

Zineography: A Community-Based Research-through-Design Method of Zine Making for Unequal Contexts

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We introduce *Zineography*, a novel Research through Design (RtD) method of zine making to support collaborative sensemaking and visual communication of pluralistic narratives within unequal contexts. We highlight Zineography's potential value for practicing Community-Based Participatory Design (CBPD) in Human-Computer Interaction (HCI) and related fields and describe how Zineography has been informed by zine making's roots in advocacy and community-building. We provide justification for Zineography by demonstrating its application through a case study exploring HIV peer support with women living with HIV. We present the method, critically reflect upon using it, and contribute methodological insights to participatory discourses within HCI and Design Studies about practicing RtD with marginalised and/or underserved populations, about listening and accountability when articulating narratives with participants through collaborative making and storytelling with artefacts. We underscore the mediating role of materials when designers work in coalition with communities, offering insight into reframing the designer's role within CBPD discourse.

CCS CONCEPTS • Human-centered computing ~Human computer interaction (HCI) ~HCI design and evaluation methods

Additional Keywords and Phrases: zine making, community-based participatory design, research through design, making, dialogue

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1 Introduction

Design activism discourses have increasingly explored how design practices might broaden discussion on inequities, and likewise how engaging with inequality might broaden discussion of design practices [53]. Sasha Costanza-Chock has emphasised how intersecting inequalities may manifest at all levels of a design process [14], drawing attention to how design practices, processes, and artefacts can be used to sustain or challenge unequal power dynamics. Within the Human-Computer Interaction (HCI) field, the ways in which inequalities may be made manifest by and through design have been increasingly explored within discourses involving the socio-economic and socio-political dimensions of designing interactive systems, tools, and services [e.g., 4, 7, 9, 10, 32, 33, 66]. These works highlight the role of design processes, practices, and products in 'making society' [53], stressing the critical need for deeper consideration of how design practitioner-researchers engage in practices within unequal contexts in order to challenge existing inequities and avoid creating new ones through their work. For the purposes of this paper, we use 'unequal contexts' to broadly refer to design contexts that explicitly engage with people experiencing social inequalities and/or marginalisation.

One such area for consideration is how the design narratives are (re)framed through Research through Design (RtD) practice [73] in unequal contexts. For the purposes of this paper, we define RtD as design practice-based research that utilises making as a means of knowledge production [72, 55, 64]. In HCI RtD discourse, the (re)framing of a problem space is noted as a major contribution of practice-led inquiry [72, 73], as beliefs tested through design practice may challenge, reinforce, or afford narrative lenses that illuminate appropriate design directions. The concept of 'framing' stems from Goffman's Frame Analysis, or how a group of people perceive a situation [30]. Community-Based Participatory Design (CBPD) discourse within HCI has shed light on how 'damage' or 'needs-based' framing narratives within research can perpetuate stereotypical or stigmatising beliefs about marginalised populations or groups, rather than building towards effective change by focusing on the strengths and resources available within these communities (or 'asset-based' approaches) [32, 68, 25]. CBPD discourse has highlighted the agnostic importance of supporting the articulation of shared narratives that challenge dominant paradigms [29], positioning design and/or research work in coalition with community-led interests and needs; and calling for design practitioner-researchers to support communities to have an active say (rather than voice alone) through their practice and to avoid replicating existing patterns of inequity and marginalisation within society through design [32, 62].

Despite growing calls for community-based approaches within marginalised and/or underserved contexts, there are few RtD examples in the HCI field to inform how design practitioner-researchers may approach co-creation with communities. Indeed, CBPD discourse has highlighted that the role of an 'expert' designer [45] within community-based work is complicated, with some critiquing the potential gap(s) in power between designers and communities due to the potential for designers to retain or isolate control (and therefore power) over tools and expertise of design [14, 51, 35, 48]. Conversely, participatory processes as applied within public health contexts have highlighted the importance of involving 'expert' designers who could contribute to the pragmatic development and production of artefacts (including digital tools or services) [19]. This complexity has informed recent calls within CBPD for designers to define new narratives on their role within community-based practice "*that will connect to and extend or expand existing narratives on the role of the designer in PD*" [29, p.166]. In response, we share insight and experiences from our work as design practitioner-researchers applying CBPD approaches in the health and care context of Human Immunodeficiency Virus (HIV), in order to shed light on how such practices may be applied and to underscore the potential value of RtD in HCI CBPD discourse.

In this paper we introduce Zineography to describe a method for community-based RtD involving the co-creation of a 'zine', an independently produced and published publication that also serves as an expressive medium for the

dissemination of qualitative research insights. Building on dialogical RtD and CBPD discourses, Zineography reflects a dialogical engagement between design practitioner-researchers and research participants: a community-based approach to collaborative framing and narrative creation through editorial design practice. We contribute to discourses in RtD and CBPD a worked example of how community-based approaches may support equitable co-creative practices within unequal design contexts, presented as a case study of zine-making with a community of women living with HIV. We then contextualise this method alongside prior work in HCI and then draw our transferable insight for the HCI community, exploring the ways that Zineography can translate to other unequal contexts and support design practitioner-researchers using community-based approaches within their practice.

2 Background

In this section we provide a brief overview of zines and zine making before situating our community-based methodological approach in relation to RtD practices to show how our approach builds on and contrasts with extant work.

2.1 Zine Making

Zines are self-published documents: an alternative visual media communication format [3] with a limited print run; their maker(s) decide upon the content, production process(es), and distribution of the publication [20]. Historically, zines were first recorded in relation to science fiction ‘fanzines’ (fan magazines) in the 1930s [65], then becoming popularised through 1970s punk zines and 1990s feminist and LGBTQ zines [20]. While the materiality of zines varies, generally they are produced using affordable materials that allow for simple reproduction using readily available technologies, such as collages composed from found magazine images, printed using a photocopier. Zines often take the form of bound booklets (see Fig. 1). The accessible materiality of zines serves purpose as an alternative media – a designed artefact providing the means for anyone to share information and interests, or to connect with others, and reproduceable for swift, broad, and affordable distribution.



Figure 1: A selection of zines, showcasing a common booklet format.

The notion of collaboratively-produced zines stems from the age-old practice of producing pamphlets, building on the historical connotations of pamphlets as a means of promoting alternative political messages through the democratisation of printing technologies [40, 71]. Zine co-production also takes inspiration from fanzines, which have been used as means to collate expressions around a single theme for communities of interest – binding individual submissions together to form a single artefact. Communication Design practitioners have used collaborative zine making in collaborative (co-)design processes to inform the creation of informational resources. For example, Canadian design agency ‘And Also Too’ co-designed an informational resource (a booklet) about infant feeding with mothers living with HIV, using co-creative editorial design methods to inform the narrative structure and content for the resource [1]. This approach links with the wider use of visual participatory methods for collaborative narrative making within the HIV sector [e.g., 59], however there is limited published work reporting and reflecting on using collaborative zine making as a participatory research method [e.g., 34].

