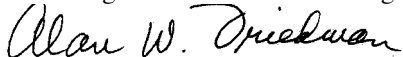


## DOCUMENTS OF THE GENERAL FACULTY

Following are the minutes of the regular Faculty Council meeting of March 19, 2018.



Alan W. Friedman, Secretary of the General Faculty and Faculty Council  
The University of Texas at Austin

Arthur J. Thaman and Wilhelmina Doré Thaman Professor of English and Comparative Literature

**MINUTES OF THE REGULAR FACULTY COUNCIL MEETING OF  
MARCH 19, 2018**

The seventh regular meeting of the Faculty Council for the academic year 2017-18 was held in the Main Building, Room 212 on Monday, March 19, 2018, at 2:15 PM.

**ATTENDANCE.**

**Present:** C.J. Alvarez, New Contact Angel, Ronald J. Angel, Minou Arjomand, Simon D. Atkinson, Luciano C. Barraza, Darrell L. Bazzell, Casey A. Boyle, Mark L. Bradshaw, Christopher P. Brown, Charlotte Canning, Juan J. Colomina-Alminana, Ann Cvetkovich, Janet M. Davis, Glenn P. Downing, Brian L. Evans, Alan W. Friedman, Donald S. Fussell, Elizabeth Cobbe Goeller, Linda L. Golden, Alejandrina Guzman, Courtney Handman, Michael P. Harney, D. Eric Hirst, Steven D. Hoelscher, Heather Houser, Brent L. Iverson, Jody L. Jensen, Jonathan Kaplan, Susan L. Kearns, Robert C. Koons, John C. Lassiter, Mark A. Lawrence, Naomi E. Lindstrom, Alexandra Loukas, Bradford R. Love, Blinda E. McClelland, Maurie D. McInnis, Jennifer Moon, Gordon S. Novak, Robert A. Olwell, Deborah Parra-Medina, Dennis S. Passovoy, Anthony J. Petrosino, Soncia Reagins-Lilly, Pengyu Ren, Loriene Roy, Jasleen K. Shokar, Mark J. T. Smith, D. Max Snodderly, Vincent S. (Shelby) Stanfield, Rabun M. Taylor, Stefano Tiziani, Jeffrey Treem, James W. Tunnell, Karen M. Wickett, Matthew A. (Micky) Wolf, Patrick P. Wong.

**Absent:** Michelle Addington, Hal S. Alper, Lucinda Jane Atkinson (excused), Jay M. Bernhardt, Randolph G. Bias, Allan H. Cole (excused), Austin Cooney (excused), M. Lynn Crismon, Charles Michael Cunningham, Douglas J. Dempster, Randy L. Diehl, Joshua D. Eisenman (excused), Angela M. Evans, Ward Farnsworth, Gregory L. Fenves (excused), Sherry L. Field, Benny D. Freeman (excused), Sophia Gilmsom, Laura I. Gonzalez (excused), Andrea C. Gore (excused), Lorraine J. Haricombe, Tracie C. Harrison, Jay C. Hartzell, Linda A. Hicke, Martha F. Hilley (excused), Coleman Hutchison (excused), Vishwanath R. Iyer (excused), Huriya Jabbar (excused), Daniel T. Jaffe, S. Claiborne "Clay" Johnston, Christine L. Julien (excused), Harrison Keller, Kerry A. Kinney, Leonard N. Moore, Sharon Mosher, Patricia C. Ohlendorf (excused), Scott A. Rabenold, Austin B. Reynolds, David W. Robertson (excused), Jonathan L. Sessler (excused), Pauline T. Strong, Alexa M. Stuijbergen, Kimberly Sullivan (excused), Jason P. Urban (excused), Steven Warach, Lauren J. Webb (excused), Jennifer M. Wilks, Sharon L. Wood, Luis H. Zayas.

Voting Members:	50 present,	24 absent,	74 total.
Non-Voting Members:	8 present,	25 absent,	33 total.
Total Members:	58 present,	48 absent,	107 total.

