

LEARNING RESOURCE KIT

AUSTRALIAN MUSIC VAULT

MUSIC JOURNALISM MODULE



Tune In



Angus Young on the cover of Juke Magazine. Courtesy of the Australian Performing Arts Collection. Photograph by Ed Nimmervoll.

OVERVIEW

Music journalism plays a vital role in building up, and sometimes knocking down, the public perception of an artist. Music journalists go to gigs, listen to albums and talk to artists in order to build an educated and well-informed opinion of an artist's work. These opinions are shared with the public through reviews, interviews and articles published online, in music magazines, newspapers and heard on radio, TV and podcasts.

It's very important for a music journalist to be **credible.** With credibility a music journalist can confidently make statements about a band because are backed up by a great deal of knowledge about the particular musical genre. People reading or listening to the journalist need to be able to trust what the journalist is telling them. Music journalists can have a huge influence on what people listen to (what records they buy, what gigs they go to) and so it is important that audiences trusts the journalist's opinion as valid, and therefore worth listening to.

There are different approaches to writing about music depending on the media you are writing for. Short album reviews often appear in newspapers and on pop culture websites. Specialist music publications tend to give more space for in-depth analysis in longer form review, feature interviews and music / culture news articles. Writing a review or an interview for a newspaper or website that doesn't specialise in music alone might require a broader overview of the music or musician, whereas in a publication dedicated solely to music, readers expect more comprehensive insight into the subject, delving into more of the technical aspects of the music, for example details about song writing or producing an album.

CONTEMPLATE AND DISCOVER

- **Working in music journalism.** What kind of education, skills and knowledge do you need to be a music journalist?
- **Listen to a song from the AMV playlist for schools.**
    - o Make a list of 5 adjectives that might be used to describe the song. For example, raucous, gentle, melodic, eerie.
    - o Now listen to the song again and think about how it makes you feel – some songs might make you cry, or some might make you get excited. Write down a description of all the emotions you feel while listening to this song.
    - o Imagine you are interviewing the person who wrote the song you're listening to. Write down 3 questions you would like to ask the songwriter.
    - o See if you can find out what album the song you've been listening to was released on. Listen to some of the other tracks from that album, or, even better, listen to the entire album if you have time.
    - o Does the song you've been listening to sound like the rest of the album or is it quite different from the other tracks?
    - o What style of music is it? Write down what you know about that style/genre of music. Why do you think this?
    - o Can you guess when the album was recorded (without looking!)? What made you come to that conclusion?

Repeat this task with another song and contrast the two. Share your findings with the group.

- **Read** some examples of music reviews:

    Midnight Oil, Diesel & Dust, 1989

    Hilltop Hoods, The Calling, 2003

    Lorde, Melodrama, 2017

- **Write a BuzzFeed style listicle on your favourite music.** Some examples could be –
    - o 25 Australian bands you really SHOULD know
    - o 10 of the best first lines of songs
    - o 5 of the most rocking guitar riffs
    - o 15 songs you didn't know weren't written by the band / singer
- **Listen** to some more tracks on the playlist. From what you're hearing, how would you define Australian music? Does it have a certain unique feel to it? Do the lyrics talk about Australian life or issues? Write a short paragraph describing what you think is the "Australian sound". It may be more than one thing, or a combination of different factors. Remember, you're a music journalist and this is your opinion – you don't have to search for a 'right' answer.
- **Read the excerpt below.** The quote comes from an academic article by Robert DiYanni called Sound and Sense: Writing about music. What do you think he is saying? Discuss the quote and share your opinions.

"It's hard to write well about music. The problem involves translating the sounds of a non-referential language with its own strictly musical meanings into a language that explains musical meanings logically and verbally. But the sound of music is not readily translatable into the sound of sense. Good music writing, nonetheless, somehow succeeds in making sense; it makes sense in what it says directly about the music, and in what it suggests indirectly, in what circumscribes the music as well."

- **Compare and contrast reviews.** New Zealand singer-songwriter Lorde released her second album, Melodrama, in mid-2017. Take a look at some of the different reviews of that album and compare how the approach to music writing can differ.
    - Pitchfork, an American 'online magazine', prides itself on an in-depth focus on the independent music scene. Pitchfork readers are looking for reviews written in a certain tone, and the magazine take quite an analytical approach. Pitchfork review.
    - The Age and the Sydney Morning Herald also have specialist music reviewers, but their coverage is written to appeal to a broader audience. Sydney Morning Herald review.
    - A website like PopSugar, whose audience is primarily women 18-44, takes a different tone again. Pop Sugar review.

REFLECTIONS

Journalism within the music industry can take a variety of different forms - from the intensely personal to the purely fact based. The style and form of music writing is dependent upon who will read it (the target audience), and where and how the piece will be published. Opinion based writing requires a personal connection between the journalist and the music. However, to build this opinion and credibility, the journalist requires a lot of knowledge of the history of the artists, and the music genre or style. They will undertake a lot of research to help write articles and reviews. Music journalism can appear in print or online, it can be read or heard - recently music podcasts have gained popularity. Some music podcasts are very professional but others are considered amateur, however this platform gives music fans the opportunity to express their opinions and share their knowledge about particular artists and music. In the past (and still today) these opinions were shared through fanzines, self-published magazines that spread news and information about the music scene in Australia.

