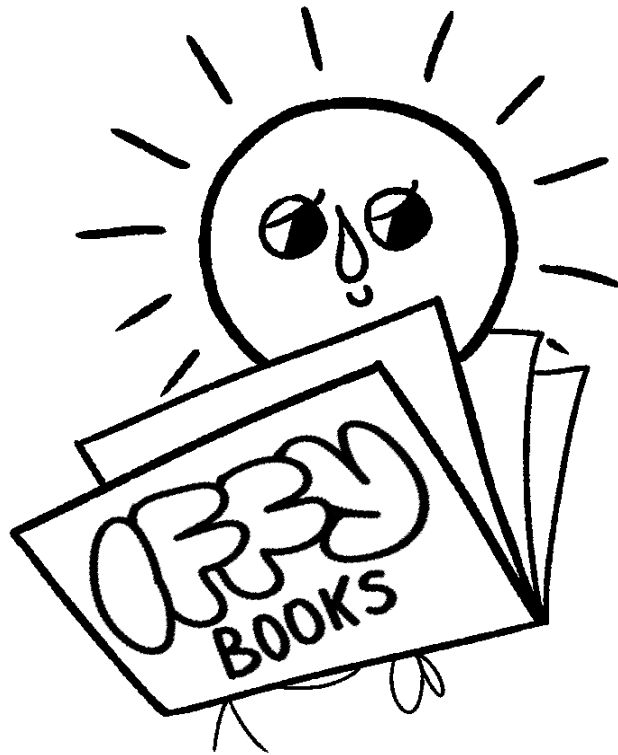
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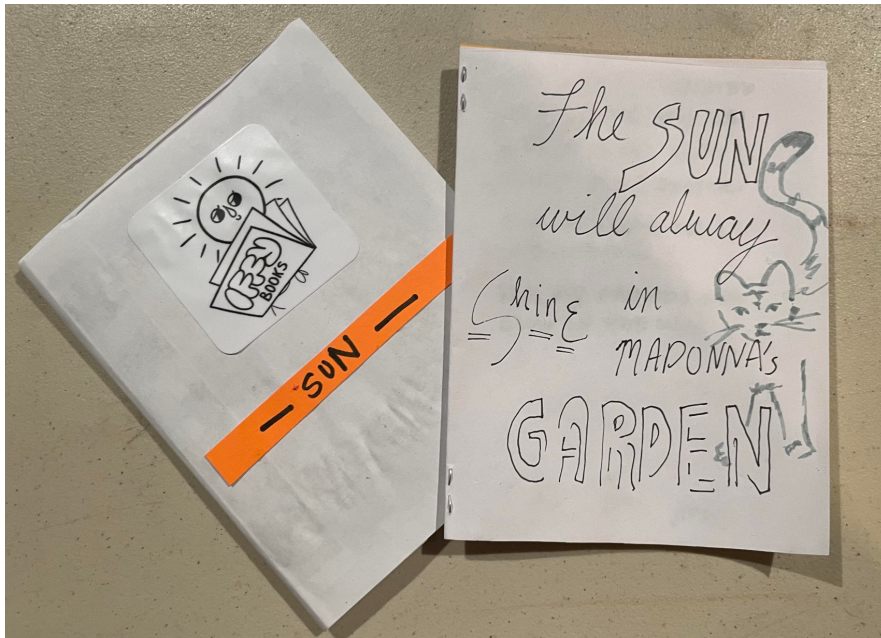
Raise the Sun

A QTBIPOC Zine Workshop

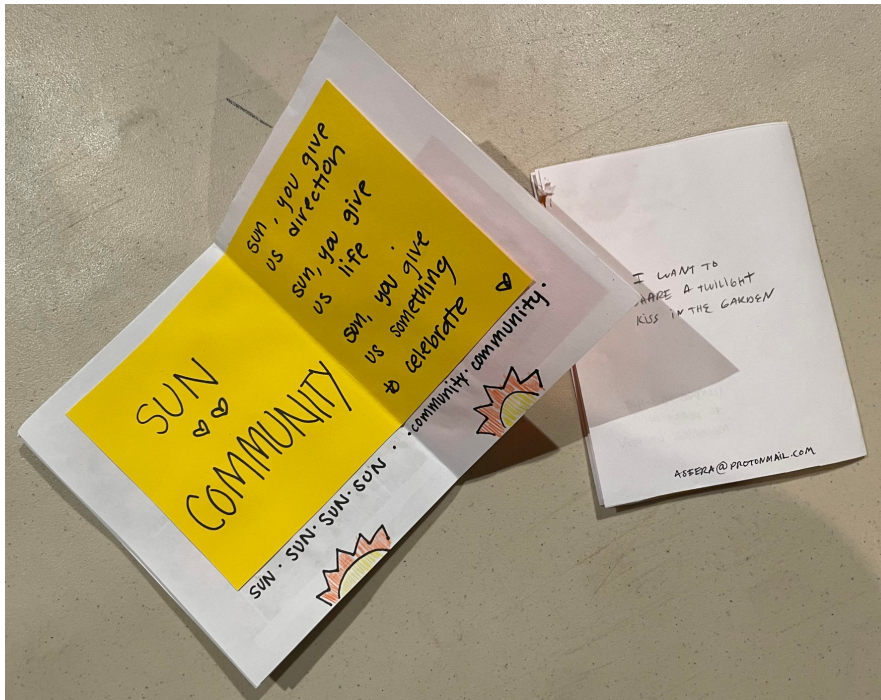


The following document describes a zine making workshop for QTBIPOC folx to discuss our relationships with the sun and what this might mean for solarpunk futures and a “just” energy transition that center us. It contains a reflection, lesson plan, feedback, and additional resources culminated from the first workshop on April 21, 2023. The workshop was run in collaboration with Iffy Books and under the thesis advising of Prof. James Padilioni by Chris Stone ‘23.

