



Library Media Guidelines 2019

LIBRARY MEDIA GUIDELINES

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LIBRARY MEDIA CENTER GOALS

In accordance with the Archdiocese of Louisville Handbook, schools should adopt the following goals for its library media center:

1. To provide a well-developed and well-maintained library in the school. The library facility serves primarily as the center for educational research and as a resource for teachers, students, and parents in achieving curriculum outcomes.
2. To provide books, media, and other materials to support the instructional program. All materials will be
 - a. consistent with the mission of the Catholic school
 - b. supportive of the religious formation and intellectual, ethical, cultural, and social development of the student
 - c. designed to give access to ideas essential to the development of students' critical thinking skills and decision-making processes.
3. To keep an up-to-date inventory of all library materials with records of the circulation and location of media materials preferably using an automated catalog and circulation system.
4. To provide access to digital technology, as well as current print reference and periodical resources, for the purpose of research.

COPYRIGHT POLICY

CHRISTIAN VALUE: Christ taught that the workman shall receive just compensation for his labor. In following this teaching:

—Copyright is a form of protection provided by the laws of the United States (title 17, U. S. Code) to the authors of —original works of authorship,¹ including literary, dramatic, musical, artistic, and certain other intellectual works. It is illegal for anyone to violate any of the rights provided by the copyright law to the owner of copyright. These rights, however, are not unlimited in scope. Sections 107 through 121 of the 1976 Copyright Act establish limitations on these rights. One major limitation is the doctrine of —fair use,¹ which is given a statutory basis in section 107 of the 1976 Copyright Act.¹

Regulations: Guidelines to schools will be provided from the Office of Catholic Schools and will be updated as needed to reflect both changes in federal and state laws and changes in media production techniques.

FAIR USE PRINCIPLES

The National Council of Teachers of English has identified five principles of fair use for media literacy.

¹ Copyright Basics. U.S. Copyright Office. July 2008. 22 July 2009. <<http://www.copyright.gov/circs/circ1.pdf>>.

Principle One: Under fair use, educators using the concept and techniques of media literacy can choose illustrative material from the full range of copyrighted sources and make them available to learners, in class, in workshops, in informal mentoring and teaching settings, and on school-related websites.

Educators may use any media to achieve their lesson goal or purpose. They should use only what is necessary to illustrate their purpose, which could be a short excerpt or the whole work and should use proper citation.

Principle Two: Under fair use, educators using the concepts and techniques of media literacy can integrate copyrighted material into the curriculum materials, including books, workbooks, podcasts, DVD compilations, video, websites, and other materials designed for learning.

Educators should use only what is needed to reach their goal, use proper citation, and the media should meet professional standards.

Principle Three: Educators using concepts and techniques of media literacy should be able to share effective examples of teaching about media and meaning with one another, including lessons and resource materials. If curriculum developers are making sound decisions on fair use when they create their materials, then their work should be able to be seen, used, and even purchased by anyone—since fair use applies to commercial materials as well as those produced outside the marketplace model.

Educators should use care when using portions of copyrighted materials to share professionally, using only what is necessary to illustrate the educational objectives of the lesson. For promoting purposes permission or a license should be obtained.

Principle Four: Because media literacy education cannot thrive unless learners themselves have the opportunity to learn about how media functions at the most practical level, educators using concepts and techniques of media literacy should be free to enable learners to incorporate, modify, and re-present existing media objects in their own classroom work. Media production can foster and deepen awareness of the constructed nature of all media, one of the key concepts of media literacy. The basis for fair use here is embedded in good pedagogy.

Students may use copyrighted material but should not substitute it for their own creative work. For example students may use copyrighted music in their projects but it must have an educational purpose and should not be used for its popularity. Also proper citation should be given.

Principle Five: Educators should work with learners to make a reasoned decision about distribution that reflects sound pedagogy and ethical values. In some cases, widespread distribution of students' work (via the Internet, for example) is appropriate. If student work that incorporates, modifies, and re-presents existing media content meets the transformativeness standard, it can be distributed to wide audiences under the doctrine of fair use.

Educators should instruct students to behave responsibly when using copyrighted materials within their classroom projects. Student work that is distributed for school-wide events or conferences should meet fair use policy.

COPYRIGHT GUIDELINES

Television/DVD/Internet Streamed Programs

Kentucky Educational Television (KET) programs provided for use in the schools of the Archdiocese of Louisville have more liberal school off-air recording and use rights than any other source of video programming. The annual KET Schedule Book clearly states the right of each of these programs.

All other video programs, from commercial TV, cable TV, public TV, online streaming, etc., carry special, individual restrictions. Many absolutely prohibit recording and use, even in schools.

Equipment from schools in the Archdiocese of Louisville must not be used for making illegal copies. In order to adhere to copyright laws, it is deemed essential that employees of the school abide by the following regulations:

1. Recording (off-air recording, rental or purchase) requires completion of the appropriate forms prior to recording and playback)
2. A rented or purchased digital product may be used in the school only for curriculum related instruction by an individual teacher, not for entertainment or reward unless a public performance license has been obtained.
3. The presentation must use a legitimate copy of the recording, and attendance must be limited to the teacher and pupils. The performance must be part of the teaching activities of a nonprofit institution, and it must take place in a classroom or similar place devoted to instruction.
4. Off-air recordings within schools are permissible only at the written request of an individual teacher for classroom instructional purposes, and may not be regularly recorded in anticipation of requests. The recording cannot be used by other teachers. This applies only to those programs that are provided to the general public at no charge.
5. Off-air recordings may be used once by individual teachers in the course of relevant teaching activities, and repeated once only when instructional reinforcement is necessary, in classrooms and similar places devoted to instruction within a single building, cluster or campus, as well as in the homes of students receiving formalized home instruction, during the first ten (10) consecutive school days in the forty-five (45) calendar day retention period. —School days are school session days – not counting holidays, vacations, examination periods, or other scheduled interruptions—within forty-five (45) calendar day retention period.
6. A limited number of copies may be reproduced from each off-air recording to meet the legitimate needs of teachers under these guidelines. Each such additional copy shall be subject to all provisions governing the original recording.
7. Off-air recordings need not be used in their entirety, but the recorded programs may not be altered from their original content. Off-air recordings may not be physically or electronically combined or merged to constitute teaching anthologies or compilations.

8. All copies of off-air recordings must include the copyright notice on the broadcast program as recorded.
9. Educational institutions are expected to establish appropriate control procedures to maintain the integrity of these guidelines.
10. Recordings of Television/DVD/Internet streamed programs may not be transferred to other formats.

