

Zine Scheme for STEM Library Engagement and Outreach

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Abstract

Zines are unique, self-published works that provide a platform for personal narratives, activism, and marginalized voices not often represented in scholarly sources. Their format is highly sharable with relatively low production costs—making zines an accessible medium that reduces participation barriers for both creators and readers. Academic libraries can incorporate zines to enhance outreach for practical programming by using them as vehicles for creative expression, community engagement, and amplifying diverse voices. Zines can be a creative medium to introduce library resources to science and engineering students in particular, as they offer concise information in a handy format, while they also present unique opportunities for engagement through creative expression often lacking in the traditional classroom. They can be a pocket-sized, appealing handout that offers greater opportunities for in-depth, tech-free explanations with a novelty that can increase engagement.

For more formal learning, zines can replace informative handouts to share information or to present students with a scaffolded approach to a task. Libraries can also offer opportunities to directly engage with students through zine making workshops. Facilitating these activities can foster concise communication and empathy by connecting academic inquiry to students' lived experiences. Zines could be included in the library's archives or repository, which bolsters institutional representation of student voices, scholarly output, and campus narratives. Adding zines to library collections broadens their scope, ensuring collections are more reflective of the campus community and promoting critical information literacy. They encourage science and engineering students to explore how creativity emphasizes creation as a physical process, especially in light of how artificial intelligence is shaping the way they engage with assignments. This paper explores the use of zines as informational handouts and as the focus of creative workshops tailored for science and engineering students. By leveraging zines, academic libraries can foster greater creativity, inclusivity, and campus engagement through outreach initiatives that are fresh, meaningful, and deeply connected to their communities.

Introduction

Zines have long been associated with do-it-yourself production, alternative knowledge-making, and the circulation of voices that are marginalized or absent in mainstream media. In the current academic environment, this history positions zines as a compelling cultural foundation through which libraries can support student agency, foster multimodal literacy, and document community

experience. Building on this foundation, the authors examine how zines function as both material artifacts and pedagogical instruments within academic library settings. Beginning with an exploration of zine pedagogy, embodied and situated creativity, and reflective practice, zine-making is a distinctive mode of learning that engages cognitive, affective, and sensory dimensions of the student experience. The act of physical making is a site where creativity, identity work, information literacy, and reflective practice can intersect.

Using examples from library outreach, instructional handouts, and workshop programming, readers will understand how both handmade and born-digital zines can function as low-barrier, inclusive, and participatory tools for reflective learning and student engagement. Further, zine-based activities can advance institutional commitments to diversity, equity, inclusion, and student belonging, especially in science, technology, engineering, and mathematics (STEM) fields where creative expression is often undervalued. Collectively, the literature review and the examples shared seek to articulate a theoretically grounded and practically oriented framework for integrating zines into academic library work.

Literature Review

What we now call zines developed from the uncommercialized, nonprofessional, small-circulation science fiction fanzines of the 1930s. These fanzines were created, published, and distributed by their amateur fans or clubs, privately [1]. In the 1970s and 1980s, fans of punk rock embraced the format, especially with an ethos focused on do-it-yourself (DIY), to document music and culture then ignored by the commercialized mainstream media [2]. Over time, the fan part was dropped and by the 1990s they were known simply as zines [3]. A ‘classic’ zine consists of several pieces of standard photocopier sized paper folded in half and stapled. However, zines have never been one thing; a wide variety of sizes, styles, formats, bindings, or content foci have always existed [4]. The history of zines parallels changes in and development of affordable reproduction technologies, such as hand presses, mimeograph machines, photocopiers, desktop publishing, or contemporary digital publishing platforms [3].

For libraries, zines have multiple features that make them appealing. Zines can focus on slice of life stories, personal narratives, or, broadly, freedom of expression; they are valuable to repositories focused on cultural history as primary sources [5]. Many libraries use zines in programming, teaching, or outreach [1]. They have a low barrier to creation and encourage tactile creative aspects. This makes them highly flexible and approachable for STEM student audiences.

Creativity can be framed as an embodied physical process in which thinking, sensing, and acting with materials are tightly coupled. Zine-making activities and events offer a particularly rich space for STEM students [6]. Research on embodied and situated creativity, creative arts

practices, and student zine pedagogy suggests that the acts of cutting, collaging, sequencing, and folding paper actively shape cognitive processes and affect identity work in ways that differ meaningfully from purely digital composition [7], [8]. Classical psychology on creativity has often treated creativity as an internal cognitive capacity [9]. There is an emphasis on idea generation, problem solving, and divergent thinking as mental or internal traits. But work at the intersection of embodied cognition and creativity challenges this view by arguing that creative thought is situated, embodied, and collaborative [10]. Embodied cognition proposes that creative processes depend on how bodies explore environmental spaces so creativity becomes a property of the brain–mind–body–world system rather than a disembodied mental faculty.