Chair Steven D. Hoelscher (Professor, American Studies) welcomed everyone to the seventh meeting of the academic year saying that he was delighted to see so many visitors and interested people in the Faculty Council: "rarely do we see this room so filled." He then asked Council members to grant blanket permission for all visitors who wish to speak during the meeting; permission was unanimously approved. Chair Hoelscher asked all who wished to speak to go to one of the four microphones and identify themselves by name and their affiliation with the University. He asked that comments be kept brief and non-repetitive to give everybody an opportunity to talk who wanted to. He then invited Secretary Alan W. Friedman (Professor, English) to give the Report of the Secretary.

## I. REPORT OF THE SECRETARY (D 16234-16240).

Secretary Friedman gave an abbreviated report supplemented by slides that provided further detail.<sup>1</sup> He reported that the Provost approved changes to this year's Honors Day criteria for selecting Distinguished College Scholars. He mentioned a number of items pending at the Texas Higher Education Coordinating Board that included: an update to the Core Curriculum Course Lists for the *2018-2019 General Information Catalog*; proposals to create certificates in Business Spanish and Spanish for the Medical Professions in the College of Liberal Arts; proposed changes to the Aerospace Engineering and Civil Engineering degree programs in the Cockrell School of Engineering; and changes to the Music Studies degree program in the Butler School of Music. Under review in the Office of the President is the proposal to change the policy for transcript-recognized certificate programs in the *Undergraduate Catalog* to include the Texas Extended Campus.

Secretary Friedman said the President referred several items to the Provost for her review and recommendation, including a proposed change to Student Discipline and Conduct and to the Faculty Disposition Form; proposed changes to the Chemical Engineering Degree; the Business Administration Degree and Graduation in the Business; to simplify the names of the Bachelor of Arts in Art History, Studio Art, and Design degrees in Fine Arts; proposed changes to the BA Plan I, Astronomy Degree Program, the Bachelor of Science and Arts, the BS in Textiles and Apparel Degree Program, and the Evidence and Inquiry Certificate in Natural Sciences; proposed changes to the Asian Cultures and Language Degree Program, minors in American Studies, Archaeology, Cultural Anthropology, Geography, Iberian and Latin American Literatures, Cultures, and Linguistics, Mexican American and Latina/o Studies, Medieval Studies, and in Language, Culture, and Communication in Liberal Arts. Under consideration are the College of Communication's proposed changes to Academic Policies and Procedures, Academic Degrees and Programs, Academic Graduation, minors in Communication Studies, Health Communication, Journalism, US Latino and Latin American Media Studies, Science Communication, Sports Media, and Visual Media; proposals to create minors in Communication and Social Change, Digital Media, Global Communication Media and Entertainment Industries, Media Studies, Sports Media, and to delete the Sports Media Certificate.

Secretary Friedman said that the Provost, in response to the Resolution on Academic Analytics from the Committee of Counsel on Academic Freedom and Responsibility that the Faculty Council endorsed at its meeting of January 22 and in consultation with Steve Hoelscher, formed a faculty working group to advise on the use of Academic Analytics, including how the service can assist UT Austin with strategic planning and for developing guidelines for its use.

Finally, the Secretary reported that the Faculty Council had under review on a no-protest basis several proposed changes in Natural Sciences: the Pre-Health Professions Certificate, Minors and Certificate Programs, and the BS in Astronomy, Medical Laboratory Science, Biochemistry, Biology, Chemistry, Computer Science, Human Development and Family Sciences, Neuroscience, Mathematics, Nutrition, Public Health, and Physics, as well as proposed changes to the Creative Writing Certificate in Liberal Arts, to the College of Communication Degree Programs in Advertising, Communication and Leadership, Communication Studies, Journalism, Public Relations, Radio-Television-Film, Communication Sciences and Disorders Degree, and a proposal to create a Design Strategies Certificate in the School of Undergraduate Studies.

