

Collection Development Discussion Group outline - January 2024 meeting

Link to web-readable version of policy (could also add to chat):

<https://www.zinelibraries.info/code-of-ethics-1115-web-version/>

Screenshare as people are entering - preamble, particularly “the material itself, so beautifully and wonderfully varied, is often weird, ephemeral, magical, dangerous, and emotional”

[Slides link here](#)

Introduce the Collection Development Discussion Group co-conveners (name, job title/institution), share structure of discussion:

- Our guest Jenna Freedman will share background on work with the Code of Ethics, goals; as well as an update coming soon
- Recap of Code of Ethics section one with some questions on the slide to prompt reflection or brief responses in the chat,
- Open discussion with questions to guide us and progressive stacking - we invite BIPOC and marginalized folks to step forward in speaking, can also add a + in the chat

Introduce Jenna:

Jenna Freedman is the founder and director of the Barnard Zine Library. She is also a zine maker and newsletter publisher. She writes and speaks about zines and themes of library activism. She is a co-founder of Radical Reference, #CritLib, and Librarians and Archivists with Palestine.

Brief explanation from Jenna about why and when they created the Code of Ethics?

- Zine librarians unconference
- Group written and edited
- Establish "industry standards" for administrators who may not understand zine culture. Support zine librarians making their arguments
- Codify the recommendations for ourselves, as well
- Update coming soon

The Zine Librarians Code of Ethics is a tool to be used for acquiring, managing, preserving, and making accessible zines in a library setting, whether the collection is housed in a public, academic, or special library; an archives; a community organization; an infoshop; or a basement. This document aims to support you in asking questions, rather than to provide definitive answers.

Slide 1: Preamble, as laid out in the zine

Overview of points in section 1, acquisitions and collection development (5-7 minutes?)

Slide 2:

1. Not all methods of acquisition are equal.

In order of priority:

1. Purchasing directly from the author or publisher
2. Purchasing from a zine distributor (distro)
3. Receiving donations from the author or publisher
4. Receiving donations from third parties.*
5. Creating unauthorized copies.*
6. Purchasing from an unauthorized third party.*

* = more ethically fraught, but also more common in rare books and special collections

Chat question: Have you ever contacted a subject/creator to ask about their preferences or let them know they're in your collection?

Slide 3:

2. Whenever possible, it is important to give creators the right of refusal if they do not wish their work to be highly visible.

“

Chat question: Have you ever had a takedown/removal request from a creator?

Slide 4:

3. You should have a thoughtful collection development policy in place.

And “In addition to a collection development policy, other policies should be in place. Any institution should be able to answer questions about how these materials will be managed during their life on the shelf.”

Chat question: Does your collection development policy include zines?

Slide 5:

4. Zine librarians/archivists should strive to ensure the inclusion of creators holding multiple identities in the zines in their collection.

“The very heart of zines is their ability to give voice to those who are not traditionally represented in libraries/archives, so it is vital whenever possible to include zines from underrepresented populations, with consideration to zines created by people of different races/ethnicities, genders, classes, ages, abilities, sexual orientations, and so on.”

Chat question: Can you right institutional wrongs with inclusive collection practices?

Guiding questions

(Invite people to add to chat?)

- Do any of these recommendations resonate with you or reflect issues or practices at your institution?
 - What would be a good idea to implement locally or in the field?
- What kinds of materials beyond zines support communication with creators?
- How can we realistically consider historical creators' rights (including privacy) as part of collection development?
- What questions do you have about the Code of Ethics or the ideas it brought to mind for you?

Last slide:

Of further interest

[Zine Librarians unConference in NYC](#) August 2024. All are welcome!

[Zine librarians \(and zine library enthusiasts\) email list](#)

Zines and GLAM Discord (will add link closer to the day so it doesn't expire)