Movement-based studies also show that creative idea generation can be enhanced by physical exploration [11]. Neurocognitive and ecological models of creative insight extend this logic, suggesting that insight emerges from distributed dynamics across neural, bodily, and environmental levels [12].

The act of handmade zine-making allows the material practices, such as cutting, tearing, layering, annotating, folding, and/or photocopying, to be at center stage rather than treating them as secondary experiences. The texture and weight of paper, the resistance of scissors, the messiness of glue, and the graininess of photocopies all influence what the zine-maker notices and chooses to do next [13]. Arts-based publishing practices argue that low-fidelity, reproducible media, such as zines, invite improvisation and risk-taking, partly because the stakes and costs of experimenting with materials are lower than in their more polished formats [14], [15]. Physical making has been linked to engagement, well-being, and conceptual understanding [16]. Zine creation fits this idea. The small scale and informal aesthetics of zines encourage STEM students to integrate text, images, and ephemera from their own lives, while the manual labor of cutting, arranging, and binding can anchor attention and foster a sense of control over narratives of self, study, and social issues.

Reflective practice encourages learners to connect new information and skills with existing knowledge, which can be particularly impactful for information literacy instruction [17]. Zines are a helpful tool in reflective practice. For learners in particular, zine creation is a way for them to engage in participatory learning which can lead to an increased personal investment in the topic and a better understanding of their position in scholarly dialogue [18], [19]. In classroom settings, zines can also provide structure for peer engagement by creating a supportive space for learners to provide feedback on the work of others [18]. In workshops, this engagement can also be impactful, as zines have been shown to motivate participants to connect with each other. In particular, zine workshops, especially those which encourage collaboration and discussion, can support and foster creative thought [20].

Zine-making can promote a more inclusive, participatory, and liberating educational experience for learners especially in STEM. Reflective practice with zines gives learners freedom to create

and respond to STEM content in an individualized form, blurring disciplinary boundaries as art and science communication mix [21]. STEM and STEAM educators have used zines and related fanzines as low-cost, flexible tools for reflection, identity work, and concept clarification in settings ranging from informal STEAM programs for youth to undergraduate computer engineering courses. For instance, Brown and colleagues [21] describe zines as a STEAM pedagogy that supports marginalized learners in interdisciplinary science environments, while Redondo [22] reports that specialized digital fanzines helped computer engineering students master difficult programming concepts by providing quickly produced, highly visual supplements. Engineering faculty have also incorporated zine-making into justice-oriented courses and communities of practice, such as a seminar on engineering and social justice [23] in which students and instructors co-created a zine to communicate their learning, and the Gathering Action Together: Harbingers of Equity Revolution (GATHER) [24] community of transformation, which uses zines to support diversity, equity, inclusion, and justice-focused change work in STEM departments. These activities can also expand educational approaches, leading to higher learning outcomes. In one example with high school chemistry, a more visual and practical subject, educational performance and self-reported enjoyment in chemistry learning increased with zine-making activities, in contrast to typical language-based pedagogical approaches [25].

Zines in the educational setting may even impact learners when other opportunities have fallen short. Since handmade zines can be made with just paper and any other accessible materials, they become ideal for learning contexts with limited technological resources, which can be a common barrier for marginalized youth [21]. Zine-making can also expand learning opportunities that may previously have been limited or compromised. For a learner that may not have a positive engagement with STEM otherwise, the participatory nature of zine-making can foster a new sense of ownership and increased engagement or interest in a particular subject [18].

Making zines can also be a liberating educational process, as there is no right or wrong way to make one. They offer a freedom to express oneself without boundaries and have full creative control. Zines may also remove limitations in the reflection process, if for instance, words are escaping the creator, pictures and drawings offer an alternative means of expression [26]. With zine making activities, learners go beyond consuming knowledge. The act of creation transforms them into educators, and even experts. Their creations blend new knowledge with their own personal reflection in an interpretive artifact [18], [21].

Methods

How to make a zine

Whether a librarian is making a zine themselves to share with others or planning to host a workshop, the method for creating a zine is largely the same. First, they must collect supplies and then they must choose a folding technique. The subsections below explore both of these steps.

Supplies

An important first step is to decide if the created zines will be born-digital or handmade. Both methods hold value and this decision can be tied to time constraints and material constraints. A born-digital zine is created entirely on a computer, and a handmade zine is often photocopied and assembled by hand.

Born-Digital Zines

Born-Digital Advantages:

1. Born-digital zines can be easier to read, as they tend to have standardized fonts.
2. Both options can link to digital versions for ease of sharing, but it is easier to incorporate external links in born-digital zines.
3. The authors recommend these for zines created to share information with a large audience.