In recent years, the zine format has been appropriated for academic research dissemination involving underrepresented groups, including people living with HIV. Examples such as the ‘*The Criminalization of HIV in Canada: Experiences of People Living with HIV*’ zine, which facilitated self-publishing of academic research reports [46], utilises zines to provide a medium for HIV information dissemination and advocacy. Within HCI, zines have largely been discussed in relation to feminist printing practices [e.g., 5, 24, 58] and as an accessible way to disseminate research to wider audiences [e.g., 2, 15, 23, 24]; reports have largely focused on how zines may be used to engage new audiences with existing research (e.g., zine as an artefact to be used) rather than as a medium for co-creation. Whilst this reflects the way in which zine distribution can communicate and connect to wider communities of interest in accessible ways, it doesn’t explore the use of zine *making* as a design process that crafts narratives through editorial design practices.

In considering collaborative zines as a means of *making with* rather than *distributing* or *eliciting* narratives, design practitioner-researchers must consider how the agency of voice (one’s say) is upheld and translated when co-creating artefacts within RtD processes. To link this to our method of collaborative zine making, we now position this approach in relation to the dialogical nature of RtD practices in order to highlight how zine making affords dialogue through co-creative making.

2.2 RtD as a dialogical and participatory practice

Within the field of HCI, RtD practitioner-researchers have championed how diverse design practices generate insight, illuminating the value of avoiding a singular or standardised approach [26]. Reflective of this diversity, HCI RtD work has been influential in the designing of interactive systems in a range of ways, including but not limited to new methods of generative inquiry [e.g., 27]; (re)framing problematic situations [e.g., 73]; supporting broader participation and thereby conceptualisations of digital technologies through co-design [e.g., 22, 21]; generating new forms of interaction [e.g., 39]; and guiding the form and materiality of designed artefacts for HCI [e.g., 49, 41, 42].

When designing with others, RtD practitioners often approach co-design in terms of a dialogue [69, 70, 64] – passing ideas and/or prototypes back and forth with research participants (also intended end users or stakeholder representatives), to illuminate, discuss, and refine understanding together through cycles of engagement within an unfolding design process. This RtD approach positions design practitioner-researchers and participants as collaborators, working together to co-create things that are appropriate and meaningful. This approach has often been applied within 3D design practices (such as product or jewellery design), providing insight into how particular user groups may interact with physical digital technologies [e.g., 21, 63]. As the context of engagement for this work relates to the articulation of shared narratives within unequal contexts, we now provide a brief overview of this approach as used within Communication Design practice.

Communication Design discourse involving collaborative approaches offers insight into how editorial design practices may facilitate the co-creation of new narrative framings with others. As communication designers must understand the beliefs and values of their intended audience(s) in order to design things that communicate appropriately [61], Communication Design discourse has explored how co-design approaches may inform socio-culturally engaged design practice; the co-creating of artefacts with intended audience(s) in turn illuminating appropriate framings and/or narratives for design work. This has involved a dialogical process similar to those within HCI RtD – working with

participants to co-create and iterate prototypes. This collaborative approach has been shown to develop more effective communication designs that better reflect the intended audience's sense of self [6]; as well as highlighting how this cyclical co-design process may help give form to participants' (potentially) contrasting values without needing to synthesise them – Lloyd and Oak arguing that cocreated narratives “[provide] a dynamic structure through which values can be framed and categorised, and through which design-oriented arguments can be presented” [43, p.109]. While there are limited works of communication design practice-based work in HCI, the lone (to our knowledge) example of communication design CBPD echoes how this approach may challenge existing design framings [60]. In this way, collaborative communication design research has underscored the value of co-creative making in order to inform more appropriate narrative framings for design work.

While Design Studies has long discussed the importance of ethically appropriate approaches to work within marginalised contexts [48], and dialogical RtD practices could be considered as a process of ‘designing with,’ this approach (i.e., of dialogical RtD) arguably presents some tensions with Participatory Design (PD) as commonly conceptualised within HCI. Dialogical RtD practices resonate with PD’s use of ‘boundary objects’ [56, 57], objects (such as artefacts) that maintain a common identity while mediating dialogue via the unique interpretations of collaborating communities [e.g., 52]: each person responding to the object(s) from their unique perspective as the design process unfolds. However, as RtD practices anchor inquiry through the thing(s) being made, design practitioner-researchers contribute their knowledge of making (or ‘expertise’) within this unfolding process; responding to and therefore influencing the design process *as an active collaborator* when refining material artefacts and discussing these changes with others. This positionality raises tensions with PD discourses that position designers as *facilitators* in order to guard against misinterpretation, abuse of power, and/or bias, such as Design Justice [14].

In this paper, we do not seek to resolve these tensions but instead to support the emergence [28] of practice and community-based HCI Design discourse, exploring community-based RtD as both a dialogical practice of making and a qualitative method of inquiry. CBPD discourse has highlighted that ‘expert’ designers are rarely the initiators or fully in charge of CBPD work (e.g., involved as ‘just’ practitioners), despite their active involvement within considerations for how the materiality of design practice and products may be appropriate within the limited resourcing contexts commonly reported to be faced by community-based organisations [18]. Additionally, CBPD discourse has underscored how the unique context of community-based work predicates a deep entwinement of design practice (the focus of RtD) within larger design processes (the focus of PD), calling for ‘new narratives’ about the role of designers within CBPD [29]; as summarised by DiSalvo et. al:

“In many community settings, design emerges from and integrates with an ongoing practice... it becomes obvious in community settings, with their less standardised, less discrete and more interwoven practices, that needs emerge, design objects change, designers morph, and the design process is continuously reconstructed by all interested publics... The classical distinction between (professional) ‘designers’ and ‘users’ does not make sense any more, neither does it make sense to view ‘design’ activities as separate from an ongoing practice (also of technology use)” [18, p.203].

We respond to these calls for new narratives about the role of designers within community-based practices from CBPD discourse through this work in order to illuminate how collaborative editorial design practices involve a participatory process through being in dialogue when making together. By presenting extant work we set the stage to present our method, Zineography.

3 Method

3.1 Approach and Context

Editorial design practices create and express narratives through the curation and materiality of visual objects such as images and/or text. In this way, the crafted ‘medium’ (communication design artefacts, such as posters, websites, or books) conveys the ‘message’ to an audience through the way that it is materialised. When making sequential artefacts such as zines, the curation of individual pages in a specific order creates additional narratives: each page expressing individual ideas or stories, and larger narratives unfolding as the reader moves through the pages and relates their content

to each other. Editorial design practices consider how larger narratives or meaning may be expressed when individual pages or pieces are juxtaposed and presented together through a linear pagination or progression within a single artefact. In this way, zine making involves the **creation** of individual narratives (as pages); the **curation** of individual pages within a zine (deciding what to express through their juxtaposition when ordering their pagination); and the **production** of the zine itself using materials.

