

UT ARLINGTON

# Library Notes

THE UNIVERSITY OF TEXAS AT ARLINGTON

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## Written Words vs. Widgets: Faculty Authors and Their Rights

By Maggie Dwyer

For faculty and students today it is possible to log on from anywhere to receive many interlibrary loan and course reserve articles online as html or PDF documents, or through email. Only a dozen years ago, a student or faculty member would have found all of those original books and journal articles the old fashioned way, on paper, and photocopies were the only option for duplication. Even those that came through the Arial (fax-like) system were printed on paper to be picked up. With the revolution in accessibility, it should come as no surprise that the technology and the marketplace that brought full-text books and journals and document delivery to our computer desktops have a cost, and a large part of this cost has crept up on libraries and faculty members through the hide-bound practice of scholarly publishing.

The world of “publish or perish” is largely altruistic; research is conducted, the article written, an editor assigns peers to review the text, revisions are made, and the article is published if the reviewers believe it to be worthwhile. No one was paid for this work, it is part of the world of scholarship, a way to share knowledge and demonstrate the viability of members of the faculty. They have produced a well-written unique work for publication, and it would seem, end of story.

But look closer at this otherwise-orderly process and you'll notice that it has loosed a cash cow on the university library. This publishing bovine is gobbling up more and more budget dollars every year. Why? The costs of serials are going up all of the time, primarily because the small, discrete subject journals have been purchased by and now operate under the global umbrella of for-profit companies. The irony of this profitable business is that the material they receive to publish has been handed over, for free, by scholars around the world, scholars like many faculty and staff writers at UTA. Academic writers just give away our work in the process of scholarly publishing because it is what we have always done. The rules have changed as the scholarly journals have been absorbed into for-profit publishing companies, but that news has been slow to filter down to the scholarly writers, and more than that, no commercial publisher in their right mind is going to spread the word or make it easy to get the information about how writers can preserve their rights to use their own published works.

This would not be a problem if the writers were instead inventing something like garden widgets, because everyone knows that if you invent a widget you have inventor's patented rights and fair use and a profit incentive. In the incorporeal world of academic writing today with PDF files and digital sticky notes, some articles may never actually appear on paper unless the reader decides to print them out. The value of the document to the writer and to the institution might not become apparent at all if the library doesn't protest about the mounting costs of purchasing access to these home-grown documents.

It is easy to understand that libraries carry a lot of the financial burden in supporting academic publishers, and why they are naturally interested in negotiating or establishing better arrangements for both the materials they actually want and for the use of materials generated by their home-grown scholars.

### A Better Approach

As a writer for the library, I struggled with several drafts of this article about scholarly publishing. Reading it made my own eyes glaze over, so pity the poor reader. How does one describe the problem while avoiding the complex descriptions of publishing practices?

The important thing to understand is that the distribution of valuable information technology now takes place in a marketplace that has ended up on its head. The resources are being handed over freely to a system that then monopolizes them in a distribution model that takes profits at every turn and makes general access difficult—and costly.

What all academic research libraries want their faculty writers to know is that there is a fair way to proceed from here, but the first step has to be with those writers. Instead of handing a vetted article gratis to a publisher, writers need to either publish it themselves in alternative or open source journals, or file papers with the commercial publisher reserving the rights beyond initial publication and online use, so they may use their own work in the classroom and beyond.

This has been a thumbnail analogy of what academic writers (who receive a university salary that covers their research and writing time) and peer reviewers (who are also on salary at universities and research

### 2008 Star Award

The Friends of the Library present an award each year to a member of the Library staff whose work is above and beyond their normal duties. This year the STAR Award (Super Talented Appreciated and Recognized) went to Ellen Baskerville, who has worked tirelessly on behalf of environmental issues on campus. She is a member of the President's Sustainability Committee (<http://blog.uta.edu/sustainability/>) for the library, working on many projects, but in particular, recycling.



Ellen (left) is seen here with librarian Diane Shepelwich (center) and 2007-2008 Friends President Penny Acrey.

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Gerald Saxon

*This crisis is NOT a library issue. Rather it is an issue for the entire academic community because it is impacting how research is disseminated, at what costs, and with what restrictions.*

# Library Initiative to Provide Scholarly Publishing Alternatives

Over the past several months, the Library staff has worked hard on a new strategic plan, the second in my tenure as Dean of the Library. Strategic planning involves the staff working with each other and Library users (faculty, students, and university staff) to develop strategies and long range goals that will improve services and respond to user needs. For those readers who would like to preview the new plan, please see <http://library.uta.edu/planning/strategicPlan.jsp>. I will talk about the overall plan in a future issue of this newsletter. I mention it now only to refer to Goal 3 of the plan, which states that the Library intends to "promote awareness of scholarly communication trends and facilitate the faculty's participation in open access initiatives."