Born-Digital Zine Supplies

1. Choose a familiar design software. The authors have previously used Canva, Photoshop, and even word processing software.
2. A Printer
3. Scissors
4. Printer Paper

Figure 1 shows a layout for digital zines to ensure all pages are in the correct order when printed. The authors recommend creating each page separately and then arranging them in a new document. Pages 1 and 6-8 of the layout will be upside-down when the zine is arranged.

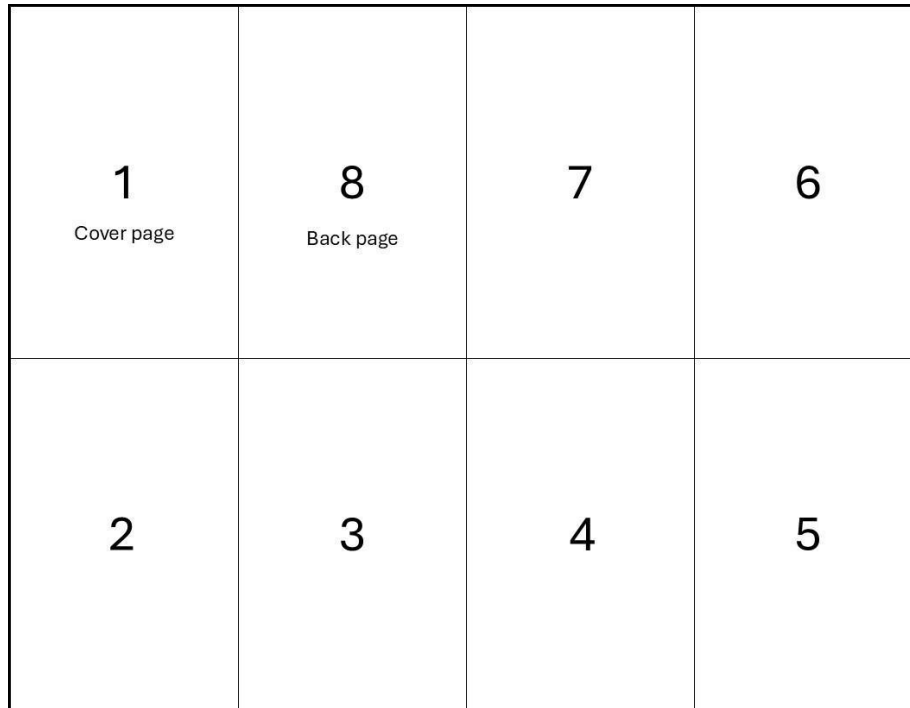


Figure 1: Layout for an 8-page born-digital zine. This image was created by the authors.

Handmade Zines

Handmade Advantages

1. Handmade zines connect to DIY tradition and can offer a creative way to engage with material.
2. They do not require access to specialized software.
3. The authors recommend these as the offered format for in-person workshop participants.

Handmade Zine Supplies

Other than scissors, paper, and writing implements (items 1-3), all of the other supplies listed below are optional. Additionally, the authors recommend choosing to include resources unique to the reader's library or location.

1. Scissors
2. Paper (unmarked printer paper size)
3. Writing implements (markers, crayons, pens, colored pencils, etc.)
4. Glue sticks
5. Tape (decorative and otherwise)
6. Magazines or printed images (collaborate with archives and special collections to find institution-specific images!)
7. Other paper (include multiple colors/patterns/sizes for design. Scrap paper, items marked for recycling, or other found paper are good options.)
8. Stickers

9. Bookmaking supplies
10. Thread and embroidery needles
11. Typewriter
12. Stamps
13. Bone folders

Folding Techniques

There are numerous variations for how to fold a zine. For this paper most of the shared examples focus on a popular layout: the 8-page zine on US Letter sized paper. This is an easy technique to share with students.