## II. APPROVAL OF MINUTES (D 16241-16260).

Secretary Friedman said the minutes for the last Faculty Council meeting in February had been posted and the summary version circulated. He asked if there were any additions or corrections to them. Naomi E. Lindstrom (Professor, Spanish and Portuguese) said that when new members were introduced, she was not mentioned as a replacement for Christine Bain. Secretary Friedman said that he would check on that and get back to her.<sup>2</sup> There were no further additions or corrections and the minutes were approved as submitted.

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<sup>1</sup> See the PowerPoint slides and full Secretary's Report at <https://facultycouncil.utexas.edu/faculty-council-2017-2018>.

<sup>2</sup> In the minutes of January 22, the Secretary announced that Professor Lindstrom had replaced Martha G. Newman, Associate Professor of Religious Studies and that Sophia Gilmsen, Professor of Music, had replaced Christina Bain, Associate Professor of Art and Art History.

### III. COMMUNICATION WITH THE PRESIDENT.

Chair Hoelscher announced that President Gregory L. Fenves was unable to attend the meeting because he was traveling, but Executive Vice President and Provost Maurie McInnis would address the questions that had been submitted prior to the meeting by Professors Thomas G. Palaima (Classics) and Aloysius P. Martinich (Philosophy). He said there would be an opportunity to ask questions of Provost McInnis following her response to the ones already submitted.

Provost McInnis said that she was happy to have this opportunity to talk with so many concerned faculty and students. At the last meeting, there were a number of concerns raised and a number of specific questions posed. She said she wanted to address some of those before responding to the questions from Professors Palaima and Martinich. She remarked that, like many in attendance and as an art history and an American studies scholar, she was concerned about some of what she had heard at the last meeting. She asked Lorraine Haricombe (Vice Provost and Director for Libraries) to provide information related to the questions that were posed. She said she wanted to share a few of those responses with the members because she thought they were very important to the broader conversation. Before proceeding though, she said, "I think the single most important thing to reiterate is that *no decision has been made* regarding the Fine Arts Library."

Provost McInnis said that on December 8, 2017, Dean Dempster, working with Vice Provost Haricombe and the chairs of the departments in the College of Fine Arts, created a task force to study the usage of the Fine Arts collection and evaluate a range of possibilities for housing and managing the collections that are currently concentrated on the 5th floor. That task force includes faculty, students, and librarians. In his charge to the committee, Dean Dempster asked the task force to consider that the College of Fine Arts community places enormous value on building, maintaining, and having access to an excellent teaching and research collection, which includes open stacks for browsing, and that those need to remain a priority. He also acknowledged, however, that the circulation of materials from the library has dropped more than 50% in the last five years. In 2012-13, more than 215,000 items circulated; in 2016-17 that was down to 91,000. The Dean asked the committee to provide different scenarios that try to balance the considerable space pressures that the college faces, keeping the collection accessible, and consider the declining usage of the collection. Provost McInnis remarked, "We do not have the ability to add significant new square footage. And on central campus, we always have to ask ourselves, "are we making the best use of the space that we have?" She said the report is due April 2 and that she would be happy to share it with all interested parties.

In response to complaints raised at the last Faculty Council meeting about unacceptable retrieval times for materials from the Pickle storage facility, Provost McInnis said that she asked Vice Provost Haricombe to determine what the cost would be to greatly reduce the retrieval time and that she had approved spending on that extra cost for transportation.

Provost McInnis then presented additional statistics about the libraries that she thought would be useful and interesting. Overall, the UT Library collection numbers about 10.8 million books, with about 2 million of that being e-books. On campus, there are approximately 6 million physical volumes; approximately 2.7 million volumes are in remote storage at Pickle and a joint storage facility shared at College Station. The Fine Arts collection has 630,000 items. Currently, about 236,000 items are onsite at the Fine Arts Library, with about 213,000 in browsable open stacks. The rest are in closed stacks, including special collections, CDs and DVDs, and reserved items. About 394,000 volumes are in storage total, with about 230,000 of those on campus at the Central Deposit Library—a space that is also open and browsable; 130,000 are in the library storage facility at Pickle; and about 34,000 are at the joint storage facility at College station.