For the next several years, the Library will conduct a major initiative on campus to help faculty members (and our own staff for that matter) better understand the crisis in scholarly communication and the alternatives they have in addressing the problem. This crisis has been building for two decades, evidenced by the fact that commercial publishers (especially in the sciences, technology, medical, and engineering fields) have essentially taken over the publication process, making it a multi-billion dollar business. Commercial publishers have focused on maximizing profits, not on maximizing access to published scholarship. In fact, use of published information is often restricted to subscribers, even when the funding for the research on which the information is based comes from public foundations, governmental agencies, and state universities. The net effect of this has been higher journal prices and increased restrictions on information access. In short, the scholars who conduct the research, write the articles, referee the submissions, and edit the journals have lost control of the system.

Because of these trends, scholars, librarians, some publishers, and even government officials have looked for ways to provide alternatives to expensive and restricted proprietary journals. Discussions and concrete actions by faculty have taken place at universities around the country, including Harvard, Stanford, the University of California System, and Cornell, just to mention a few. At these universities, faculty governance bodies (such as faculty senates) have made bold statements encouraging faculty members to retain their copyrights in their intellectual products, publish in refereed open source journals (these are journals that are freely available on the Internet to users), and/

or post their intellectual work in digital repositories (digital archives often hosted by universities) open to everyone.

This crisis is NOT a library issue. Rather it is an issue for the entire academic community because it is impacting how research is disseminated, at what costs, and with what restrictions. The key to addressing the issue is the faculty. Faculty members must be aware of their intellectual rights and how best to assign those rights to protect future use of their work and provide the widest distribution of it possible. Maggie Dwyer's feature article in this issue, "Written Words vs. Widgets: Faculty Authors and Their Rights," is our first attempt to speak directly with the faculty on this issue.

Basically our message to faculty is this. You are the copyright holder to your intellectual work from the moment it is created. Decisions concerning use of your work, such as publication, distribution, access, updates, and use restrictions belong to you. Transferring copyright doesn't have to be all or nothing (as some publishers' contracts imply). The law allows you to transfer copyright while holding back rights for yourself and others if you wish. Before signing any publication agreement, read it with great care because it may capture more of your rights than are necessary. Publishers require only your permission to publish an article, not a wholesale transfer of copyright. The bottom line is before transferring ownership of your intellectual products, understand the consequences and options of what you are about to do.

As Maggie points out in her article, a good place to learn about your rights as an author is the SPARC (Scholarly Publishing and Academic Resources Coalition) website. There you can review a legal instrument (called the SPARC Author Addendum) that many scholars are using to modify publishers' agreements. That addendum can be found at: <http://www.arl.org/sparc/author/addendum.shtml>. Specific questions about copyright can be directed to Steve Rosen, an intellectual property attorney with the UT System's Office of General Counsel. Steve's email address is [srosen@utsystem.edu](mailto:srosen@utsystem.edu).

Finally, if you are a faculty member and would like to talk about this issue, then please feel free to call or email me. I can be reached at [saxon@uta.edu](mailto:saxon@uta.edu) or 817-272-5318.

Gerald D. Saxon,  
Dean of the Library

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## Written words vs Widgets *continued from page 1*

centers) and academic libraries face when confronted with the subscription costs of commercially priced individual or bundled academic journals.

### The world of the commercial writer

During the course of the year I have asked a few faculty members if they retain rights to their published journal articles. More often than not, the question was met with blank expressions, which for the most part means they have simply continued to participate in a rather old fashioned “publish or perish” world by sending each article to one publisher and then waiting for acceptance, for the peer review process, and for eventual publication. No money exchanges hands in this, unless the faculty member (or their department) must purchase the rights to an element such as an illustration for the article. It’s a long wait, sometimes with little courtesy from publishers and no remuneration.