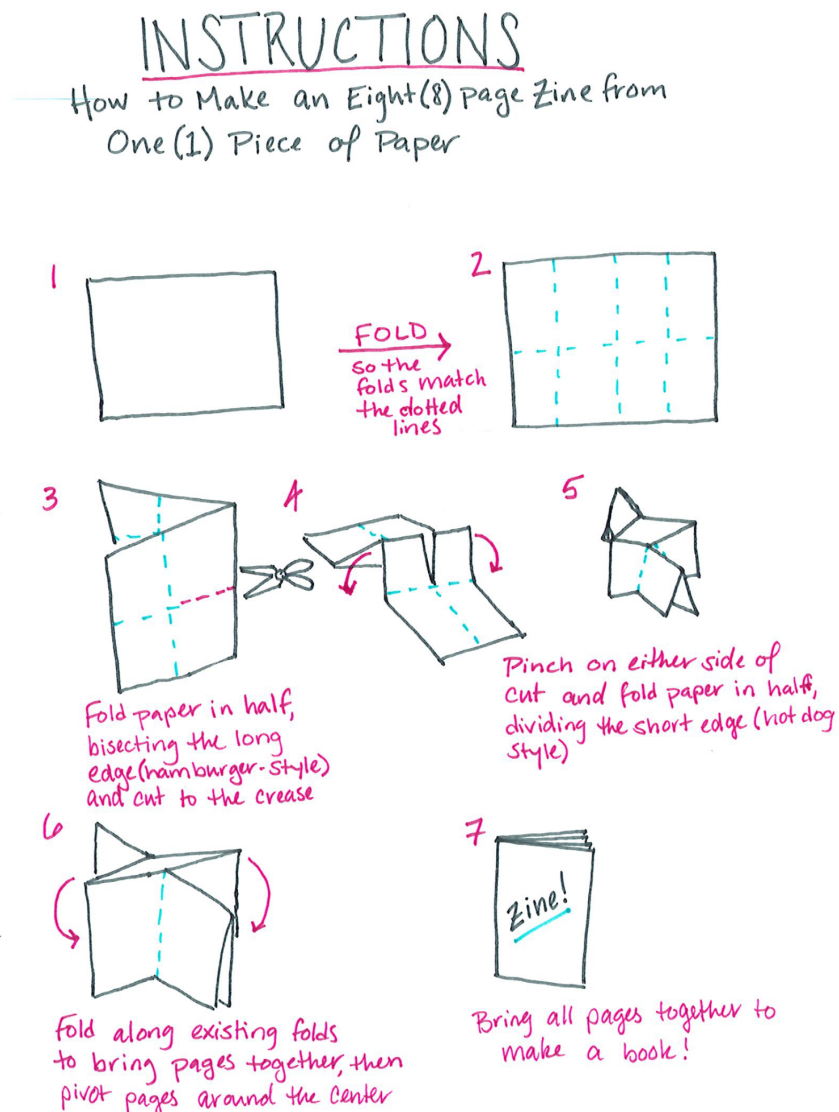


Figure 2: Diagram instructions show how to fold a zine. Created by the authors.

Figure 2 shows a technique for folding this kind of zine. The authors recommend practicing the folding technique prior to running a workshop, as this can cause some confusion for participants. One final note is that if the reader is planning to make and share zines with a large group, they should remember to schedule prep time to cut and fold all the zines.

Preservation and Access

Whether born-digital or handmade, zines can be preserved and made available to a wider audience. First, creators can preserve and disseminate digital scans or copies in an online repository. Similarly to digitized research or other scholarly outputs, institutional repositories provide secure infrastructure to host digital and accessible copies of zines that are licensed, assigned a permanent digital object identifier (DOI), and version controlled. For example, a digital copy of the How to Library Zine from Carnegie Mellon University was deposited by the authors into the Carnegie Mellon University institutional repository KiltHub [27]. By depositing a zine this way, the creators can also monitor metrics including views, downloads, and citations.

Creators may also find a forever home for handmade zines in their university archives. Zines can serve as a physical artifact of student culture and experience on campus, making them a valuable contribution to the archival preservation of university history. Plus, handmade zines may also have tactile or material features that are lost in a digital format, like different textures or the dimensionality of layered paper, stamps, or other collaged elements. Once a zine is no longer in active distribution, placing an original copy in the archives safeguards its unique material qualities and cultural significance, and makes it discoverable to future scholars.

The relationship between zines and archives is not unidirectional. Creators may find inspiration to create a locally impactful zine by incorporating elements from their own university's collection. For instance, archivists at the Pennsylvania State University Archives created a zine to increase outreach to student organizations and inform students of ways they can start preserving records of their campus experience and impact [28]. This zine was made entirely with images and graphics from materials in the Archive's collection.

Discussion

The three following subsections demonstrate how zines function as flexible, student-centered tools for library outreach, instruction, and engagement. In informational settings, zines like the "How to Library" Zine and the Library Wayfinding Guide consolidate key services, wayfinding information, and support options into visually engaging, easy-to-skim formats that students can keep, annotate, and revisit. The engineering-specific examples, such as the Engineering Graduate Student Pocket Guide and First-Year Engineering Design, translate engineering

discipline-relevant resources and contacts into concise, portable references that seem to foster stronger engagement and follow-up consultations than traditional brochures. In workshop settings, recurring zine-making events turn the library into a low-barrier creative space where students explore identity and community, experiment with alternative scholarly communication, and see their own work reflected in the library's collections, reinforcing both belonging and ongoing participation in library programs.

Use Cases - Informational

Graduate Campus Resource Fair

The Carnegie Mellon University Graduate Campus Resource Fair for new graduate students during the fall orientation offers a space for the Carnegie Mellon University Libraries to tell students about existing library resources, answer questions, and give out informational handouts and swag. This event has historically attracted long lines of students seeking information and library-branded materials. Leading into the 2024 fall orientation, a group of both arts and humanities and data librarians at Carnegie Mellon University created the “How to Library” Zine that is shared in appendix 1. This zine graphically introduced the Libraries home page, showcased data, research, and publishing support, and advertised workshops. To increase access, it included QR codes for each topic.