Zineography, as a distinct method, extends upon the four-step RtD process of zine making introduced by Hay [34]. As a community-based approach, this work adds three additional stages to this process informed by Community-based Participatory Research [37], which uses an iterative process [38] that unfolds through cyclical stages of planning, activity, feeding back and interpretation within a partnership. This is reflected through the addition of **Planning**, **Introduction**, and **Distribution** steps. Additionally, this method promotes the inclusion of *skill-sharing* design activities to support equitable participation within potentially unfamiliar communication design activities (e.g., editorial design, bookbinding) at appropriate stages.

In these ways, Zineography combines aspects of both CBPD and dialogical RtD practices as inspired by existing community-based communication design practices. We build on resonances between dialogical RtD practice and CBPD—a shared desire to work with others to cocreate appropriate things of meaningful value via an unfolding design process that mobilizes around the voices and ‘say’ [29] of participants. To explicate, this position expands on existing dialogical RtD practice through a community-based approach in the following ways:

1. Establishing intended application of the co-designed artefact(s) with community representatives to support equitable participation and appropriate design work;
2. Collaboratively making an artefact intended for a specific audience, group, or community rather than with an individual participant for an individual’s unique context;
3. Supporting collaborative making through accessible and replicable design materials (e.g., paper, collage, sketching) that (A) support participants to engage in making activities and (B) support replicability of design artefacts by the involved community without the designer’s involvement (e.g., skill sharing).

In evidencing this approach and contributing a novel community-based RtD method (zine making) we build on and contribute to discourses in both RtD and CBPD through the application of community-based editorial design practices. Reporting on our case study presented below, we describe and reflect upon zine-making practiced across the following seven distinct steps.

3.2 Zineography Step-by-step

1. **Planning:** The purpose and application of the zine-making process and final artefact(s) are discussed and defined with community stakeholders. This conversation also includes selecting a central topic or theme of the zine, as a starting point for ideation with participants.
2. **Introduction:** Participants are welcomed and introduced to the workshop. Zines and the zine making process are explained, with several physical examples of zines provided to give inspiration for potential layouts, bindings, materials, and visual design choices. The central theme/topic is introduced with the intention of the final zine artefact(s), and time is given for participants to reflect on the central topic before starting the next stage.
3. **Ideation:** The central topic or theme is discussed with participants in a group, with responses being written down in a central list (e.g., on a large sheet of paper) to inspire individual contributions. This generative listing continues until the group feels satisfied.
4. **Creation:** Participants are invited to create contributions for the zine artefact (e.g., pages, poems, drawings, etc.) in response to the Ideation discussion and resulting list of ideas. Familiar and accessible materials should be provided (e.g., paper, magazines, scissors, glue, pens, paints), with additional materials being provided as/if requested by participants (within reason).
5. **Curation:** Individual contributions are gathered together and presented by their respective creator(s), describing what they have made. Contributions are then discussed in a collaborative editorial session, in which contributions are laid out and arranged into a sequential order (or

pagination) through group discussion. The discussion should include prompts to consider if pages should be edited and/or if new pages added, with time given to produce any new pages/items identified. In addition to pagination, discussion should include the front/back cover designs (if applicable) and any other features of the final artefact design (e.g., binding, finishings). *This discussion may be supported by physical examples of zines (to show materials and binding choices) and/or an introduction to bookbinding activity to provide design references and skill sharing, as appropriate.* This process continues until the publication is deemed ready for production by the group.

6. **Production:** Creation of final zine artefact(s), including printing, trimming, and binding. Feedback sessions should be arranged to inform design decisions that arise within the production process of making the zine artefact(s) and provide a reasonable timeline for delivery for those uninformed within the production process of making itself.
7. **Distribution:** Delivery of the final zine artefact(s) and application within the purpose(s) defined within the Planning stage. Supporting documentation should be prepared (as appropriate) to provide legacy documentation on how the zine may be reproduced, as well as digital files for archival and reproduction use.

3.3 Potential Utility to HCI Field

Framing is a foundational contribution of RtD approaches within the HCI field [72, 73]: providing new narratives to inform the design of interactive artefacts and systems and our understanding of users/audiences. PD discourses have critically reflected on these practices, raising questions about who creates design framings—who gets to set the scene for design, and how that relates to existing inequalities within society. As an RtD method, Zineography provides a choreography for designers working with communities to define narratives on a particular topic through editorial design practice. Pragmatically, this method offers a structure for designers to approach doing so while guarding against misinterpretation, both in intention (what is meant) and material translation (how that intention translates to a designed form). We envision its utility in unequal design contexts where there is potential for existing inequalities to be perpetuated through design, such as marginalised or underrepresented health and care contexts, as a means of cocreating framing with affected communities.

4 Case Study

Here, we provide a case study application of our zine making method. This study was developed as part of an ongoing research project with Blue Sky Trust (BST), a HIV social support organisation in Newcastle-upon-Tyne, UK, on the experiences of women living with HIV and peer support service provision. The cocreated zine presented here served as an informational resource for women newly referred to their HIV peer support services.

Our study aims and motivation in pursuing zine making with this community was informed by our ongoing research relationship with the women's group at BST and our research into the experiences of women accessing HIV social support. As there is limited design research into how women living with HIV use peer support services, we aimed to use collaborative design practice as a means to cocreate a representation of this experience that could then be used to inform the design of interactive tools and services. Several potential creative mediums were explored with organisational representatives, with zine making being selected due to its resonance with creative activities popular within the group (e.g., painting, collage) and the zine's prospective use as a representation of the group within meetings with women newly referred to the organisation. As a sequential medium, we considered how the visual narratives created by ordering the zine's pages could also inform the design of onboarding aspects of digital peer support service; collaborative zine making supporting new ways to frame this interaction and inform its unfolding structure.

Our primary focus in illustrating a case study is to provide sufficient detail for replication of the zine making method, rather than empirical findings of the study itself, and so have edited findings in order to focus on how this method may be applied. In doing so, we contribute a worked example of Zineography as a methodological contribution towards

further community-based RtD within unequal health contexts; highlighting how community-based editorial practice may illuminate new narratives and design framings to inform design work through collaborative making.

4.1 Community-based HIV Communication Design Practice

HIV presents a unique context for zine-making given the historical significance of HIV Communication Design work. We briefly introduce this context before presenting the case study through which we demonstrate Zineography in practice.

Community-based visual communication and publishing has historical and contemporary relevance as a design practice of amplifying new narratives about living with HIV (see [13, 47] for examples). In the 1980s, zine-making was adopted by some individuals and communities of people living with HIV as an effective means of self-expression, community building, and knowledge exchange; historically, zine making also afforded social connection between those who felt unrepresented, ignored, or hidden from mainstream representation or activism [8, 44]. More recently, community-led HIV discourse has underscored the need for narratives that catalyse empowerment for communities through language and advocacy, calling for researchers to employ strength-based, collaborative approaches that apply resource towards shaping better futures together and move away from stigma and/or deficit-based narratives [17]. In practice, this has involved employing descriptive visual metaphors and networks to communicate these narratives (e.g., ‘building a safe house on firm ground’ [50]), building on the legacy of HIV visual communication.

