

General Library Policies

Oregon College of Art and Craft Library

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OCAC Library Donation Guidelines

Statement:

Gifts of books and other materials are gratefully accepted by the Library, and have played an integral role in growing our collection and maintaining its diversity and vitality. Our students, faculty, and public patrons have benefited immensely from a dynamic library collection, and by making your donation, you contribute to that legacy. The Library is especially interested in materials that aid in research and understanding of art and craft.

These guidelines govern material donation to the library.

Considerations:

The Library has several considerations involving donations, such as staff time to process and catalog materials, space to house materials, and any repair or preservation required. For these reasons, the Library cannot always accept offered gifts and materials. Once materials are donated, they become the property of the OCAC Library, and the Library has the right to use, donate, or dispose of given material.

The Library can only accept materials in good to excellent condition

Typically, the Library will not accept donations of audio cassette tapes, VHS, or incomplete runs of periodicals

The Library will normally decline or re-donate materials that:

- are not within the scope of our collection
- duplicate existing holdings
- require major repair or preservation
- include donor restrictions that the Library cannot meet
- are soiled, damp, contain mildew, etc.

The Library may use donations in the following ways:

The material will be cataloged, processed and added to our collection

The material will be donated to other departments within OCAC or to students and faculty for personal use

The material will be donated to other libraries or universities

The material will be donated to Better World Books, an organization that resells used books, with all profits going to literacy charities.

If damaged or otherwise unusable, the material will be recycled or disposed of

Tax Information:

Gifts to the OCAC Library are considered charitable donations. Donors may fill out an "In-Kind" donation form which will be signed by the Library's representative. The value of gifts cannot be estimated by the Library or OCAC staff, according to IRS guidelines. Appraisal is the sole responsibility of the donor. If you should choose to fill out an "In-Kind" donation form, the information provided will be forwarded to our development office, and you will receive an acknowledgment of your donation by mail.

General Patron Behavior Policy

Treat other patrons and staff with courtesy and respect.

Quiet conversations, please.

Children under 10 years old shall not be left unattended by their responsible adult guardian (ORS 163.545).

Respect Library materials, furniture and equipment by using them appropriately.

Respect other users' privacy.

Please use personal audio devices with headphones on low volume.

Please park bicycles, etc., outside.

Patrons must wear shoes and shirt while in the library building.

Weapons are not permitted in the library. A concealed weapon permit does not allow a person to bring a weapon into the library.

Library will allow food and drinks in the library so long as it is being consumed responsibly and without disruption to others. The library staff reserves the right to refuse food or beverage consumption if it is excessively noisy, messy, or has a strong odor. Patrons are responsible for any damage to materials, equipment or furniture if there should be spills.

The Library may provide food and drinks in designated program areas during Library sponsored programs and events.

Notice of Patron Privacy

Library records are defined by ORS 192.502.22 as: "The records of a library, including circulation records, showing use of a specific library material by a named person or consisting of the name of a library patron together with the address or telephone number, or both, of the patron."

This law allows the library to set policies to protect library circulation and registrations records from disclosure. Records will not be divulged voluntarily to anyone except the patron or someone who can produce the patron's library card number and are authorized by the patron to do so. User records will be provided pursuant to lawfully issued subpoenas or warrants issued by a court of competent jurisdiction. When a subpoena or warrant is served on the Library, the subpoena or warrant shall be delivered to the Library Director or designee, who shall guide the Library's response. The Library Director may consult the Washington County Cooperative, and the Oregon College of Art and Craft's administration for guidance in such cases.

Notice of Public Computer and Internet Use Policy

Use of public computer workstation is limited to 2 hours per day, in order to provide fair access for all patrons. This time may be exceeded if no other patron is waiting.

A Washington County Library Card is required to access their WCCLS account on the public workstation. All other workstations can be accessed only by OCAC students.

Unfortunately, the lone public workstation does not provide printing services at this time.

The Library is not responsible for damage to users' disks or computers, or for any loss of data, damage or liability that may occur from use of the Library's computers. Patrons are expected to NOT alter any settings or tamper with the computers' configuration.