Computer Software

1. Equipment from the school must not be used for making illegal copies of software.
2. The use of illegally copied software in schools or offices is prohibited.
3. Software licensing agreements of copyright holders must be observed.
4. Multiple loading of software is prohibited unless written permission has been obtained.
5. Use of computer software on a network computer system is prohibited unless written permission is obtained.
6. All software obtained from district site licensing is for classroom/office use only, unless written permission has been obtained.

Print/Graphics

1. The reproduction of copyrighted, consumable materials such as workbooks, activity sheet, etc., is specifically prohibited by the copyright law.
2. One copy only may be made for a teacher's classroom instructional use.
3. Teachers or students may not make multiple copies of copyrighted materials from a library or other reference including out-of-print texts.
4. Copying from printed publications such as a poem, a chapter from a book, and/or a short article from a periodical are limited to a single copy for research use.
5. Any copyrighted syndicated comic strip or cartoon character may not be reproduced or altered for bulletin boards, hallways, or walls without written permission.

Music

1. Music recording may not be reproduced from one medium to another (e.g. CD to digital format).

2. Music for use as background music of a slide presentation is permitted only if the presentation is required for instructional purposes, and not entertainment.
3. Sheet music may not be copied unless the music is on order and has not yet been received by the teacher. An order must have been placed. Any copies must be destroyed once the purchased materials are received.
4. Recordings of music may not be transferred from an audio broadcast to tape.

COPYRIGHT – TEACHER FACT SHEET

Books	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> • Single copy: chapter of book • Single copy: article from a magazine or newspaper, • Single copy: short story, short essay, short poem • Single copy: chart, graph, diagram, picture or non-syndicated, non-copyrighted cartoon 	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> • Copying several chapters per book • Copying several articles per magazine • Copying consumables: workbooks, copyrighted exercise sheets, tests • Photocopying worn copyrighted materials
Multiple copies for classroom instructional purposes	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> • Complete poem less than 250 words (not more than 2 pages) • Excerpt from long poem not to exceed 250 words • Article, story, or essay less than 2,500 words • Excerpt less than 1000 words or 10% of the total whichever is less, of any article, story, or essay • One chart, graph, diagram, picture or non-syndicated, non-copyrighted cartoon per book or periodical • Works combining prose, poetry, etc, less than 10% of the whole <p>IF...</p> <ul style="list-style-type: none"> • Copying is for one course only • Insufficient time to request permission • One work from a single author • Less than 3 authors from collective work • Nine or fewer instances of multiple copying per term • Copying not used to create or replace anthologies • Same copying not repeated next term • Students not charged beyond photocopying fees • Classroom quantities of current news articles if individual articles are not copyrighted • All multiple copying must be at the inspiration of the individual teacher and the decision to use the material so close to the date needed for instruction as to preclude securing copyright permission from the copyright holder. 	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> • Using/making multiple copies of the same material semester after semester • Creating anthologies • Copying workbooks and other works meant to be used once by one student • Copying shall not be directed by higher authority • Copying more than one or two excerpts from a single author during one class term • Copying from workbooks, tests, or other consumables • Copying blackline masters
Big Books	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> • One illustration per book 	<p style="text-align: center;">NOT PERMITTED</p>

<ul style="list-style-type: none"> Two pages per book as long as they don't comprise more than 10% of the book <p><i>Note:</i> Occasionally publishers of big books have given district permission to copy that exceeds the normal fair use guidelines. Any letters granting additional permission will be kept on file in the school library.</p>	<ul style="list-style-type: none"> Copying "just" the text from a big book or pictures from a picture book Making a recording of someone narrating a big book or picture book
Audiovisual Materials	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> Creating slides from books, magazines, etc. as long as only one per source is used Making one copy of a workbook page Converting a damaged filmstrip to a slide set, keeping the same order minus the damaged frames Enlarging a map with a document camera or opaque projector for tracing but not duplicating the whole map by copying color scheme, symbols, etc. Copying non-dramatic literary, audiovisual works for use by blind or deaf individuals 	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> Copying audio or video media for archival or backup purposes Reproducing musical works or converting from one form to another (CD to digital format) Copying any audiovisual work in its entirety (except off-air taping) Converting from one medium format to another Recording the text of a book or textbook in an audio format except for blind students
Music	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> Emergency copies for performance provided copies are later purchased For study or teaching, single or multiple copies of excerpts <p>IF...</p> <ul style="list-style-type: none"> Excerpts do not constitute a performable unit such as a movement or aria Editing purchased copies for simplification <p>IF...</p> <ul style="list-style-type: none"> Character of the work is not changed Lyrics are not changed Single copy of performances by students are made for evaluation or rehearsal purposes <u>Copy of recording for purposes of aural testing</u> Portion of commercial music played as background in student media production 	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> Copying for performances Copying to create anthologies Copying to avoid purchasing Copying but excluding copyright notice Performing a work without a license or paying royalty fees
Video (Educational/Instructional OFF-AIR Recording)	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> Program is used for instructional purposes or face-to-face teaching, not for entertainment or filler Program is requested by the teacher Program is shown once and repeated once per class by an individual teacher during the first 10 consecutive school days after broadcast Program is not retained beyond 45 calendar days Program is recorded in its entirety After the first 10 school days the program is used for evaluation by the teacher 	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> Recording in anticipation of requests Retaining a program longer than 45 days Showing a program after the 10 day window Showing a program for motivation, filler or entertainment purposes without a license Recording a program at home, using it in the classroom and subsequently retaining it in a personal collection
Video (OFF-AIR Recording at Home)	