For those academic writers with experience in the commercial publishing world, this discussion is probably unnecessary. The process of marketing freelance articles is much different than scholarly writing. At the risk of adding too many personal pronouns to this article (not done in scholarly writing), I wrote and sold, and resold, nonfiction articles for ten years before going back to school at UTA for a master’s degree in English. It was here that I learned the rather Dickensian rules of scholarly writing. As a matter of survival, commercial writers are able to sell the same piece a number of times and simultaneously submit articles to several magazines (“serials” in library lingo). For example, look at the discussion of freelance newspaper articles in the *2008 Writer’s Market*:

Recycling isn’t just for soda cans and water bottles. If you have an article of regional interest, for example, a travel story, sell it to more than one publication. Usually smaller newspapers only buy first rights, which means you don’t make as much money for your article, but you can pitch it elsewhere. . . . Send your ideas to several newspapers at the same time. But let the editor know that you have sent your idea to others so they’re not disappointed if you sell somewhere else before they offer to buy your work (16).

A friend on the English faculty asked once about how to submit articles for commercial publication. As a new grad student it seemed an odd question at first—didn’t people who wrote as much as most English professors already know about this? No, they don’t. Multiple submissions in academic writing is simply not done, and being paid is almost unheard of. If a commercial editor accepts your work then decides for whatever reason not to use it, the more professional publications will offer a “kill fee.” The questions of rights, for most academic writers, never came up, but for commercial writers they are the lifeblood of the business. The retention of rights is up to the writer, academic or commercial, and most rights are negotiable, with some being standard simply because rights are part of writing. Looking again to the *Writer’s Market* for a clear statement regarding rights:

As the author of the work, you hold all rights to the work in question. When you agree to have your work published, you are granting a publisher the right to use your work in any number of ways. Whether that right is to publish the manuscript for the first time in a publication, or to publish it as many times and in as many different ways as the publisher wishes, it is up to you—it all depends on the agreed-upon terms. As a general rule, the more rights you license away, the less control you have over your work and the money you’re paid. You should strive to keep as many rights to your work as you can (50).

*The retention of rights is up to the writer, academic or commercial, and most rights are negotiable, with some being standard simply because rights are part of writing.*

For faculty writers, the Scholarly Publishing & Academic Resources Coalition (SPARC) is an excellent one-stop resource for information about authors’ rights and alternative publishing. When dissemination of information, not income, is the crux of the matter, why go with a commercial publisher? Universities around the world are setting up institutional repositories and many government agencies are requiring Open Access (via the Internet) to journal articles paid for with government funding (see the NIH’s public access requirement at <http://www.uta.edu/ra/GCS/nihpublicaccess>). As these alternatives become mainstream, academic writers must be reminded of these publication options and of the steps necessary to use them.

What kinds of rights are there for a scholar to retain? According to “Introduction to Copyright Resources” on the SPARC website, “Copyright protection is now automatic. The author obtains these exclusive rights at the moment the copyrighted work has been ‘fixed in a tangible medium,’ such as when a written work has been saved on a computer’s hard drive or printed. The author retains these exclusive rights up until the moment the author signs a written agreement to transfer some or all of these exclusive rights.” Commercial writers deal in first serial rights (sometimes called first North American rights) that let the work appear in print the first time. Beyond those are one-time rights, second serial rights (for reprinting your article again), electronic rights (online, on disk, etc.), subsidiary rights (non-book or journal), and a whole host of rights regarding dramatizations and where they appear. (Think of the Hollywood writers who were on strike last fall.) According to SPARC, scholarly authors are “typically asked by the publisher to sign a transfer agreement, or contract, that describes the assignment of various rights to the publisher in the intellectual property you have created. Thus, the agreements often deprive you of certain rights that you may not wish to forfeit, such as your right to post your article on the public Internet or make copies for classroom use.”

This article has hinted that there is more to solving the problem of these writers than simply retaining rights, but this pivotal first step upon which making academic writing more affordable and accessible rests. Without the initial retention of author rights there can be no institutional repository, there are no open access journals, there is no alternative publishing for truly “public access” to much of this information. Those are details for another newsletter. For this article to succeed, faculty authors need to decide to act differently the next time they send an article for publication.

### No Need to Reinvent the Wheel

The UT Arlington Library and many other research institutions want to make it easy for you. Just download the **SPARC Author Addendum** and attach it to your article. It can be printed on paper or done online. The forms are at <http://www.arl.org/sparc/author/index.html>. For more information about copyright see the excellent “Crash Course in Copyright” at <http://www.utsystem.edu/ogc/Intellectualproperty/cprtindx.htm#top>.