The retrieval rates for Fine Arts Library materials at Pickle was about 5%, while the overall recall of the 2.4 million volumes from Pickle is about 0.7%. The retrieval rate for Fine Arts materials from the joint storage facility in College Station was 0.1% (68 items) in the last two years. Provost McInnis said that the librarians work very hard in assessing what of our collection should be moved to storage. She added, "We simply do not have room on campus to be able to store every volume that we own. But we also ensure that we keep those collections always accessible should somebody wish to look at them."

Provost McNinnis then turned to the questions submitted in advance of the meeting.<sup>3</sup> The first question: “Why were the relevant faculty bodies not consulted on the matter of the Fine Arts Library before removal of books and materials on the 4<sup>th</sup> floor?” Provost McNinnis said that she was informed that the C-7 University Libraries Committee, a Standing Committee of the General Faculty, had been briefed five months prior to any materials being moved on the plans for the renovation of the 4<sup>th</sup> floor. They met at the Fine Arts Library and were shown the plans for the transformation of the 4<sup>th</sup> floor into needed teaching space. Shortly thereafter, the Fine Arts librarians also met with faculty in Art History, Music, and Theatre and Dance to brief them on the 4<sup>th</sup> floor renovation project. Art History faculty met in March; Theatre and Dance faculty met sometime during the spring semester; and the Music faculty met that summer. She said faculty were briefed on implications for onsite collections, including the fact that there would be books and journals moved to offsite storage, focusing on low use items. At that time, the 4<sup>th</sup> floor housed about 75,000 books and journals that were relocated between September and February during the weekdays from 8am to 5pm. Of the 75,000 books and journals that were relocated, about 50 to 55,000 were moved to the storage facility at Pickle. And approximately 20,000 were moved to the joint library facility in College Station. In response to the question of why the presentation was not made to the C-11 Research Policy Committee, she said from what she had seen, there is no record that the committee had any interest in a briefing on the Fine Arts Library or other libraries at the University.

The second question related to the survey about the libraries that had recently been sent to all faculty and to some students. Provost McNinnis said the survey was developed by an outside firm and that it was administered here two years ago and again this spring semester, and was approved for Internal Review Board (IRB) studies earlier this year in February. It is used by nearly 100 other university libraries, including many large research universities we consider peers: Harvard, Duke, Ohio State, Penn State, Georgetown, Penn State, Rice, Illinois, Texas A&M, Indiana, most of the University of California System, North Carolina, University of Chicago, Northwestern, and University of Southern California. The Librarian administered this survey because it is considered the gold standard for national surveys and allows the University to get benchmarking data both to understand the needs of our faculty as well as to compare those needs to faculty at other intuitions. Provost McNinnis commented that she could “certainly understand that the timing of the survey probably looks suspicious.” But it is a national survey and the University didn’t have any control over the timing of it. Provost McNinnis said the core survey covers the following topics:

- Discovery and access
- Scholarly communications
- Research practices, including data curation
- Student research skills
- The role of the library

Thirty-six of the questions are national ones. Two additional questions were added by UT Austin’s Librarian to gather information about the adoption of computational and quantitative research methods and barriers to faculty who are working in those areas. She said the core survey was intended to take a high-level approach and to provide results that let us benchmark and that are useful in the long-term approach to planning services for the UT Austin community.

Provost McNinnis then opened the floor to further questions about the issue and stated that a few staff members from the Libraries were in attendance to help answer specifics if needed.

Jeffery C. Smith (Professor, Art History) commented that the circulation figures are not accurate because they include all of the CDs, DVDs, and other media that were moved. He said that many people used to come to the Fine Arts Library to check out whole piles of CDs and would take all of those away. He thought that impacted the circulation figures—probably by as much as half. He said another problem is that Dean Dempster does not acknowledge the fact that many use the library without checking things out because it is a reference and research library. In terms of the Art History faculty, he said they were not consulted at all about the removal of books and journals. We found out about it after the fact. He said, “The idea that we were consulted is fallacious.” Provost McNinnis said that she could not speak to the accuracy of whether or not faculty were consulted. She said she was

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<sup>3</sup> Full text of the questions appear in Appendix A.

told that David Hunter who was the interim Fine Arts librarian at the time did meet with the Art History faculty.