The zine on the left was created by anonymous. The zine on the right was created by aseera.



Left: An orange strip on the zine reads “sun” in sharpie, an Iffy Books sun zine sticker on the top. Right: “The sun will always shine in Madonna’s garden” with a drawing of a grey cat visible around the text.



Left: A yellow paper has been pasted into the center of the pages with the words, “Sun (hearts) community. Sun, you give us direction/Sun, you give us life/Sun, you give us something to celebrate.” It is framed with the words sun and community with drawings of the sun. Right: “I want to share a twilight kiss in the garden” with the email aseera@protonmail.com.

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1 Acknowledgements

Thank you to Professor Padiloni for advising me in this thesis. Your guidance helped me draw meaningful connections across my environmental studies experience and beyond. You've encouraged me to stay true to myself, to celebrate myself. I feel more confident in transitioning into a new chapter of my life because of you.

Thank you to Professor Giovanna Di Chiro, who has served as my environmental studies major advisor. You situated my environmental studies experience during a pandemic in environmental justice and storytelling practices. In your classes, I found relief, healing, and understanding.

Thank you to Hannah Ulloa, who, through the Office of Sustainability, awarded me with the first President's Climate Commitment Fund Amplify Grant. You've made the experience incredibly accessible. It's been an honor to provide feedback on this emerging initiative.

Thank you to Jenna Freedman, Gus Becker, Tee Kundu, Miyuki Baker, and Shane Finan for providing me insight from your perspectives as creatives, librarians, and/or facilitators.

2 Reflection

My first thought when the workshop was over was that: **my heart is full!** I am overjoyed to facilitate a space for and with QTBIPOC folx, and that the feeling has been mutual.

Both within the home countries of my family and within the cities I have lived around in the US, it has been clear to me that energy, by events such as power outages and the struggle to pay utility bills, is not distributed equitably¹ whether you are in places of the world that are called the most or least “developed”. “Solarpunk” futures that slap solar panels onto the same systems of injustice do not give me hope. They make me worry about what the future of our cultures will be if they continued to be erased. I have been left wondering what it would mean for those at the margins to be centered in conversations around energy, that acknowledge the often delegitimized critical, unconventional, and alternative literacies we hold in kinship with the world around us, with/as nature, even if it is not immediately evident how these relations are embedded in our every day lives.

I was stepping into unknown territory by making my thesis a workshop with a community partner rather than a 60-page paper. Whether it is climate activism or zines, white experiences are both dominant and considered the norm. This made the moments I did find QTBIPOC community all the more powerful. I found an extensive history of zines as community participatory tools and self-publishing as a means to act subversively and revolutionarily in intervention to systems of oppression that erase our existence, both in rural areas and in cities, both in the US and beyond. Many of the resources I referenced were created by librarians, who I am ever grateful for making sure that these resources not only exist but can be engaged with.

At some point in the semester, I knew I needed to pivot from researching to actually planning that workshop. I was worried I didn't have all the information I could possibly

¹ For more on the topic of energy justice, I recommend the work of Dr. Destenie Nock.

have. However, as I was planning, everything just sort of fell into place. Two things stood out to me: two hours isn't a lot of time and, as many of those who I spoke to reminded me, everyone loves zines—and in a way, that was a safety net that would make it hard for things to go wrong. I feel confident that the workshop is a result of all the work I've done through college as a facilitator, artist, and multidisciplinary environmental studies student. Still, I'd still like to run this workshop again while taking into account the feedback I received and focusing on a group defining process of what a zine is.

I also decided to pursue the President's Climate Commitment Fund Amplify Grant² to develop zine carts for the campus, stewarded by the Environmental Justice and Community Resilience³ initiative in partnership with the College Libraries, and Philadelphia, stewarded by Iffy Books, that would contain all the materials for a climate-oriented mobile zine making workshop while emphasizing the ways the College is intertwined with a broader community. I hadn't expected to spend so much of my thesis on applications and funding, but navigating the grant as the first to receive it was a great learning experience and having the zine cart was a small wish come true that made coordinating the workshop much easier.

As I graduate, I'm thinking about how I want to stay engaged with my communities in the future. I am excited that this could look like using zines as a tool for climate activism: bringing to the center aspects of our lived experiences that are often relegated to the sidelines and deemed non-essential, when in fact, they are fundamental and cannot be separated from what we know and who we are.

² <https://www.swarthmore.edu/sustainability/pccf-amplify-grant>

³ <https://www.swarthmore.edu/lang-center/environmental-justice-community-resilience>

3 Lesson Plan

Duration: 2 hours (recommended by other zine workshop facilitators)

Participants designed for: 20 Participants

Participants attended: 10 Participants

Location: In-Person at Iffy Books

3.1 Objectives

At the end of this workshop, participants should be able to:

- Identify a basic definition of what a zine is
- Reflect on their relationship to the sun
- Explore the role of the sun in the communities, past, present, and future
- Learn about the use of zines as change making tools and basic zine making methods
- Utilize zines as a part of their climate action toolkit

3.2 Materials

- Pre-Event Survey
- Registration Page
- Zine Cart/Zine Making Materials
- Takeaway Sheet
- Exit Slip
- Zines for Perusal
- Optional: Slides

A **5.1 Pre-Event Survey** was shared 5 weeks in advance of the workshop and was live for 2 weeks along with the registration form, after which only the registration form was left up. While few contributed to the survey, the insight was still informative and

incorporated in this document. It's possible that earlier outreach and sharing of the form could have increased the survey participation.

Through the **5.1 Pre-Event Survey**, availability of supplies was considered a concern. This event utilized a **5.2 Items in Zine Cart**. There should be enough papers and writing materials for everyone. Other materials for coloring, decorating, cutting, and binding zines may need to be shared but should be evenly distributed between the areas participants are working.