# Focus on Technology

By Maggie Dwyer

As things get easier they can also get more complicated, depending on your position within the transaction. Case in point, the methods for getting general library news out to the campus community and beyond. A dozen years ago it was simple—newsletters on paper. We produced a camera-ready document that was printed on an offset press and put in the mail. Former Director of Libraries Tom Wilding said a mouthful one day when he uttered the words “Let’s put these newsletters online” (along with everything else). Catalogs, course reserves, proprietary databases, full-text journals and books, it all has ended up online.

The Library and the rest of the university has adapted to and adopted many of the current forms of communication technology and the associated devices. It started out slowly with hypertext markup language (HTML) web pages, then portable document format (PDF) files that look like the original paper document (this seemed like a good idea), and now web-log “blogs,” electronic mail (email) newsletters, web magazines (web-zines), social networking sites like Facebook, My Space, and YouTube, and online newspapers, to list a few. How do you get your news and literature today? Via PC or laptop, podcast or Kindle, or maybe through wireless Internet access via your cell phone?

Sometimes adopting a new service is a matter of downloading a program or browser. Other times it is figuring out if your computer or operating system will allow you to subscribe or initiate new settings. It might also be necessary to get a new computer card or device to plug into an expansion slot or USB port or into the USB hub on your computer. Is anyone else running a little short of plug-in space? With all of this, it is still true in this hyper-technological period, that what goes around, comes around.

After an unintentional one-year hiatus, UT Arlington Library-Notes is back, and on paper, and the web version will once again be in an HTML format. While some things improve in a paperless environment, others are harder to keep track of or search from. As I learned when researching “The Social Life of Paper—Library Style” (Library Notes, Fall, 2006), the old-fashioned “technology” of words on paper, even paper in stacks on desks, is still useful, and for some users, easier to keep track of than online articles and Adobe sticky-notes. And as I learned at a recent web seminar (webinar), most people prefer to read HTML web pages with interactive links than to look at PDF pages on screens. PDF will be available for those who wish to print out a copy that looks like our mailing, but it won’t be the only online version.

We move forward, and we take steps back when something good was unintentionally left behind. Making these choices isn’t always easy, but having someone who is paying attention to technological developments and interpreting their use and applications for the rest of us is invaluable. Hence the invitation to David Pogue, New York Times columnist and Emmy Award-winning CBS News correspondent, to be keynote speaker at this year’s “Focus on Technology” on October 22. Pogue, the author of many Missing Manual texts for various software programs and hardware devices, will display and discuss what he thinks the top five technology choices are now and how they will be used in coming years.

Sponsored by the Library and several other offices and departments on campus, the annual technology event has allowed the UT Arlington community to learn, share, and network about making equipment and software



Keegan Wood, senior in Organizational Communication, a UTA Ambassador and Mr. UTA, addressed a question to the panel regarding the ethics of downloading music from the Internet at the 2007 Tech Fair.



Last year’s Tech Fair featured lectures for faculty and IT professionals, but with a panel directed at students. The moderated panel consisted of legal and IT professionals from UTA and the UT System. The questions were frank and the answers were detailed—students who illegally download copyrighted materials simply because they can, are on notice. “Don’t do it.”

choices. We also discuss the preservation and dissemination of information that is generated by scholars here on campus. How is it efficiently shared with students and colleagues, and how is it licensed to the rest of the world?

## Curriculum Technology Requirements

One of the stated goals in the undergraduate catalog for UT Arlington students is a level of computer proficiency. “Proficiency is understood as the ability to use word-processing, database/spreadsheet and representative software of one’s major discipline. Each student should be able to tap the communications, analytical and information-retrieval potential of computers to solve research problems and be able to evaluate the results.” It is equally important that when students graduate they understand the ethical and legal use of copyright materials available electronically. This will serve them for a lifetime, and was the featured topic at last year’s event.

“Focus on Technology” was in previous years called the “Technology Fair,” and sponsors have included Microsoft, Dell, Apple, Canon, and others. Sponsors brought along a lot of hardware and software and even gaming equipment, but over the years the fair gradually shifted in focus from a free-for-all look at the amazing things evolving on the campus and the high tech world, to hone in on important technological and scholarly issues as that have come to light with the growth of the technology. The 2007 and 2008 events were and are different than before, smaller, more focused.