Professor Palaima said that as a Professor of Classics, he was concerned about the Fine Arts collection because Classics is a component of Fine Arts. He referenced an article that he and Professor Martinich had written that was published in the *Times Higher Education* about the importance of books and research libraries. He said their main concern is the national trend to significantly downsize book collections in university libraries. Regarding the outside consulting firms and formulators of polls, he said that the fact that the poll sent to UT Austin faculty is used broadly is no guarantee that it is a correctly devised poll and survey that should be used here. "In fact, if I could encapsulate all of that into one plea, we say, 'What starts here changes the world.' So, why not, 'What stops here changes the world?'"

Regarding consultations with faculty members, Professor Palaima said that he had no reason to believe that the Fine Arts faculty were not telling the truth when they said they were not consulted about the dismantling of the Fine Arts Library. He then asked if the minutes of the meeting with the C-7 Committee where faculty were consulted could be produced and shared because, "proof is important." He then commented on the following question to Vice Provost Haricombe and her response:

Q: How do we make the decisions about what goes into storage?

R: We expect our liaison librarians to maintain a strong relationship with the faculty they support and to regularly consult faculty about collections, acquisitions, and curations. Items sent to storage typically include books and other materials that have not circulated for years.

Professor Palaima said one explanation for declining circulation is that libraries have scanning devices and people have smartphones, both of which are used to take pictures of pages from books and journals so that researchers can take them away with them rather than having to check the items out. He said, "So, if those haven't been circulated for years, there ought to be some check as to whether they are consulted." Regarding materials that have been superseded by a new publication, he said, "You remove 55,000 books and another 20,000 journals, and they all had been superseded? How is it that the 30<sup>th</sup> volume of the journal is superseded by the 50<sup>th</sup> volume? It just baffles me." Of materials that no longer align well with research priorities, he said, "You have two whole faculties, musicology and art history, signing letters that said that these books do align with their research priorities." Regarding the space issue, Professor Palaima recalled Michael Granof's (Professor of Accounting and past Civitatis Award recipient) observation that the University seems to easily find the means to expand stadia and other sports facilities in the central campus area; given that, Palaima asked why space could not be found to replace the 4<sup>th</sup> floor of the Fine Arts Library? He said that he had recently visited the Perry Castaneda Library (PCL) and that it felt like a "ghostly cavern." All the books are gone, and there are widely spaced computer terminals. He said, "I saw places where I could put books stacks in between." Finally, he asked Provost McInnis, an art history scholar, how she felt about the long retrieval periods, which could be as long as 18 days? Provost McInnis responded: "I am deeply committed to assuring that our faculty have the collections they need for their research and teaching. Choices do sometimes have to be made, and the librarians try to make the right choices. If they are not making the right choices and that process is not working, and we're moving things off campus that shouldn't be, then let's evaluate them and figure out how to bring them back."

The Provost said that some things can reasonably be moved off campus because nobody is looking at them any more. She recalled walking past 100 linear feet of equine journals that aren't used any more. She reiterated that reasonable choices can be made that allow the University to maximize the use of the library space on campus and to ensure that it is meeting our teaching and research needs. She acknowledged that faculty and students don't always check things out and that that's the kind of curating work the librarians are supposed to be doing working closely with faculty. "As an art historian, I believe in making sure that the materials we need are accessible. And we'll work to figure out how to do that more effectively if we're currently missing the mark."