In response to contemporaneous calls for strength-based HIV narratives, communication designers have increasingly employed community-based approaches; drawing on the history of community-led HIV visual communication to cocreate artefacts that offer new, emancipatory narratives [59]. Examples of outcomes from such RtD processes include codesigned informational HIV posters disseminated across diverse cultural contexts [6]; public exhibitions of the experiences of women living with HIV to identify structural barriers to health through voiced personal experiences [67]; and the cocreation of informational booklets on chest feeding with women living with HIV [1]. In each example, negative beliefs about HIV are challenged through new visual narrative offers. These visual narratives are co-created using accessible materials and making methods, supporting participants’ agency over representation within artefacts that communicate their experiences to others. These examples of RtD in the HIV sector highlight how Communication Design practices (or how communication designers understand what to display to communicate an intended meaning/function to an intended audience) may be utilised within community-based work to co-create new narratives while making useful and meaningful artefacts with collaborating communities.

The case study reported herein builds on these ongoing practices of making, explicating how a community-based approach provided insights for the design of tools and services for HIV peer support; and highlighting the utility of zine making as a community-based RtD method for collaborative sensemaking and narrative co-creation. The lead author of this paper was the principal investigator of the study, a design practitioner-researcher contributing expertise and professional experience in Communication Design plus participatory research.

4.2 Study Procedure

Stages of the zine making process noted earlier (Section 3.2) are now demonstrated in the context of the case study procedure; please note that some stages took place across multiple days.

This work started as part of an ongoing research collaboration with Blue Sky Trust (BST). After working on a previous qualitative research study with a women’s peer support group at BST we held a **Planning** discussion to explore the potential for a creative RtD study that would co-create an artefact to share the group’s experiences of peer support. Several creative activities were discussed, with organizational representatives taking interest in zine making due to the group’s enjoyment of creative activities and as a means to create an informational resource for women newly referred to BST’s support services; serving to support introducing the women’s group during initial one-to-one meetings between the new referral and organisational staff. Through discussions with BST, we decided that the zine making process would (1) use paper-based media and oral discussions to support accessible participation of participants; (2) focus on the central topic of ‘*strengths gained through one’s journey with the peer support group*’ to avoid raising traumatic feelings for participants and support ‘future-focused’ discussions [17]; and (3) that the resulting zine be used within introductory

meetings with women newly referred to the organisation as a way to provide insight into others' experiences with it. Formal ethical approval was granted with the lead author's university after defining the study protocol with BST and considering risk and risk mitigation.

Nine participants were recruited through the collaborating organisation, through convenience sampling of a weekly peer support meeting of women living with HIV. This recruitment method was advised by the organisation to fit within existing peer support meetings in order to reduce the burden of participation. All participants self-identified as women living with HIV and had attended the peer support group for over a year. The study ran across five linked sessions, organised to take place during weekly peer group meetings to support a timely and unfolding design process in relation to ongoing activities around the theme of 'strengths' with the group. These were followed by a series of informal 'drop in' production update meetings prior to distribution of the final zines.

Session One (**Introduction**) introduced the study and zines/zine-making, providing time for questions and support for informed consent. A variety of zines were provided as examples and inspiration for what zine-making outputs could look like. Prospective participants were given materials to support reflection on the central topic and provided with an example of a zine (see [Fig. 2](#)). From this point onwards, people were asked to give their informed consent at their first involvement within the zine making process if they wished to participate.

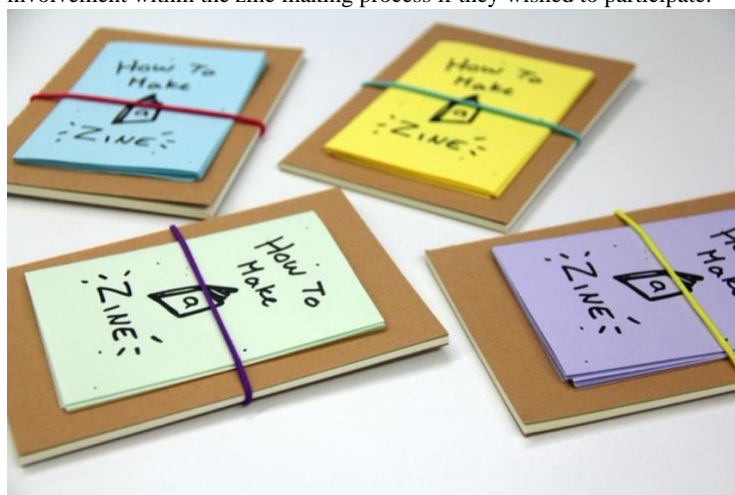


Figure 2: 'How to Make a Zine' zine and notebook set, given to each prospective participant during Session One.

In Session Two (**Ideation**) participating group members discussed the central topic, with the lead author listing their individual responses on large pieces of paper (see [Fig. 3](#), left and centre) until the participants collectively felt satisfied with the list. Zine page templates (see [Fig. 3](#), right) were then distributed and participants began to plan their page(s) design(s), many choosing to start looking for appropriate images to collage with from provided materials.

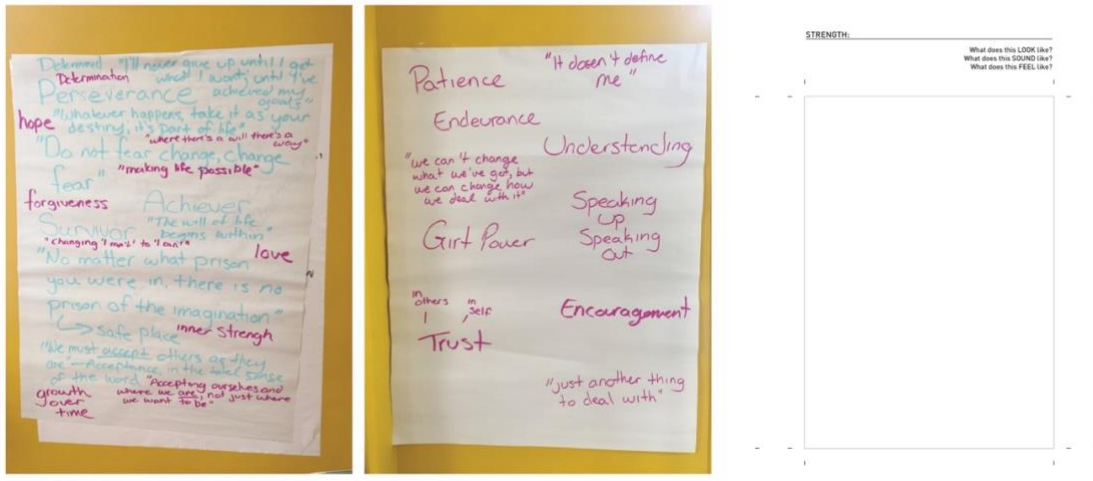


Figure 3: (Left-Centre) Pictures of the 'strengths' listed by participants during Session Two of the zine-making study; (Right) Zine page template with crop lines to indicate A5 page size.

