

Intellectual Freedom & Advocacy Bootcamp

The Advocacy and Intellectual Freedom Bootcamp was initiated in 2016 by the ALA Office for Library Advocacy and the Office for Intellectual Freedom in response to anti-library trends. The workshop confronts brutal facts about the current environment, while offering proven strategies on promoting libraries as fundamental building blocks of democracy. More than 300 library leaders from 11 chapter conferences have been trained in intellectual freedom library messaging, networking, and community engagement.

OIF and OLA hosted a successful Bootcamp at Midwinter on Friday, Feb. 9, with a follow-up

[Community-centric](#)

[Advocacy](#)

IFC Privacy Subcommittee and Choose Privacy Week

OIF also collaborated with SAGE Publishing to release and promote 170 videos of ALA conference-goers participating in the "Stand for the Banned" booth at ALA's Annual Conference

In November, a parent wrote a letter to a library complaining that the graphic novel his 10-year-old child had checked out *How to Talk to Girls at Parties* by Neil Gaiman was a young adult graphic novel section and indicated he would keep the book checked out to keep it from other patrons.

Buck: A Memoir by MK Asante was removed from a Maryland hi school library after receiving complaints from parents that the content and language was too graphic for

Services to People with Disabilities: An Interpretation of the Library Bill of Rights

the *Library Bill of Rights*

library services and inclusion issues for people with disabili

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2017-

Net Neutrality, Intellectual Freedom, and Censorship

~~37KH IUHHGRP WRCUJDCG WWH RVCOR~~ cannot obtain matter fit for that reader's purpose. What is needed is not only the absence of restraint, but also the positive provision of opportunity for the people to read the best that has been thought and said

-[The Freedom to Read Statement](#)

In the 21st century, much of the speech in our society and the publications of the press are transmitted via the internet. Net Neutrality ensures that treated equally, regardless of origin, content, or purpose. Eliminating Net Neutrality would abridge equality of access for those who want to express their ideas and those who choose to receive that information.

Net Neutrality guarantees the right to distribute and receive ideas without limitation or discrimination via the internet. Without the protection of Net Neutrality, tiered access limits diversity and blocks ideas and opinions. Additionally, it creates an internet in which only the companies that can afford to pay more for prioritized access can get their content through to consumers. Allowing ISPs to determine which speech receives priority access and which speech can be delayed, or even blocked, based on commercial and financial interests impairs intellectual freedom. This leads inevitably to censorship of voices without economic or political power.

Article III of the *Library Bill of Rights*¹
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sources of information over others effectively suppresses certain viewpoints and activities, such as local news outlets or participation in small social media platforms. Libraries and library users must have access to networks in which all content is treated equitably.

In order to protect intellectual freedom, society must defend the right of every individual to both access and explore any information from all points of vie /clh3 12 0 g,tricthe rmation.

Visual and Performing Arts in Libraries: An Interpretation of the *Library Bill of Rights*

Visual and performing arts can transform understanding and appreciation of the world in all its cultural diversity. The American Library Association affirms that visual and performing arts can be powerful components of library collections and services. The arts play a vital role in our ability to communicate a broad spectrum of ideas to all people. Developing an understanding and appreciation of visual and performing arts promotes artistic literacy. Libraries should offer opportunities for the community to experience art.

Art can serve personal, political, and aesthetic functions, including personal expression, and social, historical, or political messaging. It may enhance day-to-day living, create visual delight, or challenge the status quo. For the purposes of this interpretation of the *Library Bill of Rights*, art is defined as work created or designated by an artist, with the ability to provoke an aesthetic response, or affect the human senses in some way. Ultimately art is a product combining the

the work was produced.

Visual art is created with the implication of human manufacture. Visual art includes but is not limited to painting, sculpture, photography, design, digital, fiber, and decorative arts involving a wide variety of visual media. Visual art has visible properties (whether or not it is seen) and there are always some aspects of the formal elements of art—line, shape, color, form, texture, etc. Performance art is defined as physical movement, placement, or theatrical activity involving people in defined space, with the explicit or implicit application of artistic direction, choreography, curatorial planning, or design. Performance art may include aspects or elements of music, dance, mime, and acting, with attributes of professional or amateur stagecraft. As with the visual arts, performance art may either confirm or challenge cultural familiarity, and as stated in Article I of the *Library Bill of Rights*

In developing library arts exhibits and programs, libraries should present a broad spectrum of opinions and viewpoints as codified in the *Library Bill of Rights*, Articles I and II. Libraries should not avoid developing exhibits or programs because of controversial content, or because of the beliefs or affiliations of those whose work is represented. Libraries do not endorse the viewpoints of the artists themselves, the artwork owners, or the exhibit organizers, whether or not they are internal or external contributors to library programs and collections.²

Libraries that choose to make gallery or performing space available for use by community groups or individuals should formulate a written policy for the use of these areas and may adopt time, place, and manner rules for such use. Libraries may wish to develop such criteria as the size of the artwork to be displayed, space requirements including for an audience, the length of time the work may remain on display or in performance, the frequency with which material may be displayed from the same group, or whether to accept work only from local constituents or stakeholders.

Such policies should also ensure that space is provided on an equitable basis to all who request it and should be stated in inclusive rather than exclusive terms. Policies and publicity should be written to encourage use of library public display, exhibit, and performance spaces by a broad range of organizations and individuals.³

However, as with any meeting space, a publicly funded library may instead choose to restrict use

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Behavior policies should not be used to limit access to art or performances in the library. If users object to a particular work of art or performance there should be a method of recourse, similar to a reconsideration policy, for expressing their concerns.

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