Concerning Vice Provost Haricombe's statement that it takes on average one to two days to get a book delivered from one of these remote storage facilities, Professor Martinich commented that it actually takes longer to get these books depending upon when they are ordered. If requested on Thursday or Friday, it could take four or five days for delivery because of the weekend. Then, when the book finally arrives, the faculty member may not be able to get to the library exactly on that day

because of other commitments, further delaying their research. He said what he found particularly bothersome was that he didn't think that Vice Provost Haricombe was taking into account the users of these books. He said that all that she cares about is how long it takes to move a physical object from one place to another. He asked the Provost to comment on that. Provost McInnis reiterated that she is investing additional money to try to shorten the retrieval time. She said that if collections have been sent offsite that should not have been, they will reevaluate to make sure that correct choices are being made about what goes into storage. Professor Martinich then asked for clarification about the number of books that were moved offsite. The Provost said that 55,000 books and journals were sent to the Pickle storage facility and 20,000 were sent to College Station. Professor Martinich asked if any books were either sold or given away to those locations. Provost McInnis thanked him for bringing that up. She said that UT Austin never destroys books; instead, they are sent to UT Surplus where they are then sold to other users. She said that since 1990, 2.8% of the Fine Arts Library collection has been sent to surplus. She said the items "withdrawn" from circulation are usually multiple copies or items that are no longer getting much circulation such as textbooks that have been superseded by new editions or books that are so badly damaged that they cannot be fixed. Professor Martinich said that he learned from the Deputy to the Director of Libraries that UT Austin has a contract with Books for Africa. His final question to the Provost was whether the University pays Books for Africa or Books for Africa pays UT Austin? Provost McInnis said she didn't know anything about that but would be glad to get an answer for him.

Sonia T. Seeman (Associate Professor, Music) thanked everyone for their comments. In terms of research for those involved in music, Professor Seeman said there are many volumes that are not going to have high numbers for checkout, but that are rare. She said her research uses materials from southeastern Europe and Turkey, which cannot be found in digitized form and that are often of archival quality. Recently, she was asked to bring back items from abroad from publishers who were afraid of losing them because of the politics in their countries and was asked to deposit them into our library for preservation and as a gift. "Those are not materials that can be replaced by digitization." Concerning retrieval time, she said that, in her experience, it is faster to get something through inter-library loan than to request it from off-site reserves.

Professor Seeman said that she uses materials from the Fine Arts Library for teaching on many levels: she shows documentaries in her classes, which she can no longer get because it takes nearly a semester for documentaries to be digitized so that they can be streamed online. As a result, she is personally paying for rentals to bring materials into class to use. The same is true for CDs. In addition, as someone training students to use the world of information around them, in addition to the internet, she regularly has expeditions to the Fine Arts Library to show undergraduates what it's like to take a journal into their hands; to open up an encyclopedia; to verify internet sources with hardcopy sources; to look at original images and to listen to sound. She also said that the Butler School of Music has students who perform as well as faculty and that they rely on scores, and not all scores are available in digitized formats. She said that the Music Library's is extremely valuable because it has multiple versions of different scores.

Richard A. Schiff (Professor, Art History) said that he was present at the meeting with David Hunter when the situation of the Fine Arts Library was presented to the Art History faculty. He said it was presented as a *fait accompli*: faculty were informed as to the decisions that had been made and they had no input into those decisions. He said it was the first they had heard of any books officially being removed from the Fine Arts Library. He believed that if there had been consultation, the selection of books to be removed would have been different. But there was no consultation. Provost McInnis said that this was good to hear and that improvements are needed in the way faculty are consulted and in the way librarians work with them. Provost McInnis also assured Professor Schiff that the books that were moved offsite were not lost and that the University still owned them. His last point related to retrieval time. He said that he has yet to get a book in less than seven days. Provost McInnis said that was unacceptable. She said ideally, books should be made available within 24 hours.

Allison R. Kim (PhD candidate, Art History) stated that she had sent a letter to Dean Dempster in October imploring him to exercise a measured response to implementing new technology. Instead of displacing books altogether, she urged him to consider balancing new technology with established, but efficacious systems. Janet M. Davis (Professor, American Studies) said that she felt compelled to ask a question after hearing Provost McInnis' comment about equine records: "I am part of that field, which is incredibly exciting in critical animal studies." She said that, as someone who works with people

across campus and across disciplines, the Provost's comment made her really scared about what matters in research: "If we, as a collectively body with our various areas of expertise, are not consulted about what exists at a library, I fear that outside consultants are just going to be seamlessly shoving things away and removing that amazing intellectual centerpiece that happens when we find things next to each other in collections."