TASK 1 – WRITING A MUSIC REVIEW

A music review needs to have the following elements:

- A little bit of history about the band or artist – is this their first album or their twentieth? What style of music do they usually play?
- How does this album or song fit in with the rest of their albums (their back catalogue)? Is it similar, or totally different? Are they sticking to tradition or trying out new things?
- An opinion on the album or song using adjectives to describe the sound and the feeling of the work. You could also talk about what you think influenced the songwriters – does the album sound like anything else you have heard before?

Reviews tend to be shorter than feature articles (depending on the publication/website) so write clearly and concisely. Don't be afraid to be light-hearted or entertaining in your review writing - this should come easily if you are passionate about what you are writing about, and 'know your stuff'.

Using these dot-points, write a 200 - 300 word review of one of the songs from the Australian Music playlist. Try to include as much information as possible. To strengthen your review, and your credibility as a music journalist, so some research into the band or artist. Ask others to read your review and give you feedback. Share or display the reviews in the class. Perhaps your class could start a weekly review program and share reviews of new or favourite songs.

TASK 3 - INDUSTRY INVESTIGATION

Music journalists write more than just reviews. They take an interest in what is happening around the artists, look at where trends are heading, and consider the issues facing the music industry. Like all industries, the music industry has many challenges to be faced, by artists and the people who work with them, as well as for the fans and people accessing the music.

In 2016-17, a lot of attention has been directed at the number of women working in the music industry at all levels, leading to questions about why there isn't more gender diversity in the music industry. Is access to jobs limited? Are women intimidated and ignored? APRA AMCOS (the primary music rights management organisation in Australia) commissioned extensive research into this issue, which highlighted the gender imbalance in the industry with staggering statistics; for example, only 21.7% of APRA members are female identifying. In response to this, and further research projects into the issue, APRA AMCOS and many other music industry organisations have been motivated to action a raft of initiatives designed to increase female participation and visibility in the music industry. You can read more about this issue and what APRA AMCOS are doing about it here.

Another issue that has challenged the industry over the last decade (at least) is the advancement of digital technology. The fact that technology used by the creative community (recording software, studio equipment, cameras, etc.) has decreased in price, become more user-friendly and more accessible means that a greater number of people are recording their own music, and making their own films. Access to technology has also meant people are able to get their creative output into the world via the internet, without the help of an agent or manager.

Is this a good thing or a bad thing for the music industry?

Watch the film PressPausePlay, which unpacks the possibilities and problems posed by this issue, and then answer the following questions:

- Who benefits, and who suffers, from increased availability and access to creative technologies?
- How has technology changed the way audiences consume music, and interact with musicians?
- What are the pros and cons of access to low cost, high quality equipment?
- What steps have music publishers, record labels and artist managers taken to protect their businesses? You may want to do some extra research into how the industry has changed since this documentary was made in 2011. Start with this and this.

You can find further insight on what the people from the music industry consider as their biggest challenges in this article. Do your own research into one of these issues and report back to the class / group with some potential solutions.

IN DEPTH – MOLLY MELDRUM



Aria Awards 2014 Guests at the 2014 ARIA Music Awards, Sydney, November 26th, 2014. Photo By Eva Rinaldi - Molly Meldrum, CC BY-SA 2.0.

Ian 'Molly' Meldrum is a music journalist and Australian TV personality who is best known as the host, talent co-ordinator, on-air interviewer and music news presenter on the music TV program *Countdown* (1974 – 1987). His influence on the Australian music industry is the stuff of legends, and he has been described as "the single most important person in the Australian pop industry for over 40 years" (Creswell, T. & Chenoweth, S. *1001 Australians You Should Know*, 2006). His reputation as a star-maker, music industry heavyweight and all round pop aficionado is etched into the history of the Australian music industry, and it's near-impossible to discuss the evolution of pop music in Australia without mentioning Molly.

The TV program *Countdown* was the most popular music program in Australian TV history. Broadcast nationwide on the ABC for 13 years, *Countdown* enjoyed a huge and loyal fan-base – a whole generation of music tastes in Australia were shaped by this TV show. The impact of *Countdown* as pioneering television was felt internationally as well, as it was one of the first programs to dedicate significant airtime to the fairly new art-form of the music video.



Ian 'Molly' Meldrum and band Girlfriend at the Australian Music Awards, 1992. Gift of The Age, 1995. Courtesy of the Australian Performing Arts Collection. Photograph © Bob King Photography

In the early 1970s, the Australian music market was flooded with international acts, mainly from the UK and USA, with very limited Australian content. *Countdown* confronted that issue head on by purposefully programming Australian acts, and pushing them to the forefront of music media across the country. During this period, Australian cities were bursting with local talent and the independent music scene was vibrant and exciting. Molly Meldrum was well aware of that – he was down at the pub experiencing these bands first-hand. *Countdown* was an attempt to bring this exciting pub music scene to the whole country, to ignite a passion for local Australian talent. It worked.

Countdown was crucial to the success of countless Australian acts, many of which are featured in the Australian Music Vault. Artists and bands like AC/DC, Olivia Newton-John, INXS, Dragon, Hush, Kylie Minogue, John Paul Young, Sherbet, Skyhooks, The Angels, Men At Work, Australian Crawl, Little River Band, Renee Geyer and The Choirboys, amongst many others, owe at least part of their success to Molly and *Countdown*. His catch-phrase "Do yourself a favour and check out [insert band/album here]" has become a treasured memory in Australian music history, with potentially hundreds of thousands of album sales made because of his recommendations.