## Tech Fair on the Cusp

Last year on November 7 a technology carnival didn’t happen. Instead, it was more like a one day conference with a mix of concurrent panels and plenary sessions, capped by lunch and a keynote speaker. That fair, called Intellectual Property in the Digital Age, was intended to address issues that confront faculty and staff who develop patented technology, who use copyrighted course materials, and those who publish in peer review journals. As commercial publishers buy or purchase the rights to publish scholarly journals the profit is driven by the subscriptions fees charged to individuals, institutions, and libraries. The publishing options available to institutions, scholars, and the libraries they use were addressed by several speakers. The schedule was altered at the last minute, because keynote speaker Peter Suber was grounded by weather in his home state of Maine. Mark McFarland, Co-director of the Texas Digital Library and based in Austin, moved his presentation forward from an afternoon berth to the lunchtime slot and discussed an aspect of the topic that Suber had planned to address.

Dr. Suber is the Senior Researcher for the Scholarly Publishing and Academic Resources Coalition (SPARC), and had planned to discuss “What is Open Access to Science and Scholarship?” His talk was to cover the necessary transformation of scholarly communication and academic publishing, and in particular, why it’s compatible with peer review, how we will pay for it, why it doesn’t violate copyright law, and why it will benefit authors at least as much as readers. Other speakers discussed topics like “academic course material delivery” and “the Texas Digital Library project.” Suber has been rescheduled, and will speak at a luncheon on the UTA campus on March 4, 2009.

# Crow Library Trip - March 29, 2008

Three full buses rolled away from the Central Library loading dock on March 29 on what several Friends of the UT Arlington Library members said later was the most amazing local field trip they've ever taken. After an easy drive on a warm overcast day the Friends disembarked at the end of the drive and walked down to the private Harlan Crow library in the Highland Park neighborhood of Dallas.

The structure, completed five years ago, is a careful match to the home it is annexed to. The library and grounds are frequently in use for special events and occasions and for intellectual and social evenings. For the Friends of the Library, it was an opportunity to listen to a tour guided by the Crow Librarian Sam Fore. During the past 30 years, Mr. Crow has assembled a collection of 8,000 rare books, 3,500 manuscripts, correspondence, paintings, photographs and sculptures that reflects 500 years

of American history. The collection further specializes in a fine set of examples of early books published in each state of the union, and subjects such as the Civil War, and correspondence from all of the U.S. presidents.

The two-story building is surrounded by a sculpture garden the owner fondly refers to as "The Garden of Evil," and is populated by the statues of various fallen dictators from around the world. Cherry blossoms and Ceausescu, lilies and Lenin, Stalin, Castro, and an extensive rouge's gallery of figures, whose statues were removed from their homelands after their likenesses fell out of power or died (usually simultaneously).

The group was divided for two tours, UTA history graduate student Pam Anderson leading the tour of the grounds while Mr. Fore led the library tour proper. A light reception for the Friends was set up in the large portrait gallery.



Friends member Carol Lehman (center) admired a series of seated figures in the Crow Library statue garden.



Librarian of the Crow Library Sam Fore (right, in front) led the Friends through the library while Pam Anderson, a UTA History graduate student, led the group around the grounds to view the sculpture garden. On the left is UT Arlington Dean of the Library Gerald Saxon.



Reuel Jentgen mingled with George Washington and Robert E. Lee during the reception at the Crow Library.

## Fort Worth Photos on Exhibit in New York City

On March 14, 2008, a column by Bud Kennedy in the *Fort Worth Star-Telegram* discussed an exhibit going up in New York City at the International Center of Photography. In an interesting turn of events, a collection of photographic negatives and prints that came into the hands of actress and collector Diane Keaton, matched up with several thousand prints housed in UT Arlington's Special Collections. These images are all from the studio of Fort Worth photographer Bill Wood. Kennedy wrote

The collection of post-World War II local scenes -- homes, offices, parties, the venerated Leonard's Department Store -- will go on display May 16 at the International Center of Photography, showcasing the work of commercial photographer Bill Wood and his family's 43-year business.

That's the name of Keaton's exhibit and forthcoming book: *Bill Wood's Business*.

Publicity about collections at UTA isn't unusual; after all, Special Collections runs several large exhibits a year and every other year pulls out all of the stops for an exhibit to accompany the Virginia Garrett lectures. But when we start hearing about famous Hollywood actresses showing interest in our collection, we sit up and take notice. For those who want more information about the Diane Keaton portion of the photos and the book they are in, the *Fort Worth Star-Telegram* article by Bud Kennedy is available online, and from the folks at the National Public Radio program Studio 360, with an interview with Diane Keaton and Marvin Heiferman is available to download. You can hear that June 13, 2008, interview by visiting <http://www.studio360.org/episodes/2008/06/13>.