Barnard's Zine Librarian, Jenna Freedman, mentioned that collage materials tend to be some of the most difficult things for people to access. Scott Arboretum provided garden catalogs which are great for collaging, though they recycle them quickly. It's important to give them a heads-up in advance for how much you are looking to get by when. In other cases, catalogs can be found by contacting local gardening shops, arboretums, and wildlife centers that may also receive such materials.

A **5.3 Takeaway Sheet** was prepared as the event covers basic zine making, but doesn't get into further ways of zine application, though these elements can still be mentioned throughout the workshop. The takeaway sheet contains ways to build on their zine so far, what to do with their zines, and resources and events to engage in the zine community. The content of the takeaway sheet could be changed as needed, such as with more current events. The sheet is designed to be printed on half a sheet of paper with the exit slip.

An **5.4 Exit Slip** was prepared to collect feedback on the workshop and inform future workshops like it should there be continued interest using the "+/Δ" or "Plus-Delta" evaluation approach. As an incentive, participants could exchange their exit slip for a thematically appropriate sticker that was designed for the event. The illustration can be found on the first page of this document. **4. Exit Slips** were evaluated and summarized

at the end of the event. The slip was designed to be printed on half a sheet of paper with the takeaway slip.

5.5 Example QTBIPOC Zines were prepared for the perusal aspect of the workshop. Several copies were printed so multiple people could read the same zine at once. However, this could use a lot of paper, ink, and take a while to staple. These should be taken into consideration when determining which zines should be utilized in future workshops. Trigger and content warnings should be noted with the zines that are printed.

For some parts of this lesson plan, slides were prepared. These were not necessary for all aspects, though they are useful for information heavy portions. Slides can give the air of a lecture, so it's important to incorporate them mindfully without a need to be constantly looking at them.

3.3 Outreach

Iffy Books shared the event on their social media channels, mailing lists, and flyers using the poster designed by myself below. I also emailed this to their contacts with different organizations and peers in Philadelphia as well as on campus. Our participants included those new and familiar to Philadelphia and Iffy Books as residents there, as well as some Tri-College members new and familiar to Iffy Books.



3.4 Accessibility

This event was masked. Through the pre-event survey, having someone who help read out the small text of zines was requested. Snacks were not brought to this event, but should they be in the future, they should also be labeled with potential allergens.

A useful resource is “Practicing Inclusion in the Time of COVID” from Strategies for High Impact.⁴

⁴ English: <https://www.strategiesforhighimpact.org/covid-inclusion>

Spanish: <https://www.strategiesforhighimpact.org/practicas-inclusivas-en-los-tiempos-del-covid>

*A brief guide for gatherings and call for disability solidarity, created in partnership with
What Would an HIV Doula Do?*

3.5 Roles to Share Between Co-Facilitators

There was only one facilitator. However, should there be more than one facilitator, here are some roles that would be good to delegate.

- Timekeeper
- Reader for people who'd like zines read to them aloud
- Greeter for people arriving at the start or later in the workshop
- Materials manager for shifting the space between activities

3.6 Estimated Time Table

Time	Duration	Activity
5:30-6:05	35 Minutes	Welcoming People to the Event
6:05-6:15	10 Minutes	Opening
6:15-6:35	20 Minutes	Solar Kinship
6:35-6:55	20 Minutes	Zine Making
6:55-7:10	15 minutes	Break
7:10-7:45	35 Minutes	Zine Making Time
7:45-8:00	15 Minutes	Closing Out

3.7 Welcoming People into the Event

- Ambient music playing at a level that can still be spoken over
- Masks available for those who need

- Writing utensils to write name tags
- Zines for perusal with trigger warnings slips (placed faced down)
- Materials for each person:
 - Name tag
 - 1 sheet of paper for zine making
 - Takeaway sheet
 - Exit Slip
- Optional: Setup to share slides

The atmosphere of the event should be friendly and welcoming. Iffy Books is located in a building with many other art galleries, so people may be a bit unsure if they've landed in the right place. It'll be important to greet people to make themselves at home without overwhelming them with information before the event gets started.

Example spiel:

Hey! Are you here for the zine making workshop? Thanks for joining us. Feel free to grab a seat, fill out a name tag with your pronouns, and browse through the zines and books. We also have spare masks available.

3.8 Opening

During the opening, there may be stragglers that drop in. This was the biggest contributor to the workshop running behind schedule in the first workshop. Be prepared to pause activities to bring people in: it may be appropriate to give them a quick rundown of what has happened so far before they arrived, though sometimes it's enough to just share what's happening at the moment.

3.8.1 Introductions

Start by thanking people for joining into the space. From there, you can transition into introducing the event organizers, such as the facilitator and the staff:

Hi, I'm Chris, my pronouns are he/they, and I'm an artist and community builder. I'm your facilitator for today. I'm joined by my mentor in the audience who helped advise this workshop, if you'd like to say hi. If you're not already familiar with Iffy Books, or even if you are, I'll give Steve a chance to introduce himself and the store.

For smaller groups of participants, there may be enough time for everyone to introduce themselves. This can be really helpful for grounding and becoming more comfortable with other participants. However, for larger groups, you may choose to skip this part or keep introductions very brief.

For our introductions we asked participants to share:

- Names
- Pronouns
- Something that gives you energy
- (Optional) Something that's happening in your community

3.8.2 Housekeeping

Housekeeping is a space for setting intentions and boundaries, directing people to important resources, and checking in. You may want to prepare slides for this section to make sure these statements are communicated clearly while folx follow along.