It wasn't just Australian artists Molly had a hand in launching. Heard of ABBA? Molly helped make them world-famous by supporting the release of their now iconic hit Mama Mia. How about Madonna, heard of her? Australia was the first place in the world she ever had a #1 hit, after Molly insisted she be played and interviewed on *Countdown* in 1984.

In 2014, Molly became the first non-artist to be inducted into the ARIA Hall of Fame, confirming his reputation as one of the most important figures in Australia's music industry.

Victorian Curriculum Links

Learning Areas	Capabilities
The Arts - Media Arts o Respond and Interpret - Music o Respond and Interpret	- Critical and Creative Thinking - Personal and Social
English - Reading and Viewing - Writing - Speaking and Listening	

DURING THE VISIT

LOOK

Communication to the general public about artists and their music used to be done very differently than it is today. Search for a range of magazines and fanzines in the exhibition and flip through the pages digitally. These were often very low budget and relatively easy to make, and with no internet, they were the only way some people found out about music and artists they liked. Read some of the articles and take note of other features included in the magazines and fanzines.

LISTEN

Watch a video of an interview on display in the exhibition. Take note of the following:

- The way the journalist keeps the interview on track (or not!)
- The questions asked and whether they are open or closed
- Any follow up questions or questions asked on the spot to keep the conversation going
- The manner of the interviewer with the artist or band

INVESTIGATE

What is your process for discovering new music? See if you can find any information in the exhibition about how information about new music releases were transmitted in the past. How would people in the 70s and 80s find out about new Australian music?

MAKE AND RESPOND

TASK 1 - ARTIST INTERVIEW

Molly Meldrum conducted hundreds of artist interviews during his time on *Countdown*. Fans and artists alike adored him for his casual, friendly and playful interviewing style, which helped everybody feel at ease. Being interviewed can be very nerve-wracking, so if you can make your guest feel as comfortable as you can, they're probably going to be relaxed enough to give the best answers possible.

Choose one band or artist from the Australian Music Vault and listen to some of their songs. Imagine you are going to be interviewing them for your music TV show.

What you would like to know about this band? Make a list of 5 of things you would like to find out. For example, you might like to know how the band formed, what inspires their sound, why they dress in a certain way, or something about any important issues they talk about through their songs / lyrics.

Turn those five interest points into questions. You need to ensure that you ask open questions – open questions have infinite answers, not simply 'yes' or 'no' answer. Steer away from "How long have you…" or "Do you like…" style questions. Listen to the answers. Sometimes the interviewee will answer with something very interesting that you haven't thought of and maybe you want to know more about. This will need a follow-up question. Follow up questions help to draw out that interesting content. At the very least you can say "Tell me more!"

Once you have five questions ready, you can set up and interview with a friend pretending to be the artist, or make up some answers yourself.

TASK 2 - MAKING A MUSIC PODCAST

Write a 200 – 300 word music review, or use the review from the Pre Visit Resource Task 1 (link to Pre visit).

How can we share this review? There are some fantastic websites and magazines dedicated to music news and reviews, however a medium that is becoming more popular for sharing these types of stories is the Podcast. Podcasts are an exciting and innovative way to share ideas because they are low-cost, easy to distribute, and anyone can do it!

As a class, collate all the reviews you have written and plan how you will turn these into a podcast. You might want to order the songs by release date (chronologically), or group them together by genre. Once the plan is in place you can start recording!

What you will need:

- A computer
- Software you can record audio with, such as Garageband, Audacity, ACID or ProTools
- A microphone you can connect to the computer either directly (USB) or via an audio interface
- A quiet space to record in

Process:

- In pairs, take turns recording your review into the audio software. One member of the pair should be the reader, and the other the engineer, then switch over.
- Render the audio files and collate them all into one master recording.
- In between each review, you could insert an excerpt from the track that is being reviewed.

- Come up with a title for your podcast and add in an introduction.
- Render and share the final podcast with your friends – see if they agree with your opinions!

Now try a music podcast about another aspect of music. Perhaps you could talk in detail about a song you like, or explain a musical concept. Perhaps you've been to a performance you could review, or you could look into the history of a musician or genre of music.

Here are some examples to listen to:

- Song Exploder – a podcast where musicians take apart their songs, and piece by piece, tell the story of how they were made. Each episode is produced and edited by host and creator Hrishikesh Hirway in Los Angeles – Courtney Barnett or Chet Faker episodes
- Switched on Pop – a podcast breaking down how popular music works – Sia episode
- The Hoist on SYN FM – SYN's all Australian music show – Sunnyside episode
- For more music podcasts check out the Australian Audio Guide.

If you're interested in finding out more about radio or podcasting, please check out SYN Media's SCHOOLS ON AIR program. This program includes online resources for students and teachers to support radio making and you could have your own radio show on SYN.

TASK 3 - EXTENDED RESPONSE

Advanced

The Australian Music Vault provides you with a lot of information about the history of Australian music. Gathering information from visiting the Vault and from online sources, draw a timeline of Australian contemporary music from the 1960s to today.

For each decade, write a short piece that outlines the following:

- Most popular genres
    - o What inspired bands or artists to play in these styles?
- Most successful artists/bands
    - o What was it about them that made them so popular?
- What was the cultural impact?
    - o Were certain trends started in fashion or dance?
    - o Did they make political statements?
    - o Did they pave the way for cultural change?