For the campus resource fair, which attracts many new STEM graduate students, the addition of the zine offered a new way for students to access all of the information found in separate handouts in a more visually intriguing medium that stood out from many of the other university-branded goods. Additionally, librarians at the resource fair could easily hand out these zines to students while they waited to reach the table, giving them an opportunity to learn while they wait and speak with a librarian sooner.

First-Year Seminar

While not required at all Pennsylvania State University campus locations, first year college students are offered a First-Year Seminar. The goals of the course are to help the students acclimate to college life across several areas and focus on building personal skills and strategies.

At the Altoona campus, this course is a graduation requirement, but methods and content vary according to the instructor. Multiple instructors schedule a library visit as a chance to present the library to first year students beyond their virtual introductory modules. These visits can include library tours to highlight the different spaces available and overviews of the different collections and service points. They also have demonstrations of where to find and how to use the library website and databases.

For the Fall 2025 semester, having already created a zine for a first-year engineering course (see Graduate Student Pocket Guide in Use Cases - Engineering Specific section), the template was readjusted for a general library user and shared as a handout for two First Year Seminar classes. Across 6 pages, it covers general information about library communication channels, research starting points, library resources, reference services, and citations. A QR code and URL featured on one of the zine pages connected the students to an accessible digital version, with clickable hyperlinks. It also included space for them to take notes during the visit.

Patent and Trademark Resource Center

The Pennsylvania State University Patent and Trademark Resource Center (PTRC) is one of three in the state of [Anonymized], and part of the larger nationwide network of libraries designated to support the public with patent and trademark assistance. A core part of the mission of the Pennsylvania State University PTRC is to deliver programming and outreach to individuals interested in learning more about intellectual property. Since this can take on different methods, the Pennsylvania State University PTRC crafted a zine for distribution at these events. “PTRC: Get Your Idea Off the Ground” (appendix 2) is a born-digital informational handout for students and entrepreneurs interested in learning more about patents and trademarks that can easily be distributed during events. This concise, visually appealing handout introduces patents and trademarks through clear language, eye-catching illustrations, and practical next steps tailored for beginners. Additionally, the zine has been used as an example for students and entrepreneurs attending a business plan zine event hosted during Global Entrepreneurship Week in November 2025. As a born-digital informational handout, it can easily be updated as needed before future workshops and events.

Library Wayfinding Guide

Since zines can be an imaginative and tactile way for a library to help students explore its collections and learn how to find books, the use of a zine at the Pennsylvania State University Architecture and Landscape Architecture Library takes the standard library brochure and encourages students to discover the library in a unique way. As shown in Appendix 3, the zine begins with a quick explanation of the Library of Congress system. The next section of the zine flows right into a breakdown of the four sections of the library and how to browse each of them. These four sections, Quartos, Octavos, Folio, and Reference, are unique to this library and allow the collection to be grouped by size and condition. The zine concludes with multiple pages dedicated to the browsing collection with the layout mirroring the library’s stacks. While this zine was originally created in 2022 by a graphic design student, Valerija Prohorenkova, future iterations are revised and dated to coincide with collection moves and other changes as necessary. Since this zine is available at the library near the circulation desk and handed out during orientations, students can annotate and personalize it, which can potentially increase engagement and retention.

Use Cases - Engineering Specific

Engineering Graduate Student Pocket Guide

Librarians at Pennsylvania State University typically participate in department-specific graduate student orientations. After using shared slides and/or brochure-type handouts for two years, one engineering librarian pivoted and created a “Pocket Guide to Library Resources for Engineering Students” Zine (Appendix 4) to use as a handout during these orientations. The zine was inspired by a donation containing several pocket guides for engineers that the librarian had reviewed the previous summer. This zine guide included very brief introductions to library resources and services, including finding resources, using interlibrary loan, accessing citation guides, and getting help. A QR code and a short URL on the back page of the zine connected the students to a more accessible digital version, where they could easily follow links. It also included space for them to take notes during and after the presentation.

During the library introduction section of their orientation, many students seemed to follow along with the zine, and some appeared to use the notes page. Student responses to the zine appeared more engaged and enthusiastic than reactions to previous handouts. Following the first year of implementation during Fall 2025 orientations, requests for individual consultations from graduate students for the librarian tripled, from an average of 2 per semester to 6 in the fall 2025 semester. While other factors likely also contributed to this increase, the engineering librarian plans to continue updating and using this zine for future orientations.

First-Year Engineering Design

With the retirement of a colleague the previous summer, fall 2025 offered a new engineering liaison librarian the opportunity to work with new departments and approaches. Based on conversations with librarian colleagues, the librarian at the Altoona campus was offered the above “Pocket Guide to Library Resources for Engineering Students” and updated the contact information and adjusted the content for a first-year student audience. This was then provided as a handout for students in two sections of the Engineering Design 100S: Introduction to Engineering Design course. All students were handed a zine when they entered the classroom and the majority of them unfolded the zine to see how it had been assembled.

Use Cases - Workshops

Hosting a zine workshop gives college students a low-barrier, embodied way to engage creatively with their identity and community, while also supporting reflection and a sense of belonging. A workshop in the library creates a shared creative space where students from different majors meet, create, exchange, and foster peer connections. Displaying zines in the

academic library signals that student voices and experiences are part of the library's collection and campus memory, which can enhance their sense of belonging.

Once supplies are gathered (see the methods section above), hosting a zine workshop can be a simple affair. First, decide on the workshop's primary focus. This can be linked to student research or identity, or even just take the form of a creative break. The next step is to choose the length of the event. It can be a good idea to play with length of time and format until a preferred workshop structure is found. An open studio format means that examples and supplies are provided, but instruction is usually not involved. A structured format usually involves incorporating a brief intro with making time and share-outs. A sample structured format can look like:

1. Opening (10–15 min): Welcome, what a zine is, show 3–5 examples, and briefly explain folding basics and copying options.
2. Making (45–60 min): Students draft, collage, and assemble; facilitators circulate, answer questions, and help with layout or folding.
3. Sharing (10–20 min): Invite volunteers to show pages, trade zines, or post them on a display table or wall.

It is also not unusual to combine both formats across multiple workshops. At [Anonymized], the 2-3 hour open studio format works well for many STEM students. Additionally, including optional constraints or prompts, such as “include one drawing or one quote” or “share your experience in STEM”, can help nervous or creatively stuck students get started with their creation. Begin workshops by establishing norms, such as the fact it is a low stakes, no art skills required workshop. Also, it can be helpful to remind students of institutional content guidelines if concerns arise.

One necessary consideration for hosting a workshop is the physical space. The zine workshop space should make it easy to spread out, share materials, and move between cutting and assembling. Ideally, it should feel informal and welcoming. Use large, flat tables where students can lay out pages, scraps, and tools without crowding. If possible, round or grouped rectangular tables work better than rows for encouraging peer interaction. By utilizing central materials islands, students are encouraged to browse and collaborate on the making process. Include a small area to display example zines and folding diagrams. Figure 3 shows off a collected pile of zines from the end of a workshop. If the library plans to keep or display student zines, this can be a good location for a donor and/or reproduction consent form.



Figure 3: A stack of Zines crafted by librarians and students piled on a desk ready for display during a workshop.

Conclusion

Zine-making in engineering libraries demonstrates how a modest outreach format can support goals around information literacy, student engagement, and inclusive pedagogy. Drawing on traditions from DIY publishing, embodied creativity, and reflective practice, this paper has shared how zines can offer a versatile method through which learners can connect technical content with personal experience, institutional resources, and broader professional identities. By situating zine-making in the library, librarians can position the library as an active site of creative knowledge production, rather than a solely archival or service-oriented space.

Within this broader framework, the “Pocket Guide to Library Resources for Engineering Students” zine (Appendix 4) functions as both a practical guide and a proof of concept. As an object, it illustrates how concise, visually oriented content can introduce engineering students to key services, collections, and research practices while inviting annotation, note-taking, and reuse. As a method, it models how librarians can scaffold students’ first encounters with zine-making by breaking down the process into concrete steps.

However, integrating zines into engineering library work also entails several considerations. First, there are logistical and time constraints: designing, prototyping, printing, cutting, and folding a run of zines requires dedicated preparation time, especially for large courses or orientations. Librarians must weigh the benefits of customization and tactile engagement against labor demands, print budgets, and the need to periodically update content as services, URLs, or staffing change. Second, accessibility and usability must be planned from the outset, including font choices, contrast, alternative text for images in digital versions, and options for students who may have limited fine-motor abilities or different sensory preferences.

Making the zines themselves becomes part of the pedagogical experience for both librarians and students. For librarians, the iterative design process encourages critical reflection on what information is truly essential for engineering learners and how it can be presented in a way that supports self-directed exploration. For students, the manual acts of folding, collaging, and annotating can anchor attention, support memory, and foster a sense of ownership over the resources and strategies presented. Finally, the recurring challenge of scale foregrounds an opportunity for innovation: the tongue-in-cheek “I need a zine folding robot” points to the tension between the handcrafted ethos of zines and the practical realities of serving large engineering cohorts.

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Appendix

Appendix 1

The 2024 Fall Libraries Zine outlines the various services and resources provided by the Carnegie Mellon University Libraries.

Appendix 2

This Zine outlines the services and resources provided by the Pennsylvania State University Patent and Trademark Resource Center.