Patrons are expected to use the Internet responsibly during their visit to the Library. However, patrons have their privacy privileges, and Library staff members do not monitor visited sites. If another patron lodges a complaint regarding the content displayed on computer user's screen, the Library Staff may address this directly. At this time, we do not have privacy screens available for the public computers, so we do ask that patrons exercise courtesy and keep in mind how the content they view could affect other patrons.

Unacceptable uses for the internet include:

Access for purposes which violate federal, state, or local laws

Making copies of copyrighted or licensed software or data

Tampering with any computer settings

Using another person's library card or database logins.

Oregon College of Art and Craft students are beholden to the student code of conduct and the student rights and responsibilities statements that can be found in their student handbook. These policies are first and foremost for OCAC students, and apply in entirety to library use. However, the OCAC library is also a public library space, so these policies have been expanded and defined for our public guests.

If any problems or queries should arise that are not discussed in this policy, please refer the patron to Elsa Loftis, Library Director, or Jiseon Lee Isbara, Dean of Academics at OCAC. These policies are purposefully general, and are modeled from fellow WCCLS Library patron behavior policies.

Your Library Card:

You can use your free library card to...

Borrow any circulating items, including books, magazines, DVDs, videos, books on tape, CD-ROMs and music CDs from any WCCLS member library.

Search our online research databases from anywhere.

Download audio books.

Check your library account online.

Renew items online or by phone.

Reserve items in the library's online catalog and have the items delivered to the library or library branch of your choice.

Who can get a library card?

Any current student, artist-in-residence, or anyone who lives in Washington, Multnomah or Clackamas Counties may obtain a library card free of charge.

What do I do if I lose my library card?

If you lose your library card, please notify the library immediately so we can place a block on your account, preventing anyone from checking out on your account.

Please bring another form of identification to the circulation desk at your local library and ask for a replacement card.

What are my obligations as a cardholder?

With the exception of the reference collection, Non-circulation materials, reserve collection, and periodicals, all library materials may be borrowed. Books, CDs, audio books, and non-fiction DVDs may be borrowed for three weeks; whereas regular DVD may only be checked out for one week. There is a limit of 100 items checked out at a time. There are, however, some limits to the number of items you may check out in some other categories: 10 DVDs and/or Videos, 10 Audio Books, and 10 Music CDs. Anyone with a valid library card may take home or reserve any circulating library materials. You are responsible for any damage to library materials that are checked out on your library card. If your library card is lost or stolen, please report it to the library immediately. Please keep us informed of any changes in your address or telephone number. For your convenience, always bring your library card when you visit the library.

All about borrowing

Circulation services

Most materials you find on the library's shelves can be checked out with a few exceptions: Reference materials (marked REFERENCE on the label), NON-CIRC items, RESERVE materials and periodicals. Anything which can be checked out checks out for three weeks, with the exception of DVDs, they check out for one week.

Fines

Fines for General Patrons: Fines accrue at the rate of \$0.15/day. Exceptions to this are some WCCLS member library videos and other multi-media materials, which may accrue at a rate of \$1.00/day. To maintain circulation privileges, fines should be paid as they accumulate and cannot exceed \$10.00.

Fines for OCAC Students: OCAC students do not accrue overdue fines for late OCAC materials or items from other WCCLS member libraries. However, students will not be able to check-out materials if 1) any item is overdue and cannot be renewed, or 2) any damaged material charges, replacement charges, or collection agency charges exist on their account. Fines may result in blocks on student records.

Reserves

You can place hold requests and renew your items online www.wccls.org or at the library or by phone (have your card number ready).

You can place holds online, at the library, or over the phone. You will receive an automated phone call when the item comes in and we will hold it for 10 days.

When the item you want is checked out, you can place that item on reserve. When the item is returned, it will be held for you and you will be notified.

Renewals

You can renew your items online, by the renewal line or call the OCAC library with your card number ready. Most items can be renewed twice; items can't be renewed if someone else has requested them. Please plan ahead in case your items can't be renewed.

Interlibrary loan

Through our interlibrary loan system, we can locate and borrow specific books from other libraries throughout the U.S. To use this service please contact the library to help you locate the book you need.

Books acquired via interlibrary loan may have different loan terms and late fees associated. Please be advised that we are using another library's materials in these cases, and must adhere to their circulation policies.