Once you have completed the timeline, you will have a solid understanding of the history of Australian contemporary music. Write a conclusion that includes:

- o What artists or bands you think had the biggest impact on Australian culture?
- o What era best encapsulates the "Australian sound"?

Timetoast is a good place to start to create an online timeline.

TASK 4 – Six O'Clock Rock Module from the National Film and Sound Archive



The National Film and Sound Archive contains over 2.3 million items of Australian film, radio, television and sound. It is also home to fantastic digital learning resources around these areas. Check out their TV POP & ROCK unit focussing on the ABC program *Six O'Clock Rock*. There are many classroom activities around this clip and the module can be found here.

6 O'Clock Rock began in 1959 and ran until 1962. It was the ABC's (and Australia's) first music program aimed at teenagers and was the precursor to *Countdown*. It was hosted by Johnny O'Keefe and his band.

Other learning resources from the NFSA can be found here.

Victorian Curriculum Links

Learning Areas	Capabilities
The Arts - Media Arts o Explore and Express Ideas o Media Arts Practices o Present and Perform o Respond and Interpret - Music o Respond and Interpret	- Critical and Creative Thinking - Personal and Social
English - Speaking and Listening	

LONG PLAY

PROJECT 1 – Extended response

"Writing about music is like dancing about architecture".

This well-known quote about music criticism suggests that trying to describe music is essentially pointless: that it's almost impossible to capture the immediacy and the emotion of an album or a show in mere words. It can certainly be a challenge to do so, but does that mean we shouldn't write about it?

Write an extended response that discusses the role of music journalism. Is it possible to describe music, and if so, is the act of reviewing a helpful resource for artists and audiences, or a hindrance?

Use examples to show what you think are good and bad reviews, explain your choices to support your answer.

PROJECT 2 - Making a Fanzine

WHAT IS A ZINE?

A zine (pronounced 'zeen', like the end of 'magazine') is a self-made publication. There are no hard and fast rules to what constitutes a zine, but a zine is often of small circulation or a small print run, and made for love and self-expression rather than profit. HOWEVER, a zine can still have a larger print run with the intention of profiting from it and still be a zine! What it comes down to is the creator's intent.

The content of a zine can range from text, photographs, art, comics, mixed media, or instructional guides, or a mixture of any and all of these. Zines cover any topics imaginable such as (but certainly not limited to) politics, poetry, art and design, personal journals, feminism, popular culture, cooking, fanfiction, creative writing, gardening. Zines can be made by an individual or a collective. They can be single issues, or serial. Zines are a key aspect of 'DIY' culture, and there is really no right or wrong way to make one!

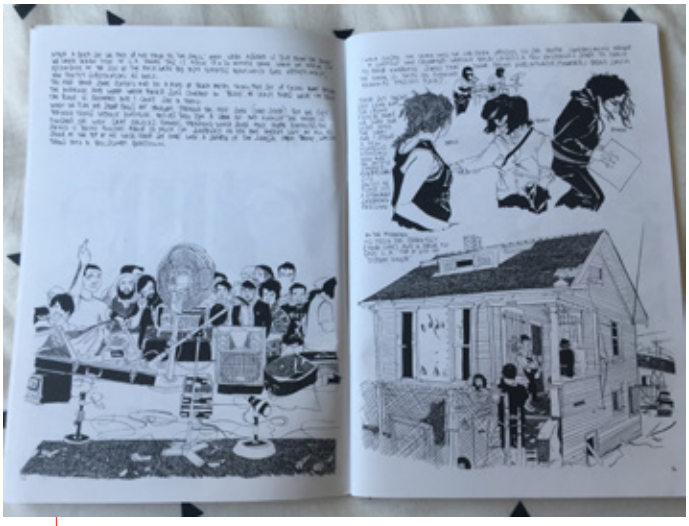
A SHORT HISTORY OF ZINES

It is often agreed that zines began as science fiction serials in the 1930s, which then sprouted their own fanzines. It was a way for fans to communicate with each other and put forward their ideas and theories, similar to the way we do with television storylines on the internet now!

As photocopying became more affordable and accessible, zines as we know them now began to take their shape. Punk bands from the 1970s utilised zines to spread their political agenda and promote shows. Later, in the 1990s, the Riot Grrrl movement used zines to spread a more feminist agenda within the punk scene. Zines have often been used within the music community as a way to promote a music scene that receives very little attention, or is entirely ignored, by the mainstream press. Women and people of colour utilise zines as a way of getting their ideas heard without the barrier of the predominantly white, male dominated, mainstream media.

The zines of the riot grrrl movement often crossed over between being specifically about a band and about the political agenda of riot grrrl. The zines were made by the bands themselves but were not limited to discussing aspects of that specific band. These zines are great examples of the range that can be covered in music-focused zines. They include promotions, interviews, reviews, personal anecdotes, art, fan pieces, letters, and poetry all with a focus on punk music and feminism.



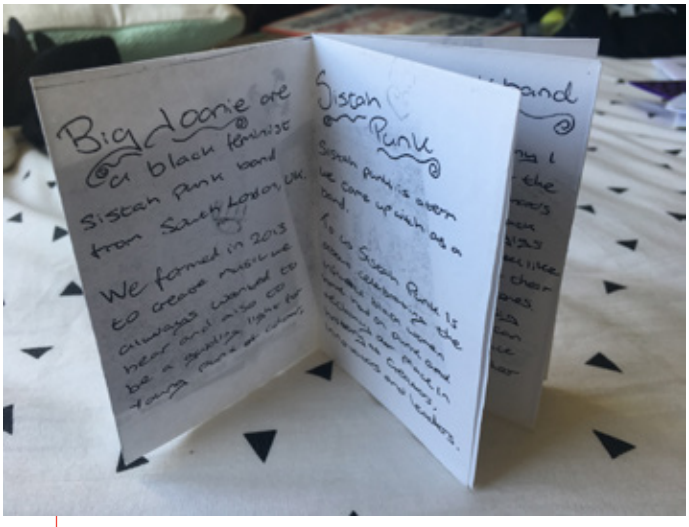


Rum Lad Issue #5 by Steve Larder (UK). Zine is about his band going on tour in the US.









Big Joanie mini zine by the UK band Big Joanie. Zine talks about being a black feminist punk band.

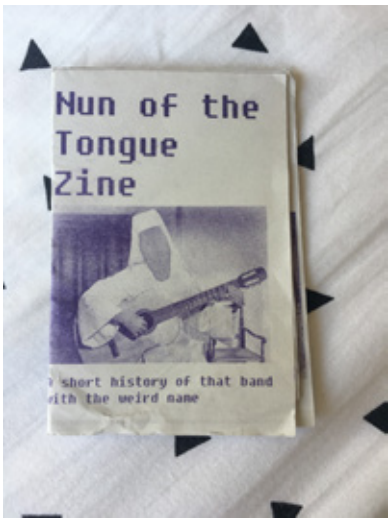
AUSTRALIAN MUSIC VAULT







The Pearl Bay Watchers Guide by Zoe Steers and Alex Midgley from the band Pearl Bay. Features lyrics and a mixtape of inspiration plus a centrefold poster.





Nun of the Tongue Zine by the band Nun of the Tongue from Melbourne for their last ever show. Zine chronicles their history and different band members that have come and gone.

While zines are generally associated with punk music, they're certainly not limited to that music genre. Music zines don't need to have a political agenda either. Zines by musicians don't even have

to discuss music! Last year, Kanye West released his own zine for his fashion line. Musicians regularly use zines as a different medium for further artistic expression.

Fanzines are another popular type of zine within the music community because you don't necessarily have to be a musician to make one. A fanzine is most often limited to a singular topic, but that topic can be as broad as you like. Though the more niche it is, the more personal and interesting you can make it! Most fanzines tend to cover topics in popular culture and media such as music, film, television, books, video games, sport, and celebrities. Fanzines can cover topics current or past. While it is interesting to read about someone's thoughts on the new series of a TV series, it's also interesting to read about a band they loved when they were younger and have decided to listen to again. A fanzine may differ from a band zine because it doesn't have an agenda but instead is simply a celebration something or someone. A fanzine may be more casual or conversational and is focused on the maker's own experience.

Here is an example of a fanzine *Kneez Up* from Melbourne. This focusses on the artist Prince around the time of his death.



Kneez Up. Serial zine from Melbourne by Thomas B and Scout. Issue in homage to Prince.

ZINES VS THE INTERNET

A common question to modern day zinesters is why they don't start a blog or website. This is of course a very easy option and there are some great music websites such as Mess and Noise and Tone Deaf that began small and independent, but have grown to become some of Australia's most prominent online music publications. However, unlike online content there's something special and different about being able to hold a physical item like a zine.

The popularity of zines did initially die down with the advent of the internet, but they definitely still have their place. It is true that zines don't offer the immediacy of online publications, however this often allows for more in depth or unique perspectives. Zine are not tied to the same timeframes as websites, which often rely on clicks/hits. After two decades of digitizing things, a lot of people are

keen to have a tangible object again. It's in part due to nostalgia, but also in part due to digital exhaustion. Zines can act as trustworthy sources of information, as curators, and as tastemakers.

Part of the reason zines gained traction was because it allowed people to publish their ideas freely. While blogs are easy to access and web pages are easy to make, zines remove the potential for trolling, bullying, and derailment. This is particularly advantageous to feminist, queer, and zine makers of colour and allows them a safe space to freely express their ideals.

While some people see zines as a rejection of technology, the two can often work together. Zine makers can use the internet to connect with other zine makers through social media or forums. A zine maker can create a Facebook, Twitter, or Instagram to promote their zine and in turn find other zines and zine makers. The internet has also helped with zine distribution. Anyone can create an Etsy page or Big Cartel site to sell their zines. It's even as simple as listing an email address instead of a mailing address as a contact in the back of a zine. This means zines can be distributed much faster and with greater ease.

There is a sub-genre of zines called 'E-zines', which are online zines. Sometimes they are presented in a way similar to a regular website or blog, but often they are documents that can be downloaded as a PDF or read like an online catalog. Websites like Issuu and Yumpu are free and allow users to upload their documents (which can be digitally made on the computer or handmade and then scanned onto the computer) and then format it to be read as an online magazine. This means zines can also be read on computers, tablets, and mobile phones. This is a great resource that helps artists and writers to be able to self-publish.

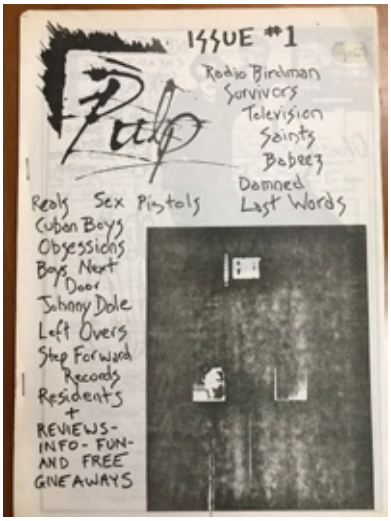
An example of an E-zine can be seen here.

Zines in Australia

The history of zine making in Australia isn't quite as well documented of that of the punk movement in England or the riot grrrl movement in the United States, but that doesn't mean that it hasn't been happening! Perhaps because of its isolation, zines from Australia are incredibly diverse and don't often neatly fit into scenes and genres (although this has slowly changed as zines increased in popularity). Much like the punk zines of the 1970s, zines found a home in the Brisbane underground scene during the later year of the Bjelke-Petersen government. Zines in Australia are also often closely linked with socialist and anarchist organisations.

'Pulp' is a fanzine about Australian punk and rock music from the 1970s. It predominantly features long-form pieces about bands by their fans; such as a history or introduction, a memory or reflection, or a piece of writing detailing why the writer thinks that band is so great. It also features album reviews, live gig reviews, interviews, and playlists.

You can see the full version of Issue #1 here courtesy of the editor, Bruce Milne.



The cover of Pulp Issue #1. Courtesy of Bruce Milne and the Australian Performing Arts Collection.

Vanessa Berry is a prominent Australian zine maker and has been writing on and off since the early 1990s. Her zines are often personal and cover whatever topics were relevant in her life at the time. Berry often discusses the varying aspects of life in Sydney.

'YOU' is a free, weekly anonymous zine made in Melbourne that has been in circulation since 2001. The zine is most commonly a handwritten letter found within a stapled sandwich bag, but often takes other forms as well. A range of topics are covered, from the mundane to the exciting but usually about the anonymous writer's life.

HOW TO MAKE A ZINE

Just as there is no right or wrong content for a zine, there are also no rules for how to make a zine. Generally speaking a zine will resemble a folded and stapled booklet, but they can take any shape imaginable. For ease of photocopying and collating, most zines are made from A4 or A3 size paper. They can be folded in half or in quarters, and stapled, glued, sewn or bound in any other way. Zines can be a single page or as many pages as required.

It's important to think about what kind of image you want to associate with you, your music, or your brand. The message you want to portray will also influence your style, as well as the type of content you include. Generally, zines include a mix of text and art to make it easy to read and visually interesting. If you make folk music would a zine about your band include black scribbled text, grainy photos, and be loosely assembled? What genre might use these elements in their zine? Why?

Punk zines are often hand made. They can have text that is handwritten or typeset on a typewriter or computer, or have text cut and paste from other sources such as magazines. Images are often created from collage. Zines are often photocopied in black and white as this helps to keep production costs low. Punk and riot grrrl zines have traditionally been made as A5 booklets because of the ease of layout, photocopying, and assembly.

Zines can be made using programs such as InDesign, Illustrator, or Photoshop as well. Using these programs can give the zine a more slick, neat, and professional look, closer to that of a magazine.

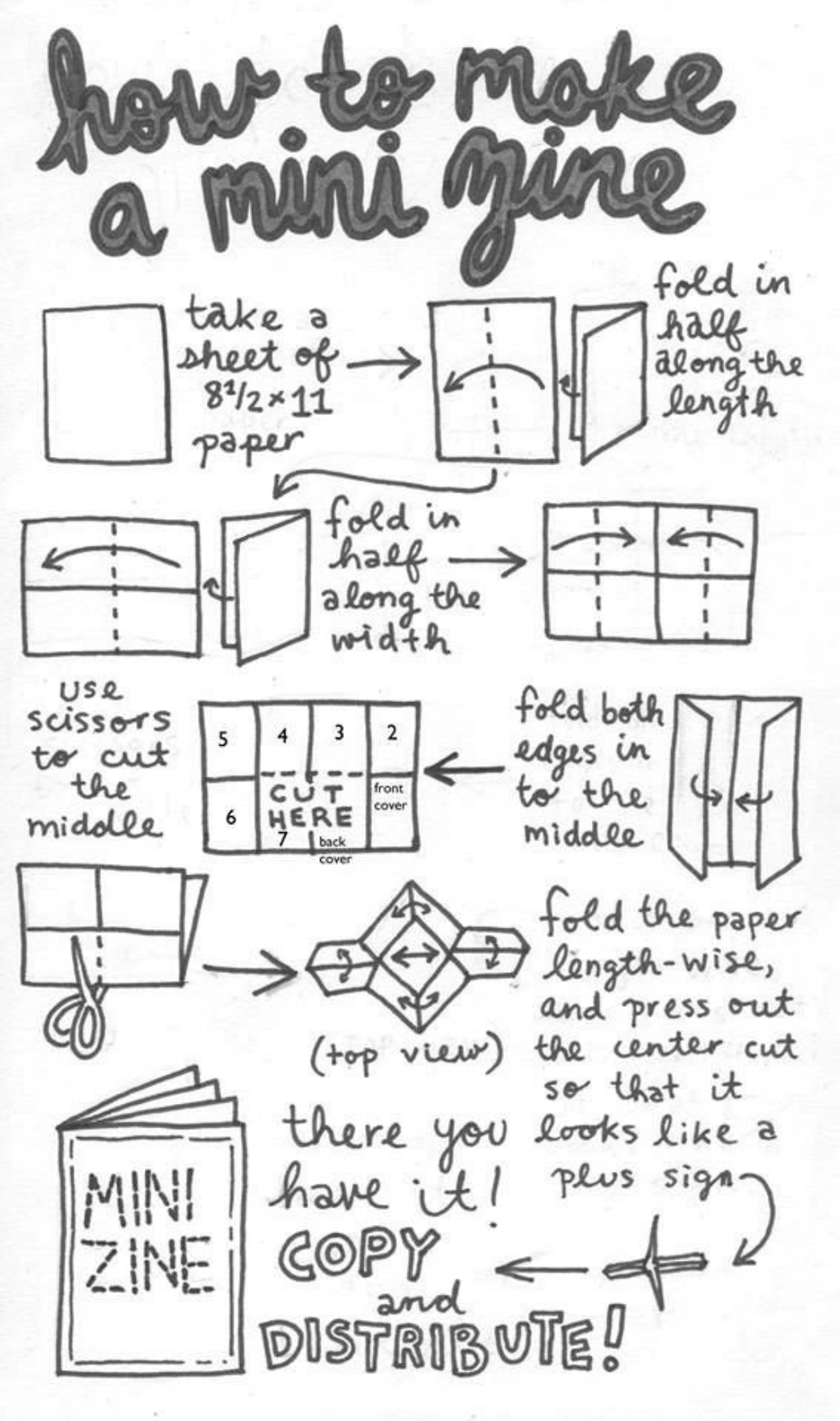
There are different ways of making your zine more unique. You could photocopy the cover on coloured paper to stand out. Maybe have the entire zine printed in colour rather than black and white. Perhaps you'd like to include a colour photo that folds out into a poster. You can play with different binding methods such as hand-stitching or running the spine through a sewing machine. There are all sorts of neat nick-nacks in stationery stores such as coloured staples or washi tape to add flair to your zine. You can attach a sticker or badge, or include a CD or download code as well.

The best way to figure out how to make a zine is to look at other zines! You can pick and choose different aspects from existing zines and choose what works for you.

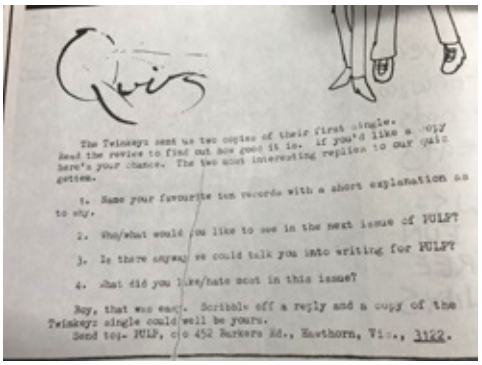
Some examples of common and easy zine styles are:

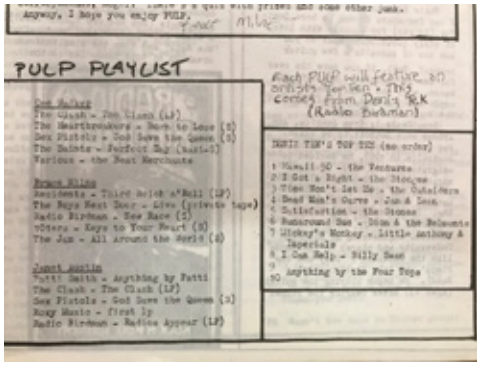
- Several sheets of A3 or A4 paper folded in half and stapled or sewn together to create a booklet.
- A single sheet of A3 or A4 folded in half, then half again. Not cutting or stapling required!
- A single sheet of A3 or A4 folded and cut to create a mini-booklet.

Rookie Magazine has a wonderful online tutorial about how to make an 8-page mini-zine from a single sheet of paper (also known as the "hotdog" fold!)

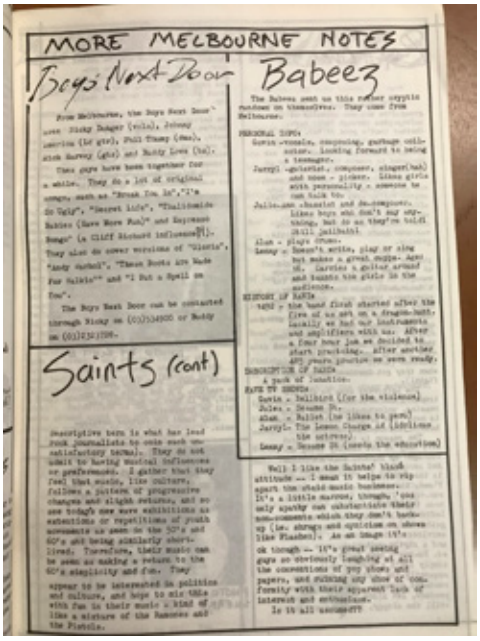

how to make a mini zine
take a sheet of 8½×11 paper
fold in half along the length
fold in half along the width
use scissors to cut the middle
5
4
3
2
CUT HERE
front cover
6
7
back cover
fold both edges in to the middle
(top view)
fold the paper length-wise, and press out the center cut so that it looks like a plus sign
there you have it!
COPY and DISTRIBUTE!
MINI ZINE

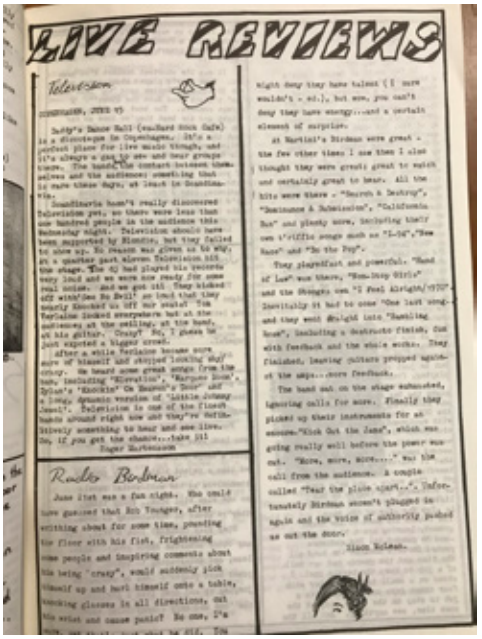
When it comes to zine content, the sky is the limit. You may include writing like poems, short stories, song or album reviews, gig reviews or articles about issues, and then there are other options like quizzes, drawings, cartoons, advertisements, playlists, artists reviewing artists, quotes, photos and much more. Here are some examples from Pulp Magazine Issue #1 (1978).

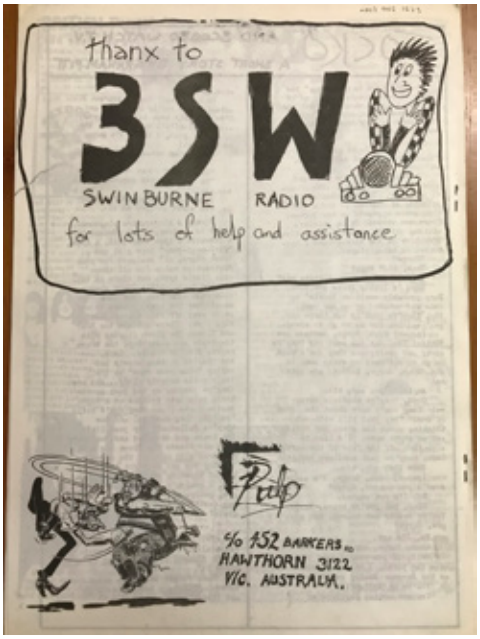












Pages from Pulp Magazine Issue #1 from 1978. Edited by Bruce Milne. Courtesy of Bruce Milne and the Australian Performing Arts Collection.

AUSTRALIAN MUSIC VAULT

A fun task is to make a zine as a class. Divide up the pages amongst individuals or small groups. The diverse approach each group or individual takes to their page will make the zine really special! You could make a graduation zine, a zine for the school production, or one celebrating an anniversary. All you need are pens and a photocopier. Go for it!

Where to get zines in Australia

Sticky Institute opened in Melbourne in 2001 and has been slowly growing in size ever since. In its 16 years operating, Sticky has stocked over 15,000 titles from all over the globe. It is currently the only dedicated store for zines in Australia. Because of the small size of the store, the co-ordinators has made a conscious effort to only stock zines and no other potentially zine related material such as CDs and records, posters, art prints, or professional magazines.

Distributors (shortened to 'distro') are a popular way for collectives and regions to sell and circulate zines. Some examples are Small Zine Volcano, Take Care Zine Distro and Hello Hallo.

Annual Zine Fairs in Australia

A zine fair is quite similar to an artists' market, but the main product for sale is zines. Zine fairs in Australia are often organised by an arts organisation or collectives and can be attached to other events such as an arts festival. It is not unusual for zine makers to travel interstate to attend or have a stall at a zine fair, because despite the prevalence of online communication, it is still exciting to meet other zinesters in person and trade your latest wares. As zines are growing in popularity, more and more zine fairs are happening across the country. While most zine fairs strive to operate

annually, there are always occasions when zine fairs pop up or happen in conjunction with other events.

Below is a list of the current annual zine fairs across Australia:

- Sticky Institute's 'Festival of the Photocopier' in Melbourne
- Museum of Contemporary Art zine fair in Sydney
- 'Other Worlds' zine fair in Sydney
- Zine and Indie Comic Symposium (ZICS) in Brisbane
- National Young Writers' Festival Zine Fair in Newcastle
- Canberra Zine Emporium in Canberra
- Zine There, Done that in Wollongong
- Zina Warrior Print-Fest in Adelaide

LINKS AND RESOURCES

https://zines.barnard.edu

www.wemakezines.org

http://www.punkjourney.com/fanzines.php

Victorian Curriculum Links

Learning Areas	Capabilities
The Arts - Media Arts o Explore and Express Ideas o Respond and Interpret - Music o Respond and Interpret - Visual Arts o Explore and Express Ideas o Visual Arts Practices o Present and Perform - Visual Communication Design o Explore and Represent Ideas o Visual Communication Design Practices o Present and Perform o Respond and Interpret	- Critical and Creative Thinking - Personal and Social
English - Reading and Viewing - Writing - Speaking and Listening	