Miguel Campinho (Lecturer, Music) said that he witnessed a similar administrative push to downsize libraries at the University of Hartford, where he had worked previously, and at the University of Connecticut, where his wife had worked. In both cases, the performing arts library was made to shrink to the bare bones. The University of Connecticut allowed only scores and scripts of plays for both music and theatre to remain in walking distance from the school; everything else was put in the central library. He said that everyone in the Butler School of Music would be happy to have the whole collection at the central library if that meant that the collection could still be accessed in open stacks. He said that currently he can't recommend a standard recording to his students because all of the audio materials have been put in storage. The alternatives are not feasible because they are illegal—sending students a YouTube link or ripping a copy from his private collection. And because the streaming service offered by the University is not comprehensive and is ill-cataloged, he is often unable to find specific pieces by his favorite artists. He asked, "How can we negate students' access to those recordings if they are in storage?" He gave a specific example from this past semester: after creating his syllabus and confirming that the library had two copies of a set of four songs by Spanish composer Joaquín Rodrigo, he assigned them to his class. When it came time for the students to access them, one copy had been lost and the other was in transit. With the help of the Fine Arts Library staff, the copy in transit was delivered to him two weeks later, but by that time the first class that I had required my students to have that score for was past. He said that he purchased it on Amazon and it took him two days to get it. He asked the Provost, "How do we make these decisions in terms of hard sciences progress? We don't take into account that history and the humanities require a different kind of library and a different kind of curation." He added, "What we performers do, we use old texts. And the oldest text is not supplanted by a new edition. We use all of them." Provost McInnis said that she agreed, "I very much hear all of your concerns, and I understand them. This is important information for understanding what is working and what is not working and for doing a better job of that moving forward." She said that librarians know that different disciplines have different needs and that if there is a disconnect there, the work needs to be done to correct that.

James Buhler (Professor of Theory, Music) commented that the Music librarian had retired in the fall and that faculty were told there were no plans to replace him. Provost McInnis said she would talk to the Director of Libraries about that as well. Minou Arjomand (Assistant Professor, English) said that before joining UT Austin's faculty, she used to visit Austin and would browse the Fine Arts Library without having any affiliation with the University. She said she knows curators at the performing arts festival, Fusebox, who have also used the library because of its amazing resources. She asked what impact the dismantling of the Fine Arts Library would have on the community, given that UT Austin is a public university and that its libraries are part of that public space? Provost McInnis responded: "Maintaining libraries and research collections on central campus is vitally important. And we have no plans to undo that. Again, no decision has been made about the future of the Fine Arts Library and its collections. I hear concerns and issues with the decisions that were made previously. We can revisit the question of what is available so that the materials that faculty need are available on campus.

She added that the University has 6 million volumes on campus and reiterated that only 75,000 volumes were moved. She reminded everyone that the Main Building was once a library and that decisions were made in the past to repurpose the space. The library used to be, physically, at the heart of the campus, but was later moved to PCL. She she wants to ensure that faculty and students have what they need available for their teaching and research, and that she and Vice Provost Haricombe will continue to work to do a better job of that. Professor Arjomand asked her to comment on the impact of the changes to the Fine Arts Library on the Austin community. Provost McInnis said the libraries on the UT Campus are open public resources and will continue to be so. Professor Arjomand pointed out that, if the books are removed, they aren't accessible. Provost McInnis replied, "We're not getting rid of the books with 6 million volumes available on campus." Professor Arjomand apologized and said that she didn't mean to be flippant adding, "There are people who are able to access books when they are in the physical library who they cannot access them if they are off-site even if they still exist." The

Provost responded, “Unfortunately, we just don’t live in a world where we can have all 10 million volumes that we own physically available on campus. So, some choices have to be made.”