Purchase suggestions

If you're looking for an item which the library doesn't own, the first option to try is InterLibrary Loan. However, if the title you're looking for is new, rare, or in-demand, it may not be available through interlibrary loan. You also have the option of submitting a purchase suggestion. The library accepts suggestions for book purchases. Please contact the librarian, or go to: <https://library.ocac.edu/request-purchase>.

Oregon College of Art and Craft Library Collection Development Policy

The following document is a summary of the current standards utilized by the director of library services.

In accordance with the College's mission, the OCAC Library is dedicated to providing information resources of depth, quality, and accuracy in support of the curriculum to students, faculty, and staff. The collections are developed by the librarian on the recommendation of the faculty in the form of text-based material, electronic resources in the form of extensive database subscription, and visual resources. Along with the College's text collection of over 13,000 volumes, 90 periodical subscriptions, and various database memberships, we also have the advantage of belonging to the Washington County Cooperative Library Service system, giving our students access to more than 1.5 million volumes housed at other county branches and over 100 databases accessible at all times. As a member of the county cooperative, we are also linked in to their Interlibrary Loan service, which extends the availability of material for our students, faculty, and staff. Our collection is reviewed in light of our guidelines on an on-going basis, and our holdings are evaluated on the basis of currency, condition, and whether our collection is weighted appropriately to support each of our programmatic concentrations.

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1. Introduction

The Oregon College of Art and Craft (OCAC) library houses an impressive and growing collection of over 13,000 volumes, and over 90 current periodical subscriptions, and a separately indexed ephemera file collection containing over 400 pamphlets and exhibition catalogs on craft and fine art. The library also subscribes to art-specific electronic resources such as EBSCO Art Full Text index, ARTstor, and Grove Art Online, to enhance the physical collections and to provide searching assistance for the library's periodical collection.

In addition, the library is a member of the Washington County Cooperative Library Services (WCCLS). WCCLS library membership provides the OCAC community with access to the shared resources of other Washington County libraries, general electronic resources and Interlibrary Loan services.

This document serves to guide the progress and management of the collections offered by the OCAC book library.

2. Library Mission

In support of the College's mission, the OCAC library is integral to the process of teaching art through craft by obtaining resources that meet the informational needs of the OCAC community. The library strives to keep pace with changes in the College's curriculum, the art world, and information technologies, as well as to provide instruction and guidance in the use of the myriad information resources available.

3. Service Community

The primary clientele for the book library are OCAC faculty and students. As a member library of WCCLS, OCAC shares the majority of its collections not required for teaching with WCCLS patrons in good standing. Any visitor to the College is welcome to visit the book library and browse the collections.

4. Collections

Adult Non-Fiction (ANF): The Adult Non-fiction collection is the largest collection in the library. It contains books in all art/craft areas including surveys, monographs, art/craft history, techniques, theory, and criticism.

Oversize (OVR): The Oversize collection is made up of ANF books that are larger in size and are held in a separate area where shelving will accommodate them.

Reserve (RES): Reserve books are books pulled each semester from the ANF collection by faculty members who wish to insure that class members will have access to books recommended for class.

Reference (REF): The Reference collection is made up of dictionaries, craft encyclopedias, writing style books and other art-related reference material.

Non-Circulating (NC): The Non-Circulating collection is made up of books which are protected from damage because of their rarity, market value and/or fragility.

Pamphlets/Artist Catalogs: Pamphlets and Artist Catalogs (PAMPHLET)

Artist Catalogs are either monographs or group exhibition catalogs. Pamphlets are everything else with a pamphlet size and structure.

Ephemera File Collection: The Ephemera collection contains information on local, national and international artists, shows, and events. There are also materials relating to technical information, art collections and a variety of art historical resources. The items are organized by craft area and a list of its contents is available for browsing. As of 2016, the Ephemera collection is cataloged by folder level on the WCCLS OPAC.

Periodicals: The Periodical collection is comprised of over 90 current periodical Subscriptions. The current 2 issues of each periodical is displayed on the shelves in the living room area of the library. The library also keeps back issues for over 100 periodicals, some as far back as the 1950s. Many are in bound volumes and all may be used in the library only. The periodical room is located in the back of the library.

