**Aca(diy)mia: Making Zines, Remaking Worlds**

### **1. Title: Aca(diy)mia: Making Zines, Remaking Worlds**

**Abstract:** [Handcrafted Rhetorics](https://nam11.safelinks.protection.outlook.com/?url=http%3A%2F%2Fhandcraftedrhetorics.org%2F&data=05%7C01%7CWATSON%40louisville.edu%7C6950902c7b9746d6dfcd08dbf85e0c2b%7Cdd246e4a54344e158ae391ad9797b209%7C0%7C0%7C638376855056784254%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=oi1eR9e%2BWFIK83vwJfbadGY5Yg%2B8berSgjHs6E8YaxY%3D&reserved=0) is launching “Aca(diy)mia: Making Zines, Remaking Worlds,” a project in which collaborators will make their own manifesto zines for working “in but not of” (Harney & Moten, 2013, p. 26) universities, and build a community of support among practitioners across all positions and positionalities within higher education. Participants will not only (a) learn how to make zines, but also: (b) discuss how to utilize zines and other DIY (do-it-yourself) modalities in our various roles in academia, (c) reckon together with the violent and exclusionary histories of the university (and our own, specific universities), and (d) build community and solidarity networks to continue to engage in justice work within and beyond the university. Our core question across these four aims is: *how can we, as full human beings, engage with the dehumanizing machinery of higher education in ways that are restorative, radical, and just?*

### **2. Facilitator information:**

For each facilitator (your group needs at least two), include a paragraph with the following information:

● Name: Jason Luther

● Pronouns: he/him

● Affiliation: Rowan University

● Email address: jwluther@gmail.com

● Bio statement/background: I have made zines for over 30 years, published about zine culture in *Community Literacy Journal*, *Reflections*, and *enculturation* (and a forthcoming article for *Literacy in Composition Studies*), designed and taught courses on self-publishing at two universities, and have given dozens of zine-making workshops across various campuses, national conferences, and community spaces.

● Name: Kristin (Kristi) Prins

● Pronouns: she/sher

● Affiliation: Cal Poly Pomona

● Email address: kristiprins@gmail.com

● Bio statement/background: I have taught, researched, and written about DIY practices for over ten years, publishing in venues like *Kairos PraxisWiki*, *Harlot*, *enculturation*, and edited collections. Since 2015, I have also helped to lead each Handcrafted Rhetorics workshop and SIG at CCCC. In 2016-2018, I collaborated with campus partners at CPP to secure grant funding for a library makerspace, which I helped to open, continue to serve as a steering committee member, and bring students into for course and club activities.

● Name: Aubrie Cox Warner

● Pronouns: She/Her/Hers

● Affiliation: University of Wisconsin-Eau Claire

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● Bio statement/background: My critical and creative work as a disabled writer and researcher frequently explores embodiment, including how bodies move through space and engage with material objects. Most recently, this work has been focused on place and nostalgia, namely within record stores as community places, where work such as zines often appear. I also have a background in indie publishing, which I’ve applied to teaching students how to make handmade books with everyday materials to celebrate and highlight their work.

● Name: Megan Heise

● Pronouns: she/her

● Affiliation: University of Pittsburgh

● Email address: mheise21@gmail.com

● Bio statement/background (What expertise do you bring to this project?) I am an experienced zine maker, researcher and teacher. I teach zines in my composition classes and have taught zine-making alongside resettled refugee teens for the past two years with ARYSE, a Pittsburgh, PA-based NGO. I also am experienced with teaching and facilitating in online and hybrid modalities, including synchronous online courses with ARYSE, Carnegie Mellon University, and Youth UnMuted, asynchronous online courses with collective.aporia, and hybrid courses with Carnegie Mellon University and the University of Pittsburgh.

● Name: Kristen Wheaton

● Pronouns: she/her

● Affiliation: Utah State University

● Email address: k.wheaton@usu.edu

● Bio statement/background (What expertise do you bring to this project?) Kristen Wheaton is a lecturer at Utah State University and a current PhD candidate at the University of Oklahoma (OU), through which she is studying narrative genres within protest and resistance rhetorics. Her broad research interests lay in protest, culture, narrative, ethos, and genre and she has presented on such topics at Rhetoric Society of America and more. She has worked in Writing Program Administration during her time at OU and taught a variety of composition courses, including piloting co-requisite first year writing classes. She also possesses a TESOL certification and has taught academic English for non-native speakers of English.

