



# Community Archive of Social Culture in FISIP UNPAR Through Communication Visual of Zine Creation “*Buku, Pesta, Cinta*”

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## Abstract

This study explores the role of zines as a medium for archiving the socio-cultural heritage of FISIP UNPAR through the creation of *Buku, Pesta, Cinta* by the community GRAND BUPESTA. Employing a qualitative descriptive methodology, the research examines how visual communication design is utilized to preserve and convey cultural narratives. The zine features photography and narrative text inspired by the urban legends of FISIP UNPAR, employing provocative yet reflective headlines to engage its audience. Results indicate that zines, as grassroots publications, effectively serve as tools for documenting and disseminating cultural identity, showcasing the potential of visual communication in community archiving efforts.

## 1. Introduction

The Faculty of Social and Political Sciences at Parahyangan Catholic University (FISIP UNPAR) comprises three academic programs: Public Administration, Business Administration, and International Relations. These programs historically shared a distinctive socio-cultural identity, exemplified by events such as the *Campus Tiga Night Market*, *Hello FISIP*, and the short film BPC, which is an abbreviation of FISIP UNPAR slogan, namely *Buku, Pesta, Cinta*. However, following the conclusion of the COVID-19 pandemic, this socio-cultural heritage has not been sustained.

In 2023, on the brink of the socio-cultural decline of FISIP UNPAR, a small community known as GRAND BUPESTA emerged to document its socio-cultural heritage and utilized zines as a medium for disseminating information. GRAND BUPESTA produced a zine titled *Buku, Pesta, Cinta*, which prominently features photography and narrative text. The zine draws inspiration from urban legends of FISIP UNPAR, passed down through multiple generations, as a conceptual basis for the photography used on its cover and within each article. The headlines are crafted in a provocative style, serving both as a form of self-reflection and a means to engage the audience. Zines are self-published, do-it-yourself booklets that have a long history as tools for activism in social movements (Baker & Catillon, 2022). Archives, on the other hand, are documents or

collections of documents containing data and information derived from the activities of an institution (Fadhli, 2021). The purpose of this study is to determine whether the zine *Buku, Pesta, Cinta* successfully archived the socio-cultural aspects of FISIP UNPAR using the language of visual communication in the zine medium. Accordingly, this research will discuss the methods employed by GRAND BUPESTA in utilizing visual communication design to create archives through the medium of zines.



*Fig. 1 Front Cover Zine Buku, Pesta, Cinta*



*Fig. 2 Cover photo of Fisip 101 Article*



*Fig. 3 Behind the Scenes Fisip 101 Article Photo*



*Fig. 4 Behind the Scenes Front Cover*



*Fig. 5 Headline of Siapa Yang Membunuh Buku, Pesta, Cinta? Article*

## **1.1. Literature Review**

### **A. Zine**

Zines as a distinct medium were born in the 1930s. It was then that fans of SF, science fiction, often through the clubs they founded, began producing what they called “fanzines” as a way of sharing science fiction stories and critical commentary, and of communicating with one another. Forty years later, in the mid-1970s, the other defining influence on modern-day zines began as fans of punk rock music, ignored by and critical of the mainstream music press, started printing fanzines about their music and cultural scene (Bioglioli et al, 2021, p183). Zines offered marginalised communities a highly visual way to record their stories, share information and organise (Baker & Catillon, 2022, p542). The zine method is a way to progress understanding iteratively by applying the multi page format to map a process or negotiation ahead: use it as metaphor; brainstorm ideas; and apply it as a communication tool (Legendre, 2023, p12).

### **B. Community Archive**

Community histories or community archives are the grassroots activities of documenting, recording and exploring community heritage in which community participation, control and ownership of the project is essential. By placing community archives at the top of the continuum, we argue for a reassertion of Flinn’s earlier definition and a tightening of the concept’s boundaries, offering a multifaceted definition that recognizes the power and authority of the community in the establishment and control of community archives: 1) the archival impulse originates from within the community, 2) the community retains ownership of the archives, and 3) the community maintains control over the preservation, access, and management of the collection. Partnerships and collaborations with institutional archives and community archives are akin to collaborations between archival repositories, which may include events and programming, shared community outreach, and sharing of knowledge and resources around archival practice. In this sense, community archives remain autonomous, but community archivists become colleagues in the profession (Mattock & Bettine, 2023).

Community archives are notoriously underfunded, relying on precarious workers and volunteers who do the work because of an investment in the archive's mission (Apple, 2021, p130)

### **C. Social Culture**

Culture encompasses key aspects of a society, including language, education, religion, government, and the identity and personality of the people who are part of that culture. Culture does not stay the same—it changes and evolves over time. New beliefs, values, customs, traditions, and practices continually replace older ones (Naik et al., 2023, 2).

### **D. Visual Communication**

Visual communication creates the same feeling and emotion without it being necessary to speak a certain language among all the people (Gunay, 2021). The idea of using imagery to communicate with strangers is at the heart of visual communication (Josephson et al., 2020, p110). The general thrust of pure semiotics is a kind of linguistics-based social theory; if language shapes our thought, and our thought shapes our culture, then if we are looking for a master key to make sense of culture, it makes sense to start with the fundamental structures of language itself: signs, symbols, metaphors, narrative devices, figures of speech (Hermawan, 2021). Visual semiotics is sometimes described as a field of knowledge that helps us understand how visual phenomena communicate (Josephson et al., 2020, p155).

## **2. Research Methods**

### **Qualitative Description**

Qualitative descriptions are based on naturalistic inquiry principles. It is the least theoretical of all the qualitative approaches but is practical or pragmatic when the researchers want to uncover the “who, what or where” of certain events or experiences (Turale, 2020, 290). This study employs a qualitative method with a descriptive approach. In descriptive qualitative methods, the researcher acts as the primary instrument, with the research outcomes focusing primarily on meaning.

Dinda Anindita, born in Bandung on September 28, 1984. She pursued her undergraduate and graduate studies in Fine Arts and Design at the Faculty of Arts and Design, Institut Teknologi Bandung (ITB). With a deep commitment to education, she worked as a lecturer in the field of Visual Communication Design from 2011 to 2023. She also served as the head of the Visual Communication Design program for eight years at a private university in Bandung. Currently, she is involved in the zine world, publishing her own zines. She founded a zine store called *Berkawan Sekebum* in the Cihapit Market in Bandung, which has been operating for almost a year.

## **3. Result and Discussion**

### **How are font size and style used to highlight important information?**

Font size and style are crucial for highlighting important information, particularly when utilizing hierarchy in graphic design. For instance, headlines should be large, while subheadlines should be smaller to establish this hierarchy. It is essential to follow design principles and, of course, use grids when arranging the elements. Although the layout may appear freeform, it actually relies on alignment between the fonts.

### **Is the color palette choice in line with the theme and message of the zine?**

Certainly, color is an integral part of message delivery. For example, if the theme involves elements of mystery, it would be inappropriate to use pink or pastel tones; instead, the palette will lean toward colors such as purple or black, as these colors help convey the intended communication.

### **Should the photography used align with the theme and visual identity of the zine?**

Absolutely. The photography must correspond with the theme and visual identity of the zine. It would be contradictory if the photographs did not align with the central theme or specific motifs. Photography plays a critical role in conveying the intended messages.

**How is photography used to convey symbolic meaning related to the cultural demise of FISIP UNPAR?**

The photography should highlight aspects that subtly suggest satire. The message does not need to be overtly harsh, but rather eccentric. If the approach were too vulgar, it could detract from the impact; an overly extreme portrayal might not be as thought-provoking. Satire, however, balances humor and aesthetics, making the message more engaging.

**How are graphic elements placed to create a dynamic or harmonious impression?**

It is essential to follow design principles such as balance, unity, rhythm, and other foundational design theories. When laying out the content, one must understand how to organize it effectively, from the hierarchy of headlines to body text, including proper placement and grid alignment. This ensures the content is readable and visually cohesive. Additionally, the font selection should prioritize legibility, especially for body text, while using more dynamic fonts for headlines and subheadlines. Understanding design principles, including the use of grids, ensures that all elements color, layout, typography are harmonized.

**How is framing used to divide the content of the zine and make it more structured?**

The content can be structured from general to specific, or in an alternating general-specific-general pattern, with visual elements inserted to maintain reader engagement and prevent monotony.

**How do visual elements such as photos, colors, and narratives interact to convey the message?**

It is important to understand the principles that guide visual communication and determine the unifying thread across each visual element. For instance, a professional business feel would involve using formal poses in photographs, with colors like blue, black, and gray to convey professionalism. The narrative should also align with this tone. However, for a zine, all visual elements—such as colors, fonts, and photos—should work together to convey a cohesive message, especially when critiquing; in such cases, a color palette with accents of black, red, and yellow may be suitable to symbolize movement and urgency.

**Who is most likely to be interested in viewing *Buku, Pesta, Cinta* zine?**

The typical audience is young adults aged 18-24, with a predominance of female readers. Based on experience in zine shops, it is predominantly women in this age range who are interested in browsing and reading zines.

**Why is zine a good medium for community archiving?**

Zines are indeed an effective medium because many people perceive them as more accessible and open. They offer an alternative reading experience that is less constrained compared to conventional books, making them more inclusive and engaging for a broader audience. I fully agree with the responses provided above. The alignment of the color palette with the zine's theme and message is crucial, as it directly influences the communication of the intended narrative. Similarly, the consistency of photography with the zine's overall visual identity is essential for conveying the thematic depth and symbolic meaning, especially in addressing sensitive topics like the cultural decline of FISIP UNPAR. Furthermore, the integration of graphic elements through a well-structured layout is vital for maintaining harmony and ensuring the message is clearly communicated. The thoughtful use of visual principles such as hierarchy, color schemes, and typography plays a significant role in enhancing the impact of the zine as both a visual and communicative tool. Additionally, the idea that zines serve as an open and accessible medium for community archiving is indeed valid, as they provide an alternative, inclusive platform for preserving and sharing cultural narratives in a less conventional, more engaging format.

#### 4. Conclusions

The creation of *Buku, Pesta, Cinta* by GRAND BUPESTA highlights the efficacy of zines as a medium for archiving socio-cultural narratives. By leveraging photography, typography, and narrative structures, the zine successfully encapsulates the identity and traditions of FISIP UNPAR, particularly in preserving generational stories. This research underscores the significance of visual communication in creating meaningful and accessible community archives. Furthermore, it emphasizes the potential of zines to bridge the gap between traditional archiving methods and modern, creative approaches, ensuring the sustainability of cultural heritage in evolving contexts.

Future research could explore the use of zines to archive socio-cultural heritage across various communities or institutions, focusing on audience engagement and its impact on preserving cultural identity and strengthening a sense of community. This research could also evaluate how different demographic groups perceive and respond to visual elements in zines, such as color palettes, typography, and photography, which play a crucial role in shaping narratives and cultural significance. A detailed analysis of visual semiotics could provide new insights into how these elements interact to convey messages effectively and enhance the overall efficacy of zines as tools for cultural archiving. By exploring these areas, future research can build on the findings of this study and contribute to the evolving discourse on cultural preservation through innovative mediums.

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