Audio/Visual Materials: The library has a small collection of VHS tapes, DVDs, and CD-ROMs that cover a variety of primarily art-related subjects. We had a small collection of audio CDs which were transferred to the collection of the Beaverton Public Library in 2016, as it was decided that library could better care for that particular material type.

Theses: The Thesis collection is made up of the thesis papers and slides and/or CDs of the thesis projects of our graduated BFA students. The archive ranges from the most recent graduated class back to the class of 1991.

Rare Books: The Rare Book collection is a small collection consisting of small edition, unusual rare books, hand-bound books, and books crafted by book artists. This collection also includes the zines that have been added to the library's holdings from the Writer's Craft course, beginning in 2014. The zines from the most current 3 years are housed in the magazine racks in the living room area of the library, any older items will be housed with the rare books in the library office.

Offsite Storage: Due to space limitations, a good portion of our collection (approximately 30%) is housed in Offsite Storage. These items tend to be older than our regular ANF collection and are not used as frequently. They also may be part of a collection of books set aside for a particular class not currently in session.

Selection

The director of library services is primarily responsible for the selection and management of all resources in the library. However, the librarian works collaboratively and in consultation with faculty to acquire and maintain book library resources. Final approval for all acquisitions lies with the librarian.

The library is used primarily as a resource for art and craft related visual images and technical explanations. Library materials are also used for their textual, historical, and theoretical information. Collection development relies heavily on faculty input, but OCAC student and staff recommendations are also considered. There is an online purchase request form on the front page of the library's website to streamline the request process, and the librarian seeks formal input from the faculty near the beginning of each semester. The library strives to round out the collections departmentally, in addition to achieving a balance between theoretical, historical, technical and illustrative materials.

Overall, exhibition/collection catalogs, artists' monographs, art historical texts, relevant reference materials and materials required for new courses or developing departments such as the MFA in Craft, Cross Media, and Digital Strategies, are currently rigorously acquired.

Criteria for materials selection includes:

Curricular necessity

Faculty recommendation

Priority is given to materials written in English, although items with high visual appeal will be considered in any language

Reviews or listings in publishers catalogs or relevant periodicals (i.e., WorldWide Books, Phaidon, Distributed Art Publishers, Taunton's, Telos, Photo-Eye, Library Journal, Art Documentation)

Artist's, author's, or publisher's reputation

Size – Due to space limitations folio sized items are difficult to shelve and must be considered in context of need

Cost – Portion of departmental allocation must be considered as well as circulation status. As a general rule items purchased for \$100 or greater do not circulate and have limited accessibility, which is not ideal

Preference is given to hardback versus soft cover print materials

No preference is given to geographic location of content when viewed in light of curricular needs or importance to overall collection

Seminal texts relevant to curriculum

Availability through other WCCLS member libraries

Duplicates – Duplicate copies are not actively acquired, primarily due to space limitations. Exceptions to this rule are high-use items, such as survey art history texts, later editions or specific items acquired in donations and deemed important to duplicate within the collection. More than two copies of any one title should be viewed critically before adding to the collection

Damaged or lost copies of items essential to course offerings, damaged replacements should be compared to cost and time to repair

Every five years all serials subscriptions are reviewed by OCAC faculty and students in collaboration with library staff. Subscriptions are renewed or discontinued on the basis of this survey, their potential for sustainability, and cost.

Scope and Subject Coverage Levels

Materials in the collection primarily support the curriculum and OCAC's thirteen departments: book and print, ceramics, cross media, drawing/painting, digital strategies, fibers, general studies, image and narrative, functional object, metals, photography, sculptural practice, and wood. Some subject areas have been historically more heavily collected (e.g., drawing and painting, photography) than others. This generally reflects departments who either are more active in collection development or tend to rely on visual resources to a greater degree, as well as donated content. It is unreasonable to expect a perfectly balanced collection. However, it is possible to attain a more robust and equitable library collection

appropriate to the highest degree currently conferred by OCAC, the Master of Fine Arts (MFA) in Craft, by analyzing the current state of the collection and determining standards for future development.