### **3. Primary Contact:** Megan Heise, University of Pittsburgh, mheise21@gmail.com

### **4. Description (please include a Works Cited):**

What are the purpose and goals of this collaboration? Who are the intended audiences? Why is this collaboration important to start? Why now?

As members of the [Handcrafted Rhetorics](http://handcraftedrhetorics.org) SIG, part of the annual CCCC convention since 2015, we have a strong track record of leading collaborative, hands-on workshops at the intersection of critical making and rhetoric (Handcrafted Rhetorics, 2022). For the 2024 Watson Conference, we are proposing a collaborative project, “Aca(diy)mia: Making Zines, Remaking Worlds.” This workshop is inspired by our previous conference work together, and also by our members’ past engagements with the DIY Methods Conference zine exchange (Rayner & Pazek, 2023). In our workshop, collaborators will make their own manifesto zines for working “in but not of” (Harney & Moten, 2013, p. 26) universities, and build a community of support between practitioners across all positions and positionalities within higher education. The conference deliverable, discussed further in #10, will be a zine that each participant makes individually or in collaboration with other workshop members according to their preference. The process, however, will be one of teaching not only (a) how to make zines, but also: (b) how to utilize zines and other DIY (do-it-yourself) modalities in our various roles in academia, (c) reckoning together with the violent and exclusionary histories of the university (and our own, specific universities), and (d) building community and solidarity networks to continue to engage in justice work within and beyond the university, lasting long beyond the 2024 Watson. Our core question across these four aims is: *how can we, as full human beings, engage with the dehumanizing machinery of higher education in ways that are restorative, radical, and just?* Within this question are multiple potential lines of inquiry, including, but not limited to:

* How do we hold on to our humanness, humaneness, and humanity in the dehumanizing cogs of the neoliberal university? How do we *do* anti-racism, anti-homophobia, anti-abledness, anti-misogyny, and all other forms of hatred and prejudice against marginalized groups in our roles in the academy?
* What potentials for “intersectional collaboration, collective accountability, and radical care” (Johnston et al., 2022, p. 14) can arise from doing this not alone, but in a space *together* that is actively and openly against all forms of hatred, prejudice, and marginalization?
* How, by creating our own individual zines in a shared space can we enter the borderlands third space of zines that Licona (2012) describes, a space full of generative possibility and action?
* How could we further collaborate on individual or coauthored zines and think about practices of creation, curation, citation and/or circulation as inherently just and countercultural, as enacting change either within or beyond the academy?

We draw further upon bell hooks’ (1994) and Bruce Horner’s (2000) conceptualizations of classrooms as fundamentally radical spaces, intertwined with the affordances of zines to create alternative spaces (Duncombe, 2013), or what Adela Licona (2012) terms borderlands third spaces of generative possibilities. Our decision to focus the end result on a zine is a very intentional one, not only because zines afford accessible ways of engaging in handcrafted rhetorics and DIY culture, but they are also in line with the work of a number of zine scholars on alternative media’s countercultural and antiracist potentials. For example, zines foster counterstories (Martinez, 2020; Solórzano & Yosso, 2002) by marginalized creators, and, in the words of Sasha Constanz-Chock (2020), “promote diverse, inclusive, and explicitly antiracist feminist sites” (p. 171). Taking a nod from the graffiti writers that Lesh (2022) follows, we consider not so much the journals and edited collections rhetoric and composition scholars are currently writing within, but our ability to *create* alternative spaces – ones that exist alongside more visible disciplinary ones. Just as Lesh (2022) asks, “How can we act, as writers, when writing spaces don't facilitate the publics we crave or need?” (p. 5), we ask: How can zine-making open up spaces of creative, critical scholarship when it comes to antiracism and other violent forms of marginalization? How can they create counterpublics? How can zines help, as Lesh's work suggests, “build the public, community, and disciplinary spaces we wish to inhabit, that we wish our students to participate in?” (p. 18). Within these radical, alternative, third spaces and space-making ventures, our conference workshop will explore how making zines as a specific practice (and taking a DIY stance to engaging with university spaces, more broadly) provides affordances for agitating for justice and equity within these very flawed institutions. In addition, we will collaboratively reckon with the very real and embodied challenges to pushing back against the university (particularly for those with the most precarious positionalities within academia), and learn from one another how to draw upon DIY pedagogy and what the opportunities and obstacles for doing so are across our diverse contexts. We will ask with participants, as Constanz-Chock (2020) does, “who participate[s]...who benefit[s]...and who [i]s harmed” (p. 237) through such counter-institutional interventions.