OLD BUT GOLD

Trademark is a new term... but people have used marks to identify products since antiquity! From ancient Chinese pottery signatures, Roman bread stamps, all leading to the first registered trademark, Bass Beer's Red Triangle from 1876



Trademarks can be almost anything- words, phrases, symbols, designs, even sounds, colors or smells! What matters is that your "mark" identifies the source of the goods or services

@“DIFFERENT”
THINK,



- We Can...**
- Show you how to use patent and trademark search tools
 - Explain to you the application process
 - Assist you in using the USPTO's directory of local patent attorneys
 - Offer classes on IP (varies by location)
 - Help you find patent and trademark owner and assignee information
 - Connect you to other USPTO resources

UNLOCKING
INNOVATION

- The strength of IP protection**
- **Patents:** They give you the right to prevent others from making, using, or selling your invention in the U.S. for a limited time.
 - **Trademarks:** protect brand names, slogans, goods or services, provide legal protection for brands, and help guard against counterfeiting and fraud.
 - **Copyrights:** protect original works of authorship like books, music, paintings, works of art, games, movies, and sculptural works.
 - **Trade secrets:** protect proprietary information like formulas, methods, techniques, or processes.



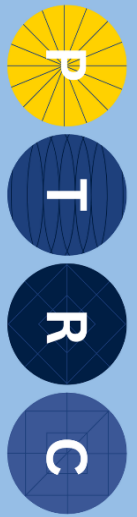
Trademarks

Logos, Slogans, and Colors... Oh My!



PATENT AND TRADEMARK RESOURCE CENTER

We Are the PTRC!
A nationwide network dedicated to helping people navigate the wild world of intellectual property, and make their ideas a reality!



GOT AN IDEA?

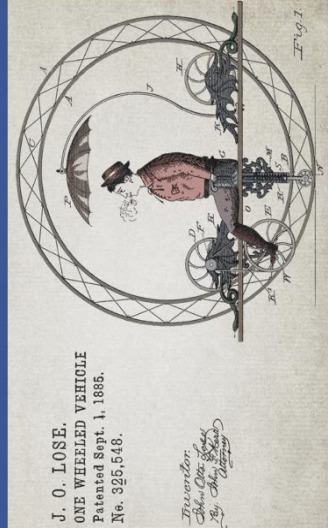
DON'T KNOW

WHERE TO START?

We Can Help!

“PATENTS
ADD FUEL
TO THE
FIRES OF
GENIUS”
-ABRAHAM LINCOLN

Whoever invents or discovers any new and useful:
• process
• machine
• manufacture
• composition of matter
• any new and useful improvement thereof
may obtain a patent therefor, subject to the conditions and requirements of this title, 35 USC §101



Start Your
Intellectual
Property
Journey Here



PATENTS



U.S. Patent
Reg. #5,484,830
Feb. 9, 1993
"Compact Hand-Held Video Game System"



PTRC

GET YOUR IDEA
OFF THE GROUND!



Appendix 3

This Zine outlines the organization and browsing guidelines for the Pennsylvania State University Architecture & Landscape Architecture Library.

NA
3513
.V3E39
1991
Q

Subject categories described by the Library of Congress

Read this number like a whole number

Read the letter first, then read the rest like a decimal

The year of publication

(past... don't forget to check if there is a Q)

Front

SECTIONS IN THE LIBRARY & HOW TO BROWSE THEM

The library's stacks are organized into four sections that separate books that are smaller, larger, more delicate, or encyclopedic!

NON-
Q

This section has shorter books known as Octavos. Sorting by size helps us pack in as many as possible!

The Q stands for Quartos. They're 12-14 inches tall.

Page 1

ASK AT DESK & FOLIO

This is where the big or delicate books go. They may have special checkout rules - ask at the desk!

REFERENCE

These books are for quick consultation and include listings of work by specific designers, city guides, standards, and costs.

Page 2

THE SHELVES WHAT THEY MEAN & HOW TO BROWSE THEM

THESE PAGES LOOK LIKE THE STACKS!
Read the shelves left to right and the columns up to down.

A - HT TUESIS A general works B - F history G geography, anthropology, recreation H social sciences HN social history & reform HT city & community planning	J - N7418 J & K political science & law L education & school facilities N322 Bauhaus N510-3399 art museum holdings N3300-7418 history of art	NA1 - NA200 NA1-NA60 journals & dictionaries NA100-112 architecture and the state, preservation NA120-130 architecture examination & licensing NA200 historic periods	NA600 - NA850 NA600 Modern architecture, 20th century NA705 US NA730 US states NA735 US cities NA737 US architects NA750 Mexico NA850 Brazil
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page 3

Our library contains a browsing collection on architecture and landscape architecture projects since 1850, as well as graphic design. Additional books and journals can be found through the library's website. If you're having trouble finding something, please ask one of our staff!