Graduate level materials, appropriate to instruction and study for the MFA in Craft, as well as the continuing partnership with the Pacific Northwest College of Art and Oregon College of Art and Craft joint MFA in Applied Craft and Design, are currently collected for, and materials are purchased through a separate budget to support those programs specifically.

Levels of collecting were adapted from Standards for Art Libraries and Fine Arts Slide Collections, 1983 and based on Research Libraries Group collection intensity indicators. Levels 1-5 are outlined below for informational purposes, but the collection levels for the OCAC book library remain in levels 1-3. The collection levels are not prescriptive, rather they are utilized to establish the direction for current collection levels.

5 = Comprehensive Level Includes all significant works in every appropriate language

4 = Research Level Includes seminal materials necessary for dissertations and independent research

3 = Study Level Provides adequate materials for undergraduate or graduate course work in general and includes primary texts for study at a less intense research level

2 = Basic Level Provides introductory information and directs to more comprehensive materials; may include survey texts

1 = Minimal Level Few selections are made beyond basic works

Formats

Several factors dictate formats collected. Due to limited space, the needs of the community must be weighed against what is feasible to properly store, maintain and access. Multi-volume materials such as print encyclopedias are a case in point; they generally require too many shelving units to justify their addition to the collection. Electronic resources are considered viable alternatives to these items when possible. Formats or electronic resources requiring equipment or other technologies in order to access them must be evaluated by the librarians for long term viability and usability.

Popular fiction and items outside the scope of OCAC course offerings or programs are generally available from other WCCLS member libraries and therefore not acquired. These items must be justified during discussions between the librarian and relevant faculty.

Formats collected:

Print materials (books and serials) are the primary formats collected

DVDs – take precedence over VHS video when possible

VHS Videos – when unavailable in DVD

OCAC student theses

Artists' books – currently limited by space and cost; would like to actively pursue in the future

Ephemera – accepted at librarians' discretion; primarily small museum brochures

Electronic indexes and databases

Student class portfolios – primarily print and photography; not actively pursued

Formats not collected:

Photographs, 35mm slides – except when included with other acceptable materials; the visual resources collections is responsible for these materials

Rare books – small collection of legacy books already in collection but not actively pursued; may acquire via donations if in support of courses

Audio cassettes – library holdings currently include items related to specific courses and OCAC archival materials; audio cassettes are not actively collected

OCAC archives – unable to accommodate at this time; current exceptions include select accreditation documents, graduation speeches, master plan documents, and audio/visual documentation of special events. OCAC archives were donated to the Oregon Historical Society in the early 2000s.

Small format video cassettes

Microforms/fiche

Film

Sound recordings such as LPs

Electronic books requiring handheld readers

CDs

CD-ROM

Deselection

Current deselection practices are conservative and are based on the following factors:

Condition of item and consideration of whether to rebind, replace or discard

Curricular necessity

Duplicate copies

Currency of information – particularly relevant for reference materials and availability of later editions

Availability electronically – particularly in regard to periodical runs

Circulation statistics – difficult to assess in a visual culture as many items are browsed and never circulate; library staff (particularly circulation staff) need to offer input at this level

Ideal Deselection Criteria and Timeline:

Take into consideration selection criteria and current deselection practices

Librarians review collection monthly for items to be discarded based on condition, duplication, later editions and items to be sent to bindery

Librarians review collection every six months for items that are no longer current, subject areas that are over-represented, items that rarely circulate, areas of the collection that no longer support the current curriculum, and consider discarding partial sets or runs (e.g., serial titles)

Review collection annually for content – this may involve applicable faculty as well as the librarians; items to consider are materials that are poorly written, provide false or obsolete information, etc.

In all instances, all relevant library staff should be consulted regarding final discards as a failsafe method of maintaining collection integrity. Often circulation staff members observe in-house material usage that is not revealed to the librarians through circulation statistics. In many cases, faculty is also notified of a deaccession plan, and has the opportunity to protest any deletion.

Once materials are properly deaccessioned, they may be donated to OCAC departmental libraries, other libraries, students, staff, Better World Books (charity), or the general public. Future considerations may involve annual book sales to support the library collection budget.