Meanwhile, all of this activity in New York begs the question—what do we at UT Arlington Library know about these photos? I put a few ques-



Bill Wood Photos Connie Bruner and Billye Cooper. ©

tions to archivist Brenda McClurkin about how the Keaton photos tie in with the holdings at UTA.

I asked Brenda several questions after reminding her of the start of the Bud Kennedy *Star-Telegram* column, when he tells the story of the response from Wood's daughter Billye Cooper of Arlington, a Lamar High School teacher. She was "flabbergasted" and said "It's just remarkable that Diane Keaton wound up with our dad's photos." It also mentions that Keaton gave this collection to photo curator and editor Marvin Heiferman to organize into the upcoming exhibit.

**What can you tell us about the chronology of this, and when Special Collections received the first queries about the New York branch of this collection?**

Marvin Heiferman first contacted me about three years ago regarding Special Collections' Bill Wood photographs. He initially inquired about the extent of our holdings and because he was contemplating a book project, whether we held copyright to the images. He mentioned 20,000 Bill Wood negatives were owned by a collector in California, but did not disclose Ms.

# UT Arlington Friends 2007-2008 meetings

The Friends' twentieth anniversary season exploded from the gates in September, 2007, with an exciting look at historic Arlington's role as a major center for illegal gambling. Prior to the development of Las Vegas' legalized operations, Arlington, Texas, was a major destination for high rollers. Aided and abetted by the 1930s and 1940s Texas oil boom, gambler and opportunist Fred Browning built his Top O'Hill Casino gambling, brothel, and horse breeding compound atop a property that once housed a restaurant and tea room. Situated on a rise on the bucolic Bankhead Highway between Arlington and Fort Worth, the casino was set back from the road to protect clientele from the eyes of the law. At the September 14 meeting Dallas historian and author Jim Gatewood wove a fascinating tale of the history of the casino, with threads that included some notable early business transactions of Sid Richardson and H. L. Hunt and the story of boxer Lew Jenkins, who started boxing in carnivals and ended up with the 1940 World Lightweight boxing title.

Gatewood's book, *Frank Norris-Top O'Hill Casino-Lew Jenkins and the Texas Oil Rich*, was the inspiration for this two-part Friends program that concluded on September 15 with a tour of the former casino and grounds. Researcher, preservationist, and local historian Vickie Bryant, who is also the wife of the current president of Arlington Baptist College, conducted a candid and thorough tour of the grounds following a slide presentation detailing the early history of the facility. Bryant and ABC docents in period costumes lead the over-flow crowd through the casino and grounds, past horse stables, a building that once housed call-girls, the historic flagstone patio that was once part of the pre-casino tea room, and numerous escape routes from the present-day kitchen that was originally the underground casino. All of this was situated behind WPA-era stone walls and wrought iron gates. The peaceful grounds of the Casino-cum-College perch on the bluff overlooking the Rush Creek floodplain, but as Bryant explained, at one time gamblers and showgirls danced in the small hours on the moon-drenched patio, perhaps unaware that yards below them the bodies of those who had crossed the gambling house might be unceremoniously dumped in the creek bed. The casino was closed after a successful raid by the Texas Rangers in 1947, and in 1956 Dr. J. Frank Norris purchased the property and turned it into the Baptist Seminary that remains today.

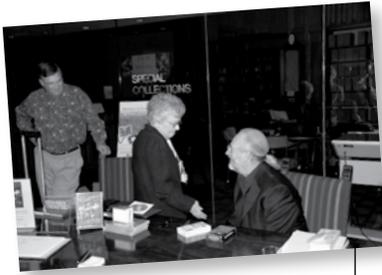
Shifting from gaming to the National Game of Texas, the Dallas Cowboys were the subject of the second Friends meeting of the season. Scheduled during an exciting week in which the team managed to beat the Buffalo Bills by one point in the last few seconds of the game, this meeting featured Ron St. Angelo, the photographer whose work illustrated the new book *Greatest Team Ever: The Dallas Cowboys Dynasty of the 1990s*, with text by Norm Hitzges. St. Angelo is a professional photographer who has documented the players and the game for many years as an official team photographer. Some of his other clients include the Dallas Symphony Orchestra and Exxon Mobil Corp.

His PowerPoint program included a mix of Cowboys stories and a discussion of unique photographic opportunities that included very large spaces, stadium lighting, and at times dramatic weather and special effects. The world of photography is changing as digital cameras displace film and slides, giving the photographer more control of images but also making more work as the development of images shifts from developing a batch of film in the dark room to addressing each image individually in Photoshop.

Whether using computer software or old-fashioned pen on paper, the world of the writer is much as it has always been: Write, revise, repeat. Writing novels is a highly personal process of massaging words into the final draft, according to Texas writer Elizabeth Crook at the November 9 Friends meeting, when she discussed her writing process and her latest novel in a talk called "Writing *The Night Journal: The Ragged Road to Publication*." Crook made it clear that choosing the story to tell and writing it are a fraction of the work involved in getting a book into print. The example of her first book, *The Raven's Bride*, was the perfect case in point. It took years, and several agents, publishers, and rewrites before the book ended up on the desk of Doubleday editor Jacqueline Kennedy Onassis. With her current book *The Night Journal* she found that an anticipated shortcut of weaving a modern day story thread through the historic novel didn't materialize. The modern portion must be accurate and also required research, and the Internet and Google were important tools for filling in modern and historic details and representing the changing landscape and the people in it.

A different land and a different time were the subject of the December 7 Highland Holiday Celebration that featured Northern Ireland Bagpipe Major Don Shannon. He interspersed the songs he performed (on three different sets of pipes) with stories about some of his more noteworthy performances for royalty and heads of state. Shannon was born in Northern Ireland but moved to the U.S. a few years ago. He has been piping for more than thirty-five years, starting in the UK, where he served as Pipe Major for an award-winning band. He has participated in competitions in Ireland, England, and Scotland, including the Royal Scottish Pipe Band Association World Championships. The acoustics of the library atrium were up to the large sound of the various sorts of pipes Shannon brought along to play.

In spring 2008 semester the Friends took several departures from their normal Friday evening meetings, not only with a Saturday tour but also a couple of weekend road trips. The first of these was the fourth annual road trip the Friends share with the UT Arlington Honor's College. On Saturday, February 23, the group boarded busses and took a two day trip that included stops in Waco at the Texas Ranger Hall of Fame and Museum (followed by lunch at the Elite Café on the Waco Circle), then time spent in Austin at the LBJ Library before travelling to Fredericksburg to spend the night. On Sunday they visited the LBJ Ranch



Ron St. Angelo, who is in real-life the first cousin of Dean of the Library Gerald Saxon, was able to visit with several members of the Saxon family after his talk.



Elizabeth Crook signed a copy of her novel *The Night Journal* for Friends member and retired UTA chemistry professor Tom Cogdell.



Bagpipe major Don Shannon (left) performed for the Friends at the annual holiday musical program. Paul Acrey has attended Friends meetings with his mother Penny since she was in graduate school in Social Work here at UTA.

## UT Arlington Friends *continued from page 5*

and National Park in Johnson City before returning to Arlington that evening.

Our second bus trip was short and the RSVP list was long for the drive from Central Library to Dallas to visit the Harlan Crow Library, situated on his Highland Park estate. Librarian Sam Fore, employed by Mr. Crow to run the private library, met the group and led tours through the library. Graduate student Pam Anderson took the Friends group on a tour of the sculpture garden on the grounds, through what Crow calls his "Garden of Evil," consisting of statues of various fallen dictators from around the world, removed from their countries of origin after each dictator was deposed or died. The library itself contains at least 8,000 rare books and documents, including important eras in American history, presidential correspondence, and many unique objects such as a signature from George Washington and two life masks of Abraham Lincoln.

The final two spring season programs were in our usual Friday evening format at Central Library. On February 8, 2008, Kenneth Hendrickson, III, discussed one of his major areas of study in a talk called "The Darwin Dilemma: The Origins of a Crisis." Dr. Hendrickson is an associate professor of history at Sam Houston State University in Huntsville, Texas. He didn't have a book for sale at this meeting, though he has been finishing a book called *The Darwin Controversy* that analyzes "the political, cultural, and scientific contro-

versies spawned by the publication in 1859 of Charles Darwin's *Origin of Species*." That book is due to be published early in 2009 by the Greenwood Publishing Group. For more information about the book check periodically at <http://www.greenwood.com/>.

Christopher Kelly, chief film critic for the *Fort Worth Star-Telegram*, and author of the "Hollywood, TX" column in *Texas Monthly*, discussed his new novel *A Push and a Shove*, at the April 25 meeting. An animated speaker, Kelly reflected on his life in New York's Staten Island and experiences as a gay man that added up to the premise and action of the fictional characters in this novel. His talk, entitled "A First Novel's Journey: Christopher Kelly on Writing and Publishing *A Push and a Shove*" recounted what many writers who speak to the Friends have discovered, that writing a book takes time and is hard work. Discipline and good health are a definite plus, but if you are going to experience something like cancer along the way, then you need to pace yourself.

It's time to renew your Friends membership, if you haven't already, or if you've thought about it for a while, now is the time to join and receive invitations to upcoming meetings and notice of special library events that might interest the Friends, such as our Focus on Faculty meetings and other weekday events. For more information, visit <http://library.uta.edu/friends/> or contact Betty Wood at [bwood@uta.edu](mailto:bwood@uta.edu) or 817-272-7421.



The tour of the former casino grounds at the Arlington Baptist College included a look at a recently discovered escape crawlspace near the current ABC kitchen.



Penny Acrey visited with author Christopher Kelly after he autographed his novel *A Push and a Shove*. This is the first novel for Kelly, who is chief film critic for the *Fort Worth Star-Telegram*.

## Fort Worth Photos *continued from page 5*

Keaton's involvement until recently. As it turns out, Marvin Heiferman and Ms. Keaton have a long-standing working relationship and have collaborated in the past on several book projects focused on photography.

**Will you describe the differences between the holdings at UTA and what is in the Keaton collection?**

Special Collections holds 6,407 prints and 70 negatives in our Bill Wood Photograph Collection. Some of our prints are identified, but many are marked with a negative number which includes the year in which the photograph was taken. Ms. Keaton's collection represents about 20,000 negatives. As I understand it, her negatives have no number or identification on them whatsoever.

**A book, in conjunction with the exhibit, is going to be published with 240 of the Fort Worth photos. Do you know if any of the prints in our Special Collections are in the negatives in the Keaton collection, and will they be in the book?**

I would guess that most of our prints are included in Ms. Keaton's negative collection. And yes, some of our photographs are included in the book. Marvin Heiferman spent a day in Special Collections reviewing each of our 6,704 prints to try and identify those selected for use in the book. He was able to identify about 10%

of those to be used, and found that some had been cropped from their original form. As an example, there is a photo of a dog sitting on a table. This made more sense when he saw our print and learned that it had been cropped for use in a Christmas card.

**Who holds copyright to a collection like this, and how would researchers and other interested parties get access to any of these images in the UT Arlington collection?**

Copyright is a very complicated issue, but copyright of a photographic image is generally retained by the photographer. Duration of the copyright is governed by a number of factors including the date the photograph was taken and whether or not it was published. Copyright for the Bill Wood photographs was not transferred to Special Collections at the time the collection was received. Bill Wood's daughters are considered to have inherited the copyright. We are working with them to establish procedures permitting Special Collections to reproduce our Bill Wood images for our patrons, and for our patrons to obtain permission to publish them.

**Are there corrections or remarks you would make about the Kennedy story?**

Bud Kennedy overstated the size of our Bill Wood photograph collection.



Bill Wood Photos Connie Bruner and Billye Cooper. ©



The Bill Wood Photo Co. studio, 1209 Throckmorton, Fort Worth. © Connie Bruner and Billye Cooper.

## Jenkins Garrett Philanthropy Recognized

The Fort Worth law firm of Harris, Finely and Bogle, P.C., has donated a rare Texas history manuscript collection to Special Collections of the UT Arlington Library to honor Jenkins Garrett for his association with the firm and his long history of personal philanthropy. The collection is comprised of twelve letters and documents pertaining to



Robert B. Phillips, a member of the ill-fated Texan Santa Fe Expedition sent out in 1841 by Mirabeau Lamar, then president of the Republic of Texas, to open trade with New Mexico and extend Texas authority west to the Rio Grande (including Santa Fe).

The expedition failed to reach the New Mexican capital. Instead the members who survived deprivation and Indian attacks along the way were captured by Mexican forces east of Santa Fe and force-marched to Mexico City, where

they were imprisoned until efforts by the U.S. gained their release in 1842. The collection also includes correspondence of Phillips's father, Dr. Michael Phillips of Syracuse, New York, pertaining to the welfare of his son.

Jenkins Garrett and his wife Virginia have donated significant collections of books, manuscripts, postcards, sheet music, maps, atlases, and other historical resources to Special Collections over the past thirty-five years. Some of their donations pertained to the Santa Fe Expedition, which is one of the reasons why the law firm selected this collection for donation. For more information about the collection, please contact Brenda McClurkin, manuscript archivist in Special Collections, at [Mcclurkin@uta.edu](mailto:Mcclurkin@uta.edu) or 817-272-7512.

### UT Arlington Library Notes

The University of Texas at Arlington  
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