I kicked things off by sharing how I had chosen to make this event for QTBIPOC people because I wanted to set a boundary I don't often offer myself, especially in the climate space. Many factors that influenced that decision, including the article, "Why People of Color Need Spaces Without White People" by Kelsey Blackwell⁵. I read out this quote:

They are our opportunity to be with each other away from the abuses of racism and patterns of white dominance. Given that space to breathe, there's a possibility of healing. Being together can offer resiliency for bringing our fullness into integrated spaces where it will inevitably be challenged.

⁵ <https://arrow-journal.org/why-people-of-color-need-spaces-without-white-people/>

Some other sources of inspiration were the video “Meet Me at the Race Riot: People of Color in Zines from 1990 - Today” recorded from an event at Barnard College⁶, the article “Climate Anxiety Is an Overwhelmingly White Phenomenon” by Sarah Jaquette Ray⁷, and the poem “Why I Can’t Hold Space for You Anymore” by Gesturing Toward Decolonial Futures⁸.

In the **5.1 Pre-Event Survey**, participants mentioned that they were comfortable with visitors passing through the workshop in the background. We also coordinated a time that the bookstore has lower foot traffic. Still, people always have the power to redact their consent at any time, and some attendees did not participate in the survey. Thus, I reestablished the boundaries that attendees were comfortable with, which remained the same.

I also shared:

- The agenda for the day
- Locations of the bathrooms
- The purpose of the exit slips, which can be completed at any time during the workshop in exchange for a sticker

3.8.2.1 House Rules

House rules specifically guidelines that ensure that this space holds community values.

These were the house rules that we shared:

- Be kind and respectful to one another, including name pronunciations, pronouns, and identities, people may use pseudonyms
- Consider the boundaries & needs present, including your own
- Nobody holds the corner of knowledge
- Ask for consent before photographing people or their zines

⁶ redirect.invidious.io/watch?v=LqoW-uhC7W8

⁷ <https://www.scientificamerican.com/article/the-unbearable-whiteness-of-climate-anxiety/>

⁸ <https://decolonialfutures.net/portfolio/why-i-cant-hold-space-for-you-anymore/>

- Keep your mask on as much as possible, except when eating/drinking

Give people time to process this information, ask questions, or contribute and critique the house rules. If you do take any photos for the event, make sure to get information such as the extent people are okay with having their photos being shared and how they would like to be attributed. You may want to prepare a photo release form in advance. It's important, again, to recognize that consent can be rescinded at any time.

3.9 Solar Kinship

This section is for getting folks oriented in being in the space and the conversations they are about to have. There are two activities I prepared: stretching and visualization.

3.9.1 Stretches

This activity takes about 3 minutes and was inspired by conversations with Tee Kundu and Miyuki Baker. As a facilitator, try practicing guiding a friend through this to determine the right amount of timing through the prompts. Before getting started, take account of the accessibility needs in this room and whether the activity needs to be modified. The activity primarily uses the movement of the torso and the arms.

Start by getting people oriented in the space where they feel comfortable, whether people want to stay sitting down in the seat, want to move to the floor, stand near their chair, or move to a different place in the room. Then, direct people to stretch their bodies, to reach out as if they are each individual suns, to embody how they would feel if they were the Sun. Next, stretch toward each other as if we are each other's suns, sending energy to each other. Finally, turn back into the body, and transition back to one's seats, as if we are the sun settling in at the end of a long day of being the sun, and thank ourselves for doing our sun thing.

3.9.2 Visualization

This activity takes about 5 minutes. Encourage people to get in a comfortable position and close their eyes. Remind people that they can change positions when they want to.

Prompts:

- Lean into what is around you and supporting you, holding you up, whether it's your chair, the floor, or the air around you.
- I'd like you to think about the start of our day. When we wake up, what's the first thing we reach for? What are the first things you see or do?
- While that is happening, where is the sun?. How do we sense the sun is there? What does it look like when the sun is shining? What happens when the sun touches down? What is there because of the sun?
- When you're ready, let's walk through the rest of our days and think about how the sun moves as we move.
- How does that change throughout the seasons?
- How does that change as we go throughout the years?
- When you're ready, you can open your eyes. Maybe take a moment to wiggle around a bit and thank let's thank our bodies and minds for everything they do.

3.9.3 Discussion

Due to timing, the discussion was cut short. However, some discussion is still needed to process the significance of these activities. I focused on asking about what was on people's minds during/after the exercises and other ways the sun plays a role in their communities, and this felt sufficient, though I had a number of **6. Additional Probing Questions** that could have extended the discussion with more depth.

3.10 Zines Background

Moving from the solar kinship as a grounding space, the zine background is next. This provides a space for people new to zines to familiarize themselves with example materials, though it's also a valuable space for those already familiar with zines to build

a deeper relationship around the intersection of zines, solar kinship, and QTBIPOC identity.

Other approaches:

- Notes from chatting with Jenna Freedman: Everyone spends 2 minutes with 2-5 zines, then spends time talking about the zines in small groups
- Notes from chatting with Miyuki Baker: Everyone has a different story about their relationship with zines. Imagine the workshop is an opportunity to co-create a new moment in a movement of radical zine making
- Notes from chatting with Tee Kundu: Show them some examples at the start to get ideas flowing without revealing everything, but more at the end to further expand on the range available
- Notes from chatting with Gus Becker: Brief history of zines, and a show and tell of favorite zines
- Barnard Zine Library: See “Lesson C: How do systems of power repress voices of dissent?”⁹
- Nicole Pagowsky: See “Using zines as an introduction to library research”¹⁰
- Mark Black: “Make Write - A Zine Workshop How-to”¹¹
- Brooklyn: “Brooklyn Education Manual”¹²

3.10.1 Perusing

I dedicated 10 minutes for reading zines that were prepared to be followed with a discussion. Trigger warning slips that were placed face down could now be flipped over should people want to check before reading. I also provided occasional reminders to consider looking at other zines.

⁹ <https://zines.barnard.edu/sites/default/files/inline-files/blais-znz-zinelessonc.pdf>

¹⁰ <https://pumpedlibrarian.blogspot.com/2010/>

¹¹ <https://ojs.library.dal.ca/YAHS/article/view/3541>

¹² <https://booklyn.org/programs/booklyn-education-manual-2/>

3.10.2 Discussion

Due to time constraints, I prioritized sharing some key points about zines as those were some of the first questions people new to zines wanted information on. However, with more time, I would have spent more time prioritizing the group's development of their own definition.

Key points in the role of zines:

- Since the 1930's, zines have been used by feminists and BIPOC as a part of self/community-led advocacy to form grassroots literacies
- Zines are a space to tell stories for/with/by community members unapologetically amid systems of oppression, including through the use of anonymity
- Zines are grounded in DIY principles where they are made with found materials and shared with found community. They're tactile experiences where so much has become virtual.

Things I considered choosing zines:

- Explicitly QTBIPOC, which was difficult due to the amount of anonymity common in the space
- Utilized different approaches to print zine making
- Would not take too long/too many resources to print
- Free to access and immediately available

Questions:

- After looking at these zines, what are some characteristics that come to mind when you think about zines? What did you like about the zines you saw? What didn't you like about zines you saw?
- What did it feel like to be reading them?
- What do you think zines are good for?
- Are there contradictions you see in zines? What are their impacts?

3.11 Break

A break, ideally around 10 to 15 minutes, can be really helpful for breaking up long time intervals. It can be a space for people to chat with each other, step out, take care of themselves, or make private requests to the facilitators.

Before heading to break, I reminded people to:

- Put masks back on when they return from break if they take them off
- Where bathrooms can be found
- Fill out the exit slip
- Peruse the zines we just looked at
- Peruse the collage materials we have

Zines left over on the table were moved onto a different area while the main table was populated with art supplies for the different groups from the zine cart.

3.12 Zine Making

It's hard to find enough time to make zines, everyone takes a different amount of time. It's important to facilitate a safe space that makes people feel comfortable about trying to make a zine to at least get started and feel like they've made some progress on something. For college students who spend most of their time doing assignments, creating without feeling the pressure of a consequence or grade can be difficult. During the first workshop, the topic of what the impact of our art teachers in our early years had on us and our ability to create later in our lives.

During the pre-event survey, some people noted that they preferred prompts while others preferred some sources of inspiration while making the zine solo. With this in mind, I prepared prompts but also encouraged folks to lean into the activities, zines, and discussions from the first half of the workshop whether they were following along or making the zine solo. I also introduced the zine cart and the materials available on it, as

well as the fact it will be here after the event should people want to come back and make more zines. To meet those needs and interests, people were also invited to give feedback on the zine cart.

We created quarter-sized zines per Jenna Freedman's recommendation. While instructing people to prepare the paper, it can be good to encourage people to hold up what they've done to confirm they're on the right track. Cut the paper along its length, then nest the sheets into each other and fold them again into a booklet. Folx may choose to staple their design at the end rather than at the start if they find it easier to work on, but the loose paper might also slide around. To give you a sense of what these steps look like, Goofy Geek Entertainment has instructions available¹³, though for the workshop we prepare the zine canvas first then fill the pages. Filling the pages first may be preferable if the immediate intent is to make copies. Remind folx that this is just one of many ways to make zines.

Before filling the pages, take a moment to pause and make space for what should be considered ahead of time, for example:

- Setting intentions: Who is this for?
- Privacy: Will you share this? Will you be anonymous?
 - We will have optional sharing time at the end, what would you want to share for that?

Folx may have their own suggestions too. These are topics people can decide on now or later, and should they find themselves wanting to change their minds, they should feel welcome to do so.

When filling zines, folx should leave a ¼ inch margin along the side which would be cut off when copied. A pencil can be useful if they plan to sketch out ideas before setting them into stone but might not show up as well on a copy machine. If people are

¹³ <https://goofygeekentertainment.itch.io/how-to-make-a-quarter-size-zine>

interested in using a more permanent writing utensil from the get go, remind them that they are welcome to re-do their zine from scratch or collage on top of it if they want to.

We skip the title page to start, as we let our zine take shape. Inspired by Gus Becker, I design prompts around 3 full page spreads. Per Jenna Freedman's suggestion of simplicity, I encouraged people to start small and letting those take them forward: with a color, shape, doodle, word or 3-5 words, sentence, quote, or reference. About 5 minutes was dedicated to sharing each of the following prompts:

- Spread 1: Who and what is your community?
 - What you seeing, hear, smell, taste, or feel?
 - What are their values, roles, realities, and dreams?
 - Spread 2: How has the sun changed your community?
 - Think back to our previous discussion.
 - how does the sun interacts with your senses.
 - what is or has become possible because of the sun.
- Spread 3: How does the sun play a role in giving you hope for your community?
 - What do you hear, smell, taste, see, or feel?
 - What are their values, realities, and dreams, whether they be abundance and liberation.
 - What do you want for your community when you are being heard as a part of it?
- At the end, we come back to the title page, decide if the name and date should be included, and use the end page as a contact or final words.

Questions about senses and community were inspired by “Zine Workshop: Intro to DIY Zines for Activism” held by Center for Gender Equity (CGE), the Lehigh Libraries (LTS), and the Lehigh University Art Galleries (LUAG)¹⁴. I found ending with a question related to hope was a common prompt across a number of zine workshops I look at.

Other approaches:

¹⁴ <https://luag.lehigh.edu/videos/zine-workshop-intro-diy-zines-activism>

- Notes from chatting with Gus Becker: While running the workshop via discord, he explains the basics of how to make a mini zine. Then planning and making a zine is done in real time describing sustainable/solarpunk values & concepts. An artist, he used a combination of group consensus and personal intuition on what would make a good zine.
- Ann Matsushima Chiu: “Zine-in-a-Hurry” collaborative zine¹⁵
- Notes from Jenna Freedman: Prompts should focus on simple things, people do well with more guidance or defined constraints. Still, challenge people to stretch themselves, prompts don’t need to just be questions or topics, but also methods: Cover page is a mindmap, first page is an intro, second page is a rant, third page is a drawing, fourth is a quiz, etc.. A collaborative zine versus an individual zine also offers very different experiences and those tradeoffs should be considered.
- Tee: “Do it badly, but still do it”.

3.13 Closing

This is a space to transition out of zine making and decompress from the activity before coming together again.

3.13.1 Quick Write

This activity takes about 5 minutes was inspired by “Zine Workshop: Intro to DIY Zines for Activism”¹⁶. Participants are encouraged to do a quick write using the following the prompt:

How does your body feel after this experience? Where and what might you feel your body sitting or being pulled toward?

¹⁵

<https://www.infobase.com/blog/using-zines-in-library-instruction-and-outreach-an-interview-with-academic-librarian-ann-matsushima-chiu/>

¹⁶ <https://luag.lehigh.edu/videos/zine-workshop-intro-diy-zines-activism>

In the workshop, it ultimately became optional because people were still focused on wrapping up their zine making. This time was also used to begin packing away zine making materials.

3.13.2 Discussion and Sharing Space

This discussion space is open-ended. People are encouraged to either share thoughts from their quick write, a page from their zine (as inspired by “Quaranzine - A zine workshop with Malaka Gharib & The Believer”¹⁷), or share anything else on their mind. As the conversation winds down, people are encouraged to stick around and chat, as well as again to hand in their exit slips for a sticker.

4 Exit Slip Results

All participants completed an exit slip.

4.1 Pluses

- An open space (2) that was also safe, inclusive, and intentional.
- Centering exercises (3)
- Agenda, which was made clear at the start and was conducted as such (2)
- Prompts when making zines were useful, such as for opening up the mind in places that were being avoided (2)
- Being around aware individuals
- Explanation I gave of what a zine is and how it is important to certain communities
- Art, which was fun

4.2 Deltas

- Longer event

¹⁷ <https://redirect.invidious.io/watch?v=M4kWyho2M0M>

- More time for zine making (3)
- More time for reading
- Fans as the weather gets warmer
- Audibility of the room
- See zines in color
- Nothing (5, though some included side comments)

4.3 Event Rating

An average of 4.85/5 with a standard deviation of .3

4.4 Future Workshop Interest

zine workshops		sun-related workshops	
Yes	9	Yes	8
Maybe	1	Maybe	2
No	0	No	0

4.5 Highlights from other comments

- Self-identified as first time zine makers (2)
- Interest in learning more about events and activities at Iffy Books
- Wonderful (2) and fantastic
- Opportunity for connection with community (2) and creativity, with people who wear masks

5 Materials Used

5.1 Pre-Event Survey

Howdy! I'm Pixel (He/They), your facilitator.

You can help us curate the upcoming workshop “Raise the Sun: A QTBIPOC Zine Workshop” planned for April 21st, 2023, which will combine the love for Iffy Book’s zine collection and solarpunk. This event will be coordinated by myself, a QTPOC, with support from allies: the Iffy Books staff. This survey lets us incorporate the needs and interests of potential attendees.

We will discuss our relationships we have with the sun across our cultures and identities. We will learn how to make our own zines to share those experiences as we imagine and realize better worlds aligned with solar embodiment. We will center the ways in which QTBIPOC are leaders in the climate movement as we exist and breathe as our radical selves.

People who identify themselves as **both** Queer and/or Trans **and** with Black folx, Indigenous folx and/or People of Color are invited to participate in this workshop and provide feedback to the survey. A QTBIPOC space is a step towards ensuring these resources are accessible to groups that have been historically marginalized and are disproportionately affected by climate change.

We're planning for a 2-hour zine-making workshop with 20–25 participants. This workshop is open to folx at all levels of experience, whether this is your first time hearing the word "zine" or you've got a personal distro running out of your bedroom.

Your survey responses are helpful, even if you can't make it to the workshop on April 21st.

This survey will close on April 2nd.

5.1.1 Quick Definitions

What is a zine? A zine is a small pamphlet created, published, and distributed by an individual or collaborative community on any topic, though they have a history in activist and punk spaces. They are informal, made for pleasure and rarely for profit. We will discuss the history and praxis of zines more during the workshop.

What is solarpunk? Solarpunk is an aesthetic and a movement to imagine and take action to create a more sustainable society, especially through the use of solar energy.

These definitions are suggestions, and as you learn more about these topics, we encourage you to challenge, critique, and remix this language as feels right to you!

5.1.2 Zine Making

Q: How would you rate your current knowledge of zines? A newbie (1) may be someone who is learning about zines for the first time, whereas someone experienced (5) may have read and made many zines.

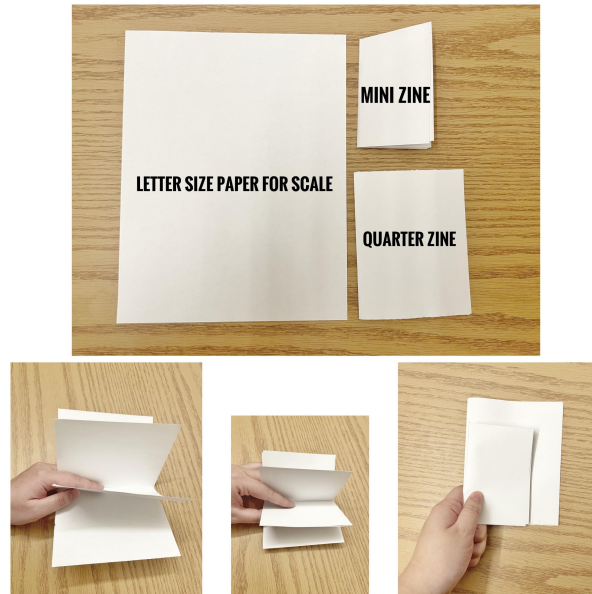
[Scale of 1 to 5]

Q: How much guidance would you like?

[Multiple Choice]

- No guidance, just an open zine-making space
- A set of prompts are prepared for each page
- General inspo like a small collection of images, quotes, and prompts
- Other: []

Q: What type of zines sound interesting to you to try out during the workshop? Note: There are many other shapes, sizes, and methods of making zines beyond these!



Mini-zine:

- Two columns of 4 blocks (8 pages)
- Fits easily in your pocket
- Uses one side of the paper (easier for mass print)

Half-size zine:

- Cut a paper in half, staple one inside another (8 pages, or more, depending on participants)
- More canvas space
- Uses all sides of the paper

[Ranking 1st choice to last choice]

- A mini-zine, individual
- A half-size zine, individual
- A half-size zine, collaborative (work on half a page and then switch with a partner)

5.1.3 Content

Zines sometimes contain sensitive, personal content, especially when discussing QTBIPOC experiences.

Q: Are there any topics that you'd really be curious to hear about from a QTBIPOC perspective?

[Short Answer]

Q: Are there any topics that you would like a content warning, trigger warning, or not brought up in the discussion?

[Short Answer]

5.1.4 Housekeeping

Q: What boundaries would make you feel the most comfortable to move freely in this space?

- Only participants and bookstore staff should be in the space
- Only participants and their travel companions who are allies should be in the space
- Participants invite bookstore visitors to move through the space, but the workshop remains for attendees only
- Other: [Short Answer]

Q: Do you have any suggestions for house rules that should be considered for the workshop?

[Short Answer]

Q: Are there any accessibility considerations you'd like to request?

[Short Answer]

Q: If you would like to be notified when registration opens, please enter your email address. It won't be shared with anyone other than Iffy Books and the event coordinator.

[Short answer]

5.2 Items in Zine Cart

Name of Item	Purpose	Notes
Ball Point Pens	For writing and drawing	
Color Marker	For writing and coloring	Pack of colors
Collage Materials	For collaging, cut and paste style zines	Garden catalogs need to be requested from the arboretum in advance, construction paper provided by Office of Sustainability
Durable Cart	For moving supplies around	Also contains a power strip that can be mounted on, currently unused
Erasers	For erasing	
Full Sized Scissors	For cutting paper	
Glue Stick	For attaching things to the zine	
Lefty Scissors	For left handed people to cut paper comfortably	
Liquid glue	For attaching things to the zine	
Masking Tape	For attaching things to the zine	
Microns	For writing and drawing	Pack of different sized tips
Papercutter	For cutting paper	Should be kept safe from kids and used carefully
Pencils	For writing and drawing	might not show up well on a copy machine, so better for drafting.
Plain Cardstock	For collaging or as a canvas, good for covers	
Rainbow Paper	For collaging or as a canvas, good for covers (better than construction paper)	
Rubber Cement	For attaching things to the zine	
Rulers	For creasing and measuring	
Saddle Stapler	For booklet style zine assembly	
Safety Scissors	For kids to cut paper	

Sharpener	For sharpening pencils	
Sharpies	For writing and drawing	
Stapler	For assembling zines	
Staples	For stapling	
Stolen Sharpie Revolution	For a quick guide on zine making/zine community	
Vegan Bone Folder	For creasing	

The following zines were also purchased to be added to the zine cart, though these took longer to arrive than the ones that were immediately available and free to download.

Title	Creator	Date	Sourcing
Queering Friendships Zine	Mixed Rice Zines Curator: J. Wu	2022	\$8 on Big Cartel https://mixedricezines.bigcartel.com/product/queering-friendships-zine-2
Shotgun Seamstress: An Anthology	Osa Atoe	2012	\$30-40 from multiple vendors https://bookshop.org/p/books/shotgun-seamstress-an-anthology-osa-atoe/18352019?ean=9781593767396
and everything in-between- Black non-binary people in our own words	Diasporan Savant Press	2020	\$25 Personal/\$125 institutional on Etsy https://www.etsy.com/listing/821401831/and-everything-in-between-black-non?crut=1
solastalgia	Demian Dineyazhi and Jess X. Chen	2016	\$12-13 from multiple vendors https://firestorm.coop/products/12852-solastalgia.html
Behind Shut Eyes QTBIPOC Dream Anthology	Coyote Park, Rin Kim, Mac Do	2021	\$26 from Printed Matter, Inc https://www.printedmatter.org/catalog/58999/

5.3 Takeaway Sheet

Take this with you! Keep on zining!

5.3.1 Things to Add to Zines

Newspapers & magazines clippings: Images, Textures, Words

Paper crafts:

- Strips, squiggles, frames, pop-ups, envelopes, pockets

- Put a zine in a zine

- Put the zine within something else

- Extend the pages of a zine

Watercolors

Leaf Rubbings

Stamps

Borders, page numbers, headings

Library card to see how it travels

5.3.2 What to Do with Zines

Distribute them to people! Whether for free, sliding scale, the price you feel is right, or trading.

Provide community copies for every purchased copy

Tuck them into books for people to find

Pin them into bulletin boards

Bring them to zine fests or zine archives/libraries/zine distros

Submit them to zine or analog jams on itch.io

5.3.3 Check Out

POC Zine Project | poczineproject.tumblr.com

Brown Recluse Zine Distro | brownreclusezinedistro.com

APR 22 - Lancaster Zine Fest @ Southern Mkt | lancasterzinefest.com

MAY 6 - Philly Zine Fest @ Rotunda | phillyzinefest.org

JUN 18-24 - Sick & Disabled Zine & Craft Fair @ Online | sadfair.com

5.4 Exit Slip

Thanks for joining Raise the Sun: A QTBIPOC Workshop!