Gifts

Currently, the library maintains a liberal donation policy as most gifts deemed appropriate to the collection are accepted. To assist with this process donors are requested to provide title lists of potential donations. Donations exhibiting signs of mold, pests or in poor condition will be disposed of at the librarian's discretion. Donors who require documentation for tax purposes must complete an OCAC In-Kind Form. Responsibility for donation appraisals rests with the donor and may not be conducted by library staff. Items accepted via donation are then accessioned at the discretion of the librarians; some materials may be donated in turn to more appropriate institutions, OCAC departments, or members of the community.

Budget and allocation procedures

Approximately 80% of the annual book budget is divided evenly between each department. Faculty in these areas consult with the librarian to establish primary purchases for each fiscal year. The remaining 20% of the book budget is spent at the librarian's discretion and used to purchase replacement materials, materials often requested via InterLibrary Loan, student or staff recommendations, or develop areas of the collection not covered by departmental allocations.

The acquisitions process is continuously under review (and more so as of 2016 in consideration of new programs) to better determine inadequacies within the collection. Future allocations for specific budget years may not rely solely on equitable spending between all departments, as new programs have just been added. Newer programs will likely receive a greater share of the purchasing power in order to establish a solid collection as they develop.

Regardless of the allocation process, library purchases are generally scheduled three times per year: July, January and May, in accordance with periods between semesters. The bulk of the purchases, roughly 60% of each department's allotment, occurs in August; 30% occur in January, with the remaining 10% in May utilized for final fiscal year considerations. Any funds remaining in May will be spent by the librarians in support of the associated departmental goals. This timeline has been

subject to some change in recent years, however, as the library has seen its budget frozen early in the fiscal year, leading the librarian to complete the largest amount of spending during the first semester, ideally before November.

Every attempt will be made to confer with faculty prior to the purchase of new materials in August, January and May. If this information is not provided by faculty at these times, materials deemed appropriate for departments may be purchased at the librarian's discretion. This schedule ensures that each department is fully represented and the bulk of budget allowances are spent early in the fiscal year.

5. Intellectual Freedom

The library subscribes to the tenets outlined in the American Library Association's Library Bill of Rights (Appendix A) and Freedom to Read Statement (Appendix B). Materials will be acquired to meet the needs of the primary service community based on selection criteria outlined above; they will not be rejected or discarded due to individual biases.

Complaints regarding materials owned by the library should be submitted in writing to the director of library services.

6. Copyright Guidelines

The OCAC library respects the intellectual property of creators and adheres to the regulations associated with copyright law. Copyright is a complex issue and assessment of whether or not items may be copied (in any form – print or digital) is decided on a case by case basis.

As a non-profit educational institution we generally refer to Title 17, Section 107 of the U.S. Copyright Act (Appendix C) which outlines fair use of copyrighted works that meet four criteria. Whether or not copyright is infringed upon depends on these four factors that are not explicitly defined:

Purpose of use (such as educational)

Nature of the work

Amount of work used in relation to the whole

Effect copying may have on the work's market value

7. Collection Development Policy Review and Approval Process

In order to ensure library and visual resources practices are aligned with the College's evolving pedagogy the collection development policy will be updated at least every five years. Revisions begin with the director of library services. The revised collection development policy will then be reviewed and revised by the library committee members, and the academic dean prior to final approval by the head of library services in consultation with library committee members.

Appendix A: American Library Association 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.

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.

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.

Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment.

Libraries should cooperate with all persons and groups concerned with resisting abridgment of free expression and free access to ideas.

A person's right to use a library should not be denied or abridged because of origin, age, background, or views.

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.

Adopted June 18, 1948. Amended February 2, 1961, and January 23, 1980, inclusion of "age" reaffirmed January 23, 1996, by the ALA Council.

Appendix B: American Library Association 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:

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.

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.

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.

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.

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.

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.

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.

Adopted June 25, 1953; revised January 28, 1972, January 16, 1991, July 12, 2000, June 30, 2004, by the ALA Council and the AAP Freedom to Read Committee.

Appendix C: United States Code, Title 17, Section 107. Limitations on exclusive rights: Fair use

Notwithstanding the provisions of sections 106 and 106A, the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include—

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- (2) the nature of the copyrighted work;
- (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) the effect of the use upon the potential market for or value of the copyrighted work.

The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors.