

SP13 LIBR-271A Gnres & Tpcs in Yuth Lit 110

VIRTUAL SEMINARS - CBLDF

Led by Jennifer



Start here: Comic Book Legal Defense Fund Overview

Jennifer Archuleta - Mar 19, 2013 5:30 PM

Attachments: [Comic Book Legal Defense Fund.pptx](#) (1.89 MB)
[Comic Book Legal Defense Fund.pdf](#) (1.19 MB)

Hi, everyone! I'm Jennifer Archuleta and I will be leading you on this virtual seminar about the Comic Book Legal Defense Fund. I have created a powerpoint that gives a short overview about what the CBLDF is and what it does. Please read over this before proceeding to the next sections.

The file is included here as both a PPT file and PDF, choose whichever works best for you, the content is same on both.

Please feel free to comment on this overview or ask any questions you had after reading it.



Re: Start here: Comic Book Legal Defense Fund Overview

- Mar 21, 2013 1:49 PM

Very interesting presentation. That is cool that they protect places like libraries against censorship challenges. I've seen them at Cons before. They usually have neat stuff to say and sell.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

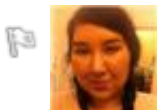
Authored on: Mar 19, 2013 5:30 PM

Subject: Start here: Comic Book Legal Defense Fund Overview

Hi, everyone! I'm Jennifer Archuleta and I will be leading you on this virtual seminar about the Comic Book Legal Defense Fund. I have created a powerpoint that gives a short overview about what the CBLDF is and what it does. Please read over this before proceeding to the next sections.

The file is included here as both a PPT file and PDF, choose whichever works best for you, the content is same on both.

Please feel free to comment on this overview or ask any questions you had after reading it.



Re: Start here: Comic Book Legal Defense Fund Overview

Jennifer Archuleta - Mar 22, 2013 4:34 PM

Hi [REDACTED], thanks for your compliments. I used to always see CBLDF at con's too, but I never understood what exactly they did, and that was main reason why I choose to learn more about them to present for my seminar. I think it's a really important organization, definitely one of a kind in its mission- I can't think of another organization that does anything similar. I think it's great they have a hotline to call too if you ever have any questions or want to report a 1st amendment violation.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 21, 2013 1:49 PM
Subject: Re: Start here: Comic Book Legal Defense Fund Overview

Very interesting presentation. That is cool that they protect places like libraries against censorship challenges. I've seen them at Cons before. They usually have neat stuff to say and sell.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:30 PM
Subject: Start here: Comic Book Legal Defense Fund Overview

Hi, everyone! I'm Jennifer Archuleta and I will be leading you on this virtual seminar about the Comic Book Legal Defense Fund. I have created a powerpoint that gives a short overview about what the CBLDF is and what it does. Please read over this before proceeding to the next sections.

The file is included here as both a PPT file and PDF, choose whichever works best for you, the content is same on both.

Please feel free to comment on this overview or ask any questions you had after reading it.



Re: Start here: Comic Book Legal Defense Fund Overview
- Mar 24, 2013 2:18 PM

Hey Jennifer nice presentation of the organization, I like the inclusion of the diplomatic and forceful letter they produced in defense of Persepolis. Describing the opposition's argument as "unpersuasive" particularly. My question is: do you have more information on the relationship between the CBLDF and NCAC, the National Coalition Against Censorship who's letterhead the defense statement is on? Are they an umbrella organization or just working in the same field? Thanks again for a nice summary of the CBLDF, I was just researching them too for a controversial literature class and their mission is admirable.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 22, 2013 4:34 PM
Subject: Re: Start here: Comic Book Legal Defense Fund Overview

Hi [REDACTED], thanks for your compliments. I used to always see CBLDF at con's too, but I never understood what exactly they did, and that was main reason why I choose to learn more about them to present for my seminar. I think it's a really important organization, definitely one of a kind in its mission- I can't think of another organization that does anything similar. I think it's great they have a hotline to call too if you ever have any questions or want to report a 1st amendment violation.

<<< Replied to message below >>>
Authored by: [REDACTED]
Authored on: Mar 21, 2013 1:49 PM
Subject: Re: Start here: Comic Book Legal Defense Fund Overview

Very interesting presentation. That is cool that they protect places like libraries against censorship challenges. I've seen them at Cons before. They usually have neat stuff to say and sell.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:30 PM

Subject: Start here: Comic Book Legal Defense Fund Overview

Hi, everyone! I'm Jennifer Archuleta and I will be leading you on this virtual seminar about the Comic Book Legal Defense Fund. I have created a powerpoint that gives a short overview about what the CBLDF is and what it does. Please read over this before proceeding to the next sections.

The file is included here as both a PPT file and PDF, choose whichever works best for you, the content is same on both.

Please feel free to comment on this overview or ask any questions you had after reading it.



Re: Start here: Comic Book Legal Defense Fund Overview

- Mar 24, 2013 2:18 PM

Hey Jennifer nice presentation of the organization, I like the inclusion of the diplomatic and forceful letter they produced in defense of Persepolis. Describing the opposition's argument as "unpersuasive" particularly. My question is: do you have more information on the relationship between the CBLDF and NCAC, the National Coalition Against Censorship who's letterhead the defense statement is on? Are they an umbrella organization or just working in the same field? Thanks again for a nice summary of the CBLDF, I was just researching them too for a controversial literature class and their mission is admirable.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 22, 2013 4:34 PM

Subject: Re: Start here: Comic Book Legal Defense Fund Overview

Hi [REDACTED], thanks for your compliments. I used to always see CBLDF at con's too, but I never understood what exactly they did, and that was main reason why I choose to learn more about them to present for my seminar. I think it's a really important organization, definitely one of a kind in its mission- I can't think of another organization that does anything similar. I think it's great they have a hotline to call too if you ever have any questions or want to report a 1st amendment violation.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 21, 2013 1:49 PM

Subject: Re: Start here: Comic Book Legal Defense Fund Overview

Very interesting presentation. That is cool that they protect places like libraries against censorship challenges. I've seen them at Cons before. They usually have neat stuff to say and sell.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

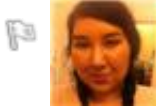
Authored on: Mar 19, 2013 5:30 PM

Subject: Start here: Comic Book Legal Defense Fund Overview

Hi, everyone! I'm Jennifer Archuleta and I will be leading you on this virtual seminar about the Comic Book Legal Defense Fund. I have created a powerpoint that gives a short overview about what the CBLDF is and what it does. Please read over this before proceeding to the next sections.

The file is included here as both a PPT file and PDF, choose whichever works best for you, the content is same on both.

Please feel free to comment on this overview or ask any questions you had after reading it.



Re: Start here: Comic Book Legal Defense Fund Overview

Jennifer Archuleta - Mar 24, 2013 4:56 PM

Hi [REDACTED],

Thank you for your kind comments. Great question- I actually was curious about this too because I noticed that many other letters that they have written for other campaigns have also been with the NCAC (and other organizations).

According to the NCAC website it is made up of these 50 non-profit organizations: <http://www.ncac.org/coalition>, and I don't see CBLDF on the list. I think that CBLDF often collaborates with other like minded organizations in some of their campaigns (strength in numbers!), but from my investigation it doesn't look like there is a formal association per se. I wonder why it isn't? I also noticed that NCAC is based in New York like CBLDF.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 2:18 PM

Subject: Re: Start here: Comic Book Legal Defense Fund Overview

Hey Jennifer nice presentation of the organization, I like the inclusion of the diplomatic and forceful letter they produced in defense of Persepolis. Describing the opposition's argument as "unpersuasive" particularly. My question is: do you have more information on the relationship between the CBLDF and NCAC, the National Coalition Against Censorship who's letterhead the defense statement is on? Are they an umbrella organization or just working in the same field? Thanks again for a nice summary of the CBLDF, I was just researching them too for a controversial literature class and their mission is admirable.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 22, 2013 4:34 PM

Subject: Re: Start here: Comic Book Legal Defense Fund Overview

Hi [REDACTED], thanks for your compliments. I used to always see CBLDF at con's too, but I never understood what exactly they did, and that was main reason why I choose to learn more about them to present for my seminar. I think it's a really important organization, definitely one of a kind in its mission- I can't think of another organization that does anything similar. I think it's great they have a hotline to call too if you ever have any questions or want to report a 1st amendment violation.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 21, 2013 1:49 PM

Subject: Re: Start here: Comic Book Legal Defense Fund Overview

Very interesting presentation. That is cool that they protect places like libraries against censorship challenges. I've seen them at Cons before. They usually have neat stuff to say and sell.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:30 PM

Subject: Start here: Comic Book Legal Defense Fund Overview

Hi, everyone! I'm Jennifer Archuleta and I will be leading you on this virtual seminar about the Comic Book Legal Defense Fund. I have created a powerpoint that gives a short overview about what the CBLDF is and what it does. Please read over this before proceeding to the next sections.

The file is included here as both a PPT file and PDF, choose whichever works best for you, the content is same on both.

Please feel free to comment on this overview or ask any questions you had after reading it.



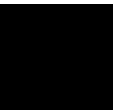
Comics Code history

Jennifer Archuleta - Mar 19, 2013 5:38 PM 🌟

Please read this short history about the Comics Code by Amy Nyberg:

<http://cbldf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

[Redacted] - Mar 21, 2013 2:02 PM 🌟

That's a good question

I think there is a lot more freedom these days since the comic book code has been rejected by the publishers, with the envelope being pushed more and more, and freedom of speech being upheld. I think the only thing that would hold back comic books is the fans and maybe the comic book shop owners, or offended adults - outrage or possible pushback. Also parents or schools, as highlighted by the recent Persepolis issue in Chicago when the schools were going to remove the comic book from shelves. Religious groups are often the others crying for removal of reading material.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cbldf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

- Mar 22, 2013 2:15 PM

From what this short history says, it seems like not too many people were against the Comics Code. It very surprisingly lasted until 2011 after all. After a while, there wasn't much point to it, was there? The rules were being stretched or considered more as guidelines. There won't be much in the way of censorship nowadays. Publishers care less about the content and more about how well the comic will sell. Those comics that are rejected can just be sold as self-published works. Either way, there isn't much holding comics back anymore. In-house rating systems are great. Adults can look at the rating and judge whether or not a comic is appropriate for their childrent to read.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



you know what they say about hindsight...

- Mar 22, 2013 9:38 PM

While it may seem surprising in hindsight that the code was so widely accepted and used for so long, when you think about it, its not that strange as things like this still go on today. In the 90s there was the debate over gangsta rap and CDs all had to be released with the "explicit lyrics" label. I think the only reason this even went away (if it has) is due to the fact that we now buy music online rather than in a physical case.

I think of rating systems as similar to a code of conduct as they are saying that some fits a pre-determined viewing audience and must meet those standards. We still have a movie rating system that isn't going anywhere and in the last twenty years, we've introduced tv rating systems that now say what level a show is considered to be safe. Video games have also instituted a rating system. All of this is done to protect children and not negatively effect them, similarly to how the Code was used. Gangsta rap was said to influence kids to go out and become gang members and shoot people. Look at the raging gun debate now and whether or not violent movies are the cause of it. If you put the Comics Code in this context, I think it makes a lot of sense to why everyone accepted and went along with it as we go along with all of this now.

The only thing I've seen in the reverse is the relaxation of language and there was a huge stink over the fact that the words "bitch," "shit" and "dick" could now be said on television. I'm not saying these rating systems are necessarily bad or shouldn't be used, but from the quality television I watch on HBO, I would say that not having to fit into a protected box of standards to be aired on television has certainly helped their artistic story telling.

<<< Replied to message below >>>

Authored by:

Authored on: Mar 22, 2013 2:15 PM
Subject: Re: Comics Code history

From what this short history says, it seems like not too many people were against the Comics Code. It very surprisingly lasted until 2011 after all. After a while, there wasn't much point to it, was there? The rules were being stretched or considered more as guidelines. There won't be much in the way of censorship nowadays. Publishers care less about the content and more about how well the comic will sell. Those comics that are rejected can just be sold as self-published works. Either way, there isn't much holding comics back anymore. In-house rating systems are great. Adults can look at the rating and judge whether or not a comic is appropriate for their childrent to read.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:38 PM
Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cbldf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: you know what they say about hindsight...

- Mar 24, 2013 1:59 PM

Check out iTunes sometime for these "gangsta" CDs. You'll still find a red "Explicit" label attached to the song or album.

<<< Replied to message below >>>
Authored by: [REDACTED]
Authored on: Mar 22, 2013 9:38 PM
Subject: you know what they say about hindsight...

While it may seem surprising in hindsight that the code was so widely accepted and used for so long, when you think about it, its not that strange as things like this still go on today. In the 90s there was the debate over gangsta rap and CDs all had to be released with the "explicit lyrics" label. I think the only reason this even went away (if it has) is due to the fact that we now buy music online rather than in a physical case.

I think of rating systems as similar to a code of conduct as they are saying that some fits a pre-determined viewing audience and must meet those standards. We still have a movie rating system that isn't going anywhere and in the last twenty years, we've introduced tv rating systems that now say what level a show is considered to be safe. Video games have also instituted a rating system. All of this is done to protect children and not negatively effect them, similarly to how the Code was used. Gangsta rap was said to influence kids to go out and become gang members and shoot people. Look at the raging gun debate now and whether or not violent movies are the cause of it. If you put the Comics Code in this context, I think it makes a lot of sense to why everyone accepted and went along with it as we go along with all of this now.

The only thing I've seen in the reverse is the relaxation of language and there was a huge stink over the fact that the words "bitch," "shit" and "dick" could now be said on television. I'm not saying these rating systems are necessarily bad or shouldn't be used, but from the quality television I watch on HBO, I would say that not having to fit into a protected box of standards to be aired on television has certainly helped their artistic story telling.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 2:15 PM

Subject: Re: Comics Code history

From what this short history says, it seems like not too many people were against the Comics Code. It very surprisingly lasted until 2011 after all. After a while, there wasn't much point to it, was there? The rules were being stretched or considered more as guidelines. There won't be much in the way of censorship nowadays. Publishers care less about the content and more about how well the comic will sell. Those comics that are rejected can just be sold as self-published works. Either way, there isn't much holding comics back anymore. In-house rating systems are great. Adults can look at the rating and judge whether or not a comic is appropriate for their childrent to read.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cbldf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

Jennifer Archuleta - Mar 24, 2013 5:03 PM

Right, the Comics Code was self-imposed, but it is my understanding that it came about through immense pressure from the public and the government. While censorship because of the Code isn't going to be as prevalent today, I think censorship as related to access is still a very real issue. I think if it weren't a problem organizations such as the CBLDF would have no purpose and therefore not exist. I think censorship evolved from limiting the kinds of comics that could be made through such things as the Comics Code, to censorship that limits access to audiences. Take a look at some of the news articles and cases on the CBLDF website, I think you'll see that censorship is still a happening today, just in a different way than it had been before.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 2:15 PM

Subject: Re: Comics Code history

From what this short history says, it seems like not too many people were against the Comics Code. It very surprisingly lasted until 2011 after all. After a while, there wasn't much point to it, was there? The rules were being stretched or considered more as guidelines. There won't be much in the way of censorship nowadays. Publishers care

less about the content and more about how well the comic will sell. Those comics that are rejected can just be sold as self-published works. Either way, there isn't much holding comics back anymore. In-house rating systems are great. Adults can look at the rating and judge whether or not a comic is appropriate for their childrent to read.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?

unread!