Session Three (**Creation 1**) was spent creating zine pages and/or other contributions (such as words using a label maker) individually, with support provided by researchers and/or facilitators from the organisation, as requested. Zine pages were then finalised and compiled in Session Four (**Creation 2**). Once all pages were completed the group gathered at a large table, each woman placing her contribution on the table and then taking turns to present her work to the group (**Curation 1**). These presentations and following discussion were audio recorded, transcribed, and pseudonymised – with participants' informed consent. Pages on the table were (re)arranged by participants during the presentations and subsequent discussion, grouping pages with similar voiced topics together and ordering them in relation to the unfolding narrative(s). Following this editorial discussion in Session Four, the lead author created mock-ups of the editorial options raised (such as layout and additional illustrations) and examples of the zine pages in print for review in Session Five (see [Fig. 4](#)).



Figure 4: Printed interior zine pages with notes by participants from Session Five.

The final session (Session Five) commenced with a skill-sharing, bookbinding activity, in which the lead author provided examples of various bookbinding methods before leading participants through the creation of a small booklet (see Fig. 5). This activity was followed by a review (**Curation 2**) of the printed zine pages and examples of the editorial options raised in Session Four to decide additional design choices relating to the zine as a singular artefact (e.g., colours, layout, cover design, materials). This conversation also invited reflection on the content of the zine (e.g., should anything be added?), resulting in some additional content being commissioned by the participants (e.g., labels, paintings); These works were completed by participants in the same session. Once all content was assembled, the production process was discussed, with it being decided that the lead author would produce the zines independently. This decision was arrived at because of access restrictions to using some of the production tools involved (e.g., automated guillotines that were available at the researchers' university), and the scale of labour required to produce the zines. Timeframes were given for when the final zines would be delivered (**Production**).



Figure 5: A booklet prototype made to illustrate the final product of the bookbinding activity in Session Five.

Production took place over the subsequent two months by the lead author (see [Fig. 6](#)). This process included occasional informal production meetings with the group to update progress and discuss any editorial decisions that arose during the production process (e.g., results of printing tests). The study concluded with the **Distribution** of the final zine artefacts ([Fig. 7](#)) to participants and organisational stakeholders for their respective collections and use within service delivery. BST was also given supporting digital files (of the zine and printing/binding instructions) to support independent reproduction of the zine.



Figure 6: Images from the Production of the final zines. From top Left (clockwise): printing the cover and interior pages; using an awl for saddle-stitch binding; producing interior ‘mini zine’ components; assembling the final zines.



Figure 7: Final zine artefact.

4.3 Analysing the Zine

Different data types were collected through the zine making process, including **artefact data** (things explicitly produced for the zine, such as template pages and the final zine publication); **design process data** (artefacts made through the making activities, such as sketches or prototypes); and **descriptive data** (audio recordings, transcripts, field notes, and artist statements). These data were collected across multiple occasions during the procedure, with participants' informed consent.

Physical artefacts (including zine pages, making artefacts, and artist statements) were photographed or scanned, and digital files were reviewed in conjunction with a physical copy of the final zine. An audio recording of Session Four (Curation 1) was transcribed and pseudonymised before deleting the original recording. Field notes were collected within research notebooks.

Analysis of study process and products reflects the 'artful' and 'rigorous' values of this practice-based qualitative research approach [11, 31]. This informed a novel visual analytic process guided by Interpretive Phenomenology [54] and Visual Anthropology [12], summarised in Figure 8 and described further below, following a process of four stages: Contextual Clustering, Coding, Reflective Sketching, and Visual Networking. We provide an example of how we used this analytic approach below to illustrate how sensemaking and understanding developed through this RtD method may be evidenced for academic audiences.

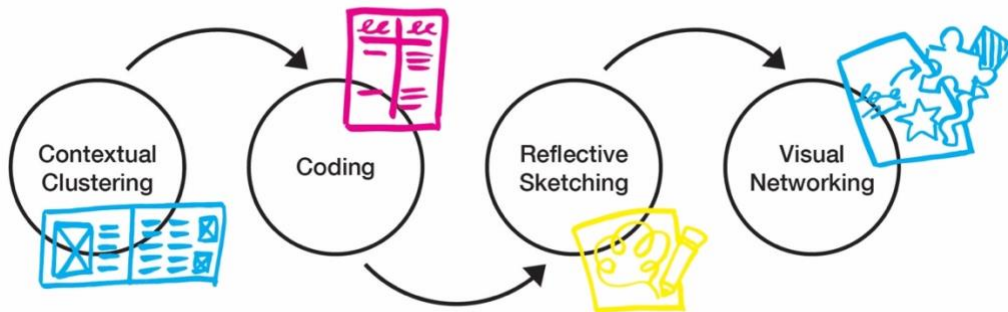


Figure 8: Overview of the novel visual analytic process used within the zine-making study.

Contextual Clustering: Discussion transcription was reviewed in conjunction with the final zine artefact. Excerpts from these materials (e.g., images, quotes) were then grouped together based on a common topic or theme (e.g., discussions about blooming rose images); this contextually clustering juxtaposing participant interpretations (transcription) beside the page(s)/image(s) being described (see Fig. 9) to facilitate visual sensemaking of the intended meaning(s) of the generated images/metaphors/narratives and key design choices.



Figure 9: Zine pages contextually clustered beside a related transcript excerpt.

Coding: Reading through the clustered document several times, creating a list (taxonomy) of voiced experiences that had distinct visual representations within the zine [see Table 1].

Table 1: Taxonomy of experience categories and their affiliated visual representations.

Experience	Description	Visual Representation
“It starts off rough and ends up beautiful”: The blooming rose as personal growth	The peer support journey as an unfolding process of positive personal growth	Visual metaphor of a red rose blooming

Experience	Description	Visual Representation
“Do not fear change, change fear”: Reframing moving forward	The importance of acceptance and resilience in starting and moving forward within the peer support journey	Images of nature and people juxtaposed with positive sentiments and phrases describing a hopeful and resilient progression through life
“All I could see was black all the time, and that’s what I felt”: Expressing negative experiences	Focusing on the change from negative to positive experiences rather than explicating negative events	Contrasting pairs of poetry and abstract artwork to shown change from negative to positive
“Opening up... starting to lift”: Growth through positive experiences	The value of receiving and providing forms of care (e.g., love, joy) within the peer support journey	Direct representation of positive experiences or values (e.g., food as food)
“All about patience and time”: clock faces and the importance of temporality	The importance and value of peer support as a temporal space for healing and growth	Visual metaphor of a clock face

Reflective Sketching: Reflecting on this taxonomy, we considered how these experiences related to each other as an interconnected process (or network, or narrative), rather than a thematic hierarchy. Distinct experiences were found to harmonise with each other in relation to each woman’s subjective journey, highlighting the importance of representing experiences as interconnected. Inspired by the use of visual narrative representation in research outcomes involving women living with HIV [e.g., 36, 50], this network of interconnectedness was sketched using the taxonomy of visual language (see Fig. 10). This approach reflected the participants’ artful practice with paper-based media, echoing their representations and discussions of distinct experiences as individual elements and abstract interconnections.