NA901 - NA1053 NA901 Great Britain NA970 British cities NA997 British architects NA1008 Austria NA1029 Czechoslovakia NA1041 France NA1053 French architects	NA1061 - NA1171 NA1061 Germany NA1085 German cities NA1088 German architects NA1111 Italy NA1120 Italian cities NA1123 Italian architects NA1141 Netherlands NA1181 Russia	NA1201 - NA1600 NA1201 Scandinavia NA1333 Spain & Portugal NA1344 Switzerland NA1350 Italian States NA1455 Finland NA1479 Israel NA1501 India NA1549 China NA1559 Japan NA1580 Africa NA1600 Australia
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page 4

THE SHELVES WHAT THEY MEAN & HOW TO BROWSE THEM

NA1995 - NA2543 NA1995 Architecture as a Profession NA2005-2340 education, programs, young architects NA2350 competitions NA2450-2540 philosophy NA2541-2542 climate, energy, & ecology NA2543 society	NA2545 - NA3020 NA2545 inclusive design NA2563 essays & lectures NA2700 drawing NA2728 digital techniques NA2794 light NA2800 sound NA2840-4950 details, decoration, & interiors NA2940 walls NA3020 windows	NA4100 - NA6400 NA4100 buildings by material NA4150 buildings by form NA4170 buildings by use NA4470 government NA4500 religion NA6210 commercial NA6230 skyscrapers NA6290 transportation NA6400 industrial	NA6600 - NB NA6600 college campuses NA6690 museums NA6900 entertainment NA7100 houses NA8230 barns NA8450 pavilions NA8480 portable NA9000 planning journals NB sculpture
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page 5

NC - NK3600 NC drawing & illustration NC 960 illustration NC 997 commercial art NC 1000 posters NC 1000 book jackets, cards, etc. ND painting NE print media NK 1160 decoration & ornament NK 1175 design history & theory NK 1700 interior decoration NK 2200 furniture NK 3500 alphabets & lettering	NX - SB466 NX Arts in general P Literature QH Natural Sciences RA public aspects of medicine S Agriculture SB 419 roof gardens SB 423 water gardens SB 450 gardens & gardening SB 451 styles SB 466 by location	SB469 - TG SB 469 landscape architecture SB 470 by designer SB 473 lighting and furniture SB 475 irrigation, food, standards SB 481 parks T technology & engineering TC 530 rivers & flood control TF roadside development TG bridges	TH - Z TH building construction TH435 building costs TH845 architectural engineering TH architectural photography TS manufactures TT craft TX home economics Z bibliographic, libraries Z246 printing design
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back

Appendix 4

This Zine pocket guide provides essential information for utilizing library resources for engineering students at Pennsylvania State University.

Engineering Students Library Resources for Pocket Guide

<http://bit.ly/4ly0VEv>



**Access this guide online
for clickable links:**

Events

In addition to resources, your library also offers events to help you succeed as a researcher! Check out the offerings and register for events here:

<https://sites.psu.edu/gradlib/>

- Laptops
- Calculators
- Dry erase boards and markers
- Wellness kits
- and more!

The Engineering Library is more than books! Check out other resources, like:

Other Library Resources

Meet the Team

Each department has a librarian who focuses on supporting the students, faculty, and staff in that area! Find your liaison librarian here:



Sara Kern

sck188@psu.edu

Acoustics, Computer Science and
Electrical, Nuclear, SEDI



Paul McMonigle

pjm201@psu.edu

Aerospace, Architectural, Civil and
Environmental, Engineering Science
and Mechanics, Industrial and
Manufacturing, Mechanical, SEDI



Denise Wetzel

daw5086@psu.edu

Biomedical, Chemical, Patents &
Trademarks

Notes

Finding Resources

Databases

Engineering Village:

<https://libraries.psu.edu/eresources/psu01635>

Web of Science:

<https://libraries.psu.edu/eresources/psu01188>

SciFinder-n:

<https://libraries.psu.edu/eresources/psu02139>

Interlibrary Loan

Interlibrary loan (ILL) is a free service members of the PSU community. You can use ILL to request materials that we don't have access to.

ILL Home Page:

<https://libraries.psu.edu/services/interlibrary-loan-services>

Books

Use the library catalog to search for books for your research or for leisure reading. You can access ebooks immediately through the link in the catalog record. For physical books, click the "I Want It" button to place a hold and choose a location for pickup.

World Campus students can request materials be delivered to their homes. Learn more about that here:

<https://libraries.psu.edu/services/delivery-services/world-campus-and-distance-researchers>

Citations

Citation Styles Guide:

<https://guides.libraries.psu.edu/CitationStyles>

Citation managers help you collect, organize, and format your citations. We like to use Zotero:

<https://guides.libraries.psu.edu/zotero>