PERMITTED	NOT PERMITTED
<ul style="list-style-type: none"> • May record a program at home and bring it to school to use but all educational guidelines must be followed • May show “home” recording if above criteria are followed and the recording was legally made 	<ul style="list-style-type: none"> • Anyone other than the individual who recorded the program may not retain it
Video (Cable)	
PERMITTED	NOT PERMITTED
<ul style="list-style-type: none"> • May record programs being simultaneously broadcast • May show videos or motion pictures via cable within a building as long as programs are used in face-to-face teaching and are of an instructional nature 	<ul style="list-style-type: none"> • May not record programs not being broadcast simultaneously (CNN, Discovery, Disney, HBO, etc.) unless prior approval or license is obtained from the cable network • May not show programs of a musical, dramatic, or entertainment nature • May not copy cable or satellite programs without permission <i>Note:</i> Educators may use cable magazines, like Cable in the Classroom for varying copying/retention rights of individual programs
Video (purchased or rented)	
PERMITTED	NOT PERMITTED
<ul style="list-style-type: none"> • Showing purchased or rented recordings for curriculum-supported, face-to-face teaching activities 	<ul style="list-style-type: none"> • Showing purchased or rented recordings for entertainment, rewards, rainy days, filler, or noninstructional purposes <i>Note:</i> Performance rights may be acquired at the time of purchase; then it is legal to show such videos for non-instructional events. Also, some schools purchase performance licensing that gives school-wide permission to use recordings for non-instruction.
Video (Satellite Transmission)	
PERMITTED	NOT PERMITTED
<ul style="list-style-type: none"> • Copying from a satellite transmission will depend upon the contractual agreement with the satellite company 	<ul style="list-style-type: none"> • Copies of motion pictures, other AV works, choreographic works and pantomimes • Copies of broadcasts that are of a “general cultural nature” or intended for transmission as part of an information storage and retrieval system
Software	
PERMITTED	NOT PERMITTED
<ul style="list-style-type: none"> • Copying into RAM if copying is necessary to use the program • One copy for archival purposes • Make a back-up copy of software in a different medium such as DVD or external hard drive as long as the program is strictly back-up and not used on another computer • Library lending of open source software 	<ul style="list-style-type: none"> • Circulation of archival copy • Networking software without license or permission • Loading a single copy of a software program onto several computers for simultaneous use • Making copies of copyrighted software for student use
Databases	
PERMITTED	NOT PERMITTED
<ul style="list-style-type: none"> • May download searches 	<ul style="list-style-type: none"> • Downloaded searches should not be retained • Downloaded material may not be used to create a derivative work

CD-ROM/DVD	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> • Printing out pages of reference or other works for study or teaching 	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> • Printing out large sections of work
Musicals, Dramatic, and Non-Dramatic Performances	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> • School chorus performance open to the public 	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> • School drama club performing copyrighted play broadcast over cable to classes • Recording of choral or instrumental concerts and then giving or selling recordings to parents
Multimedia	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> • Teacher or student developed multimedia program teacher downloads for use in the classroom only • Students may keep their work indefinitely • Teachers may keep student work for two years as long as the following limitations are observed IF... <ul style="list-style-type: none"> ○ Motion media: Use of up to 10% or 3 minutes of commercial program whichever is less ○ Text: up to 10% or 1000 words, whichever is less; short poems less than 250 words may be used in their entirety ○ Music: up to 10% but no more than 30 sec. from a single work (or combined separate extracts of a work) ○ Illustrations, cartoons, or photos: no more than 5 images from a single artist or photographer; no more than 10% or 15 images from a single collective work ○ Numerical data sets: up to 10% or 2,550 fields or cells whichever is less 	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> • Teacher or student developed multimedia program of copyrighted works for use in displays, festivals, parent meetings or other public events
Internet	
<p style="text-align: center;">PERMITTED</p> <ul style="list-style-type: none"> • Downloading public domain software 	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> • Uploading copyrighted software to Internet for sharing • Collecting materials off the Internet and compiling into a new work • Forwarding material off the Internet to friends, coworkers
Digital	
<p style="text-align: center;">PERMITTED</p>	<p style="text-align: center;">NOT PERMITTED</p> <ul style="list-style-type: none"> • Digitizing a copyrighted slide collection • Scanning copyrighted materials (magazine photograph, cartoon illustration, etc.) for school newspaper
Graphics	
<p style="text-align: center;">PERMITTED</p>	<p style="text-align: center;">NOT PERMITTED</p>

<ul style="list-style-type: none"> • Copies of a single graphic are made for instructional use • Copying is at the instance/inspiration of teacher • Copy is for only one course in the school (there are not more than 9 instances of multiple copying for that course) • <u>Not more than one graphic is copied per book or periodical</u> 	<ul style="list-style-type: none"> • Adaptation of a popular cartoon character for the school mascot • Copying an image from a coloring book for a worksheet • Making stuffed animals of popular picture book characters • Scanning a cartoon into the school newsletter
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1 – Copyright Guidelines adapted from JeffCo Public Schools, Golden CO.
<http://jeffcoweb.jeffco.k12.co.us/isu/library/copyright.html>

Creative Commons guidelines can be found in the Appendix.

VIDEO RECORDING PLAYBACK REQUEST AND STATEMENT POLICY

I hereby request that the following video program be played for my class use and/or evaluation.

Name of Program to be telecast _____

Date of _____ In-house Channel # _____ or _____ Classroom DVD
 Telecast

Length of Telecast _____

This program is applicable to the following Course of Study:

GUIDELINES FOR THE PLAYBACK OF ANY VIDEO IN ANY SCHOOL LOCATION

1. The videotape is either a legally copyrighted copy and/or meets off-air videotape guidelines.
2. Playback of the requested video recording is in the course of a relevant teaching activity.
3. Even though this recording may not be used in its entirety, the recording shall not be altered from its original content.

These guidelines apply to all video recordings used in all school locations.

I, the undersigned, have read and understand that written above; I furthermore, agree to abide by the Fair Use Doctrine as applies to the 1978 Copyright Act.

Signature _____ Date _____

REMEMBER: SCHOOL EQUIPMENT CANNOT BE USED TO DUPLICATE ILLEGAL MATERIAL. COLLECTION DEVELOPMENT: SELECTION

The primary objective of the Catholic School Library Media Center is to support and enrich the school and its curriculum. It is the obligation of the Catholic School Library Media Center to provide materials which are consistent with the mission of the Catholic school and which give access to ideas essential to the student's development of skills needed for critical thinking and responsible decision making.

The materials selected will be:

1. Consistent with the mission of the Catholic School.
2. Supportive of the religious formation and intellectual, ethical, cultural and social development of the student.

CRITERIA FOR SELECTION: Selected materials shall conform to the following criteria as they apply:

1. Materials shall support and be consistent with Archdiocesan goals and curricular objectives as described in the Archdiocese Handbook for Catholic Schools.
2. Materials should be interesting, accurate, stimulating and significant in content. Materials should have format and style of high quality and be appropriate to the expression of the idea of the material. Technical production should be of high quality and appropriate to the medium.
3. The concepts presented should be within the understanding of the students who will use the materials and provide for a diversity of interests and levels of ability.
4. Materials concerned with racial, religious, sexual, or ethnic differences shall be free from stereotype, caricature, and other characteristics likely to misrepresent, offend or defame particular segments of society.
5. Materials should contribute to lifelong learning by widening boundaries of thought, presenting a realistic picture of life, developing an understanding and respect of people and their values, and fostering positive values.
6. Materials should justify the cost in relation to anticipated use. When materials become outdated by newer information and technology, replacement costs should be considered.