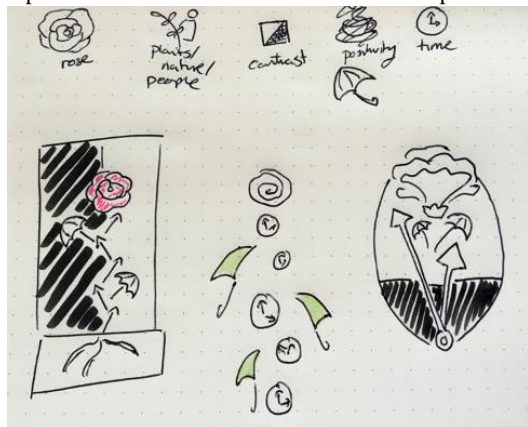


Figure 10: Reflective sketches using icons of the five visual metaphors.

Visual Networking: These sketches then informed the creation of a visual network of the taxonomy, represented using the materials of the zine itself (combining collaged media and illustrations) to reflect the artefact’s visual language. Images were collaged physically, scanned, and digitally manipulated to improve clarity between the distinct visual elements (see Fig. 11).



Figure 11: Drafted version of visual networking collages using magazine images (Left) and sketched assets (Right).

4.4 Example of a Zine narrative

Below we share an example of one of the narratives developed in dialogue with participants through zine making within our case study. We pseudonymise participants in relation to their creative practices within the zine (e.g., as Artist, Poet, Painter, etc.).

4.4.1 “All about patience and time”: Clock faces and the importance of temporality

Metaphors about the passage of time appeared throughout the zine study, both in the zine artefact and in the language used by participants when talking about their collages (e.g., “*you can only go forwards, you can't go backwards*” [Poet]). This was most explicitly expressed visually by the reoccurring use of clock faces in two separate collages (Fig. 12 below) by the Poet and Artist, respectively. When presenting their collages, both participants described the clock as a metaphor for the concept of time passing; they expressed the significance of this in their lives.



Figure 12: Collaged zine pages made by the Poet (Left) and Artist (Right) featuring the image of a clock face.

For the Poet (Fig. 12, left), the importance of time related to her late diagnosis of HIV and initial prognosis of only two weeks:

“And that [pointing to watch face] is time. I have a thing about time. [pause] I collect watches now. I’m obsessed with time. I think it’s because they only gave me two weeks to live, and... it’s just... (Volunteer: precious?) Yeah in my head now, about time... Yeah—I have to do (Participants: certain things), yeah on the go, on the wheel all the time now; I can’t stop, (Painter: like a hamster) I can’t stop; yeah. If I sit—if I sit down, I lose time... time is very important to me.” [Poet]

For her, time was something to be valued and utilised to its maximum potential. As living with HIV had meant an extreme personal reflection on the time available, the Poet expressed time as an obsession; something important that should not be wasted. While the Artist also highly valued time, she identified and represented time (Fig. 12, right) by having patience:

“Time for me is so... a big word, ‘time’, time... losing time; smart time; no time, to do the things... more time, to go... to go to that place, with the other[s]; n—no timetables. And... the... quiet-ful-ness that we have, in this place [peer support group]. We need quiet. We need quiet moments. In our busy lives... being patient. Is a gift. Yes it is. And very hard to obtain. To be a patient person. (Pause) You must waaait, a looooot of time for this, for that, for anything... (pause) to know how patient, how patient [you] will be. Like waiting in a hospital... like waiting for the time [to] pass or, any reason or... That’s it; all about patience and time.” [Artist]

Unlike the Poet's experience of being "*on the wheel*", the Artist found patience, with time bringing peace and strength to her experience of living with HIV. Patience was described as a difficult skill to master and particularly important in settings one could not control, such as waiting in a hospital. The Artist expressed that "*quiet moments*," peaceful moments away from everyday bustle, were a respite of value and importance that the peer support group facilitated.

While these expressions of time differ, they both highlight the importance of temporality in the peer support journey. Conversing around these collages, participants highlighted the representation of a larger narrative of temporality in their lives; as stated by the Poet, "*Time rules our lives*". When considering how time 'ruled' their lives, the Poet raised the added value of the time spent within the peer support group as a time to 'heal', building on the Artist's valued "*quiet moments*"—enjoyment of the present time with the group:

Artist: Take advantage, the time that is near us now; this moment. So good.

Poet: Our healing time.

Within this participant exchange, the value of peer support services is remarked upon as something important in the care of these individuals: a space and time to heal and enjoy. The Poet and Artist both describe wanting to have a positive relationship with time—making the most of and treasuring every moment. This foregrounds the importance of peer support services retaining a temporal healing space and time in their lives, highlighting the value of having a time and space to return to and heal with peers.

4.5 Summary of Key Insights

Below we provide a series of key insights delivered through process of collaborative zine making.

4.5.1 Making with Familiar Materials

Participants had fun and were engaged throughout the zine making process, with Creation and Curation activities extending over several sessions. Participants desired little to no support in creating their individual contributions, with design practitioner-researchers serving primarily as facilitators to locate specific tools or media as dictated by participants (e.g., specific magazine images, materials) within Creation activities. The interpretive and open nature of the Creation stage along with the familiar materials it used meant that participants could express and represent themselves as they wished; with some contributing poems they had written, trying new painting techniques, or using materials that they were interested in (e.g., label making) to focus on key words. Equally, participants who were quieter within the group were given space to represent their views through their contributions and descriptions, saving space for their voice within the larger Curation group discussions. In this way, participants retained agency over what they wanted to express and how they chose to represent that visually, with limited involvement of design practitioner-researchers.

4.5.2 Making as Dialogue (Creating 'with')

While participants were content to create contributions individually without support, design practitioner-researchers became more involved at the Curation and Production stages. This included involvement in (1) creating commissioned content, (2) presenting editorial options, and (3) material refinements.

Through the unfolding Curation stage discussions participants noted common visual metaphors that arose when they reviewed their contributions together, such the idea of growth through their journey within peer support. When considering if anything should be added to the zine, participants proposed the idea of unfolding illustrations of a rose blooming to appear through the zine as a way to communicate this process; requesting that the illustrations be done by the lead author, leveraging her illustrative skills. Different illustration ideas were sketched, and a watercolour sketch of a vivid red rose was selected by the women (see [Fig. 13](#)). In this way, design expertise was commissioned in order to create new content for the zine, with dialogue with the women facilitating refinement of the designed work and clarifying understanding of what was desired and why.



Figure 13: Sketched images of rose blooming made by the lead author.

Within the editorial discussion, further creative involvement occurred through presenting different layout options to the group, showing how individual pages could be presented cohesively as one publication through the repetition of visual elements (see Fig 14). Presenting different options supported editorial discussions by providing examples that could be responded to, helping to clarify the intent of design choices made by the group (why some things were chosen over others). For example, a simple colour frame was selected in order to visually link pages together without changing the content of the contribution itself (e.g., by adding a background shape).



Figure 14: Examples of different layout examples prepared for review with the group.

Lastly, designer involvement was also applied to help individual works appear more clearly through digital editing of individual contributions (e.g., removing marks or increasing text sizes) in order to align closer with the author's intention when printed out. This involved applying design expertise of how aspects of printing (such as sizing, materials, and scaling images/text) impact the visual appearance and legibility of final products/pages in relation to the described intention of the page. These changes were discussed with participants as they arose through the Curation and Production stages.

Design practitioner-researchers in the study team (Authors 1 and 2) reflected on how this collaborative design process repositioned material design praxis (or how designers choose what choices to make to represent an intention) as an act shared between designers and participants in dialogue. Instances such as a designer responding to a request for an illustration with sketches in different styles or a shared conversation about potential layout options supported an unfolding understanding between participants and designers about what visual choices were being made and why. As we understood more about the intention of a particular design choice, we could then offer other choices in line with that

intention, using our design expertise to prepare and present potential options and materials that may not have been otherwise considered. Rather than a kind of ‘design by committee’, this dialogical process meant that our material understanding (how we understood the meaning to be translated through a designed form) was developed and refined with participants over time while keeping open to being challenged about the design choices being made. This dialogue with people and materials was analytic, progressing the study and the zine itself.

4.5.3 Collaborative Sensemaking through Editorial Practice

Discussing individual contributions in relation to each other through the Curation stage meant that individual experiences/expressions were juxtaposed with others’ through pagination activities (e.g., deciding page order). This prompted discussion and *collaborative sensemaking* in order to relate the pluralistic and shared languages (both visual and spoken) used in relation to each other. The editorial practice of reviewing contributions in juxtaposition to each other led to *shared understanding* of the connections between individual expressions, developed through dialogue, without diluting the plurality of narratives it contained. Furthermore, this shared understanding was then built upon further by the group, informing suggestions for additional pages/content to be created in order to reflect discussion insights (e.g., commissioning illustrations of a rose sequentially blooming through the zine). By solidifying a pagination, individual contributions were arranged together and created larger narratives. In this way co-creating the zine helped support *collaborative sensemaking* and define *shared understanding* while also creating an artefact that retained the independent voice of each contribution.

The collaborative sensemaking and subsequent shared understandings facilitated through collaborative editorial practice with participants also changed our beliefs about how to design for digital interactions introducing new users to HIV peer support services.

When we began this project, we imagined that the sequential ordering created through the editorial process of making a zine publication – turning between pages, taking in one thing after the other – would lend itself to a linear narrative of digital service introduction. We envisioned that this narrative could then inform the kind of ‘onboarding’ process commonplace within digital platforms interaction design – scrolling or swiping through screens to get the basics upon entering somewhere new. However, through this collaborative dialogue we instead came to understand the central value of peer support as an *ecosystem for growth* for women living with HIV. This new framing defied a linear format of presenting information through prescribed stages, with narratives weaving together to highlight the entwinement of supportive elements and positive changes through the women’s pages. This challenged and changed our previous framing of how users might approach accessing peer support services: shifting focus from responding to potential user concerns to instead communicating welcome into a supportive means of healing and personal development. This new framing illuminates how collaborative RtD practice can shape the narratives designers use to understand and inspire what to make; collaborative design praxis offering a new opportunity to listen and seek to understand the experiences of others by creating representative artefacts (such as zines) with them.

5 Discussion

Zineography contributes a choreography for how design practitioner-researchers may co-create framing narratives with others through editorial making practices in unequal contexts. As a community-based RtD method, this involves an entwinement of both CBPD and RtD approaches: developing knowledge through design practice that is open and accountable to how process, practice, and artefact may perpetrate or create inequalities when collaborating with communities in unequal contexts. Additionally, this method introduces collaborative editorial design practice as a means of co-creating framings within RtD discourse. These entwined contributions are discussed and explicated next.

5.1 Designer’s role in CBPD as accountable collaborator

Zineography, as a *community-based* RtD method, supports *listening* and *accountability* through material practice. By using accessible materials and means of production, Zineography largely removes the designer from creative acts within the initial Ideation and Creation stages. This, in addition to Planning activities, positions the framing of narratives as community-led from the start. Active design involvement is only introduced within the Curation and Production stages, with individuals who actively contribute being held accountable to community say through ongoing dialogue about design

and editorial choices. In this way, design practitioner-researchers are supported to become active listeners in dialogue with others, seeking to build shared understanding of the desired outcomes and intentions of the community and help make that say manifest through the making of a zine artefact. This practice positions designers as accountable collaborators, *not* removed facilitators—the commissioning of specific works, creation of layout examples, and material refinements all evidencing active translations that require designer-researchers to add their voice into the mix through their material practice(s). As such, ongoing review and dialogue with participants is *crucial* to ensure that these translations are in line with community intentions and not coloured by misunderstanding or bias: holding a designer’s material translations accountable to collaborating communities.

In positioning designers as accountable collaborators within CBPD we respond to calls within CBPD discourse [e.g., [14](#), [29](#)] for new narratives of the designer’s role in order to reflect the entwinement of design practice within CBPD processes. In doing so we do not aim to denounce PD’s broader positioning of designers as facilitators [[14](#)], but rather support the emergence of discourse that illuminates the rich potential of community-based RtD practice within unequal contexts. Facilitation does not accurately capture the agency and choices involved in material practices – the design praxis of translating insight to tangible form (e.g., material translation) should be opened up within collaborative making practices to avoid replicating misunderstanding and bias that could perpetrate inequalities. As a starting point, this means opening up RtD framing practices to collaboration within unequal contexts as a means of supporting both community say within discourse and developing shared understanding of how that say translates to tangible designed forms.

Collaborative making requires the participation of all parties, and thus is it arguably critical that design practitioner-researchers working in coalition with communities establish means to listen through making with, and for their material translations be held accountable to the communities they seek to work with. Through Zineography, we contribute a worked method of how this may be approached within editorial design practice, however these commitments should be considered in relation to a designer’s own practice and sensibilities, reflecting the diversity of RtD practice [[16](#), [26](#)].

5.2 Mediating role of materials

The materiality of Zineography supports equity between participants and design practitioner-researchers within unequal contexts by design: using familiar and accessible materials and means of production in order to support (1) individual agency within making practices and (2) straightforward replication and distribution of the final zine artefact by the community. However, as a collaborative process of making the accessible materiality of zines also serves another purpose: Zineography positions materials as mediator, using the materiality of the zine as a boundary object for practitioner-researchers and participants to make sense of what is being said, and how that is being tangibly communicated through an artefact, together. Designers and participants engage in dialogue through the editorial process, refining collaboratively what narratives are expressed and how they are communicated through visual design and material choices. Familiar materials and skill sharing activities for potentially unfamiliar forms of practice (e.g., bookbinding) both support participants to have independence within the making process, meaning their material translations can be in dialogue with those of the designer. This supports participants to have an active ‘say’, beyond having a ‘voice’ per se, in the collaborative design process; opening up material translations as a dialogue between design practitioner-researchers and participants. In addition to supporting equitable co-creation, this dialogical process also creates a new opportunity for designers to listen, supporting collaborative sensemaking towards for collectively understanding how communities desire narrative framings to be made manifest.

Zineography builds on dialogical RtD practice [e.g., [64](#), [69](#), [70](#)] through a community-based approach: using accessible materiality to support collaborative making as a mediator for dialogue (and by extension collaborative sensemaking and shared understanding). This builds on dialogical RtD discourse to shed light on how acts of collaborative making may facilitate dialogue in a new way: using a shared practice of making as mediator rather than responsive artefacts. In this way, communities may be better supported to have a ‘say’ rather than a ‘voice’ alone [[29](#)] within CBPD work, in turn producing new guidance into how communities desire narratives to manifest through designed forms.

5.3 Collaborative editorial practice for RtD framing

Lastly, by juxtaposing individual stories together through editorial practice, new narratives are co-created and refined, moving from ‘what I said’ (page) to ‘what we said’ (pages) to ‘what else do we want to say’ (zine), mediated by practice. This co-creative approach to framing narratives builds on co-creative Communication Design discourse [e.g., 43], highlighting how making narratives collaboratively allows for pluralistic narratives to exist, and how discussion of this plurality facilitates collaborative sensemaking and building shared understanding through editorial practice. This method extends this consideration through a community-based approach – moving beyond the creation of pluralistic narratives and shared stories to also invite consideration for what’s missing and should be added in order for the zine artefact to express the narratives established through editorial dialogue. This additional step stems from community-based methodology’s use of iterative sense checking and echoes the unfolding process of dialogical RtD practices. This collaborative framing entwines considerations for both CBPD and dialogical RtD through editorial practice: using the means of making as a process to share, co-create, and extend upon design narratives, and making with materialised narratives to frame design practice and research.

Communication Design practices, such as editorial design, are woefully absent from extant HCI RtD works, despite being central to Interaction Design practice. The Zineography method provides a structure for design practitioner-researchers using CBPD approaches to collaboratively frame design contexts with communities, describing a means for RtD practice and outcomes to contribute towards CBPD’s call for new, asset-based narratives that better serve marginalised and underrepresented communities [25, 32, 68]. Zineography uses collaborative editorial practice to braid these considerations together for the co-production of new narratives.

6 Practicing Zineography

As previously stated, zines are an alternative media: their materiality and function serve to amplify marginalised and underrepresented voices through self-publishing practice and distribution. As such, Zineography should be used when the amplification of community representation is desired by the community and a zine is deemed to be of use and/or value by the community. Zineography is not intended as a cultural probe method [27], but instead as a choreography of ‘making with’ that positions a design practitioner-researcher in accountable dialogue and coalition with others through editorial practice. As a community-based method, forming partnership with a collaborating community and flexibly crafting your zine making practice/process in relation to their strengths, dynamics, and interests is foundational to this approach. Zines may be useful to you, but they are intended for the community; listen before you speak.

Anyone can make a zine for anything, however as a community-based practice it is crucial to underscore the emancipatory intent of this medium within unequal contexts. Zineography’s materiality is purposefully familiar, using materials accessible to the involved community (e.g., magazine images, papers, paints, markers) in addition to skill sharing activities when appropriate (e.g., bookbinding skills) to support confidence and agency in making activities. The materiality and production of emergent artefacts (zines) should also be considered in terms of their accessibility for replicability and distribution by the community itself without needing the involvement of an ‘expert’ designer per se; This may involve producing documentation such as a ‘how to print and bind’ guide to provide legacy support. These considerations should not restrict the potential materiality of final zines, but rather prompt designers to reflect on and explore what kind(s) of material practices might best serve the needs, desires, and assets of the collaborating community, with the community.

Lastly, as an RtD method Zineography draws on Communication Design ‘expertise’ of editorial practices. The editorial process structured in this paper is simple and intended to be flexible to the given context of unique works. As such, this approach invites further Communication Design practices to RtD discourse to illuminate the range and utility of this diverse field of practice. However, we want to underline that as a community-based RtD method Zineography is intended as a means for broader participation. As an alternative media, zine making is not intended to be accessible to ‘expert’ designers alone; anyone can make a zine. By explicating this practice via an RtD method, we shed light on how collaborative editorial making operates in order to make this practice more accessible and understood. In doing so we invite broad audiences to try making zines and see what they come to learn through the process of this practice.

7 Critical Reflection and next steps

Zineography was created through trust with an established collaborative partner and a desire to use design expertise with this community to make manifest the experiences of peer support that we had repeatedly heard from women living with HIV within this underrepresented research context in a meaningful and useful way. Community-based RtD practice offers pragmatic means to make and contribute things of value within unequal contexts, providing resource and capacity to amplify the say of communities within academic reports while cocreating artefacts of meaningful value. In utilising community-based practices we seek to influence the inequalities around us in addition to better understanding, challenging, and changing ourselves and our practices. We hope this work invites further community-based RtD work within the HCI field to reflect the diversity of Design practices within HCI, to illuminate the rich potential of collaborative making, and to make manifest the say of marginalised and/or underrepresented communities.

We have framed the Zineography method in relation to its original case study, however this method has since been employed in other community-based contexts. By focusing on one case, we contribute insight into how this method braids RtD and CBPD methodology through collaborative editorial design practice; however, this comes at the cost of sharing considerations for how this method may be applied within unique contexts, and how those changes may in turn impact editorial practices and subsequent narrative cocreation. While this is reflective of the purposeful diversity of practice within RtD discourse, as a method this invites future work to evidence the efficacy and value of Zineography within diverse contexts. This method may be of particular utility within Health-related fields, benefiting from CBPR/CBPD's roots within unequal Health discourses. Future work should examine how the method relates to trust within community-based collaborations and how zine artefacts might serve to amplify the say of communities within unequal design processes, such as the design of health services for marginalised and/or underrepresented communities.

8 Conclusion

The zine making method we propose draws from existing community-based Communication Design practice to explicate how making together may inform new narrative framings that inspire and inform meaningful design work in unequal contexts. In this paper we provide a case study example of this method put into practice with a peer support group for women living with HIV in the UK, highlighting editorial design practices' ability to support collaborative sensemaking and shared understanding through making. The use of accessible materials supports a broad range of participation and repositions material translation as an act shared between designers and others in dialogue: illuminating pluralistic insights and forming narratives through the juxtaposition of individual contributions through editorial design practices. This paper offers a flexible structure for design practitioner-researchers to frame design contexts with communities through RtD practice; and underscores the potential for further application of community-based RtD within HCI studies engaging unequal contexts. In doing so we make a novel methodological contribution, with Zineography reflecting (1) dialogical editorial design practice for HCI RtD discourse; (2) an expansion of RtD practice using a community-based collaborative approach for HCI RtD discourse; and (3) a new narrative on the role of designers as accountable collaborators for CBPD discourse. We contribute this method to support the say of communities within HCI Design and CBPD and broaden discussion of how collaborative, community-based design practices may be used to help do so.

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