Re: Comics Code history

- Mar 24, 2013 8:13 PM

I think that it was always a matter of profit, commercialization and business. In the beginning when the comics code was introduced it was not that publishers did not care, it was that they were afraid of loosing their businesses if they went against it. They didn't think through the long term effect of their decision to appease the public by agreeing to the code. Instead they just wanted a quick fix, they wanted to stay in business and make money, agreeing to the comics code was the way they chose to do so. I think as the years went on and the readers grow up new markets were opening up again, the code was no longer viewed as a solution but the problem, the comics code was limiting the industry's opportunity for growth and increased profit and therefore it had to go.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 2:15 PM

Subject: Re: Comics Code history

From what this short history says, it seems like not too many people were against the Comics Code. It very surprisingly lasted until 2011 after all. After a while, there wasn't much point to it, was there? The rules were being stretched or considered more as guidelines. There won't be much in the way of censorship nowadays. Publishers care less about the content and more about how well the comic will sell. Those comics that are rejected can just be sold as self-published works. Either way, there isn't much holding comics back anymore. In-house rating systems are great. Adults can look at the rating and judge whether or not a comic is appropriate for their childrent to read.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

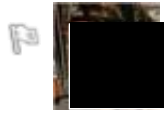
Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?

unread!



Re: Start here: Comic Book Legal Defense Fund Overview

- Apr 2, 2013 8:21 AM

Wow! I didn't even know that such an organization existed...

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:30 PM

Subject: Start here: Comic Book Legal Defense Fund Overview

Hi, everyone! I'm Jennifer Archuleta and I will be leading you on this virtual seminar about the Comic Book Legal Defense Fund. I have created a powerpoint that gives a short overview about what the CBLDF is and what it does. Please read over this before proceeding to the next sections.

The file is included here as both a PPT file and PDF, choose whichever works best for you, the content is same on both.

Please feel free to comment on this overview or ask any questions you had after reading it.



Re: Comics Code history

- Mar 22, 2013 3:52 PM

The history of comics censorship and Fredric Werthem is fascinating. He had some very interesting views about comics and the influence of violence on young readers, many of which were proven to be falsely correlated after some solid research was done on the subject. Thanks for this article; it was a concise and informative history.



Re: Comics Code history

- Mar 23, 2013 5:05 PM

In a section of the Comics Code History: The Seal of Approval, it says, "Today, publishers regulate the content of their own comics. The demise of the Comics Code Authority and its symbol, the Seal of Approval, marks elimination of industry-wide self-regulation, against which there is little legal recourse. Now, the comic book community can answer its critics by invoking its First Amendment rights, assisted by the Comic Book Legal Defense Fund, whose mission is to protect those rights through legal referrals, representation, advice, assistance, and education."

It is amazing that until the 1980s, so many comics publishers followed the Comics Code, it seems to me that they were merely worried about refusing the Code would do to their distribution/readership. Today, since comics follow their own regulations, we see comics, manga, and graphic novels will all kinds of content and text that was originally banned by the Code. I think that it is great that today authors and illustrators can almost publish whatever they wish.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:38 PM
Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblbf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

- Mar 24, 2013 2:29 PM

So the fact that the publishers now self-regulate and have cover labels to guide parents has been stated, but what I wonder (as a less-devout comics fan than some of us here) is whether the underlying motivations remain, and skew the final product, for example, I know that many superheroes and main characters are mixed-up dark angels or whatever, but are the villains still portrayed as animal madmen with no redeeming qualities? Like in Watchmen, there are ways that the Good Guys are evil and the Bad Guy is actually trying to save the world, but I got the underlying feeling he was still a soulless megalomaniac we were NOT supposed to identify with. Has the "code" been so internalized that it is not necessary, and can exist even with the trappings of edginess (violence, sex, etc...?)

<<< Replied to message below >>>

Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:38 PM
Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblbf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

- Mar 24, 2013 3:41 PM

Our society has changed radically since 1954, and the comic book industry has finally admitted that it can no longer keep up with the societal changes while maintaining the tight grip on its member publishers that it once had. Publishers now realize the right to self-censor, and readers can now exercise their own right-- the right to 'vote with their feet'-- if a publisher is too lax or too tight in its understanding of public acceptability, the public is free to go elsewhere, and buy the product of other merchandisers that agree with their opinions. That freedom wasn't readily available to the public before-- there was only the one 'flavor', and if you didn't like it--tough!

<<< Replied to message below >>>

Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblbf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

Jennifer Archuleta - Mar 24, 2013 5:15 PM

Thanks [REDACTED], I also think the history is facisinating, but I didn't want to make everyone read Nyberg's book that explores the subject in great detail (*Seal of Approval: The History of the Comics Code*). I have just started reading a bit of it for this v. seminar, but I can't wait to read the whole thing once I have more time after the end of the semester. One interesting thing that I read online while researching Wertham is that one of his arguments about comic books was about the racism often portrayed in them (the heroes were usually White, and the villains were usually foreigners), and that he testified (against segregation) in the landmark Supreme Court case, *Brown v. Board of Education*, which made desegregated our education system. While I do not agree with Wertham's claims about comics (especially as it has come to light by current researchers that methods were not completely scientific and that he even fabricated results), but I also think it is interesting that he is also villanized himself and that these other positive things he was a part of are often ignored.

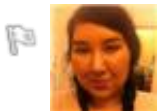
<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 3:52 PM

Subject: Re: Comics Code history

The history of comics censorship and Fredric Werthem is fascinating. He had some very interesting views about comics and the influence of violence on young readers, many of which were proven to be falsely correlated after some solid research was done on the subjet. Thanks for this article; it was a concise and informative history.



Re: Comics Code history

Jennifer Archuleta - Mar 24, 2013 5:23 PM

What amazes me the most was the fact that it was a self-imposed Code and used up until 2011 (by one publisher, I think?) Publishers not only went along with it, but they created and followed it. That isn't to say that it was necessarily by choice, especially with the pressure from the public and government that led to creation of the Comics Code of 1954. I think today we are seeing a lot more smaller publishing companies that do not feel the need to follow the type of Code that previously existed, and therefore we are seeing a lot of different kinds of comics that weren't published before. Of course there are also self-published comics to also consider, which didn't have to (or want to) follow the Code as well.

<<< Replied to message below >>>

Authored by: Haley Kemper

Authored on: Mar 23, 2013 5:05 PM

Subject: Re: Comics Code history

In a section of the Comics Code History: The Seal of Approval, it says, "Today, publishers regulate the content of their own comics. The demise of the Comics Code Authority and its symbol, the Seal of Approval, marks elimination of industry-wide self-regulation, against which there is little legal recourse. Now, the comic book community can answer its critics by invoking its First Amendment rights, assisted by the Comic Book Legal Defense Fund, whose mission is to protect those rights through legal referrals, representation, advice, assistance, and education."

It is amazing that until the 1980s, so many comics publishers followed the Comics Code, it seems to me that they were merely worried about refusing the Code would do to their distribution/readership. Today, since comics follow their own regulations, we see comics, manga, and graphic novels will all kinds of content and text that was originally banned by the Code. I think that it is great that today authors and illustrators can almost publish whatever they wish.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblpdf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

Jennifer Archuleta - Mar 24, 2013 5:30 PM

That is an very interesting point that you raise Jessica, I wonder how much the Code's have be internalized at this point, even if they aren't explicitly spelled out anymore. I have zero experience with most superhero and mainstream comics- most of the publishers and artists that I follow fall in the alternative comics realm, and I know that most subjects are not off limit and I also don't see these publishers use any sort of cover labels or labeling procedure.

Granted most of these comics aren't necessarily for children (because they probably wouldn't be interested in the content), but I think the presence of such publishers and artists means that there is still hope for those who want to publish their art and words they way they want them to be. I think as time passes, newer generations of youth will not only not remember or be influenced by the Code but they will demand higher quality and less restrictive forms.

As was mentioned by another classmate, money speaks, and if there is a demand for certain types of content, it will be created and it will be sold.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 2:29 PM

Subject: Re: Comics Code history

So the fact that the publishers now self-regulate and have cover labels to guide parents has been stated, but what I wonder (as a less-devout comics fan than some of us here) is whether the underlying motivations remain, and skew the final product, for example, I know that many superheroes and main characters are mixed-up dark angels or whatever, but are the villains still portrayed as animal madmen with no redeeming qualities? Like in Watchmen, there are ways that the Good Guys are evil and the Bad Guy is actually trying to save the world, but I got the underlying feeling he was still a soulless megalomaniac we were NOT supposed to identify with. Has the "code" been so internalized that it is not necessary, and can exist even with the trappings of edginess (violence, sex, etc...?)

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:38 PM
Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

Jennifer Archuleta - Mar 24, 2013 5:36 PM

Great point [REDACTED], times have changed radically since 1954 and many of the freedoms that we enjoy today would be unheard of back then. It is worth mentioning that the Comics Code was revised from its original 1954 twice, which I think means that it also adapted (at least to a degree) with the norms of those times. At the same time, we also continue to have restrictions and regulations on music and film today, so I wonder how far we have really come. The prevalence of the CBLDF fund and its mission make it clear that there are still freedoms left fighting for.

<<< Replied to message below >>>
Authored by: [REDACTED]
Authored on: Mar 24, 2013 3:41 PM
Subject: Re: Comics Code history

Our society has changed radically since 1954, and the comic book industry has finally admitted that it can no longer keep up with the societal changes while maintaining the tight grip on its member publishers that it once had. Publishers now realize the right to self-censor, and readers can now exercise their own right-- the right to 'vote with their feet'-- if a publisher is too lax or too tight in its understanding of public acceptability, the public is free to go elsewhere, and buy the product of other merchandisers that agree with their opinions. That freedom wasn't readily available to the public before-- there was only the one 'flavor', and if you didn't like it--tough!

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:38 PM
Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

- Mar 25, 2013 1:16 PM

It's fascinating that public opinion was so strong as to create such support for the comics code. Creating that seal was pure self-protection. I've been reading about collection management policies in regard to graphic novels, and there's interesting disparity and similarity between the comics code and a library's collection policy. The purpose of both is to mark the content somehow, in the case of the CCA, as morally good, whereas most collection policies seem to be arguing for the cultural importance of the text. It just fascinates me that people are so intense about comics, yet there's still such a pervasive image of comics being trivial or juvenile. If something doesn't have power, how could it upset people, or provoke such strong reactions?

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cbldf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

- Mar 26, 2013 11:02 AM

What really stuck out to me with this article was how the CMAA continued to enforce the idea that comics were meant for younger readers. According to this article, it seems that the CMAA encouraged this stereotype by granting their "Seal of Approval only if they [comic books] were suitable for the youngest readers." Even though the stereotype still exists, publishing comics (definitely) not aimed for children has become prominent in the comic book industry.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cbldf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?

unread!



Re: Comics Code history

[REDACTED] - Mar 26, 2013 6:35 PM

While there's been more groups trying to remove certain books they don't approve of, banned books are able to get more publicity, and can be distributed through the internet.

I think that more censorship might be happening in the publishing houses themselves though. They've always gotten to pick and choose, and sometimes they don't choose books that are worthy of being chosen. Other times they pick utter garbage because the theme in the book is trending at the moment, and even if it is garbage, they'll make money off of it.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 7:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?

[REDACTED]
P [REDACTED] **Re: Comics Code history**

[REDACTED] - Mar 28, 2013 8:29 AM

Comics censorship has almost completely turned into publisher self-policing due to the rise of adults as a viable audience for comics. In addition, the gradual erosion of the code's restrictions during the 60s and 70s was a major factor in weakening the code. The comics code, is virtually irrelevant nowadays.

[REDACTED]
P [REDACTED] **Re: Comics Code history**

[REDACTED] - Apr 1, 2013 1:48 PM

Definitely. And then people's fears and gullibility feed into that too.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 3:52 PM

Subject: Re: Comics Code history

The history of comics censorship and Fredric Werthem is fascinating. He had some very interesting views about comics and the influence of violence on young readers, many of which were proven to be falsely correlated after some solid research was done on the subject. Thanks for this article; it was a concise and informative history.

unread!



Re: Comics Code history

- Apr 2, 2013 8:28 AM

I actually find it surprising that the code was allowed to continue for so long in the first place. I would have guessed that in the interest of free speech publishers would have challenged it long before they actually did. It really shows you just how much social pressure was put on the publishing companies that they were willing to curb their storylines and go along with the code.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

- Apr 9, 2013 9:47 AM

Violence has been broken open to include many different scenarios that would be appalling to people several years ago. Sexualization of characters has also become a much larger issue. Interestingly enough, topics that are often still considered taboo are ones that people should choose to read about if they want to: questioning religion, alternate lifestyle relationships, and the still ever rare obviously ethnically different couples. The echoes of many social barriers are still unfortunately present.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Re: Comics Code history

- Apr 9, 2013 9:49 AM

The printed medium has until recently seems to have always be difficult to work in. I would imagine it would be hard

to push against the boundaries if it meant the potential to get blacklisted later in your career. Many people would rather be able to eat and provide for their families and let someone else do the fighting. In the same situation I'm not sure what I would do either.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Apr 2, 2013 8:28 AM

Subject: Re: Comics Code history

I actually find it surprising that the code was allowed to continue for so long in the first place. I would have guessed that in the interest of free speech publishers would have challenged it long before they actually did. It really shows you just how much social pressure was put on the publishing companies that they were willing to curb their storylines and go along with the code.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:38 PM

Subject: Comics Code history

Please read this short history about the Comics Code by Amy Nyberg:

<http://cblddf.org/comics-code-history-the-seal-of-approval/>

Discussion question: Comic censorship has been a part of the history of comics since (at least) the 1930s, in what ways has censorship of comics evolved since the introduction of the Comics Code of 1954?



Role of Libraries in comic censorship

Jennifer Archuleta - Mar 19, 2013 5:41 PM 🗨️

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Banned & Challenged Comics

Jennifer Archuleta - Mar 19, 2013 5:49 PM 🗨️

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblddf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public,

school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: Banned & Challenged Comics

- Mar 21, 2013 2:12 PM

For Watchmen, I would point out its many critical reviews and awards. I would also make sure I had a copy of the library collection development policy, highlighting the applicable parts. The ALA and Comic Book Legal Defense Fund has helpful handouts and literature including the Library Bill of Rights. For every challenge, there are counter-challenge arguments you can make. Make sure you have administration or higher ups backing you up if it is a parent complaining.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblddf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: Role of Libraries in comic censorship

- Mar 21, 2013 2:29 PM

That is interesting about libraries being seen as keepers or protectors of morality. They aren't Churches. Morality seems tied to religion to me. Libraries are more like schools - educators, and holding knowledge - "good" or "bad." Or holding both opposing trains of thoughts in different schools, so you can read and decide for yourself.

Libraries should be fighting against censorship and objections based on morals or religion, etc.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of



Re: Banned & Challenged Comics

- Mar 22, 2013 1:48 PM

Looking at the list, I don't think that many of these would be appropriate for a school or academic library, particularly school libraries. Most school libraries frown on nudity, sex, and crude language. That's quite understandable. However, people don't have any right to protest the existence of an "offensive" book in a public library. The best solution is to make sure your library's policies are clear and easily accessible. Make sure that you know them very well and can present your argument in a calm and rational manner.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: Role of Libraries in comic censorship

- Mar 22, 2013 1:52 PM

It's not just the roles of libraries that have evolved since the 1950's. That era was an unusual one as a whole. Everyone was trying to get back to a very conservative and picture-perfect lifestyle. Fortunately, the '60s occurred. Now, the majority do not have such a stiff opinion. Sure, there are still plenty that protest against comics, video games, movies, etc. However, libraries as a whole have become pretty adamant about the freedom to read. They believe that patrons should be allowed access to whatever they want read.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of

Mississippi.



Re: Role of Libraries in comic censorship

- Mar 22, 2013 4:01 PM

This is an interesting question. To me, the phrase "guardian of children's morality" still applies to the role of the library and librarian. I think that, like [REDACTED] mentioned, the 1950s were a strange time when it came to morals and ethics--people were more narrow-minded, especially with children, hoping to keep them from seeing the turmoil that occurred in the world. In my community I witness a stronger urge to educate children about the world. The library serves as the guardian to the child's morality by broadening his horizons and allowing him to see a variety of perspectives on any topic. I think that now, people would be glad that their libraries provide access to an unlimited wealth of knowledge and different perspectives, rather than upset that libraries promote the reading of comic books. At a local library, the comic book and manga books in the young adult section have been the transition point, turning many non-readers into readers for the first time.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of

Mississippi.



Re: Banned & Challenged Comics

- Mar 22, 2013 4:16 PM

While it is true that many of the titles on the CBLDF list do contain mature themes--sexual content, drugs, underage drinking--that is not what the reader is supposed to take away from the material. If the outraged adults and parents were to realize the context of the mature elements as they are found within the text, they might see that these details are often added as lessons urging against that behavior. If a patron came to me with a concern about our collection's material, I would explain to them the library's policy on adding and screening material for the collection. I would try to assure them that the library wants to provide wide variety of materials, and that there are certainly other titles that they would find appropriate for their children. I think that I would explain that the title is a part of the collection, and there is demand for the product. I would also want to help the patron locate material that they will be satisfied with in the future.



defend morality by opening minds

- Mar 22, 2013 9:46 PM

██████, I liked that you mentioned libraries now guard children's morality by broadening their horizons. I think this is a true, interesting take on librarian's roles. I feel I am often butting heads with parents who still have the view that their children should only be reading the classics or books that are well above their child's interest, cognitive and/or reading level, only because they think this is the only real way to read. In some ways, by insisting that students read what they are interested in, whatever the subject or medium, we are broadening their horizons while also protecting them by turning them into avid readers.

It's true that in the past librarians saw themselves as gatekeepers who only want to enrich people's lives with worthwhile information. When you go far enough back in the history, I believe fiction was originally frowned on as being included in libraries. Its interesting how this is perpetually evolving and how we keep expanding our own definitions of what is appropriate. If you think about it, our version of what shouldn't be in a library could often be seen as video games and television shows or youtube videos, but for the librarian's of the future, these could be the very things they preserve and want children to be watching as cultural, sociological representations of the lives of their ancestors.

<<< Replied to message below >>>

Authored by: ██████

Authored on: Mar 22, 2013 4:01 PM

Subject: Re: Role of Libraries in comic censorship

This is an interesting question. To me, the phrase "guardian of children's morality" still applies to the role of the library and librarian. I think that, like ██████ mentioned, the 1950s were a strange time when it came to morals and ethics-people were more narrow-minded, especially with children, hoping to keep them from seeing the turmoil that occurred in the world. In my community I witness a stronger urge to educate children about the world. The library serves as the guardian to the child's morality by broadening his horizons and allowing him to see a variety of perspectives on any topic. I think that now, people would be glad that their libraries provide access to an unlimited wealth of knowledge and different perspectives, rather than upset that libraries promote the reading of comic books. At a local library, the comic book and manga books in the young adult section have been the transition point, turning many non-readers into readers for the first time.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

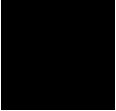
In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



 - Mar 22, 2013 9:57 PM

I agree with you on these points while also knowing that it's easier said than done, especially in a school space. The parents want to protect their children but they aren't there to control what they check out, like they possibly could be from a public library. When faced with a complaint or challenge, I find that I often have to speak with students about their choices and tell them to talk to their parents. This helps me keep the books on the shelves, but I am sad for the student who no longer gets to choose to read what they want. I also try to get the specifics from the parents. I had a parent once say that the book should be in a special section for older students where her daughter (a fifth grader) wouldn't have been able to access it and should have been labeled as such. I then had to point out to this parent that it was in a special section (young adults) and was marked as such on the spine and call number. The mother made her return it, but I didn't have to remove it from the library as she finally had to concede that this was true.

<<< Replied to message below >>>

Authored by: Hadley Urban


Authored on: Mar 22, 2013 4:16 PM

Subject: Re: Banned & Challenged Comics

While it is true that many of the titles on the CBLDF list do contain mature themes--sexual content, drugs, underage drinking--that is not what the reader is supposed to take away from the material. If the outraged adults and parents were to realize the context of the mature elements as they are found within the text, they might see that these details are often added as lessons urging against that behavior. If a patron came to me with a concern about our collection's material, I would explain to them the library's policy on adding and screening material for the collection. I would try to assure them that the library wants to provide wide variety of materials, and that there are certainly other titles that they would find appropriate for their children. I think that I would explain that the title is a part of the collection, and there is demand for the product. I would also want to help the patron locate material that they will be satisfied with in the future.



Re: Role of Libraries in comic censorship

 - Mar 23, 2013 5:08 PM

I feel like today, it is the role of libraries, librarians, and all educators to open up the doors to all the realms of possibilities for their students and users. Librarians can show children books about far corners of the globe, and teachers can educate students about the Holocaust and the other various wars around the world. Today, it is the point of libraries to provide materials for all age groups, ethnicities, and other diversities, so that they may have access to anything and everything related to information. While in the past, libraries had to carefully select what to make available and what to keep off the shelves that I think they lost sight of what their goal was/*should* have been: to open the eyes of users to what is available both digitally and in print.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of

libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Banned & Challenged Comics

- Mar 23, 2013 5:14 PM

I want to address the banning of *Maus* at the Pasadena Public Library.

In response to any challenges about this book being anti-ethnic and/or unsuitable for young readers, I could definitely see where those comments would come from. On the other hand, this is a memoir and historical retelling of an event from one family's point of view. This book clearly shows a side of the Holocaust that may be unsuitable or offensive to some patrons of the library, but *Mein Kampf* and some films about the Holocaust can also be said to be offensive, anti-ethnic, and unsuitable for young children and those are, a lot of the time, included in library collections. For the individual that argues that this "graphic novel/comic" should not be available to younger audiences, the library could place it in the young adult/adult section, or if grouped with other graphic novels, a note could be pasted on the back of the book warning about the content.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cbldf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: Role of Libraries in comic censorship

- Mar 24, 2013 11:50 AM

I was also thinking of the whole "freedom to read" issue of access that librarians at least ideally uphold. For example, at my library we don't censor kids by denying them access to materials targeted at adults. If I feel the information is inappropriate, I will try to guide them to more appropriate materials or ask them if they think their parents (who are responsible for their library cards as minors) would be ok with them checking something out, but I won't outright deny them access to materials. I try my best to have these conversations with the kids in a way that is respectful rather than shame-inducing. This is an issue most frequently with video checkouts, where I feel uncomfortable checking out a R-rated movie to a minor. I haven't actually had an issue thus far with comics. I've also never had a parent complain about the items that we have checked out to their child (fingers crossed!).

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 1:52 PM

Subject: Re: Role of Libraries in comic censorship

It's not just the roles of libraries that have evolved since the 1950's. That era was an unusual one as a whole. Everyone was trying to get back to a very conservative and picture-perfect lifestyle. Fortunately, the '60s occurred. Now, the majority do not have such a stiff opinion. Sure, there are still plenty that protest against comics, video games, movies, etc. However, libraries as a whole have become pretty adamant about the freedom to read. They believe that patrons should be allowed access to whatever they want read.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Role of Libraries in comic censorship

- Mar 24, 2013 1:57 PM

I think that generally, if a minor is checking out something adult, the parents are pretty much okay with it. Otherwise, they would be hovering over them there in the library. Besides, even if they did check out something that the parents don't approve of, the parents can just take it away when they find out. In my opinion, that's not really a librarian's problem.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 11:50 AM

Subject: Re: Role of Libraries in comic censorship

I was also thinking of the whole "freedom to read" issue of access that librarians at least ideally uphold. For example, at my library we don't censor kids by denying them access to materials targeted at adults. If I feel the information is inappropriate, I will try to guide them to more appropriate materials or ask them if they think their parents (who are responsible for their library cards as minors) would be ok with them checking something out, but I won't outright deny them access to materials. I try my best to have these conversations with the kids in a way that is respectful rather than shame-inducing. This is an issue most frequently with video checkouts, where I feel uncomfortable checking out a R-rated movie to a minor. I haven't actually had an issue thus far with comics. I've also never had a parent complain about the items that we have checked out to their child (fingers crossed!).

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 1:52 PM
Subject: Re: Role of Libraries in comic censorship

It's not just the roles of libraries that have evolved since the 1950's. That era was an unusual one as a whole. Everyone was trying to get back to a very conservative and picture-perfect lifestyle. Fortunately, the '60s occurred. Now, the majority do not have such a stiff opinion. Sure, there are still plenty that protest against comics, video games, movies, etc. However, libraries as a whole have become pretty adamant about the freedom to read. They believe that patrons should be allowed access to whatever they want read.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:41 PM
Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Role of Libraries in comic censorship

- Mar 24, 2013 2:32 PM

I too was struck that Libraries role in this has seemed to do a complete 180, and we even have banned book week and are trained to defend titles against challenges! Hopefully this doesn't go the way of other publicly funded cultural institutions like the NEA...

<<< Replied to message below >>>
Authored by: [REDACTED]r
Authored on: Mar 23, 2013 5:08 PM
Subject: Re: Role of Libraries in comic censorship

I feel like today, it is the role of libraries, librarians, and all educators to open up the doors to all the realms of possibilities for their students and users. Librarians can show children books about far corners of the globe, and teachers can educate students about the Holocaust and the other various wars around the world. Today, it is the point of libraries to provide materials for all age groups, ethnicities, and other diversities, so that they may have access to anything and everything related to information. While in the past, libraries had to carefully select what to make available and what to keep off the shelves that I think they lost sight of what their goal was/*should* have been: to open the eyes of users to what is available both digitally and in print.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM
Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Banned & Challenged Comics

- Mar 24, 2013 2:36 PM

I just thought I would diplomatically recommend that responding to a challenge by referring a parent or other concerned patron to our other "offensive" materials and assuring them that our holdings offend all people equally might not be the best tactic.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 23, 2013 5:14 PM

Subject: Re: Banned & Challenged Comics

I want to address the banning of *Maus* at the Pasadena Public Library.

In response to any challenges about this book being anti-ethnic and/or unsuitable for young readers, I could definitely see where those comments would come from. On the other hand, this is a memoir and historical retelling of an event from one family's point of view. This book clearly shows a side of the Holocaust that may be unsuitable or offensive to some patrons of the library, but *Mein Kampf* and some films about the Holocaust can also be said to be offensive, anti-ethnic, and unsuitable for young children and those are, a lot of the time, included in library collections. For the individual that argues that this "graphic novel/comic" should not be available to younger audiences, the library could place it in the young adult/adult section, or if grouped with other graphic novels, a note could be pasted on the back of the book warning about the content.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cbldf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: Role of Libraries in comic censorship

- Mar 24, 2013 2:43 PM

I completely agree that it's the parent's responsibility. It is worth noting that parents don't always accompany their children to the library and not all parents monitor their child's media use at home either. Still, it's the parent's responsibility. I don't censor, but I do like to at least make sure that the child is aware that the item they are checking out is not intended for someone their age (these are generally kids who I see on a weekly if not daily basis so we are able to have a respectful discussion about it).

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 1:57 PM

Subject: Re: Role of Libraries in comic censorship

I think that generally, if a minor is checking out something adult, the parents are pretty much okay with it. Otherwise, they would be hovering over them there in the library. Besides, even if they did check out something that the parents don't approve of, the parents can just take it away when they find out. In my opinion, that's not really a librarian's problem.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 11:50 AM

Subject: Re: Role of Libraries in comic censorship

I was also thinking of the whole "freedom to read" issue of access that librarians at least ideally uphold. For example, at my library we don't censor kids by denying them access to materials targeted at adults. If I feel the information is inappropriate, I will try to guide them to more appropriate materials or ask them if they think their parents (who are responsible for their library cards as minors) would be ok with them checking something out, but I won't outright deny them access to materials. I try my best to have these conversations with the kids in a way that is respectful rather than shame-inducing. This is an issue most frequently with video checkouts, where I feel uncomfortable checking out a R-rated movie to a minor. I haven't actually had an issue thus far with comics. I've also never had a parent complain about the items that we have checked out to their child (fingers crossed!).

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 1:52 PM

Subject: Re: Role of Libraries in comic censorship

It's not just the roles of libraries that have evolved since the 1950's. That era was an unusual one as a whole. Everyone was trying to get back to a very conservative and picture-perfect lifestyle. Fortunately, the '60s occurred. Now, the majority do not have such a stiff opinion. Sure, there are still plenty that protest against comics, video games, movies, etc. However, libraries as a whole have become pretty adamant about the freedom to read. They believe that patrons should be allowed access to whatever they want read.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Role of Libraries in comic censorship

- Mar 24, 2013 3:51 PM

The role of libraries has evolved from places to enforce the prevailing attitudes (political, moral and social), to that of places that embrace the diversity of ideas out there in the world, and encourage people to sample them, try them out, and think them through. In short, it went from being a place that told you *what* to think, to being a place that asked you *to* think. In keeping with the new role, Libraries of all types have realized that they should not censor or otherwise control access to information or entertainment, and have increasingly fought to be freed from the task of 'moral gatekeeper', and to put that job back where it should have been all along-- with the individual (or, in the case of minors, with their own parents).

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Role of Libraries in comic censorship

Jennifer Archuleta - Mar 24, 2013 5:45 PM

Right, I think that is definitely how libraries act today, but it wasn't always like this in the past. Censorship (as in access to materials) was often performed by librarians, and many believed it was their duty to provide materials that they believed were good for their patrons and would make them better and productive citizens. Today I think libraries have evolved in that they work to serve and be an integral part of their communities. When I was a kid, my parents let

me read anything I want and I was never barred by the library where I got all of my books from checking out books from the teen and adult sections, even when I was young. My favorite author when I was in the 5th grade was Stephen King. This freedom to read is what made me a lifelong library user and book lover. I don't think it is the place of the library to tell people what they can and cannot read, and nor is it their place to dictate this through their collections. When I think about protecting the children I hope to work with in the future as a children's librarian, I think that means allowing them to explore and learn to love books the same way that I had the opportunity to.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 21, 2013 2:29 PM

Subject: Re: Role of Libraries in comic censorship

That is interesting about libraries being seen as keepers or protectors of morality. They aren't Churches. Morality seems tied to religion to me. Libraries are more like schools - educators, and holding knowledge - "good" or "bad." Or holding both opposing trains of thoughts in different schools, so you can read and decide for yourself.

Libraries should be fighting against censorship and objections based on morals or religion, etc.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Role of Libraries in comic censorship

Jennifer Archuleta - Mar 24, 2013 5:54 PM

Yes, I agree that today the freedom to read is an integral part of libraries today but I also believe that this wasn't always the case. We learn about this freedom as part of our education here, so that we can uphold this value in our future professional lives. Because in part formal education use to not always be a requirement to be a librarian, not ever librarian was taught or believed in these ideals. I remember from LIBR200 that much of the censorship (access to materials) was done by librarians themselves who believed that only certain types of literature should be provided to patrons and that such materials like romances novels, magazines, and newspapers were drivel that would rot their minds. To this day I think there are still librarians who still believe this, but the types of materials have changed, this time with video games, comics books, and series books being view as "bad" for children. I am taking a children's programming course, and I am being taught that paperbacks of series books are "junk-food" for children and that we have to make sure we purchase a certain amount of "award-winners" for our collections. I think this indicates that the freedom to read is still highly regulated by librarians, because ultimately they have the power to dictate what will and will not go into collections.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 11:50 AM

Subject: Re: Role of Libraries in comic censorship

I was also thinking of the whole "freedom to read" issue of access that librarians at least ideally uphold. For example, at my library we don't censor kids by denying them access to materials targeted at adults. If I feel the information is inappropriate, I will try to guide them to more appropriate materials or ask them if they think their parents (who are responsible for their library cards as minors) would be ok with them checking something out, but I won't outright deny them access to materials. I try my best to have these conversations with the kids in a way that is respectful rather than shame-inducing. This is an issue most frequently with video checkouts, where I feel uncomfortable checking out a R-rated movie to a minor. I haven't actually had an issue thus far with comics. I've also never had a parent complain about the items that we have checked out to their child (fingers crossed!).

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 1:52 PM

Subject: Re: Role of Libraries in comic censorship

It's not just the roles of libraries that have evolved since the 1950's. That era was an unusual one as a whole. Everyone was trying to get back to a very conservative and picture-perfect lifestyle. Fortunately, the '60s occurred. Now, the majority do not have such a stiff opinion. Sure, there are still plenty that protest against comics, video games, movies, etc. However, libraries as a whole have become pretty adamant about the freedom to read. They believe that patrons should be allowed access to whatever they want read.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Role of Libraries in comic censorship

Jennifer Archuleta - Mar 24, 2013 6:03 PM

Very interesting way that you have framed the discussion. To me, libraries are one of the places that value the rights and opinions of children. For example, at my library a parents can't call us up demanding to know what is on a child's

card, because we respect the privacy of children. Also, I know this isn't the case at other libraries, but we also do not limit or block sites on our children's computers (but we do insist on parent supervision under a certain age.) I agree that times have changed drastically since the 1950s, and that the roles and responsibilities of libraries have also.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 4:01 PM

Subject: Re: Role of Libraries in comic censorship

This is an interesting question. To me, the phrase "guardian of children's morality" still applies to the role of the library and librarian. I think that, like [REDACTED] mentioned, the 1950s were a strange time when it came to morals and ethics - people were more narrow-minded, especially with children, hoping to keep them from seeing the turmoil that occurred in the world. In my community I witness a stronger urge to educate children about the world. The library serves as the guardian to the child's morality by broadening his horizons and allowing him to see a variety of perspectives on any topic. I think that now, people would be glad that their libraries provide access to an unlimited wealth of knowledge and different perspectives, rather than upset that libraries promote the reading of comic books. At a local library, the comic book and manga books in the young adult section have been the transition point, turning many non-readers into readers for the first time.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: defend morality by opening minds

Jennifer Archuleta - Mar 24, 2013 6:07 PM

I liked that you mentioned video games about being kept out of libraries. We had a very heated debate in my LIBR200 class last semester about whether or not video games should or should not be included in public libraries. I know that today some libraries do have video games, and at my library we have all kinds of DVDs for children, both educational and recreational.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 9:46 PM

Subject: defend morality by opening minds

██████, I liked that you mentioned libraries now guard children's morality by broadening their horizons. I think this is a true, interesting take on librarian's roles. I feel I am often butting heads with parents who still have the view that their children should only be reading the classics or books that are well above their child's interest, cognitive and/or reading level, only because they think this is the only real way to read. In some ways, by insisting that students read what they are interested in, whatever the subject or medium, we are broadening their horizons while also protecting them by turning them into avid readers.

It's true that in the past librarians saw themselves as gatekeepers who only want to enrich people's lives with worthwhile information. When you go far enough back in the history, I believe fiction was originally frowned on as being included in libraries. Its interesting how this is perpetually evolving and how we keep expanding our own definitions of what is appropriate. If you think about it, our version of what shouldn't be in a library could often be seen as video games and television shows or youtube videos, but for the librarian's of the future, these could be the very things they preserve and want children to be watching as cultural, sociological representations of the lives of their ancestors.

<<< Replied to message below >>>

Authored by: ██████

Authored on: Mar 22, 2013 4:01 PM

Subject: Re: Role of Libraries in comic censorship

This is an interesting question. To me, the phrase "guardian of children's morality" still applies to the role of the library and librarian. I think that, like ██████ mentioned, the 1950s were a strange time when it came to morals and ethics-people were more narrow-minded, especially with children, hoping to keep them from seeing the turmoil that occurred in the world. In my community I witness a stronger urge to educate children about the world. The library serves as the guardian to the child's morality by broadening his horizons and allowing him to see a variety of perspectives on any topic. I think that now, people would be glad that their libraries provide access to an unlimited wealth of knowledge and different perspectives, rather than upset that libraries promote the reading of comic books. At a local library, the comic book and manga books in the young adult section have been the transition point, turning many non-readers into readers for the first time.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.





Jennifer Archuleta - Mar 24, 2013 6:09 PM

I agree with your statements [REDACTED], thank you for sharing your thoughts!

<<< Replied to message below >>>

Authored by: Carroll Endicott

Authored on: Mar 24, 2013 3:51 PM

Subject: Re: Role of Libraries in comic censorship

The role of libraries has evolved from places to enforce the prevailing attitudes (political, moral and social), to that of places that embrace the diversity of ideas out there in the world, and encourage people to sample them, try them out, and think them through. In short, it went from being a place that told you *what* to think, to being a place that asked you *to* think. In keeping with the new role, Libraries of all types have realized that they should not censor or otherwise control access to information or entertainment, and have increasingly fought to be freed from the task of 'moral gatekeeper', and to put that job back where it should have been all along-- with the individual (or, in the case of minors, with their own parents).

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Banned & Challenged Comics

Jennifer Archuleta - Mar 24, 2013 6:10 PM

Yes, I agree that having things in writing, such as a collection policy is very important in showing how and why a book was chosen.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 21, 2013 2:12 PM

Subject: Re: Banned & Challenged Comics

For Watchmen, I would point out its many critical reviews and awards. I would also make sure I had a copy of the library collection development policy, highlighting the applicable parts. The ALA and Comic Book Legal Defense Fund

has helpful handouts and literature including the Library Bill of Rights. For every challenge, there are counter-challenge arguments you can make. Make sure you have administration or higher ups backing you up if it is a parent complaining.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cbldf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: Banned & Challenged Comics

Jennifer Archuleta - Mar 24, 2013 6:19 PM

When I was a kid, my parents never regulated the kinds of things that I read, this may have partially been out of ignorance (my mother is an immigrant from Taiwan, whose second language is English and did not grow up reading English literature), but I feel that this freedom to read and think helped to make me the person that I am today. I am not damaged because I read Poe mysteries and Stephen King thrillers in elementary school, I would say I'm just a smart and well-adjusted as most people. The freedom to read and explore exposed me to ideas and cultures that I would have not otherwise have known, and made me a lifelong book and knowledge lover.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 4:16 PM

Subject: Re: Banned & Challenged Comics

While it is true that many of the titles on the CBLDF list do contain mature themes--sexual content, drugs, underage drinking--that is not what the reader is supposed to take away from the material. If the outraged adults and parents were to realize the context of the mature elements as they are found within the text, they might see that these details are often added as lessons urging against that behavior. If a patron came to me with a concern about our collection's material, I would explain to them the library's policy on adding and screening material for the collection. I would try to assure them that the library wants to provide wide variety of materials, and that there are certainly other titles that they would find appropriate for their children. I think that I would explain that the title is a part of the collection, and there is demand for the product. I would also want to help the patron locate material that they will be satisfied with in the future.



Re: Role of Libraries in comic censorship

[REDACTED] - Mar 24, 2013 10:09 PM

I think that now librarians see themselves as guardians to free and open access to information, all information to everyone. I do not think that librarians today believe it is their duty to provide the public with what they believe to be

appropriate. I think that librarians lost that mentality as the introduction of other options such as the Internet for users to gain access to information. This forced library's to re-evaluate the way it works and what its purpose is.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Role of Libraries in comic censorship

- Mar 25, 2013 1:34 PM

Moral guardian is still a pervasive part of the cultural image of librarian, I think. I doubt it would be so overtly stated in most cases, but when I worked at a midwestern public library, we periodically got complaints from parents about the racy covers on Rolling Stone and other magazines (that weren't in or anywhere near the children's section), as well as sex-ed books (shelved in the adult section). In the minds of the parents making the complaints, there was no question that the librarians should be monitoring the content that was available to young people. I just read an article in my YA programming class, 261A, in which the argument was made that this is exactly why libraries should avoid taking steps to be considered "safe places" because they need to not assume a mantle of protecting morality, but rather protecting intellectual rights and right of access of information to all users. I think YA librarians in particular still have this difficult balance to project, of making a healthy place for teens to be that is not surveilled, that values their autonomy of investigation and intellectual curiosity. Graphic novels are at the heart of this question of rights and access.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of

Mississippi.



Re: Role of Libraries in comic censorship

and - Mar 26, 2013 11:03 AM

In my mind, librarians have become advocates for children and adults and their reading preferences. If a patron comes up to the reference desk with a reader's advisory question, the librarians ask what they like to read and what have they read that they've liked. Then books are matched to the patron's tastes, not to some moral code. Librarians want to encourage their patrons to read, not discourage them from their favorite formats and genres.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of

Mississippi.



Re: Role of Libraries in comic censorship

- Mar 26, 2013 6:40 PM

Libraries seem to be allowing people to read what they want to now instead of attempting to follow Dewey's model of making people read what's best for them. I see this as a step forward. When libraries present multiple viewpoints or choices, they are helping their patrons more than if they simply tell them they should read this or that.

How do classics appear anyway if people only read classics? And how boring would the world be if we only had Plato and Jane Austen?

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 7:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



Re: Role of Libraries in comic censorship

- Mar 28, 2013 8:31 AM

Comics aren't the hot-button media that people think corrupt kids anymore. Video games now are the scapegoat for that. Libraries are now more focussed on promoting literacy and community participation than being a information repository now. Thus, comics collections are one of the many ways libraries try to acheive that goal.



Re: Role of Libraries in comic censorship

- Apr 9, 2013 9:52 AM

We are now the guardians of intellectual freedom. Children should read whatever they like, and parents are the only ones who can regulate them. Even so, if you decide to drop off your child by themselves for several hours unattended, don't be surprised if their curiosity leads them down a road you don't want. Part of me prefers the neglectful parents to the overpowering ones that refuse to let a child read something like "Harry Potter" base of all that devil worshipin'.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.

unread!



Re: Role of Libraries in comic censorship

- Apr 9, 2013 9:58 AM



We are to help people wade through all the garbage to acceptable references or information that meets their other needs. We are also a stubborn people, and would bristle at anyone that would dare tell us what we can and cannot read. It stands to reason that we would want the same for others too!

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 10:09 PM

Subject: Re: Role of Libraries in comic censorship

I think that now librarians see themselves as guardians to free and open access to information, all information to everyone. I do not think that librarians today believe it is their duty to provide the public with what they believe to be appropriate. I think that librarians lost that mentality as the introduction of other options such as the Internet for users to gain access to information. This forced library's to re-evaluate the way it works and what its purpose is.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:41 PM

Subject: Role of Libraries in comic censorship

In the 1940s and 1950s, symbols of authority over childhood and children's reading, "particularly teachers and librarians, defined comic book reading as a problem...leading children away from better literature and creating a generation of semi-literates" (Nyberg, 1998).

Discussion question: At the time of the 1950s moral panic surrounding comics, libraries were considered part of the "guardians of children's morality" (Nyberg, 1998), how have the roles of libraries (public, school, and academic) evolved since then?

Reference:

Nyberg, A. K. (1998). *Seal of approval: The history of the comics code*. Jackson, MS: University Press of Mississippi.



What's the big deal? 📎

Jennifer Archuleta - Mar 19, 2013 5:58 PM 📧

Attachments:  [cblbf_mini_comic_2011 \(1\).pdf](#) (2.3 MB)

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Comic challenges in the media

Jennifer Archuleta - Mar 19, 2013 6:04 PM 📧

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and

the First Amendment: <http://cblddf.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cblddf.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: What's the big deal?

- Mar 21, 2013 2:17 PM

I think censorship is a big deal because it can prevent freedom of speech and creative expression. It can also scare people from reading or writing what they want. We as future libraries should care about issues affecting readers or potential readers. Libraries are source of information and places of learning. Being kept from carrying certain items or genres like graphic novels or controversial titles affects us all - not just library professionals but they are some of the ones on front lines.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: What's the big deal?

- Mar 22, 2013 11:24 AM

First of all, I'd just like to say that the format of this article is pure genius. An informative news article as a comic talking about comics. Love it!

To answer the question at hand, censorship is such a big deal because ignorant and self-righteous people make it so. I know that doesn't really answer the question, but there doesn't seem to be a rational answer. If people believe something is bad, they'll fight to get rid of. People think comics cause a rise in violence and crime, even though there is no way to prove that. Librarians have always promoted the right to read anything. Accessing pornography on library computers is prohibited, not because it's bad, but because stuff like that is private and should be perused at home. As for minors, they are under the protection of their parents. Their parents have the right to screen and prohibit what their children are reading, but those same people have NO right to prohibit others from reading the same thing.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: What's the big deal?

- Mar 22, 2013 4:28 PM

It is essential that we care about the issue of censorship as future professionals because we will most definitely have to deal with this problem. It seems to be inevitable that libraries will possess materials that some individuals find to be offensive, and when these people get their hands on these materials, they will be outraged. Your project has brought up some interesting points, it is important for us all to be prepared to deal with problems regarding censorship.

In terms of limiting access to pornography, it is often damaging to a child's developing brain to be exposed to explicit sexual material, so I can see some benefit in some degree of censorship. I think that a logical solution to this type of problem would be a rating system, similar to the one used for video games, or movies and television. If any of these contains any obscene or potentially offensive material, the rating is raised, making it so that only certain people can buy it, or at the very least alerting the parents to the content of the material.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Wow!

- Mar 22, 2013 10:52 PM 🚀

I had no idea about this Brandon X case. Is pornography illegal in Canada? How is this even possible? Having just finished writing my competency for my ePortfolio on censorship let me start by saying make sure you save your discussion posts for this topic and Jennifer, you'll have a great item for your competency ;)

On a serious note, here's one way to look at censorship and why we shouldn't have it: A British philosopher, John Stuart Mill's argues that we'll attain true beliefs without censorship. His premise is that humans are fallible. If we tried to censor false assumptions, we might censor true assumptions by accident, therefore ridding the world of truths along with the things we don't believe. Even if we were not fallible and we could believe that we could censor out all false assumptions without ridding the world of truths, we would no longer have convictions and would therefore become unhappy because we no longer would have strong opinions or beliefs (Fallis, 2007).

Therefore, allowing all sides of issues and a healthy debate on what should or should not be allowable actually makes us healthy, critical thinkers with strong moral convictions.

On that note, while I don't believe we should censor materials, I do believe that there are certain things youths do not have to be privy to. But this should be the role of the parent, not the censor. Also kids are wonderful self-censors. They know what makes them uncomfortable. I hated horror movies when I was little and would hide in another room

if anyone was watching one, I watch kids quickly turn past the pages of naked bodies in visual dictionaries and I've had students give me a book they were reading and tell me that perhaps I should move it off the shelves because there was some inappropriate content (something above their age level). If we trust them to know what they're comfortable with, we may never have to censor anything.

Fallis, D. (2007). Information ethics for twenty-first century library professionals. *Library Hi Tech* 25(1), 23-36.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:58 PM
Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



video games and first amendment rights

- Mar 22, 2013 11:10 PM

I was interested in the *Brown v. EMA* case as I had touched on this subject in an earlier discussion thread, not knowing that this would be brought up in our last discussion question. In this case, the courts held up 7-2 that video games could not be prevented from being sold or distributed based on violent material. The court even sighted the 50s comic code cases as a reason why this should not be a case for video games now. I am providing the following passage about their decision because I find it interesting and thought it applied to comics as well:

"The Court also declined to reduce the level of First Amendment scrutiny because games involve new and interactive technology. Justice Scalia wrote that the basic principles governing freedom of speech "do not vary" when "a new and different medium for communication appears" and that interactivity does not distinguish games from other engaging literature. Quoting an earlier decision by Judge Richard Posner, the Court observed that "all literature is interactive" and "the better it is, the more interactive.""

It would have been nice if comics could have had that protection in the 50s as a new and varied medium. At the end of the article, the court states that it is for the parents to judge the value of the game and make the decision based on ratings whether or not to let their child play the games. It is not for the court to decide.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 6:04 PM
Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.

[REDACTED]



Re: Wow!

- Mar 23, 2013 9:35 AM

Child pornography is illegal here. What the customs people were looking at was manga which portrays even adults in a very youthful manner.



Re: What's the big deal?

- Mar 23, 2013 5:23 PM

I agree, [REDACTED], I think this comic was great.

And I also agree when you said that "censorship is such a big deal because of ignorant and self-righteous people make it so...If people believe something is bad, they'll fight to get rid of it."

A perfect example (non-comics related) would be the Westboro Baptist Church.

Those people that choose to censor books and comics make me question why they don't just steer clear of what upsets them, instead of ruining others' desire to read what they want and make their own [informed] decisions about their reading and viewing habits. For people who go out of their way to make sure that others cannot partake, read, watch, or listen to something that *they* deem inappropriate, is an ignorant and selfish act in my mind.

That being said, censorship is something that we all, as library professionals, must deal with and understand as we may/will one day be addressing it in our own places of work. I think the best way to fight censorship (which I think should simply be up to each individual and family to decide what to allow themselves and their children to read) is to be as informed as we possibly can when it comes to censorship laws, how to address removal and banning requests, etc. By being informed about our rights, we will better be able to address each case.

In relation to Brandon X....outrageous.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 11:24 AM

Subject: Re: What's the big deal?

First of all, I'd just like to say that the format of this article is pure genius. An informative news article as a comic talking about comics. Love it!

To answer the question at hand, censorship is such a big deal because ignorant and self-righteous people make it so. I know that doesn't really answer the question, but there doesn't seem to be a rational answer. If people believe something is bad, they'll fight to get rid of it. People think comics cause a rise in violence and crime, even though there is no way to prove that. Librarians have always promoted the right to read anything. Accessing pornography on library computers is prohibited, not because it's bad, but because stuff like that is private and should be perused at home. As for minors, they are under the protection of their parents. Their parents have the right to screen and prohibit what their children are reading, but those same people have NO right to prohibit others from reading the same thing.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: Comic challenges in the media

- Mar 23, 2013 6:23 PM

I read and reviewed the Texas v. Castillo case, about a comic book store employee selling a comic book to and undercover cop. The employee was then charged with two counts of obscenity for selling a comic book "to a minor" (this was a bit unclear) that contained explicit materials. Although the comic was in a clearly marked section for adults and a "not suitable for children" sign was posted, Castillo was tried and charged, looking at a \$4000 fine and 190 days in prison. This case was eventually taken to the Supreme Court and Castillo managed to walk away with unsupervised probation.

This case ASTOUNDED me! Apparently, having signage about materials means nothing (the prosecuting attorney stated that the store was across the street from an elementary school and that no comics of this nature should be available in stores.

I think the fact that movies and video games are more widely publicized in the news than comic books in the first place, makes them more available in the media (when challenged) than comic books and other comic challenges. Stories must sell, and if newspaper and other reporting agencies don't think that people will be interested in a court case against someone regarding comics will sell/be of interest to the majority of the public, then they won't advertise them.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: Banned & Challenged Comics

- Mar 24, 2013 12:24 PM

I'm curious about Bone and the idea that it promotes smoking and drinking. I haven't read enough of it perhaps to see these references. I know that some of the characters drink in Out From Boneville, but it doesn't seem like it's a promotion of drinking nor do I recall it being specific in terms of saying what the characters were drinking. One of the characters smokes a cigar too, but again, I'm not sure how this could be seen as promotion rather than just a character attribute. Kids sometimes like to act out scenes from their favorite media and I could see a parent being concerned if their child was pretending to smoke or drink, but does this really translate to them wanting to drink and

smoke or is it merely playacting?

Regardless, if a parent or community member was concerned I would review the material and the placement of the material in the collection. Assuming that I found the material to be appropriately placed, I would help point the challenger in the direction of online resources (or where to look within the book if relevant) to help them make informed decisions about their child's reading. If the child was merely checking out books from a section not targeted at their age range, I would give the parent and child a tour of the space letting them know where the books meant for their age range were located (but without denying that they have access to all materials in the collection). I would make sure the challenger was aware of our library's collection development policy and borrowing policy (particularly policy regarding library cards for minors and the library bill of rights).

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblfd.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?

[REDACTED]

P [REDACTED]

Re: What's the big deal?

[REDACTED] - Mar 24, 2013 1:16 PM

I'm not sure how many libraries have adult pornography in their collection. Most libraries have computer with Internet access, and some percentage use filters that restrict user access to some percentage of Internet pornography - no filter is perfect of course. Regardless, there is pornography and there is sexual content and these two are not one in the same, and most libraries likely have some materials with some level of sexual content in their collections.

With comic books, I can see there being more challenges in large part because of the visual aspect (i.e. it's not just one's imagination painting a picture of the author's story/words - arguably one's imagination could be far more "obscene" or "pornographic" than an author's intentions) and also because comics are still seen as "kids stuff" or at the very least attractive to kids.

In terms of banning materials from children, I really feel like it's the parent or legal guardian's responsibility. Granted this is a hard thing for me to say, seeing as there are plenty of kids that come to my library with or without an adult whose parents clearly are not responsibly monitoring their media access. We do our best to point kids in the right direction and to talk about their media use with them, but in terms of banning materials (outside of online pornography of course, and if we had any, other forms of pornography), that's not our business.

If there are comics in the collection with explicit content we can also make efforts to shelve them in a way that makes them less likely to attract a young person's attention (e.g. having kids, teens, and adult graphic novels shelved in areas serving those target demographics rather than all grouped together).

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: video games and first amendment rights

- Mar 24, 2013 1:36 PM

A couple points made by Justice Scalia in relation to this case stood out to me:

- 1) "He pointed to the video game industry's voluntary ratings for games and concluded that the system 'does much to ensure that minors cannot purchase seriously violent games on their own, and that parents who care about the matter can readily evaluate the games their children bring home.'"
- 2) "'esthetic and moral judgments about art and literature . . . are for the individual to make, not for the Government to decree, even with the mandate or approval of a majority.'"

While as [REDACTED] explained this case is focused on video games (with ties to comic book censorship, Wertham, and the CBLDF), it also clearly has implications for future comic challenges. I know that some publishers of comics include age suggestions on the back cover or book jacket/flaps, these seem to be mostly for kids or teen comics. I'm curious if similar voluntary ratings would be useful to comics in avoiding these types of censorship attempts, or if it would offer more problems than solutions?

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 11:10 PM

Subject: video games and first amendment rights

I was interested in the Brown v. EMA case as I had touched on this subject in an earlier discussion thread, not knowing that this would be brought up in our last discussion question. In this case, the courts held up 7-2 that video games could not be prevented from being sold or distributed based on violent material. The court even sighted the 50s comic code cases as a reason why this should not be a case for video games now. I am providing the following passage about their decision because I find it interesting and thought it applied to comics as well:

"The Court also declined to reduce the level of First Amendment scrutiny because games involve new and interactive technology. Justice Scalia wrote that the basic principles governing freedom of speech "do not vary" when "a new and different medium for communication appears" and that interactivity does not distinguish games from other engaging literature. Quoting an earlier decision by Judge Richard Posner, the Court observed that "all literature is interactive" and "the better it is, the more interactive.'"

It would have been nice if comics could have had that protection in the 50s as a new and varied medium. At the end of the article, the court states that it is for the parents to judge the value of the game and make the decision based on ratings whether or not to let their child play the games. It is not for the court to decide.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cblfd.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cblfd.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: What's the big deal?

- Mar 24, 2013 2:42 PM

What are your sources for your claim that sexually explicit material damages developing brains? I am very curious, and of course as we have seen with the Manga case the definition of explicit can be a slippery slope.

<<< Replied to message below >>>

Authored by:

Authored on: Mar 22, 2013 4:28 PM

Subject: Re: What's the big deal?

It is essential that we care about the issue of censorship as future professionals because we will most definitely have to deal with this problem. It seems to be inevitable that libraries will possess materials that some individuals find to be offensive, and when these people get their hands on these materials, they will be outraged. Your project has brought up some interesting points, it is important for us all to be prepared to deal with problems regarding censorship.

In terms of limiting access to pornography, it is often damaging to a child's developing brain to be exposed to explicit sexual material, so I can see some benefit in some degree of censorship. I think that a logical solution to this type of problem would be a rating system, similar to the one used for video games, or movies and television. If any of these contains any obscene or potentially offensive material, the rating is raised, making it so that only certain people can buy it, or at the very least alerting the parents to the content of the material.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: Comic challenges in the media

- Mar 24, 2013 2:55 PM

I decided to summarize Starbucks vs. Dwyer, because I HATE STARBUCKS. Kieron Dwyer, a bay area illustrator, produced a parody starbucks logo and was using it in his self published (and somewhat vulgar) comic Lowest Comic Denominator. He was sued and given a cease-and-desist order, having to hand over all merchandise with the alternative logo and take it off of his comic, website, everywhere. It was satire, protected as free speech, but was determined to infringe and defame their trademark. Just another case where being right is no defense against a corporation with lots of lawyers. Here's Dwyer's hastily presented side of the case

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: Banned & Challenged Comics

- Mar 24, 2013 4:04 PM

I would politely, but firmly, remind them that while *Blankets* might have images that patrons of a public library object to, but they do not have the right to decide what other (adult) patrons read and see. If the objection is to placement in the Children's Library, and formal challenge should be filed with the Director of the Library, and then followed up by a presentation to the Board of Directors as to why it should be re-located. I would remind parents that they are the determiners of what their children read and consume, not the library.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cbl df.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: What's the big deal?

- Mar 24, 2013 4:22 PM

What's the big deal? We need to remind people that *they* are responsible for the choices that they make-- and that includes the choices about what they read and see and listen to-- and in the case of children and their parents, the parents must make the final decisions for their children (hopefully in tandem with an interest in why their children want to choose a certain item). Governments, Libraries, Schools (after a point) and other organizations cannot and should not be expected to make those decisions-- it would be abdicating the most basic of rights for the public to expect them to.

Unfortunately, most people do not think that far ahead, and Information Professionals like Librarians need to remind them from time to time what the consequences of such an abdication could lead to.

The merits of censoring materials of any type are far outweighed by the detriments of such action, and parents should be gently reminded that there is a difference between being a parent and being a censor.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: Banned & Challenged Comics

Jennifer Archuleta - Mar 24, 2013 6:26 PM

Great response [REDACTED]! I've read the entire *Bone* series, and I actually think it's funny that it has been challenged for the drinking portrayed. I never felt like it was being portrayed in a positive way- it is interesting the kind of things people have problems with. I like that you would point out multiple resources and techniques to help the challenger with choosing books they would find more appropriate. I think the bigger issue isn't that a book challenger doesn't know how to find the right content, but it is more that they are trying to limit the access of a book to others. A solid collection policy and the library bill of rights are good documents that help protect the access of others.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 12:24 PM

Subject: Re: Banned & Challenged Comics

I'm curious about *Bone* and the idea that it promotes smoking and drinking. I haven't read enough of it perhaps to see these references. I know that some of the characters drink in *Out From Boneville*, but it doesn't seem like it's a promotion of drinking nor do I recall it being specific in terms of saying what the characters were drinking. One of the characters smokes a cigar too, but again, I'm not sure how this could be seen as promotion rather than just a character attribute. Kids sometimes like to act out scenes from their favorite media and I could see a parent being concerned if their child was pretending to smoke or drink, but does this really translate to them wanting to drink and smoke or is it merely playacting?

Regardless, if a parent or community member was concerned I would review the material and the placement of the material in the collection. Assuming that I found the material to be appropriately placed, I would help point the challenger in the direction of online resources (or where to look within the book if relevant) to help them make informed decisions about their child's reading. If the child was merely checking out books from a section not targeted at their age range, I would give the parent and child a tour of the space letting them know where the books meant for their age range were located (but without denying that they have access to all materials in the collection). I would make sure the challenger was aware of our library's collection development policy and borrowing policy (particularly policy regarding library cards for minors and the library bill of rights).

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM
Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblfd.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: Banned & Challenged Comics

Jennifer Archuleta - Mar 24, 2013 6:28 PM

I like that your response is about protecting the rights of others freedom to read and that ultimately they can only dictate what they will and will not allow their own children to read.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 4:04 PM

Subject: Re: Banned & Challenged Comics

I would politely, but firmly, remind them that while *Blankets* might have images that patrons of a public library object to, but they do not have the right to decide what other (adult) patrons read and see. If the objection is to placement in the Children's Library, and formal challenge should be filed with the Director of the Library, and then followed up by a presentation to the Board of Directors as to why it should be re-located. I would remind parents that they are the determiners of what their children read and consume, not the library.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

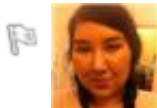
Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblfd.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: What's the big deal?

Jennifer Archuleta - Mar 24, 2013 6:37 PM

I have heard similar arguments made as well, and I wonder how true these actually are? There are many books that portray sexual content, but they aren't visual like comics. Should we also not include books that talk about sex in the library? I think the visual nature of comics makes them so hotly contested. I know in the children's library we have books in our collection that discuss puberty and sexual development for children, are these images also damaging for children? In the case of Brandon X, he was charged with child pornography, even though the images were drawn and did not involve or harm children. I agree that a limit of some is a easy slippery slope to banning all.

<<< Replied to message below >>>

Authored by: [REDACTED]
Authored on: Mar 24, 2013 2:42 PM
Subject: Re: What's the big deal?

What are your sources for your claim that sexually explicit material damages developing brains? I am very curious, and of course as we have seen with the Manga case the definition of explicit can be a slippery slope.

<<< Replied to message below >>>

Authored by: [REDACTED]
Authored on: Mar 22, 2013 4:28 PM
Subject: Re: What's the big deal?

It is essential that we care about the issue of censorship as future professionals because we will most definitely have to deal with this problem. It seems to be inevitable that libraries will possess materials that some individuals find to be offensive, and when these people get their hands on these materials, they will be outraged. Your project has brought up some interesting points, it is important for us all to be prepared to deal with problems regarding censorship.

In terms of limiting access to pornography, it is often damaging to a child's developing brain to be exposed to explicit sexual material, so I can see some benefit in some degree of censorship. I think that a logical solution to this type of problem would be a rating system, similar to the one used for video games, or movies and television. If any of these contains any obscene or potentially offensive material, the rating is raised, making it so that only certain people can buy it, or at the very least alerting the parents to the content of the material.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:58 PM
Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: Comic challenges in the media

[REDACTED] - Mar 24, 2013 10:00 PM

I'm going to answer question # 2, because I can't find an answer to Question #1 anywhere.

As an [REDACTED], and a reader of manga I was interested in the case involving Christopher Handley, and I kept telling myself that there must be something else to the story-- some fact that wasn't broadcast, that made the case make sense. But I couldn't find anything-- not even the name or size of the town Handley lived in (assuming that a smaller town would be more conservative-- I was grasping at straws by this time). The baffling facts are these:

Christopher Handley- by all accounts a normal, well-thought-of, Bible-study going member of his community, with a steady job, an honorable medical discharge from the Navy, and close family ties to his hometown, was arrested and imprisoned for "receiving and possessing images" that may have something to do with child pornography. What were those images? Dirty photographs? Evidence of visits to kiddie porn websites? Objectionable art pieces? No. Manga.

In 2006, Handley received a package from Japan, of manga books-- some of which contained lolicon (young manga

female characters in sexual poses/ situations). The postal inspectors who opened the package couldn't tell it was comics--they were un-translated versions-- so they reported the potential child pornography to the Federal authorities. Those authorities followed Handley to his home when he came to retrieve the package, and searched it thoroughly-- including his personal computer. Handley had downloaded a variety of manga and anime onto his computer, and a small portion of it was deemed to be questionable. Handley was arrested under the PROTECT act Of 2003, the replacement for the overturned Child Pornography Prevention Act of 1996—which, although it had many protections in place for actual victims of the crimes it sought to prevent, also included language that “criminalizes material that has ‘a visual depiction of any kind, including a drawing, cartoon, sculpture or painting’ that ‘depicts a minor engaging in sexually explicit conduct and is obscene’ or ‘depicts an image that is, or appears to be, of a minor engaging in ... sexual intercourse ... and lacks serious literary, artistic, political, or scientific value’”. By its own terms, the law does not make all simulated child pornography illegal, only that found to be obscene or lacking in serious value” (Wikipedia, “Child Pornography Laws in the United States”). Prosecutors were given broad power by the Act, and finally, after almost a year they handed down an indictment. Handley was soon out of jail, but prosecutors wanted the worst for him. After asking the courts to impose stricter requirements on him during his release, the government made the strongest press it could—and succeeded in getting a ‘guilty’ plea from Handley, who by now had lost his job because of the pending charges, and felt the entire federal government coming down on him. Handley was sentenced to six months in prison, to be followed by three years of supervised released, with a concurrent five-year probation sentence. Handley did not have to register as a sex-offender, but the terms of his probation stopped just short of that. This case is especially scary because of the silence surrounding it. I read the paper, watch the state, local national and world news, read the on-line news stories, and yet I never heard about this case before today. I admit, there must be a crack in my information armor somewhere, that a story can cause such a stir and still get past me, but it’s disconcerting that it did, and that so little ‘news’ exists about it (the same story is replayed and re-written on several different web sites, but no new facts are on any of them). With so little real information to go on, how can anyone tell what the true crime was, in order to avoid committing it themselves?

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 6:04 PM
Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbldf.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbldf.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: Banned & Challenged Comics

- Mar 24, 2013 10:31 PM



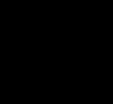

For Maus I would point out the critical acclaim for the work. Also I would talk about the fact that the Holocaust is a major historical event which children begin learning about as young as middle school. This is not a book that is attempting to portray certain ethnicities or groups of people in negative or racist light. It is telling about a horrific real event in a different format, allowing the readers to learn about the events and connect to the emotions of characters and therein the event.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:49 PM
Subject: Banned & Challenged Comics


The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblfd.org/banned-comic/banned-challenged-comics/>



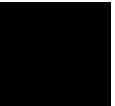

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?


  **Re: Wow!**
 - Mar 24, 2013 10:45 PM

I just cant get my mind around the fact that they considered the drawings in manga as child pornography... this reminds me of a story I heard about a man getting arrested for having a baby photo of his daughter. Because the baby was naked it was considered child pornography.

<<< Replied to message below >>>
Authored by: 
Authored on: Mar 23, 2013 9:35 AM
Subject: Re: Wow!

Child pornography is illegal here. What the customs people were looking at was manga which portrays even adults in a very youthful manner.


  **Re: Banned & Challenged Comics**
 - Mar 25, 2013 1:48 PM

I would defend a challenge to the inclusion of *Fun Home* in a public library's catalog by comparing it to a list of classic works of literature that have sexual content and reference different instances of sexuality. I would list the awards *Fun Home* received and how each award is intended to honor it specifically for its artistic and literary contributions. Hopefully I would be able to reference the library's clearly articulated policy for graphic novel collection development, and demonstrate how the book corresponded to the criteria of the policy.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:49 PM
Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblfd.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public,

school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: Banned & Challenged Comics

- Mar 25, 2013 1:53 PM

I was bemused about that as well. I can't imagine picking that up from *Bone*, but I remember parents in my social circle growing up who felt that any instance of smoking or drinking unaccompanied by a warning not to do these things (signage or story consequences that demonstrated how sorry the characters were for having made these life choices) was tacit approval.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 12:24 PM

Subject: Re: Banned & Challenged Comics

I'm curious about *Bone* and the idea that it promotes smoking and drinking. I haven't read enough of it perhaps to see these references. I know that some of the characters drink in *Out From Boneville*, but it doesn't seem like it's a promotion of drinking nor do I recall it being specific in terms of saying what the characters were drinking. One of the characters smokes a cigar too, but again, I'm not sure how this could be seen as promotion rather than just a character attribute. Kids sometimes like to act out scenes from their favorite media and I could see a parent being concerned if their child was pretending to smoke or drink, but does this really translate to them wanting to drink and smoke or is it merely playacting?

Regardless, if a parent or community member was concerned I would review the material and the placement of the material in the collection. Assuming that I found the material to be appropriately placed, I would help point the challenger in the direction of online resources (or where to look within the book if relevant) to help them make informed decisions about their child's reading. If the child was merely checking out books from a section not targeted at their age range, I would give the parent and child a tour of the space letting them know where the books meant for their age range were located (but without denying that they have access to all materials in the collection). I would make sure the challenger was aware of our library's collection development policy and borrowing policy (particularly policy regarding library cards for minors and the library bill of rights).

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblddf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: What's the big deal?

- Mar 25, 2013 1:57 PM

I'm curious about the claims of pornography affecting brain development as well.

My primary reason for agreeing with people who make the rules about not viewing porn on a library computer are actually just about individual freedom. A person might sit and read a pornographic text, but unless another person is literally reading over their shoulder, they won't experience that text. Something on a screen visible to others, however, removes the element of personal choice.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 24, 2013 6:37 PM

Subject: Re: What's the big deal?

I have heard similar arguments made as well, and I wonder how true these actually are? There are many books that portray sexual content, but they aren't visual like comics. Should we also not include books that talk about sex in the library? I think the visual nature of comics makes them so hotly contested. I know in the children's library we have books in our collection that discuss puberty and sexual development for children, are these images also damaging for children? In the case of Brandon X, he was charged with child pornography, even though the images were drawn and did not involve or harm children. I agree that a limit of some is a easy slippery slope to banning all.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 2:42 PM

Subject: Re: What's the big deal?

What are your sources for your claim that sexually explicit material damages developing brains? I am very curious, and of course as we have seen with the Manga case the definition of explicit can be a slippery slope.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 4:28 PM

Subject: Re: What's the big deal?

It is essential that we care about the issue of censorship as future professionals because we will most definitely have to deal with this problem. It seems to be inevitable that libraries will possess materials that some individuals find to be offensive, and when these people get their hands on these materials, they will be outraged. Your project has brought up some interesting points, it is important for us all to be prepared to deal with problems regarding censorship.

In terms of limiting access to pornography, it is often damaging to a child's developing brain to be exposed to explicit sexual material, so I can see some benefit in some degree of censorship. I think that a logical solution to this type of problem would be a rating system, similar to the one used for video games, or movies and television. If any of these contains any obscene or potentially offensive material, the rating is raised, making it so that only certain people can buy it, or at the very least alerting the parents to the content of the material.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: What's the big deal?

- Mar 25, 2013 2:18 PM

Censorship is a big deal because as humans, our thoughts are our own, and the attempt to remove material from our range of experience is an attempt to literally remove those thoughts.

As future library professionals, we should care because censorship is impossible to limit. One group of people will decide that anything with sexual imagery is out of bounds, but the next group of people will add to that, or shift it. Once it starts, it can't be stopped. Censorship is not based on the rights of the individual, but the prejudices of groups. Even within groups, there will be disagreements as to what is and is not all right -- I have some experience with the Seventh-Day Adventist community, and some Adventists strictly eschew fiction in all forms, while others read only religious fiction, and still others make delineations outside of those. If only the people in an Adventist community were to try to decide what was and was not appropriate for others to read, they would already have trouble on their hands (not to say religious communities haven't tried this, but in this highly hypothetical example). In the end, it comes down to the rights of the individual to define their own parameters for experience.

I generally subscribe to the philosophy that the quickest way to get someone interested in something is to tell them not to do it/read it/think about it/etc. So I'm not sure that banning the sale of explicit content to minors is that effective or important. I'm reminded of a conversation in the tv show *Spaced*, in which the character Daisy tells Tim she's not going to buy him porn. "You can get it from railway sidings like everyone else!" she says, and Tim responds, "I'm an adult, I'm supposed to *leave* it there." The end result of explicit content not being sold to minors is that they experience it primarily through stumbling over collections owned or abandoned by adults. I think in the end restricting the sale of explicit content is more like the Comics Code -- it's a way for a society to reassure itself about its moral compass.

<<< Replied to message below >>>

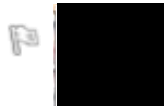
Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: Comic challenges in the media

- Mar 25, 2013 2:29 PM

This case was what immediately came to mind when I read that question. I remember all the talk about this on blogs at the time.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 10:00 PM

Subject: Re: Comic challenges in the media

I'm going to answer question # 2, because I can't find an answer to Question #1 anywhere.

As an Iowan, a parent, and a reader of manga I was interested in the case involving Christopher Handley, and I kept telling myself that there must be something else to the story-- some fact that wasn't broadcast, that made the case make sense. But I couldn't find anything-- not even the name or size of the town Handley lived in (assuming that a smaller town would be more conservative-- I was grasping at straws by this time). The baffling facts are these:

Christopher Handley- by all accounts a normal, well-thought-of, Bible-study going member of his community, with a steady job, an honorable medical discharge from the Navy, and close family ties to his hometown, was arrested and imprisoned for "receiving and possessing images" that may have something to do with child pornography. What were those images? Dirty photographs? Evidence of visits to kiddie porn websites? Objectionable art pieces? No. Manga.

In 2006, Handley received a package from Japan, of manga books-- some of which contained lolicon (young manga female characters in sexual poses/ situations). The postal inspectors who opened the package couldn't tell it was comics--they were un-translated versions-- so they reported the potential child pornography to the Federal authorities. Those authorities followed Handley to his home when he came to retrieve the package, and searched it thoroughly-- including his personal computer. Handley had downloaded a variety of manga and anime onto his computer, and a small portion of it was deemed to be questionable. Handley was arrested under the PROTECT act of 2003, the replacement for the overturned Child Pornography Prevention Act of 1996—which, although it had many protections in place for actual victims of the crimes it sought to prevent, also included language that “criminalizes material that has ‘a visual depiction of any kind, including a drawing, cartoon, sculpture or painting’ that ‘depicts a minor engaging in sexually explicit conduct and is obscene’ or ‘depicts an image that is, or appears to be, of a minor engaging in ... sexual intercourse ... and lacks serious literary, artistic, political, or scientific value’”. By its own terms, the law does not make all simulated child pornography illegal, only that found to be obscene or lacking in serious value” (Wikipedia, “Child Pornography Laws in the United States”). Prosecutors were given broad power by the Act, and finally, after almost a year they handed down an indictment. Handley was soon out of jail, but prosecutors wanted the worst for him. After asking the courts to impose stricter requirements on him during his release, the government made the strongest press it could—and succeeded in getting a ‘guilty’ plea from Handley, who by now had lost his job because of the pending charges, and felt the entire federal government coming down on him. Handley was sentenced to six months in prison, to be followed by three years of supervised release, with a concurrent five-year probation sentence. Handley did not have to register as a sex-offender, but the terms of his probation stopped just short of that. This case is especially scary because of the silence surrounding it. I read the paper, watch the state, local national and world news, read the on-line news stories, and yet I never heard about this case before today. I admit, there must be a crack in my information armor somewhere, that a story can cause such a stir and still get past me, but it's disconcerting that it did, and that so little ‘news’ exists about it (the same story is replayed and re-written on several different web sites, but no new facts are on any of them). With so little real information to go on, how can anyone tell what the true crime was, in order to avoid committing it themselves?

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: Banned & Challenged Comics

- Mar 26, 2013 11:03 AM

Well, this list showed me how little I knew about banned and challenged books – I had no clue that *In the Night Kitchen* was challenged! I remember my parents reading this story to me when I was younger and I had no problem with the imagery of the naked boy. It probably seemed natural to me.

If a patron, parent, or organization challenged this book, I'd go over our collection development policy with them but, if they'd still like some action, they're more than willing to write a letter to the board or head of the library to challenge the book. However, I'd emphasize that the nude illustrations are not sexually graphic.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

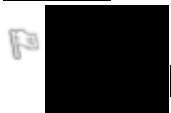
Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblfd.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?



Re: What's the big deal?

- Mar 26, 2013 11:04 AM

I agree with several of my classmates posts on why censorship is a big deal. I would also include that censorship seems to happen when people think they have the best interest of others at heart. That's what bothers me the most – people thinking they know what's best for others. The vicious circle that censorship finds itself in is the Freedom of Speech – the creators of works (books, art, music, etc.) whose materials have been censored were practicing their right to Freedom of Speech; however, the people censoring the materials are also executing their rights as well. It's quite a catch-22!

I would say that, as future library professionals, we should care about censorship because censorship limits access for our patrons. It's not up to the librarians to censor and limit access of materials. With regards to minors, I feel it is the responsibility of the parent to be aware of what their child is reading. If a child is asking me reader's advisory questions, I'll determine their reading level and base my recommendations on their reading level and their age combined.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:58 PM
Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: Comic challenges in the media

- Mar 26, 2013 11:04 AM

This is a great question and one that has me at a loss. I guess one reason that the cases and news stories about comic book challenges are not more present in today's media is that comic books aren't as present in today's media as film and video games. There aren't TV commercials and advertisements in big name magazines for many comic books but there are for video games and film.

I've always challenged the challengers of film and video games so the first article in the CBLDF's new blog jumped out at me. Joe Izenman summarizes Andrew Leonard's (from Salon.com) argument against New York Daily News' Mike Lupica's article on the Sandy Hook shootings. According to Izenman, Lupica's article states that Adam Lanza's pastime with video games were to blame for the shootings while Leonard slams that notion with how Lanza's mother provided her son access to firearms in their own home. Leonard paints a vivid picture, asking his readers "What's more scary? That Adam Lanza locked himself in his blacked-out bedroom playing violent video games at all hours, or that a mentally ill young man had easy access to an AR-15 rifle in his own home?" I think this article is important because Izenman is able to display both sides of the argument on the tragedy of the Sandy Hook shootings without actually taking a side – something both Lupica and Leonard should have done.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 6:04 PM
Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbldf.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbldf.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: Banned & Challenged Comics

- Mar 26, 2013 6:48 PM

Sandman probably isn't great for younger audiences, but honestly *The Count of Monte Cristo* (which has been called a children's book) and which has scenes of murder, masturbation, and drug use..... isn't suitable for children unless it's a toned down version being presented either. It also probably isn't very relatable for younger audiences. But that doesn't make it bad. Children grow up, and the *Sandman* series seems perfectly acceptable for a senior in high school or older, who has already dealt with sex ed if nothing else. It doesn't encourage "misbehavior," even when it's discussed. It isn't completely gray in terms of moral issues.




As far as anti-family themes, or offensive language, does it offend most those for whom it's an accurate mirror? Hiding the problem solves nothing. If the book sparks a conversation, and something positive can grow out of this.. why is it still a bad book?

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 7:49 PM
Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cblddf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?

  **Re: What's the big deal?**
 - Mar 26, 2013 7:02 PM

Censorship is generally a way to keep the status quo. It bans things people are uncomfortable with. Sexuality is rather high on that list. This is unfortunate, but simply allowing all porn to be all ages suddenly is probably not a good idea simply because of how our society is at the moment. It would just end up with lots of hate and rage.

Child porn is an issue though, because in cases where the porn is real it means minors are being exploited in ways that a child never should be. This case mentions manga as being the source of the porn, which makes it a little bit more difficult. It could be seen as encouraging this behavior, but at least we know that no child was harmed in the making of those images. There's also a chance that the customs officials thought that a non-child was a child, in which things are more complicated, and I think there have been a couple cases where porn images featuring legal small-chested women have been censored because people thought they were underage when they were not. Thanks to problems like this women who do not look 'mature' are not as frequently in porn, which means that those who watch it end up with even more unrealistic expectations.

As long as the content isn't completely banned, I don't see the problem with having porn have the same restrictions as cigarettes, gambling or alcohol. Porn addiction can be a problem as much as any of those other vices, but restricting it totally leads to black market problems.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 7:58 PM
Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: Comic challenges in the media

- Mar 26, 2013 7:19 PM

Probably because movies and games have a much larger and much more vocal audience. They're also more likely to contain excessive violence, and people love trying to use that to scapegoat crimes. They also love not looking at population statistics and assuming some small part of the population is always going to be deviant, while looking at every other number possible to establish links where none exist.

<http://cblbf.org/2013/02/researcher-proves-wertham-fabricated-evidence-against-comics/> <-- And this story was important because it proves that the guy who established the nonsense comic code was looking at comics the same way those who hate certain forms of media look at just about everything, IE: only taking those cases which suit them and not looking at the picture as a whole.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 8:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cblbf.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cblbf.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: video games and first amendment rights

Jennifer Archuleta - Mar 26, 2013 8:56 PM

Very interesting, thanks for the summary about the case [REDACTED]. I liked that even the courts mentioned that it is up to the parents to decide whether or not to let their children play certain games. I feel like this sentiment has been echoed by many of our classmates and in libraries. I think the same applies ultimately to comics, parents should decide for their own children.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 11:10 PM

Subject: video games and first amendment rights

I was interested in the Brown v. EMA case as I had touched on this subject in an earlier discussion thread, not knowing that this would be brought up in our last discussion question. In this case, the courts held up 7-2 that video games could not be prevented from being sold or distributed based on violent material. The court even sighted the 50s comic code cases as a reason why this should not be a case for video games now. I am providing the following passage about their decision because I find it interesting and thought it applied to comics as well:

"The Court also declined to reduce the level of First Amendment scrutiny because games involve new and interactive

technology. Justice Scalia wrote that the basic principles governing freedom of speech "do not vary" when "a new and different medium for communication appears" and that interactivity does not distinguish games from other engaging literature. Quoting an earlier decision by Judge Richard Posner, the Court observed that "all literature is interactive" and "the better it is, the more interactive."

It would have been nice if comics could have had that protection in the 50s as a new and varied medium. At the end of the article, the court states that it is for the parents to judge the value of the game and make the decision based on ratings whether or not to let their child play the games. It is not for the court to decide.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: video games and first amendment rights

Jennifer Archuleta - Mar 26, 2013 8:59 PM

Interesting discussing question [REDACTED]. I find that parents often want to know what level a book is when they are browsing for suitable books for their children. Sometimes we have books that have grade levels or some other such label printed on them, but it is usually inconsistent. I think that the kind of labels you mention could be very useful to concerned parents, and could maybe even prevent challenges. They challenge would be that not every published would use the same system and not every publisher would use a system.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 1:36 PM

Subject: Re: video games and first amendment rights

A couple points made by Justice Scalia in relation to this case stood out to me:

1) "He pointed to the video game industry's voluntary ratings for games and concluded that the system 'does much to ensure that minors cannot purchase seriously violent games on their own, and that parents who care about the matter can readily evaluate the games their children bring home.'"

2) "'esthetic and moral judgments about art and literature . . . are for the individual to make, not for the Government to decree, even with the mandate or approval of a majority.'"

While as Elizabeth explained this case is focused on video games (with ties to comic book censorship, Wertham, and the CBLDF), it also clearly has implications for future comic challenges. I know that some publishers of comics include age suggestions on the back cover or book jacket/flaps, these seem to be mostly for kids or teen comics. I'm curious if similar voluntary ratings would be useful to comics in avoiding these types of censorship attempts, or if it would offer more problems than solutions?

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 11:10 PM

Subject: video games and first amendment rights

I was interested in the Brown v. EMA case as I had touched on this subject in an earlier discussion thread, not knowing that this would be brought up in our last discussion question. In this case, the courts held up 7-2 that video games could not be prevented from being sold or distributed based on violent material. The court even sighted the 50s comic code cases as a reason why this should not be a case for video games now. I am providing the following passage about their decision because I find it interesting and thought it applied to comics as well:

"The Court also declined to reduce the level of First Amendment scrutiny because games involve new and interactive technology. Justice Scalia wrote that the basic principles governing freedom of speech "do not vary" when "a new and different medium for communication appears" and that interactivity does not distinguish games from other engaging literature. Quoting an earlier decision by Judge Richard Posner, the Court observed that "all literature is interactive" and "the better it is, the more interactive.""

It would have been nice if comics could have had that protection in the 50s as a new and varied medium. At the end of the article, the court states that it is for the parents to judge the value of the game and make the decision based on ratings whether or not to let their child play the games. It is not for the court to decide.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cblidf.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cblidf.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: Comic challenges in the media

Jennifer Archuleta - Mar 26, 2013 9:06 PM

Wow, that case is interesting. Every case that I read or hear about really has the same shocking effect on me. As a big comics fan, I cannot imagine getting in trouble and facing jail time because of the books I choose to read. I can understand the selling to a minor, if it were illegal. but not being able to sell comics with any explicit material at all seems problematic to me. What is defined as explicit and by whom? Shouldn't the seller have the right to sell whatever he or she wants in their store?

I agree that comics, as all books aren't getting the big headlines because they are not advertised and making as much money as film and video games. Stories need to sell, and the media isn't going to risk reporting on these kind of stories if they aren't going to draw readers or viewers.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 23, 2013 6:23 PM
Subject: Re: Comic challenges in the media

I read and reviewed the Texas v. Castillo case, about a comic book store employee selling a comic book to and undercover cop. The employee was then charged with two counts of obscenity for selling a comic book "to a minor" (this was a bit unclear) that contained explicit materials. Although the comic was in a clearly marked section for adults and a "not suitable for children" sign was posted, Castillo was tried and charged, looking at a \$4000 fine and 190 days in prison. This case was eventually taken to the Supreme Court and Castillo managed to walk away with unsupervised probation.

This case ASTOUNDED me! Apparently, having signage about materials means nothing (the prosecuting attorney stated that the store was across the street from an elementary school and that no comics of this nature should be available in stores.

I think the fact that movies and video games are more widely publicized in the news than comic books in the first place, makes them more available in the media (when challenged) than comic books and other comic challenges. Stories must sell, and if newspaper and other reporting agencies don't think that people will be interested in a court case against someone regarding comics will sell/be of interest to the majority of the public, then they won't advertise them.

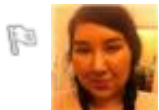
<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 6:04 PM
Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: Comic challenges in the media
Jennifer Archuleta - Mar 26, 2013 9:08 PM

I'm from the Bay Area and I never heard about this case! You're right, having a ton of money and the money to hire a team of lawyers is hard to fight against, even when you have a good case. Thanks for sharing a summary of the case.

<<< Replied to message below >>>
Authored by: [REDACTED]
Authored on: Mar 24, 2013 2:55 PM
Subject: Re: Comic challenges in the media

I decided to summarize Starbucks vs. Dwyer, because I HATE STARBUCKS. Kieron Dwyer, a bay area illustrator, produced a parody starbucks logo and was using it in his self published (and somewhat vulgar) comic Lowest Comic Denominator. He was sued and given a cease-and-desist order, having to hand over all merchandise with the

alternative logo and take it off of his comic, website, everywhere. It was satire, protected as free speech, but was determined to infringe and defame their trademark. Just another case where being right is no defense against a corporation with lots of lawyers. Here's Dwyer's hastily presented side of the case

<http://kierondwyer.com/LCD/GREED.htm>

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cblfd.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cblfd.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: Comic challenges in the media

Jennifer Archuleta - Mar 26, 2013 9:15 PM

I feel like with each case that everyone has covered I keep on saying, "WHAT???" This case probably had me saying that the most. Thank you for your overview of the case Carroll. Like you I had never heard of this case before (nor any of the other cases that our classmates have covered). This case is troubling to say the least, but what worries me the most is that I had no idea that all of this happened. I echo your sentiment, how are we supposed to know what we are doing is punishable when we haven't even heard of it?

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 10:00 PM

Subject: Re: Comic challenges in the media

I'm going to answer question # 2, because I can't find an answer to Question #1 anywhere.

As an Iowan, a parent, and a reader of manga I was interested in the case involving Christopher Handley, and I kept telling myself that there must be something else to the story-- some fact that wasn't broadcast, that made the case make sense. But I couldn't find anything-- not even the name or size of the town Handley lived in (assuming that a smaller town would be more conservative-- I was grasping at straws by this time). The baffling facts are these:

Christopher Handley- by all accounts a normal, well-thought-of, Bible-study going member of his community, with a steady job, an honorable medical discharge from the Navy, and close family ties to his hometown, was arrested and imprisoned for "receiving and possessing images" that may have something to do with child pornography. What were those images? Dirty photographs? Evidence of visits to kiddie porn websites? Objectionable art pieces? No. Manga.

In 2006, Handley received a package from Japan, of manga books-- some of which contained lolicon (young manga female characters in sexual poses/ situations). The postal inspectors who opened the package couldn't tell it was comics--they were un-translated versions-- so they reported the potential child pornography to the Federal

authorities. Those authorities followed Handley to his home when he came to retrieve the package, and searched it thoroughly-- including his personal computer. Handley had downloaded a variety of manga and anime onto his computer, and a small portion of it was deemed to be questionable. Handley was arrested under the PROTECT act of 2003, the replacement for the overturned Child Pornography Prevention Act of 1996—which, although it had many protections in place for actual victims of the crimes it sought to prevent, also included language that “criminalizes material that has ‘a visual depiction of any kind, including a drawing, cartoon, sculpture or painting’ that ‘depicts a minor engaging in sexually explicit conduct and is obscene’ or ‘depicts an image that is, or appears to be, of a minor engaging in ... sexual intercourse ... and lacks serious literary, artistic, political, or scientific value’.” By its own terms, the law does not make all simulated child pornography illegal, only that found to be [obscene](#) or lacking in serious value” (Wikipedia, “Child Pornography Laws in the United States”). Prosecutors were given broad power by the Act, and finally, after almost a year they handed down an indictment. Handley was soon out of jail, but prosecutors wanted the worst for him. After asking the courts to impose stricter requirements on him during his release, the government made the strongest press it could—and succeeded in getting a ‘guilty’ plea from Handley, who by now had lost his job because of the pending charges, and felt the entire federal government coming down on him. Handley was sentenced to six months in prison, to be followed by three years of supervised release, with a concurrent five-year probation sentence. Handley did not have to register as a sex-offender, but the terms of his probation stopped just short of that. This case is especially scary because of the silence surrounding it. I read the paper, watch the state, local national and world news, read the on-line news stories, and yet I never heard about this case before today. I admit, there must be a crack in my information armor somewhere, that a story can cause such a stir and still get past me, but it’s disconcerting that it did, and that so little ‘news’ exists about it (the same story is replayed and re-written on several different web sites, but no new facts are on any of them). With so little real information to go on, how can anyone tell what the true crime was, in order to avoid committing it themselves?

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 6:04 PM
Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.



Re: What's the big deal?

Jennifer Archuleta - Mar 26, 2013 9:21 PM

The library that I work at doesn't actually limit pornography, but if we do see someone watching it we do offer them a privacy screen, which can be attached to a computer monitor and will make the screen only visible to someone looking directly at it. It's not entirely foolproof because I think if you are standing directly behind someone you might still be able to partially see what it on the screen. We had an incident at my library where someone was looking at pornography on a computer next to a tutor and his student who were using the computer next to him. Usually pornography watchers at the library are shamed by staff by the offering of a privacy screen to stop, but not always.

<<< Replied to message below >>>

Authored by: [REDACTED]
Authored on: Mar 25, 2013 1:57 PM
Subject: Re: What's the big deal?

I'm curious about the claims of pornography affecting brain development as well.

My primary reason for agreeing with people who make the rules about not viewing porn on a library computer are actually just about individual freedom. A person might sit and read a pornographic text, but unless another person is literally reading over their shoulder, they won't experience that text. Something on a screen visible to others, however, removes the element of personal choice.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta
Authored on: Mar 24, 2013 6:37 PM
Subject: Re: What's the big deal?

I have heard similar arguments made as well, and I wonder how true these actually are? There are many books that portray sexual content, but they aren't visual like comics. Should we also not include books that talk about sex in the library? I think the visual nature of comics makes them so hotly contested. I know in the children's library we have books in our collection that discuss puberty and sexual development for children, are these images also damaging for children? In the case of Brandon X, he was charged with child pornography, even though the images were drawn and did not involve or harm children. I agree that a limit of some is a easy slippery slope to banning all.

<<< Replied to message below >>>

Authored by: [REDACTED]
Authored on: Mar 24, 2013 2:42 PM
Subject: Re: What's the big deal?

What are your sources for your claim that sexually explicit material damages developing brains? I am very curious, and of course as we have seen with the Manga case the definition of explicit can be a slippery slope.

<<< Replied to message below >>>

Authored by: [REDACTED]
Authored on: Mar 22, 2013 4:28 PM
Subject: Re: What's the big deal?

It is essential that we care about the issue of censorship as future professionals because we will most definitely have to deal with this problem. It seems to be inevitable that libraries will possess materials that some individuals find to be offensive, and when these people get their hands on these materials, they will be outraged. Your project has brought up some interesting points, it is important for us all to be prepared to deal with problems regarding censorship.

In terms of limiting access to pornography, it is often damaging to a child's developing brain to be exposed to explicit sexual material, so I can see some benefit in some degree of censorship. I think that a logical solution to this type of problem would be a rating system, similar to the one used for video games, or movies and television. If any of these contains any obscene or potentially offensive material, the rating is raised, making it so that only certain people can buy it, or at the very least alerting the parents to the content of the material.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM
Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: Banned & Challenged Comics

- Mar 28, 2013 8:35 AM

I'd use the title Maus and explain how the comic is in fact a biography about a Holocaust survivor's story. I'd also explain how as a library, we have a responsibility to preserve and make available all works, regardless of our personal feelings on them. That, and to be honest, I'd probably imply that if they didn't want this book in the library, they're probably anti-semitic and a bunch of racists.



Re: Comic challenges in the media

- Mar 28, 2013 8:45 AM

Question 1: Video games and film are the hot-button media nowadays; not comics. Comics themselves don't sell in the millions and make billions of dollars a year directly.

Question 2: Texas vs Jesus Castillo undercover: Undercover police officer arrests a man for selling "obscenity" to him. The case is one of blatant entrapment, which in many cases is illegal under US law. It's obvious that the police officer had an agenda to target this comic store and specifically one run by a Mexican. The implications of racism here are also hard to ignore. Then again, I've never had a high opinion of law enforcement anyway, but there you go.



Re: What's the big deal?

- Mar 29, 2013 12:37 PM

That's fascinating! Most libraries I know simply ask the person to leave, because their computer use policy states no pornography. I kind of like the privacy screen idea. I can think of numerous situations in which it would be appropriate, not just for porn, but for any film or media that contains controversial material, etc.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 26, 2013 9:21 PM

Subject: Re: What's the big deal?

The library that I work at doesn't actually limit pornography, but if we do see someone watching it we do offer them a privacy screen, which can be attached to a computer monitor and will make the screen only visible to someone looking directly at it. It's not entirely foolproof because I think if you are standing directly behind someone you might still be able to partially see what it on the screen. We had an incident at my library where someone was looking at pornography on a computer next to a tutor and his student who were using the computer next to him. Usually pornography watchers at the library are shamed by staff by the offering of a privacy screen to stop, but not always.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 25, 2013 1:57 PM

Subject: Re: What's the big deal?

I'm curious about the claims of pornography affecting brain development as well.

My primary reason for agreeing with people who make the rules about not viewing porn on a library computer are actually just about individual freedom. A person might sit and read a pornographic text, but unless another person is literally reading over their shoulder, they won't experience that text. Something on a screen visible to others, however, removes the element of personal choice.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 24, 2013 6:37 PM

Subject: Re: What's the big deal?

I have heard similar arguments made as well, and I wonder how true these actually are? There are many books that portray sexual content, but they aren't visual like comics. Should we also not include books that talk about sex in the library? I think the visual nature of comics makes them so hotly contested. I know in the children's library we have books in our collection that discuss puberty and sexual development for children, are these images also damaging for children? In the case of Brandon X, he was charged with child pornography, even though the images were drawn and did not involve or harm children. I agree that a limit of some is a easy slippery slope to banning all.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 2:42 PM

Subject: Re: What's the big deal?

What are your sources for your claim that sexually explicit material damages developing brains? I am very curious, and of course as we have seen with the Manga case the definition of explicit can be a slippery slope.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 4:28 PM

Subject: Re: What's the big deal?

It is essential that we care about the issue of censorship as future professionals because we will most definitely have to deal with this problem. It seems to be inevitable that libraries will possess materials that some individuals find to be offensive, and when these people get their hands on these materials, they will be outraged. Your project has brought up some interesting points, it is important for us all to be prepared to deal with problems regarding censorship.

In terms of limiting access to pornography, it is often damaging to a child's developing brain to be exposed to explicit sexual material, so I can see some benefit in some degree of censorship. I think that a logical solution to this type of problem would be a rating system, similar to the one used for video games, or movies and television. If any of these contains any obscene or potentially offensive material, the rating is raised, making it so that only certain people can buy it, or at the very least alerting the parents to the content of the material.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?



Re: Comic challenges in the media

- Apr 1, 2013 1:51 PM

I hadn't heard about this story either. It is rather incredible but also sickening. I noticed they featured the story at Wondercon in their booth. I understand that people have to be careful when dealing with child porn and child abuse issues but this was a comic book? Freedom of speech and against censorship should have come into play somewhere along the way, prior to trial or any charges even.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 10:00 PM

Subject: Re: Comic challenges in the media

I'm going to answer question # 2, because I can't find an answer to Question #1 anywhere.

As an Iowan, a parent, and a reader of manga I was interested in the case involving Christopher Handley, and I kept telling myself that there must be something else to the story-- some fact that wasn't broadcast, that made the case make sense. But I couldn't find anything-- not even the name or size of the town Handley lived in (assuming that a smaller town would be more conservative-- I was grasping at straws by this time). The baffling facts are these:

Christopher Handley- by all accounts a normal, well-thought-of, Bible-study going member of his community, with a steady job, an honorable medical discharge from the Navy, and close family ties to his hometown, was arrested and imprisoned for "receiving and possessing images" that may have something to do with child pornography. What were those images? Dirty photographs? Evidence of visits to kiddie porn websites? Objectionable art pieces? No. Manga.

In 2006, Handley received a package from Japan, of manga books-- some of which contained lolicon (young manga female characters in sexual poses/ situations). The postal inspectors who opened the package couldn't tell it was comics--they were un-translated versions-- so they reported the potential child pornography to the Federal authorities. Those authorities followed Handley to his home when he came to retrieve the package, and searched it thoroughly-- including his personal computer. Handley had downloaded a variety of manga and anime onto his computer, and a small portion of it was deemed to be questionable. Handley was arrested under the PROTECT act of 2003, the replacement for the overturned Child Pornography Prevention Act of 1996—which, although it had many protections in place for actual victims of the crimes it sought to prevent, also included language that “criminalizes material that has ‘a visual depiction of any kind, including a drawing, cartoon, sculpture or painting’ that ‘depicts a minor engaging in sexually explicit conduct and is obscene’ or ‘depicts an image that is, or appears to be, of a minor engaging in ... sexual intercourse ... and lacks serious literary, artistic, political, or scientific value’”. By its own terms, the law does not make all simulated child pornography illegal, only that found to be [obscene](#) or lacking in serious value” (Wikipedia, “Child Pornography Laws in the United States”). Prosecutors were given broad power by the Act, and finally, after almost a year they handed down an indictment. Handley was soon out of jail, but prosecutors wanted the worst for him. After asking the courts to impose stricter requirements on him during his release, the government made the strongest press it could—and succeeded in getting a ‘guilty’ plea from Handley, who by now

had lost his job because of the pending charges, and felt the entire federal government coming down on him. Handley was sentenced to six months in prison, to be followed by three years of supervised released, with a concurrent five-year probation sentence. Handley did not have to register as a sex-offender, but the terms of his probation stopped just short of that. This case is especially scary because of the silence surrounding it. I read the paper, watch the state, local national and world news, read the on-line news stories, and yet I never heard about this case before today. I admit, there must be a crack in my information armor somewhere, that a story can cause such a stir and still get past me, but it's disconcerting that it did, and that so little 'news' exists about it (the same story is replayed and re-written on several different web sites, but no new facts are on any of them). With so little real information to go on, how can anyone tell what the true crime was, in order to avoid committing it themselves?

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 6:04 PM
Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.

██████████



Re: video games and first amendment rights

██████████ - Apr 1, 2013 1:54 PM

I don't know how much I'd trust ratings level. They seem more as a guide or suggestion. I think you have to take into account the child's reading level and maturity?

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 26, 2013 8:59 PM
Subject: Re: video games and first amendment rights

Interesting discussing question ██████████. I find that parents often want to know what level a book is when they are browsing for suitable books for their children. Sometimes we have books that have grade levels or some other such label printed on them, but it is usually inconsistent. I think that the kind of labels you mention could be very useful to concerned parents, and could maybe even prevent challenges. They challenge would be that not every published would use the same system and not every publisher would use a system.

<<< Replied to message below >>>
Authored by: ██████████
Authored on: Mar 24, 2013 1:36 PM

Subject: Re: video games and first amendment rights

A couple points made by Justice Scalia in relation to this case stood out to me:

- 1) "He pointed to the video game industry's voluntary ratings for games and concluded that the system 'does much to ensure that minors cannot purchase seriously violent games on their own, and that parents who care about the matter can readily evaluate the games their children bring home.'"
- 2) "'esthetic and moral judgments about art and literature . . . are for the individual to make, not for the Government to decree, even with the mandate or approval of a majority.'"

While as [REDACTED] explained this case is focused on video games (with ties to comic book censorship, Wertham, and the CBLDF), it also clearly has implications for future comic challenges. I know that some publishers of comics include age suggestions on the back cover or book jacket/flaps, these seem to be mostly for kids or teen comics. I'm curious if similar voluntary ratings would be useful to comics in avoiding these types of censorship attempts, or if it would offer more problems than solutions?

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 22, 2013 11:10 PM

Subject: video games and first amendment rights

I was interested in the Brown v. EMA case as I had touched on this subject in an earlier discussion thread, not knowing that this would be brought up in our last discussion question. In this case, the courts held up 7-2 that video games could not be prevented from being sold or distributed based on violent material. The court even sighted the 50s comic code cases as a reason why this should not be a case for video games now. I am providing the following passage about their decision because I find it interesting and thought it applied to comics as well:

"The Court also declined to reduce the level of First Amendment scrutiny because games involve new and interactive technology. Justice Scalia wrote that the basic principles governing freedom of speech "do not vary" when "a new and different medium for communication appears" and that interactivity does not distinguish games from other engaging literature. Quoting an earlier decision by Judge Richard Posner, the Court observed that "all literature is interactive" and "the better it is, the more interactive.'"

It would have been nice if comics could have had that protection in the 50s as a new and varied medium. At the end of the article, the court states that it is for the parents to judge the value of the game and make the decision based on ratings whether or not to let their child play the games. It is not for the court to decide.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media


CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.

  **Re: Comic challenges in the media**

 - Apr 1, 2013 1:59 PM

The media and even the NRA are quick to point to 'violent' video games and movies. But so many people access them, probably thousands more versus the very small percentage that actually go out and actually commit crime or violent acts.

<<< Replied to message below >>>

Authored by: 

Authored on: Mar 26, 2013 11:04 AM

Subject: Re: Comic challenges in the media

This is a great question and one that has me at a loss. I guess one reason that the cases and news stories about comic book challenges are not more present in today's media is that comic books aren't as present in today's media as film and video games. There aren't TV commercials and advertisements in big name magazines for many comic books but there are for video games and film.

I've always challenged the challengers of film and video games so the first article in the CBLDF's new blog jumped out at me. Joe Izenman summarizes Andrew Leonard's (from Salon.com) argument against New York Daily News' Mike Lupica's article on the Sandy Hook shootings. According to Izenman, Lupica's article states that Adam Lanza's pastime with video games were to blame for the shootings while Leonard slams that notion with how Lanza's mother provided her son access to firearms in their own home. Leonard paints a vivid picture, asking his readers "What's more scary? That Adam Lanza locked himself in his blacked-out bedroom playing violent video games at all hours, or that a mentally ill young man had easy access to an AR-15 rifle in his own home?" I think this article is important because Izenman is able to display both sides of the argument on the tragedy of the Sandy Hook shootings without actually taking a side – something both Lupica and Leonard should have done.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media


CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cblfd.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cblfd.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.

  **Re: What's the big deal?**


 - Apr 2, 2013 8:31 AM

Censorship is a big deal because once it is allowed to start, it is more likely to proceed further and further. Censorship is important to future library professionals because we are often the first line of defense against censorship campaigns.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:58 PM
Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?

 **Re: Banned & Challenged Comics**
[Redacted] - Apr 9, 2013 10:12 AM


I would bring it up to the group in charge of reviewing books at the library. I would hope that a committee would be involved. It could be something as simple as moving a book from children's to teens or adult if it meets certain criteria standards. there is nothing wrong with moving materials or reviewing them, if the choice by majority means that it is acceptable. While I do not believe in censoring material whatsoever, I do understand that children in elementary school may not be able to be okay with reading Punisher. separating books into acceptable collections is different.

<<< Replied to message below >>>
Authored by: Jennifer Archuleta
Authored on: Mar 19, 2013 5:49 PM
Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cbldf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?

 **Re: Banned & Challenged Comics**
[Redacted] - Apr 9, 2013 10:24 AM

It could be just a gentle reminder would be in order that it is the parent;s responsibility to monitor what their children read if they choose to do so, and if they leave their children unattended then really it is their own problem. But you know...said in a professional way.

<<< Replied to message below >>>
Authored by: [Redacted]
Authored on: Mar 25, 2013 1:48 PM

Subject: Re: Banned & Challenged Comics

I would defend a challenge to the inclusion of *Fun Home* in a public library's catalog by comparing it to a list of classic works of literature that have sexual content and reference different instances of sexuality. I would list the awards *Fun Home* received and how each award is intended to honor it specifically for its artistic and literary contributions. Hopefully I would be able to reference the library's clearly articulated policy for graphic novel collection development, and demonstrate how the book corresponded to the criteria of the policy.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:49 PM

Subject: Banned & Challenged Comics

The CBLDF maintains a list of popularly banned and challenged comics:

<http://cbldf.org/banned-comic/banned-challenged-comics/>

Scenario question: Pick one of these popularly banned titles. Imagine you are working at a public, school, or academic library. How would you handle a challenge by a patron, parent, or organization?

[REDACTED]



Re: What's the big deal?

- Apr 9, 2013 10:30 AM

I'm sure people in other countries could tell you what a big deal censorship is, even when it is simply records of their families or history. The only way we can move forward is to examine what information could be important to us. In order to stay relevant, Americans need to innovate and be considered a center for propelling the future forward. If we wish to continue living in relative comfort and enjoy luxuries, we must have something to offer in return. Stifling ideas that could potentially spark revolutions of any kind will only push us back further.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 5:58 PM

Subject: What's the big deal?

Attached is a short mini-comic made for the CBLDF. Please download and read.

Discussion question: Why is censorship a big deal? Why should we, as future library professionals care? In the United States, persons under the age of 18 cannot legally access or purchase pornography. Are there merits to banning and censoring comics with explicit content from minors?

[REDACTED]



Re: Wow!

- Apr 9, 2013 10:33 AM

Well...some of it honestly is. There are plenty out there about obviously prepubescent girls and..err...inappropriate situations. I accidentally wandered into an underground risqué part of a comic shop in Tokyo, and made a hasty

retreat. A lot of manga is not bad at all and people don't understand it, but please let me assure you that there is A LOT of the icky stuff out there too.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 24, 2013 10:45 PM

Subject: Re: Wow!

I just cant get my mind around the fact that they considered the drawings in manga as child pornography... this reminds me of a story I heard about a man getting arrested for having a baby photo of his daughter. Because the baby was naked it was considered child pornography.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 23, 2013 9:35 AM

Subject: Re: Wow!

Child pornography is illegal here. What the customs people were looking at was manga which portrays even adults in a very youthful manner.

[REDACTED]



Re: Comic challenges in the media

[REDACTED] - Apr 9, 2013 10:39 AM

Comics like newspapers is considered by many a dying art form. More people watch tv and movies, reading is something not really regarded as "what people do" unless it is an extremely popular book. I see people listening to music while waiting for the bus or in line at the doctors, not books very often. It is a changing lifestyle point in our culture. If people are going to read news, they would rather it be about something they actually engage in for it to be of much interest.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 6:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cbl df.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cbl df.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.

unread!



Re: Comic challenges in the media

[REDACTED] - Apr 9, 2013 10:41 AM

Oh yes, the audience is very vocal! Some games even have included extra downloaded content now when fans have had bad reactions to the endings. Pointing fingers is also an excellent point. Why blame yourself when there are so many more interesting options instead? Personal responsibility is a learned trait that many appear to never develop.

<<< Replied to message below >>>

Authored by: [REDACTED]

Authored on: Mar 26, 2013 7:19 PM

Subject: Re: Comic challenges in the media

Probably because movies and games have a much larger and much more vocal audience. They're also more likely to contain excessive violence, and people love trying to use that to scapegoat crimes. They also love not looking at population statistics and assuming some small part of the population is always going to be deviant, while looking at every other number possible to establish links where none exist.

<http://cblbf.org/2013/02/researcher-proves-wertham-fabricated-evidence-against-comics/> <-- And this story was important because it proves that the guy who established the nonsense comic code was looking at comics the same way those who hate certain forms of media look at just about everything, IE: only taking those cases which suit them and not looking at the picture as a whole.

<<< Replied to message below >>>

Authored by: Jennifer Archuleta

Authored on: Mar 19, 2013 8:04 PM

Subject: Comic challenges in the media

CBLDF maintains a listing of case files on their website, which give overviews about legal cases related to comics and the First Amendment: <http://cblbf.org/about-us/case-files/>

News articles posted by the CBLDF on their site: <http://cblbf.org/category/news-blog/>

Discussion question 1: We often hear about challenges in regards to film and video games in the media. Why are these cases and these news stories about comic book challenges not more present in today's media?

Discussion question 2: Pick one case file or news story from the above links and post a brief summary about it and why it is important.