PROCEDURES FOR SELECTION:

1. The Library Media Specialist will evaluate the Library Media Center's existing materials collection and curriculum needs and by consulting reputable, professional aids and other appropriate sources, select materials that will support the curriculum objectives of the school. Examples of professional resources would include, but not be limited to:
 - Booklist
 - Elementary School Library Collection
 - Horn Book
 - Kirkus Reviews
 - School Library Journal
 - Other bibliographies
2. Selection recommendations will be sought from teachers and students as appropriate.
3. Gifts and donations to the Library Media Center shall be reviewed using the same selection criteria and accepted or rejected accordingly.

COLLECTION DEVELOPMENT: INVENTORY

The Library Media Specialist should conduct a full inventory or partial inventory spread over time to:

- Account for each item (database)
- Note discrepancies between records and materials
- Replacement/weeding policies as discrepancies are noted

The inventory allows the LMS to check the currency and the condition of the available resources as well as determine which resources are missing from the collection. The inventory also indicates which resources should be discarded due to

age or irrelevance to the curriculum. After reviewing the inventory results the LMS can prioritize future purchases and possibly identify curricular areas to be supplemented by online resources. In addition, the inventory ensures that all resources are located in the proper location on the shelves for easier access at the beginning of the school year.¹

According to the Alpine School District in Utah's —Guidelines for Media Center Management: Collection Inventory,¹ the purpose of doing inventory work, though time consuming, is critical to good management and operations of any school media center or any other library. The following information is directly from these guidelines.

BOOK INVENTORY

An accurate book collection inventory can help a media specialist in many ways:

1. It identifies missing items. These can then be replaced if that is appropriate.
2. It can help you discover items that may be cataloged improperly for your collection. As you take regular inventories of your book collection, items that are incorrectly cataloged should catch your eye.
3. It helps identify items that should be removed from circulation, or weeded.
4. It helps you detect items that need repairing. However, the process of doing an inventory will only reveal obvious needs. Make sure you also use other methods, such as checking books for needed repairs when they are checked in during circulation.
5. It helps you locate "lost in-house" (incorrectly shelved) items. The process of "reading shelves" should not be overlooked in lieu of a yearly inventory.²

ELECTRONIC INVENTORY

All automated software has an inventory function as part of the program. The LMS will use a handheld scanner to gather data for the inventory reports. This is preferred; however, if it is not available, inventory may be conducted using an up-to-date shelf list.

COLLECTION DEVELOPMENT: EVALUATION

The Archdiocese of Louisville promotes the CREW Method (Continuous Review, Evaluation, and Weeding) for all LMCs.

CREW Formula = i.e. 5/3 MUSTIE = 5 years from copyright, 3 years since last circulation, various factors

OVERVIEW CHART OF CREW FORMULAS

Dewey Class

000	004	3/X/MUSTIE
	011	10/X/MUSTIE
	020	10/3/MUSTIE
	030	5/X/MUSTIE
	Others	5/X/MUSTIE

² "Guidelines for Media Center Management: Collection Inventory." Alpine School District. 22 July 2009.

<http://www.alpine.k12.ut.us/depts/media/elemllessons_rev/m6-mc_management/lesson4inventory.html>.

100	133	15/3/MUSTIE	
	150	10/3/MUSTIE	
	160	10/3/MUSTIE	
200		10/3/MUSTIE or 5/3/MUSTIE	
300	310	2/X/MUSTIE	
	320	5/3/MUSTIE (Topical) 10/3/MUSTIE (Historical)	
	330	5/3/MUSTIE	
	340	10/X/MUSTIE	
	350	10/X/MUSTIE	
	360	5/X/MUSTIE	
	370	10/3/MUSTIE	
	390	5/3/MUSTIE (Etiquette) 10/3/MUSTIE (Folklore/Customs)	
	400		10/3/MUSTIE
	500	510	10/3/MUSTIE
550		X/3/MUSTIE	
570		10/3/MUSTIE	
580		10/3/MUSTIE	
600	610	5/3/MUSTIE	
	630	5 /3/MUSTIE	
	635	10/3/MUSTIE	
	640	5/3/MUSTIE	
	649	5/3/MUSTIE	
	690	10/3/MUSTIE	
	Others	5/3/MUSTIE	
700	745	X/3/MUSTIE	
	770	5/3/MUSTIE	
	790	10/3/MUSTIE	
	Others	X/X/MUSTIE	
800		X/X/MUSTIE	
900	910	5/3/MUSTIE (Geography and Guide Books) 10/3/MUSTIE (Personal Narratives)	
	Others	15/3/MUSTIE	
B (Biography)		X/2/MUSTIE	
F (Fiction)		X/2/MUSTIE	
E (Easy Picture Books)		X/2/MUSTIE	
Periodicals/Newspapers		3/X/X	

AV

2/X/WORST

Donations

X/X/MUSTIE

MUSTIE is an easily remembered acronym for six negative factors that frequently ruin a book's usefulness and mark it for weeding:

M = **M**isleading (and/or factually inaccurate)

U = **U**gly (worn and beyond mending or rebinding)

S = **S**uperseded (by a truly new edition or by a much better book on the subject)

T = **T**rivial (of no discernible literary or scientific merit)

I = **I**rrelevant to the needs and interests of your community

E = The material may be obtained expeditiously **E**lsewhere through interlibrary loan or reciprocal borrowing.³

Audiovisual materials use the acronym WORST.

W = **W**orn out

O = **O**ut of date

R = **R**arely used

S = **S**ystem headquarters can supply

T = **T**rivial and faddish

Since many media are costly, weeding of such materials, once acquired, must be done as carefully and cautiously as the initial selection of acquisition.

COLLECTION DEVELOPMENT: DESELECTION

Every school will follow approved criteria and procedures to remove from the library materials that have out-lived their usefulness to the instructional program. The Library Media specialist will establish an ongoing procedure for removal of materials which become outdated, worn, or no longer appropriate.

CRITERIA FOR DESELECTION

A small, attractive, and up to date collection, relevant to the curriculum, is of greater use to students and faculty than a large storehouse of unused material. The American Library Association has identified the following criteria for deselection (weeding):

1. To utilize most economically the available space in the library, use community resources such as the Public Library for material that is seldom used in the collection.
2. To give the library a reputation for reliability.
3. To remove the illusion of a well-stocked library, which would discourage needed increases in the library media budget.
4. To increase circulation by removing unattractive material and spotlighting the remaining materials.
5. To identify areas of strength and weakness of the collection; to identify materials needing repair.⁴

Deselection should be done on a regular, continuous basis. Quantity is not the objective of the library collection. The goal is not to have a great abundance of books, but rather to have the right books for the right students at the right time.

CRITERIA FOR DISCARDING MATERIALS

1. Poor physical shape
 - a. Film or paper brittle
 - b. Color faded

³ Larson, Jeanette. The CREW method : expanded guidelines for collection evaluation and weeding for small and medium-sized public libraries. Austin, Tex. : Texas State Library, 2008. 22 July 2009.
<<http://www.tsl.state.tx.us/ld/pubs/crew/index.html>>.

⁴ Segal, Joseph P. Evaluating and Weeding Collections in Small and Medium Sized Libraries. Chicago: American Library Association, 1980.

- c. Paper yellowed or torn
 - d. Discs or book covers scratched or warped
 - e. Bindings ragged
 - f. Obsolete
2. Poor format
 - a. Small print
 - b. Poor quality pictures.
 3. Poor content
 - a. Discriminatory
 - b. Out of date, especially computers, science, medicine, health, technology, geography, travel, transportation careers
 - c. Trivial subject or approach
 - d. Mediocre writing
 - e. Inaccurate or false information
 - f. Repetitious series
 - g. Superseded editions
 - h. Not on standard lists
 - i. Not defended by subject specialist or teacher
 4. Inappropriate for the specific collection
 - a. Neither circulated nor used for reference
 - b. Unneeded duplicates
 - c. Unneeded titles in little-used subject areas. Retain a few basic titles
 - d. Interest or reading level inappropriate for students
 - e. Change in curriculum and/or age group served
 5. What not to weed
 - a. Classics, except when more attractive format is available
 - b. Local and Kentucky history, unless can be replaced with new copies
 - c. Annuals and other major publications of the school or community college
 - d. Materials, which could be considered archival, if no other unit of the institution, maintain such files
 - e. Items incorrectly classified or poorly promoted which might circulate under changed circumstances

COLLECTION DEVELOPMENT: SHELF LIFE OF PRINT AND NONPRINT MATERIAL

Information becomes outdated. In general, material becomes outdated as follows:

Weed out sexist material.

In one year:

Replace each year with most recent publication

Almanacs

Yearbooks

Statistical Publications

Unindexed periodicals

In Three Years:

Technology materials (especially materials describing newest equipment)

In Five Years:

Pure Science (Dewey 500's) Examine for currency, except for Botany and Natural History Careers

General Encyclopedias

Atlases and globes

In Five to Ten Years:

Geography

Between Ten and Twenty Years:

Bibliographies – You may want to keep in Librarian's office for personal reference

Dictionaries

Biographies – Once well-known people need to be replaced by living personalities
Or persons related to curriculum

Craft books

Personal health and hygiene

Sports books –Watch for changes in the rules and personalities associated with the sport.

Over Twenty Years:

Single volume reference books such as reference books such as, Facts about Presidents, Bartlett's' Familiar Quotations, Webster's Biographical Dictionary, and Webster's Geographical Dictionary Craft books⁵

COLLECTION DEVELOPMENT: DISPOSAL OF OBSOLETE MATERIALS

In Jefferson County, if a book purchased with Title Funds has been weeded from the school collection, the librarian must do several things for proper disposal. First, the title page must be torn out. After all title pages have been torn out, the books should be removed from all inventories. The books themselves may be discarded. Schools in other counties should consult their LEA for specific instructions.

If equipment purchased with Title Funds is determined to be obsolete, the LEA should be contacted to return the equipment. In Jefferson County, this person is Michelle Ford at (502) 485-3157. Schools in other counties should consult their LEA for specific instructions.

All equipment and books purchased with non-title funds may be disposed of at the discretion of the library media specialist in compliance with local school guidelines.

⁵ Slote, Stanley J. Weeding Library Collections II. 2nd rev. ed. Littleton, CO: Libraries Unlimited, Inc., 1982.

RECONSIDERATION

Despite the quality of the selection process, occasional objections to library media materials will be made. Catholic Schools support the church's respect for intellectual inquiry as well as the principals of intellectual freedom expressed in the First Amendment of the Constitution of the United States, the Library Bill of Rights of the American Library Association, and the Students' Right to Read of the National Council of Teachers of English.

When materials are questioned, the policy should be to balance the principles of intellectual inquiry expressed in these documents, the right of the student to access information and the integrity of the school as part of the Catholic community.

The process for requesting review and re-evaluation of materials functions at all levels in the Archdiocese. In schools without a library media specialist, the library aide will act at the direction of the principal to respond to requests for review and re-evaluation.

PROCEDURE FOR RECONSIDERATION (Local)

1. When a request is made about library material, the library media specialist will ask the person/group to complete a reconsideration form.
2. The reconsideration form will be sent by the concerned party to the principal.
3. The principal shall forward the original or copy of the request to the library media specialist within one day of receiving it.
4. The library media specialist and the principal will review the request and will together try to resolve the request within 10 working days.
5. If the request is not resolved by the principal and library media specialist within this timeframe, a reconsideration committee can be convened. This reconsideration committee will be made up of no more than nine members of the local School Board. It may include the library media specialist, a reading teacher, and/or levels coordinator, religious education teacher, parent, teacher representative, or other representatives as designated by the School Board. The materials will not be removed from circulation until a decision is made.
6. The reconsideration committee will meet within fifteen days of the request. At that time the committee will hear the request and examine the material. A decision of the reconsideration committee will be made within ten working days following this meeting.
7. The reconsideration committee can make the following recommendations to the school principal and the school board.
 - a. To take no action to remove the material. (Deny the request.)
 - b. To remove all or part of the challenged material.
 - c. To limit the use of the challenged material.

PROCEDURE FOR RECONSIDERATION (Archdiocesan)

If the concerned party wishes to challenge the decision of the reconsideration committee, the process begins again at the diocesan level.

1. When a request is referred to the Archdiocese, the Consultant and the Superintendent will work together to try to resolve the request. If the request is not resolved within five working days from the date of the referral to the Archdiocese, the material will be given to a reconsideration committee.
2. The reconsideration committee at the archdiocesan level will consist of no more than nine members. Members may include library media specialists from other Catholic schools, members of the Academy of Catholic Educators, a theologian/religious education expert, and other persons designated by the Superintendent.
3. The reconsideration committee will meet within fifteen working days. At that time the reconsideration committee will hear the request, examine the material, and examine the decision of the local school reconsideration committee. A recommendation of the reconsideration committee will be presented to the Superintendent of Schools and the Advisory Board of the Office of Catholic Schools for approval at the next regularly scheduled meeting of the Policies Committee. If the decision of the reconsideration committee is not approved by the Advisory Board, the request will be returned to the reconsideration committee for further review.

REQUEST FOR RECONSIDERATION OF INSTRUCTIONAL MATERIALS

SCHOOL _____

Type of material (e.g. book, video, internet, etc.) _____

Title/Author: _____

Publisher or Producer: _____

Request Initiated by:

Name _____

Phone _____ **E-mail** _____

Address _____

City/State/Zip _____

The following questions are to be answered after the concerned party has read, viewed, or listened to the school library material in the entirety. Please answer the questions on both sides of this form. Add pages as needed.

1. To what in the material do you object? (Please be specific. Cite pages, etc.)
2. What do you believe is the theme or purpose of this material?
3. What do you feel might be the result of a student using this material?
4. For what age group would you recommend this material?
5. What are the advantages of this material?
6. Would you care to recommend other instructional material that supports the same learning?

Signature _____ Date _____

Date Received _____ Date Reviewed _____

After reviewing your request for _____

School Level Committee Action

We have decided

_____ To take no action to remove the material. (Request is denied.)

_____ To remove all or part of the challenged material.

_____ To limit the use of the challenged material.

PREPARATION FOR RESPONDING TO A CHALLENGE

The first course of action after being presented with a —Request for Reconsideration of Instructional Materials form by a principal will be to review the procedure concerning review and reevaluation of a library media center resource. In order to prepare for the review committee meeting, the LMS will familiarize herself with the committee’s responsibilities and provide any documentation that is necessary to assist in the decision. The following items will be needed for the committee:

1. A statement of the school’s selection policy (see page 11)
2. Copies of the challenged material
3. Copies of reputable, professionally prepared reviews of the material and recommendations from reputable selection aids.
4. Copies of —The First Amendment of the Constitution of the United States, —The Library Bill of Rights and the —Students Right to Read as mentioned in the policy.

In order to prepare for the meeting, the LMS will review the documents mentioned in the policies. First, in reviewing the Library Bill of Rights from the American Library Association, the role of the library is to provide a variety of materials to its’ patrons. The requirements for selecting items to be included in the library collection are interest, information and enlightenment of patrons. Also stated in the Library Bill of Rights is that materials are not to be excluded because of differing opinions. Libraries are also to challenge censorship of materials in the spirit of providing for the enlightenment of their patrons.⁶

The Students’ Right to Read indicates that any piece of literature has the possibility to be offensive to someone. This could include religious beliefs, political beliefs, the race or ethnicity of the reader, etc. To deny students the freedom of choice with reading hurts the education of a student, according to the Right to Read statement. If a students’ education is hindered, it can also keep them from making choices that would be wiser if they had the freedom to choose what they read. The Right to Read states that teachers should consider the value of the material and the education the student can gain from that piece of literature.⁷

⁶ Library Bill of Rights. American Library Association. 22 July 2009
<<http://www.ala.org/ala/aboutala/offices/oif/statementspols/statementsif/librarybillrights.cfm> />.

⁷ Students’ Right to Read. The National Council of Teachers of English. 22 July 2009
<<http://www.ncte.org/positions/statements/righttoreadguideline>>.

Given the information in these documents, it is clear that the decision of what a child will read is the decision between that child and their parents. A single parent, however, should not be making this decision for the entire student body. Students of the school need to have the opportunity to read many different types of literature and information.

The school media center is at the —forefront of complex and sensitive information issues in today’s society.⁸ This challenge shows how important it is to be prepared for this situation in every media center. As seen above, this LMC has the policies, book reviews, and ALA documentation to be well prepared for this challenge. The LMS has researched for the committee meeting and can feel good about the information and backing found. It is important, however, to also prepare in attitude for the committee meeting.

Above all, it is essential to remain composed and professional when dealing with this challenge. The challengers and the LMS should not feel they are being personally attacked during the committee meeting. Instead, they should see all parties are taking their concerns seriously and following the established procedures to evaluate the material. Parents believe they are acting in their child’s best interests, and the LMS and school need to show the parents that they are striving to act in the interests of all students at the school. Regardless of the outcome, the parents should not feel like they were dismissed by the school and LMS because they will feel they cannot express their opinions in the future. By remaining positive and professional, the LMS can be a positive force towards intellectual freedom for all students.

When the occasion arises that the principal gives the LMS the Challenged Materials form, the first step is to remain calm and rational, remembering to never get personally upset by the challenge or the challenger. The LMS should still be able to smile and act politely to the challenger of the book. Furthermore, the LMS will refrain from denigrating the challenger to other members of the school community. The LMS must act professionally and be a positive force demonstrating a belief in intellectual freedom and the right to read.

ALA LIBRARY BILL OF RIGHTS

The American Library Association affirms that all libraries are forums for information and ideas, and that the following basic policies should guide their services.

- I. Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views of those contributing to their creation.
- II. Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval.
- III. Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment.
- IV. Libraries should cooperate with all persons and groups concerned with resisting abridgment of free expression and free access to ideas.
- V. A person’s right to use a library should not be denied or abridged because of origin, age, background, or views.
- VI. Libraries which make exhibit spaces and meeting rooms available to the public they serve should make such facilities available on an equitable basis, regardless of the beliefs or affiliations of individuals or groups requesting their use.⁹

Adopted June 18, 1948, by the ALA Council; amended February 2, 1961; January 23, 1980; inclusion of —age1 reaffirmed January 23, 1996.

⁸ American Association of School Librarians and Association for Educational Communications and Technology. Information Power: Building Partnerships for Learning. Chicago: American Library Association, 1998.

⁹ Library Bill of Rights. American Library Association. 22 July 2009
<<http://www.ala.org/ala/aboutala/offices/oif/statementspols/statementsif/librarybillrights.cfm> />.

NCTE STUDENTS' RIGHT TO READ

The current edition of The Students' Right to Read is an adaptation and updating of the original Council statement, including "Citizen's Request for Reconsideration of a Work," prepared by the Committee on the Right to Read of the National Council of Teachers of English and revised by Ken Donelson.

The right to read, like all rights guaranteed or implied within our constitutional tradition, can be used wisely or foolishly. In many ways, education is an effort to improve the quality of choices open to all students. But to deny the freedom of choice in fear that it may be unwisely used is to destroy the freedom itself. For this reason, we respect the right of individuals to be selective in their own reading. But for the same reason, we oppose efforts of individuals or groups to limit the freedom of choice of others or to impose their own standards or tastes upon the community at large.

The right of any individual not just to read but to read whatever he or she wants to read is basic to a democratic society. This right is based on an assumption that the educated possess judgment and understanding and can be trusted with the determination of their own actions. In effect, the reader is freed from the bonds of chance. The reader is not limited by birth, geographic location, or time, since reading allows meeting people, debating philosophies, and experiencing events far beyond the narrow confines of an individual's own existence.

In selecting books for reading by young people, English teachers consider the contribution which each work may make to the education of the reader, its aesthetic value, its honesty, its readability for a particular group of students, and its appeal to adolescents. English teachers, however, may use different works for different purposes. The criteria for choosing a work to be read by an entire class are somewhat different from the criteria for choosing works to be read by small groups.

For example, a teacher might select John Knowles' *A Separate Peace* for reading by an entire class, partly because the book has received wide critical recognition, partly because it is relatively short and will keep the attention of many slow readers, and partly because it has proved popular with many students of widely differing abilities. The same teacher, faced with the responsibility of choosing or recommending books for several small groups of students, might select or recommend books as different as Nathaniel Hawthorne's *The Scarlet Letter*, Jack Schaefer's *Shane*, Alexander Solzhenitsyn's *One Day in the Life of Ivan Denisovitch*, Pierre Boulle's *The Bridge over the River Kwai*, Charles Dickens' *Great Expectations*, or Paul Zindel's *The Pigman*, depending upon the abilities and interests of the students in each group.

And the criteria for suggesting books to individuals or for recommending something worth reading for a student who casually stops by after class are different from selecting material for a class or group. But the teacher selects, not censors, books. Selection implies that a teacher is free to choose this or that work, depending upon the purpose to be achieved and the student or class in question, but a book selected this year may be ignored next year, and the reverse. Censorship implies that certain works are not open to selection, this year or any year.

Wallace Stevens once wrote, "Literature is the better part of life. To this it seems inevitably necessary to add, provided life is the better part of literature." Students and parents have the right to demand that education today keep students in touch with the reality of the world outside the classroom. Much of classic literature asks questions as valid and significant today as when the literature first appeared, questions like "What is the nature of humanity?" "Why do people praise individuality and practice conformity?" "What do people need for a good life?" and "What is the nature of the good person?" But youth is the age of revolt. To pretend otherwise is to ignore a reality made clear to young people and adults alike on television and radio, in newspapers and magazines. English teachers must be free to employ books, classic or contemporary, which do not lie to the young about the perilous but wondrous times we live in, books which talk of the fears, hopes, joys, and frustrations people experience, books about people not only as they are but as they can be. English teachers forced through the pressures of censorship to use only safe or antiseptic works are placed in the morally and intellectually untenable position of lying to their students about the nature and condition of mankind.

The teacher must exercise care to select or recommend works for class reading and group discussion. One of the most important responsibilities of the English teacher is developing rapport and respect among students. Respect for the uniqueness and potential of the individual, an important facet of the study of literature, should be emphasized in the English class. Literature classes should reflect the cultural contributions of many minority groups in the United States, just as they should acquaint students with contributions from the peoples of Asia, Africa, and Latin America.¹⁰

¹⁰ Students' Right to Read. The National Council of Teachers of English. 22 July 2009
<<http://www.ncte.org/positions/statements/righttoreadguideline>>.

ALA FREEDOM TO READ STATEMENT

The freedom to read is essential to our democracy. It is continuously under attack. Private groups and public authorities in various parts of the country are working to remove or limit access to reading materials, to censor content in schools, to label "controversial" views, to distribute lists of "objectionable" books or authors, and to purge libraries. These actions apparently rise from a view that our national tradition of free expression is no longer valid; that censorship and suppression are needed to counter threats to safety or national security, as well as to avoid the subversion of politics and the corruption of morals. We, as individuals devoted to reading and as librarians and publishers responsible for disseminating ideas, wish to assert the public interest in the preservation of the freedom to read.

Most attempts at suppression rest on a denial of the fundamental premise of democracy: that the ordinary individual, by exercising critical judgment, will select the good and reject the bad. We trust Americans to recognize propaganda and misinformation, and to make their own decisions about what they read and believe. We do not believe they are prepared to sacrifice their heritage of a free press in order to be "protected" against what others think may be bad for them. We believe they still favor free enterprise in ideas and expression.

These efforts at suppression are related to a larger pattern of pressures being brought against education, the press, art and images, films, broadcast media, and the Internet. The problem is not only one of actual censorship. The shadow of fear cast by these pressures leads, we suspect, to an even larger voluntary curtailment of expression by those who seek to avoid controversy or unwelcome scrutiny by government officials.

Such pressure toward conformity is perhaps natural to a time of accelerated change. And yet suppression is never more dangerous than in such a time of social tension. Freedom has given the United States the elasticity to endure strain. Freedom keeps open the path of novel and creative solutions, and enables change to come by choice. Every silencing of a heresy, every enforcement of an orthodoxy, diminishes the toughness and resilience of our society and leaves it the less able to deal with controversy and difference.

Now as always in our history, reading is among our greatest freedoms. The freedom to read and write is almost the only means for making generally available ideas or manners of expression that can initially command only a small audience. The written word is the natural medium for the new idea and the untried voice from which come the original contributions to social growth. It is essential to the extended discussion that serious thought requires, and to the accumulation of knowledge and ideas into organized collections.

We believe that free communication is essential to the preservation of a free society and a creative culture. We believe that these pressures toward conformity present the danger of limiting the range and variety of inquiry and expression on which our democracy and our culture depend. We believe that every American community must jealously guard the freedom to publish and to circulate, in order to preserve its own freedom to read. We believe that publishers and librarians have a profound responsibility to give validity to that freedom to read by making it possible for the readers to choose freely from a variety of offerings.