Indeed, borrowing from Daniel C. Brouwer & Adela C. Licona (2016), we approach zine-making across print *and* digital mediums as a chance to engage in trans(affective)mediation, to consider how a third space between print and digital modalities raises questions about access, control, the available means of production, memory, and prefigurative politics. As we discuss further in section #13 below, we will encourage such third space engagement, considering, for example, what disability justice and access might look like through zines and zine making.

In addition, as we discuss further in section #8, We see our audience as broad, diverse, and inclusive, including graduate students, contingent faculty, and early career researchers, along with established faculty, writing program administrators, and others across and beyond academia. We also invite and encourage participants to bring their various identities beyond their professional roles (see #11). All are welcome, regardless of experience with zines or DIY making/pedagogies, and particularly those who wish to take a more “fugitive” (Harney & Moten, 2013) orientation towards the university are encouraged to join.

We find this work to be all the more urgent and emergent in our current kairotic moment as our societies reckon with the legacies of colonialism, racism, and other state-sanctioned forms of hatred and exclusion, alongside the rising “crisis” of artificial intelligence in higher education. Within this context, we see our *humanness* and *humanity* as central considerations in the inherently embodied and emplaced practices of handcrafted rhetorics and critical making. As we seek to navigate the growing use of AI alongside the corporatization of neoliberal higher education, we see critical making, DIY pedagogies, and zines all as ways to push back against state-sponsored narratives with our own counterstories (Martinez, 2020; Solórzano & Yosso, 2022) and manifestos of resistance. We see a place for this work within the 2024 Watson Conference, particularly around the need to reckon with institutionalized racism within our field(s) and to *do* antiracism, rather than only discussing, declaring, or reflecting upon it (Johnston et al., 2022). By taking an intersectional (Crenshaw, 1989) approach, we also seek in this workshop to *do* anti-oppression across all forms of marginalization. We seek not to provide a top-down answer of this ourselves, but to co-construct within a borderlands making space along with workshop collaborators on what it looks like to *do* anti-oppression as humans within a dehumanizing institution.

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### **5. Annotated schedule:**

What will you do when you are together? Please consult the schedule for the number of hours per day you have together. Zoom-only facilitators, make sure to build in lots of screen breaks. (Note that Zoom-only groups meet for slightly fewer hours than in-person groups because of the additional intensity of meeting on screen.)

#### DAY 1: THURSDAY, MARCH 7, 2023

9:00 a.m.-9:30 a.m. EST: Breakfast & conference welcome  
9:30 a.m.-11:00 a.m. EST: Keynote/workshop on a theme related to collaboration   
11:15 a.m.-1:00 p.m. EST: Work session (includes breaks)

* 11:15am: Discussion: Being in but not of the university – we will dedicate time to talking and writing about what we and our students need that isn’t part of university or other official structures (like “the field”), about what these structures don’t encourage and maybe even officially discourage but that are useful/important/equitable and necessary, and to brainstorm/discuss ways of making room for these in our teaching/classroom spaces (heck, maybe even service/administrative and research spaces, too).
* 11:45am: Break
* 12:00pm: Why zines? Sharing observations from the anti-racist zines sent to participants and discuss zine’ing as a concept/social practice.

1:00 p.m. EST: Lunch with your group

2:00 p.m.-5:00 p.m. EST: Work (includes breaks)

* 2:00pm: Make and share mini-zines – participants will be given time to write, design, and cut/paste; facilitators will copy/digitize before Friday’s session.
* 4:00pm: Break
* 4:15-5:00pm: Structured writing activities & making preliminary plans for Friday

Optional social activity: TBD

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#### DAY 2: FRIDAY, MARCH 8, 2023

9:00 a.m.-12:00 p.m. EST: Breakfast & work session (includes breaks)

* 9:00am: Presentation/activity: Spatial affordances of print – thinking through paper, bindings, and layout
* 10:00am: Zine-designing workshop: Making (subversive) marks – collage, “reverso” (Licona) & visual/cultural appropriation
* 11:00am: Digital zine workshop: Templates & open source programs

12:00 p.m. EST: Lunch break  
 1:00 p.m.-4:00 p.m. EST: Work session (includes breaks)

* 1:00pm: Open working, collaboration & troubleshooting session (participants take breaks as needed) with structured check-ins online.
* 3:00pm: Sharing our work, what we’ve learned by making, and what we plan to do next

Optional social activity: TBD

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#### DAY 3: SATURDAY, MARCH 9, 2023

9:00 a.m.-10:30 a.m. EST: Breakfast & work session (includes breaks)

* 9:00am: Discussion & making: Digitizing & accessibility – OCR, plain text, *multimodal zines* (audio! video! tactile! QR codes!), making it print-ready

10:30 a.m.-2:00 p.m. EST: Showcase of deliverables interspersed with lunch; debriefing on the collaborative process and conference (Note: Zoom participants will give asynchronous feedback via Slack on the deliverables of their in-person "project buddies.")

* Sharing final mock-ups across online and in-person modalities and partnering participants with others for longer-term feedback giving, sharing, and collaboration vis Slack

### **6. Modality:**

Please indicate one preference.

1. In-person (Mar 7-9), with a hybrid modality (see #15)

### **7. Number of participants:**

Please estimate the minimum and maximum numbers of participants that would make sense for your group. (For budgeting purposes, we are estimating 20 people per group for a total of around 240 participants, but your project might require more or fewer people, which is perfectly fine.)

We propose a range of 15-20 participants, with the lower end of this range due to budgeting for printing, assembling, and mailing zines (see #12), as well as providing richer affordances for feedback, support, discussion, and collaboration within a brave space. As we are proposing a hybrid modality (see #15), we would love to see a balance of virtual and in-person participation as much as is possible within participants’ own self-selections.

### **8. Participant background:**

Are you looking for participants with certain kinds of skills (e.g., language, artistic, technical skills), roles, backgrounds, interests, or identities?

We are excited to invite participants with all kinds of different skills, roles, backgrounds, interests, and identities. Our workshop will be beginner-friendly in terms of making zines; all that we encourage of participants is to be prepared for a very non-traditional and atypical conference experience, ready for an atmosphere of emergence, and open to being comfortable with – and even valuing – failure.

### **9. Preparation:**

Would participants need to read, do, and/or bring anything in advance? (As the Timeline for Facilitators indicates, they would be informed of their group a little over a month in advance of the conference’s start.)

Participants will need to do three things prior to attending the conference: explore brief introductory materials to zine culture, read an antiracist zine, and gather materials to make their own zines.

#### 1. View introductory materials.

* + Read “Write Your Own History: The Roots of Self-Publishing” by Anne Elizabeth Moore from the *Handbook of Public Pedagogy* (2010) -- provided by facilitators
  + Watch “How To: Zines” (2016): <https://www.youtube.com/watch?v=C6cUie23VII>.
  + Watch “Zines: The Power of DIY Print” (2015): <https://www.youtube.com/watch?v=oiqQrVrW9XY>.

#### Read an antiracist zine.

In order to participate in the model of mail-based zine exchange and to think through how zines grapple with racism and other forms of marginalization, we will provide and circulate examples of antiracist zines prior to meeting (our tentative plan is to purchase these zines from Brown Recluse Zine Distro, a collectively-run zine distro for QTBIPOC by QTBIPOC. Our plan is to mail one to each participant to either their work or home address, which they will provide, and ask them to note the zine’s:

* Content — What is this zine about? Is it mostly made up of text, images, or something else? Who is the author (or who are the authors)?
* Materials — What is this zine made out of? What kind of paper? What kind of binding? What size paper? How many pages? What colors, fonts?
* Audience — Who would read this? Who would not? Are these named or implied?
* Process — Speculate on how this zine was made. Was it collaged using scissors and glue? Designed with a computer program? A mix? Was it professionally printed? Reproduced via home printer or copy machine?

#### Gather some supplies.

Zines emphasize the personal is political in that creators often make them from readily available materials. This could mean engaging with their own print and/or digital literacies through layout design, reclaiming sexist or racist representations through bricolage, writing or drawing narratives by hand, and/or scamming copies from work. While we will supply some basic items (paper, scissors, glue sticks, saddle stapler and other binding materials such as thread and needles), we will ask in-person participants to bring (and online participants to have on hand in addition to paper, scissors, and glue sticks):

* 1. Printed matter or ephemera, especially those that provide opportunities for *reverso*, what Licona (2012) describes as “critical reversals of the normative (and normalizing as well as often pathologizing) gaze” (p 70). This could include junk mail, recyclable materials like paper bags, or old magazines.
  2. Pens/pencils/markers/something to write/draw
  + Alternatively: a computer with certain programs/access to a printer

### **10. Final-day deliverable:**

What deliverable would your group share with the whole conference on the last day? It can be very rough—we recognize that these collaborations are only just beginning—but there should be at least something that your group could present.

In keeping with the DIY ethos and participatory politics of zines, the exact deliverable(s) for both the presentation at the end of the conference and in the longer term will be determined through discussion with participants. We plan to be transparent with participants about the honoraria funds and what we can, collectively, decide to use them for. Beyond cost, determining factors will include the final numbers of on-site and online participants; specific accessibility needs of participants, in addition to the broader accessibility issues we’re planning to address; participant interest; and priorities that emerge through our work together. Over the course of the conference, participants will make practice paper and digital mini-zines, and also work towards larger individual and collaborative zines that can be showcased on the final day. They will learn about zine distribution networks and digital zine archives, and may choose to collaborate on creating one or both of these. If participants are interested, facilitators can support deliverables including scholarly production (for example, collaborating on a special issue of a journal or an edited collection on issues related to zines), student or community zine workshops, or pedagogical output (including developing assignments, activities, etc.) related to zines and other DIY literacy practices, as detailed in #12.

### **11. How will participants get credit?**

Will participants be coauthors who could list a publication on their CV? Will they be credited in some other way? Please explain their role in the project and how credit will work.

While zine-making rejects ideologies of authorization or credentialing, participants will walk away having made two zines -- a mini-zine and a larger zine -- and we hope in such a way that can be shared with others in the field either through print and/or digital distribution or as something remediated/incorporated into more legitimized forms of scholarship such as edited collections or peer-reviewed journals. See also responses to #10 and #12.

### **12. What happens after the conference?**

How will the project develop after the conference? What opportunities for further collaboration will participants have?

There will be a number of opportunities for further collaboration, many of which we see as emerging organically from the collaborative nature of the workshop and project space. While we want to collaborate fully with participants on what this might look like, some ideas include an edited collection with *enculturation*, a project with *Kairos*, and/or an edited collection through the Handcrafted Rhetorics SIG at CCCC. Pending availability of funding, we would love to follow the [DIY Methods](https://diymethods.net/) model and gather, print, and mail copies of all participants’ zines to one another. Following the lead of Rayner & Pasek (2023) with the [DIY Methods conference](https://hcommons.org/deposits/item/hc:48563/), we also plan to explore (pending participant interest and consent) creating a digital repository of the zines participants make throughout the workshop. (This could be hosted on the [Handcrafted Rhetorics](https://handcraftedrhetorics.org/sig/) website, an [Internet Archive page](https://archive.org/details/fanzines-collection), H-Commons, or the Watson website.) Depending on participants’ interest, we also would love to propose this collaboration as the launch of a solidarity network for zine distribution, DIY pedagogy and research collaborative opportunities, and radical care (Johnston et al., 2022, p. 14). While these are just some of our ideas, we also want to embrace the emergences from our hybrid time together and go in the directions participants are excited about, including some that we may not have yet thought of.

### **13. Working and learning environment:**

What strategies might you use to foster an inclusive, accessible, “post-White” (Croom, 2022) environment founded in collective accountability and radical care (Johnston et al., 2022)? Feel free to make use of the [2021 Watson Conference Commitments](https://louisville.edu/conference/watson/history-and-conference-archive/conference-archive/past-conferences/2021-watson-conference/2021-watson-conference-commitments) in your planning. (We will revise them slightly for 2024.)

***Welcoming “Whole Selves” in Our Working and Learning Environment***

“Wholeness” does not and cannot imply stasis nor reducibility. Instead, wholeness should be understood as “[p]eople [having] inherent worth outside of commodity relations and capitalist notions of productivity. [Recognizing] each person is full of history and life experience” (Sins Invalid). So, to “welcome whole selves” means to embrace all who participate in their complex totalities; it means to practice “radical care” (Johnston et al., 2022, p. 14). To that end, we aim to establish ways of participating in this community that are co-operative and responsive to individual and therefore communal needs, including the crafting of individual and/or collaborative zines. Recognizing that participants will be joining our community from various entry points and degrees of experience and comfort with DIY in the context of academic work, cultural knowledges, and personal interest, we aim to facilitate multiple paths by which folk can participate in meaningful ways. Pragmatically, this means facilitating some direct guidance or simply validation in terms of “how to craft” or “how to zine” and approaching this work in the spirit of play, while embracing DIY’s ethos of “making do” (Luther, et al., 2023).

To truly welcome “whole selves” requires reckoning with and pushing against problematic power dynamics. We, therefore, commit to resisting racist, ableist, sexist, homophobic, and other hateful behaviors and microaggressions through strategies such as OTFD (Cheung et al., 2021). This also means that we, as facilitators, need to be accountable to our commitments (Johnston et al., 2022, p. 14), demonstrating a willingness to not only listen but respond to emergent calls for anti-racist and inclusive praxis. This workshop is designed to resist both in its content – by engaging zines and other materials produced and/or distributed by folk of color and/or other marginalized identities through possible collaborations with organizations such as [Brown Recluse Distro](https://www.brownreclusezinedistro.com/) – and its form. We will be leaning into the “prefigurative” possibilities of zines which “in a sense…perform the differences they are trying to make. By challenging, reimagining, and replacing exclusionary and oppressive discursive practices, zines perform new expressions of subjectivity” (Licona, 2012, p. 2). Part of this “leaning in” is a wrestling with the prefigurative possibilities of accessibility invited by zines and handcrafted rhetorics broadly.

Access is foundational to welcoming the whole self as it “produces the conditions for all people to connect, create, and lead if they so choose” (Hubrig et al., 2020, p. 91). Through this experience we hope to “reach for each other and make the most access possible” through the workshop itself and the collective works we hope to produce, and in this way practice “radical [acts] of love” (Piepzna-Samarasinha, 2018, p. 76) even as the sites we are bound to make such work difficult. The practice and play of “trans(affective)mediation” (Brouwer & Licona, 2016) in our collaborative zine-ing will be a critical site of engagement. The hybrid model is uniquely suited to reach toward such goals as it inherently enables multiple forms and modes of engagement, particularly through the affordance of multiple facilitators in both the physical and digital spaces where we will be crafting together. In adopting a hybrid approach, we are especially aware of balancing labor and access across multiple modes of engagement, so realizing the rich possibilities of this requires deep responsiveness across participants and a willingness to confront the spaces and times where we stumble, where we struggle, and where we sometimes fail. Therefore, we will endeavor to follow best practices for accessible engagement as articulated by groups such as Sins Invalid, [The Global Society of Online Literacy Educators](https://gsole.org/conference/presenterguide#Tips_for_Presenters), and others.

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### **14. (IN-PERSON PROPOSALS ONLY) Space and material needs:**

Are there any particular requirements you have for space or materials that the conference planning team might be able to help you with?

We will require access to a functioning photocopy machine, ideally in close proximity to the room in which we are working. We will use this to make copies of mini-zines (which are one page each) and mock-ups as they are designed by participants. Access to a guillotine paper cutter would also be helpful, and we hope to have a room with large tables for cutting and pasting the mock-ups.

### **15. (OPTIONAL FOR IN-PERSON PROPOSALS) Your interest in piloting a hybrid option:**

We are happy to select 1-2 groups to pilot a hybrid option; one facilitator would also need to be remote in order to be more accessible to the online participants. If you are interested in this option, please answer the following questions:

We are invested in the hybrid option during the in-person week to maximize access to this workshop. Megan and Kristen will be managing the online portion of the hybrid workshop, which would make use of Zoom for video conferencing, including with the in-person attendees in line with option #2, and Slack or Discord for asynchronous communication and community-building, again across online and in person attendees. As teachers and recent graduate students, we have ample experience using these tools and attending and facilitating hybrid meetings and classes. For example, we’ve found that a key to a successful hybrid learning experience is to make sure the online experience isn’t “in-person lite,” but rather as rich and fully accessible an option for engagement as in person. We are splitting our facilitators into 3 in person (Aubrie, Jason, and Kristi) and 2 online (Megan and Kristen) for a more equal distribution of support and to make sure the planning, facilitations, and post-conference connections are equitable across all modalities.