This is a feedback form. You can fill it out during the workshop, and exchange it for a sticker at the end!

What's something you felt went well in this workshop?

What's something you'd like to change about this workshop?

Circle/draw how many suns you would rate the workshop with?



Would you be interested in...

More zine making workshops: **Nah** **Maybe** **Yes!**

More sun-related workshops: **Nah** **Maybe** **Yes!**

Any additional questions or comments?

5.5 Example QTBIPOC Zines

Title	Creator	Date	Sourcing
Safe, love & robots, cheap liquor & tacos, from The What? Gallery to Pxsypalace, and some spaces of softness; Stories from BIPOC nightlife	Good Night Out Vancouver Curator: Diana Muertos	2021	Digital copies available upon request https://www.goodnightoutvancouver.com/zine
Hidden Expressions Vol. 1	The Transformative Justice Law Project of Illinois	2012	Available to download online through the POC Zine Project https://issuu.com/poczineproject/docs/hiddenexpressionsfinal1.30.12_reduc/1?ff=&e=3357643%2F4554540
Borderlands: Tales from Disputed Territories between Races and Cultures	Curator: Nia King	2008	Available to download online through the Queer Zine Archive Project https://archive.qzap.org/index.php/Detail/Object/Show/object_id/170
Moonroot: an exploration of Asian womyn's bodies	Moonroot	2011	Available to download online through Loneberry Wordpress https://clio.columbia.edu/catalog/9186822 https://loneberry.files.wordpress.com/2011/09/moonroot-inner-margins-lq.pdf
Brown and Gray: An Asexual People of Color Zine	jnramos	2015	Available to download online through Media Fire https://acezinearchive.wordpress.com/ace-zine-list/general-ace-zines/brown-and-gray-an-asexual-people-of-color-zine/ https://www.mediafire.com/file/qps6z2j1m694isp/Brown_And_Gray_Zine.pdf/file#

6 Additional Probing Questions

- What is the role of the sun in your community? (Bees, plants)
- How is the sun accessed or distributed?
- How do we acknowledge or respect the sun?
- What are our rituals around the sun, that honor the sun or are conducted according to the sun?
- How does the sun become part of our culture? (Food, Cyanotype, Pinhole cameras)
- In what contexts what we heard about the sun lately?
- Ask one or two volunteers to do a quick search on the internet
- How do these serve us? Where do we fit in?
- What are the ways climate change is affecting you and your community?
- How do we imagine better worlds for our community?
- How do we imagine abundance for our communities?
- How do we describe the sun?
 - What does the sun look like? What are the aspects of the sun we see?
 - What does the sun sound like? What are the aspects of the sun we hear?
 - What does the sun smell like? What are the aspects of the sun we smell?
 - What does the sun taste like? What are the aspects of the sun we taste?
- How do we imagine the sun would sing or say to us?
- How do we imagine the sun breathing, resting, or playing?
- How does the sun interact with us?
 - How does that make us feel?
 - Where does the sun make us feel?
- What gifts does the sun offer?
- What gifts do we offer to the sun?
- How are our relationships with the sun reciprocal?
- If the sun is a teacher in a classroom, what does the sun teach?
- What does having events like this mean to you and your community
- What do you still want to know?

- How do you think zine making connects to your QTBIPOC identity?

7 Additional Methods

7.0.1 Sharing Ideas

- Talking as a big group
- Talking in small groups, then sharing out
- Taking time to use post-its and then reviewing together
- Walking to different spots in the room to express our responses

7.0.2 Activities

- Mapping places around us
- Mapping through time (our days/our lives/our pasts and futures)
- Collaborative poems
- Exploring a photo collection
- Marking up a text
- Roleplaying
- Taking a walk

8 Additional Key References

These are references that were also highly informative and influential outside the ones mentioned throughout the documents in the footnotes

8.0.1 Videos

- Kiyoshi Murakami - A Zine Circle in the Gathering Place of Diverse Minority Movements (Kyoto) | <https://redirect.invidious.io/watch?v=BTCoSHjrHbc>
- Deniz Beser - Zines as an Artistic Practise/Fanzine culture in Turkey | <https://redirect.invidious.io/watch?v=hxDbgVjxSE4>

- Jill Anderson - Mad Zines Assemble | https://redirect.invidious.io/watch?v=v_mT_yleCK4

8.0.2 Blogs

- Bentley, X. (2021, December 27). Fostering Environmental Storytelling: Making an Eco-Zine. *Moving Writers*.
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- Fargo, A. H. (2020, October 30). Student clubs and making zines. *ACRLog*.
<https://acrlog.org/2020/10/30/student-clubs-and-making-zines/>
- Mendez, L. (2019, May 6). Zine Machine: A DIY Magazine Primer. *Programming Librarian*.
<https://programminglibrarian.org/articles/zine-machine-diy-magazine-primer>

8.0.3 Papers

- French, J., & Curd, E. (2022). Zining as artful method: Facilitating zines as participatory action research within art museums. *Action Research*, 20(1), 77–95.
<https://doi.org/10.1177/14767503211037104>
- Kumar, A. (2015). Cultures of lights. *Geoforum*, 65, 59–68.
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<https://doi.org/10.1007/s12109-017-9533-4>
- Yang, A. (2010). Engaging Participatory Literacy through Science Zines. *The American Biology Teacher*, 72(9), 573–577. <https://doi.org/10.1525/abt.2010.72.9.10>

8.0.4 Books

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