The freedom to read is guaranteed by the Constitution. Those with faith in free people will stand firm on these constitutional guarantees of essential rights and will exercise the responsibilities that accompany these rights. We therefore affirm these propositions:

1. *It is in the public interest for publishers and librarians to make available the widest diversity of views and expressions, including those that are unorthodox, unpopular, or considered dangerous by the majority.*

Creative thought is by definition new, and what is new is different. The bearer of every new thought is a rebel until that idea is refined and tested. Totalitarian systems attempt to maintain themselves in power by the ruthless suppression of any concept that challenges the established orthodoxy. The power of a democratic system to adapt to change is vastly strengthened by the freedom of its citizens to choose widely from among conflicting opinions offered freely to them. To stifle every nonconformist idea at birth would mark the end of the democratic process. Furthermore, only through the constant activity of weighing and selecting can the democratic mind attain the strength demanded by times like these. We need to know not only what we believe but why we believe it.

2. *Publishers, librarians, and booksellers do not need to endorse every idea or presentation they make available. It would conflict with the public interest for them to establish their own political, moral, or aesthetic views as a standard for determining what should be published or circulated.*

Publishers and librarians serve the educational process by helping to make available knowledge and ideas required for the growth of the mind and the increase of learning. They do not foster education by imposing as mentors the patterns of their

own thought. The people should have the freedom to read and consider a broader range of ideas than those that may be held by any single librarian or publisher or government or church. It is wrong that what one can read should be confined to what another thinks proper.

- 3. It is contrary to the public interest for publishers or librarians to bar access to writings on the basis of the personal history or political affiliations of the author.*

No art or literature can flourish if it is to be measured by the political views or private lives of its creators. No society of free people can flourish that draws up lists of writers to whom it will not listen, whatever they may have to say.

- 4. There is no place in our society for efforts to coerce the taste of others, to confine adults to the reading matter deemed suitable for adolescents, or to inhibit the efforts of writers to achieve artistic expression.*

To some, much of modern expression is shocking. But is not much of life itself shocking? We cut off literature at the source if we prevent writers from dealing with the stuff of life. Parents and teachers have a responsibility to prepare the young to meet the diversity of experiences in life to which they will be exposed, as they have a responsibility to help them learn to think critically for themselves. These are affirmative responsibilities, not to be discharged simply by preventing them from reading works for which they are not yet prepared. In these matters values differ, and values cannot be legislated; nor can machinery be devised that will suit the demands of one group without limiting the freedom of others.

- 5. It is not in the public interest to force a reader to accept the prejudgment of a label characterizing any expression or its author as subversive or dangerous.*

The ideal of labeling presupposes the existence of individuals or groups with wisdom to determine by authority what is good or bad for others. It presupposes that individuals must be directed in making up their minds about the ideas they examine. But Americans do not need others to do their thinking for them.

- 6. It is the responsibility of publishers and librarians, as guardians of the people's freedom to read, to contest encroachments upon that freedom by individuals or groups seeking to impose their own standards or tastes upon the community at large; and by the government whenever it seeks to reduce or deny public access to public information.*

It is inevitable in the give and take of the democratic process that the political, the moral, or the aesthetic concepts of an individual or group will occasionally collide with those of another individual or group. In a free society individuals are free to determine for themselves what they wish to read, and each group is free to determine what it will recommend to its freely associated members. But no group has the right to take the law into its own hands, and to impose its own concept of politics or morality upon other members of a democratic society. Freedom is no freedom if it is accorded only to the accepted and the inoffensive. Further, democratic societies are more safe, free, and creative when the free flow of public information is not restricted by governmental prerogative or self-censorship.

- 7. It is the responsibility of publishers and librarians to give full meaning to the freedom to read by providing books that enrich the quality and diversity of thought and expression. By the exercise of this affirmative responsibility, they can demonstrate that the answer to a "bad" book is a good one, the answer to a "bad" idea is a good one.*

The freedom to read is of little consequence when the reader cannot obtain matter fit for that reader's purpose. What is needed is not only the absence of restraint, but the positive provision of opportunity for the people to read the best that has been thought and said. Books are the major channel by which the intellectual inheritance is handed down, and the principal means of its testing and growth. The defense of the freedom to read requires of all publishers and librarians the utmost of their faculties, and deserves of all Americans the fullest of their support.

We state these propositions neither lightly nor as easy generalizations. We here stake out a lofty claim for the value of the written word. We do so because we believe that it is possessed of enormous variety and usefulness, worthy of cherishing and keeping free. We realize that the application of these propositions may mean the dissemination of ideas and manners of expression that are repugnant to many persons. We do not state these propositions in the comfortable belief that what people read is unimportant. We believe rather that what people read is deeply important; that ideas can be dangerous; but that the suppression of ideas is fatal to a democratic society. Freedom itself is a dangerous way of life, but it is ours.

This statement was originally issued in May of 1953 by the Westchester Conference of the American Library Association and the American Book Publishers Council, which in 1970 consolidated with the American Educational Publishers Institute to become the Association of American Publishers.¹¹

ALA FREEDOM TO VIEW STATEMENT

The **FREEDOM TO VIEW**, along with the freedom to speak, to hear, and to read, is protected by the First Amendment to the Constitution of the United States. In a free society, there is no place for censorship of any medium of expression. Therefore these principles are affirmed:

1. To provide the broadest access to film, video, and other audiovisual materials because they are a means for the communication of ideas. Liberty of circulation is essential to insure the constitutional guarantee of freedom of expression.
2. To protect the confidentiality of all individuals and institutions using film, video, and other audiovisual materials.
3. To provide film, video, and other audiovisual materials which represent a diversity of views and expression. Selection of a work does not constitute or imply agreement with or approval of the content.
4. To provide a diversity of viewpoints without the constraint of labeling or prejudging film, video, or other audiovisual materials on the basis of the moral, religious, or political beliefs of the producer or filmmaker or on the basis of controversial content.
5. To contest vigorously, by all lawful means, every encroachment upon the public's freedom to view.

This statement was originally drafted by the Freedom to View Committee of the American Film and Video Association (formerly the Educational Film Library Association) and was adopted by the AFVA Board of Directors in February 1979. This statement was updated and approved by the AFVA Board of Directors in 1989.

Endorsed January 10, 1990, by the ALA Council¹²

¹¹ "Freedom to Read Statement." American Library Association. 2008. 22 July 2009.

<<http://www.ala.org/ala/aboutala/offices/oif/statementspols/ftstatement/freedomreadstatement.cfm>>.

¹² "Freedom to View Statement." American Library Association. 2008. 22 July 2009.

<<http://www.ala.org/ala/aboutala/offices/oif/statementspols/ftvstatement/freedomviewstatement.cfm>>.

Appendix

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The Licenses



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