Joan Neuberger (Professor, History) asked, “Can we really revisit the process by which decisions are made about what is research relevant?” She is concerned that things that seem to be of little importance one year turn out to be incredibly important the next. There are a lot of people in attendance who are not from the College of Fine Arts who were very concerned that what happened to the College of Fine Arts Library is a model for what will happen to other libraries on campus. She said the survey that was sent to the faculty really raised some specific kinds of concerns and that the questions were organized in a way to make faculty answer questions about digitization and digital resources, and to privilege those resources. She said, that even though she loves being able to get scans on her computer sitting at home in my pajamas, “I still love touching books and I want to have those books available.” Provost McInnis said the librarians’ process for deciding what is research relevant is very long and extensive. She repeated that, if incorrect decisions are being made, the process will have to be revisited. She suggested that that is something the librarians could discuss with the C-7 Committee or some other faculty committee. She said that if books or other material selected to be sent to a storage facility turn out to be important for a faculty member’s research or teaching, the librarians need to revisit the process for bringing it back on campus. She said that, even though she is “committed to ensuring that our faculty and students have what they need for their teaching and research,” the Libraries are bound by certain storage constraints, physical library space constraints, and other needs that librarians are expected to fill. She said, “We are going to try to do our best to balance all of those to be able to serve our entire community.”

Brian L. Evans (Professor, Electrical and Computer Engineering) asked if the national survey might be followed up by a local one? Provost McInnis said that she was open to that idea and agreed that the national survey “came from a particular angle; especially in this moment, it felt a particular way.” Professor Evans commented that requests for off-campus resources to be returned to campus should help the librarians know what researchers’ needs are and that there should be open dialogue. Provost McInnis agreed. Professor Evans said that he visited the Fine Arts Library recently and saw renovations on the 3<sup>rd</sup> and 4<sup>th</sup> floors and asked about potential space on the other floors? The Provost said that right now, it’s only the 5<sup>th</sup> floor. Professor Evans asked if there are ongoing discussions with relevant faculty bodies and student organizations for the 5<sup>th</sup> floor? Provost McInnis said that is what Dean Dempster charged the task force with back in December.

Matthew Aufiero (Plan II Honors Program, English) asked what will happen to the space that was freed up by moving the volumes off campus? Provost McInnis said that the 4<sup>th</sup> floor, which is a mezzanine space and not a complete floor, was repurposed into additional classrooms for the College of Fine Arts.

Christopher D. Wood (PhD candidate, Art History) said that he is very, very thankful for the opportunity to come to the University to study with “such fine, fine minds.” He said that when he leaves his two children in the mornings to come to campus, he has to “squirrel myself away in a tiny space,” which has now been taken away from him. He said that the issue is not just about having access to volumes, it’s also about having a good place to work. He said that he visited the 4<sup>th</sup> floor and talked to a few individuals, one of whom introduced herself as an entrepreneur. He asked himself, “what is an office for an entrepreneur doing in the Fine Arts Library? My books and my space have been taken away so that so someone can sell the idea of a digital foundry.” He says he studies on that floor and sees tours come through that are very disruptive, causing others student who are studying to leave. He said that the space isn’t being allocated fairly, and asked, “What kind of initial research was done to see if this was even a good idea to start with?” He pointed out a quote in emblazoned on the ceiling of MAI 212 that read, “The University of Texas is not the length and shadow of any one man.” He remarked that, “This certainly feels like the shadow of one man.”

Loriene Roy (Professor, School of Information) commented that, so far, everyone has heard what librarians consider in-house use, what’s measured by circulation, and about inter-library loans. But she had not heard much about browsing. She said, “Without materials nearby, we don’t have that effort and that experience of just finding something by chance. And that’s a lot of what research is about.”

Dorothy Jeannie McKetta (PhD candidate, Art History) thanked the Provost for her willingness to work to undo the damage that has occurred to the Fine Arts Library. She then said that browsing can’t occur any more, “at least we cannot feel confident that our browsing will give us what we’re looking for.” Like the Provost, Ms. McKetta said she was an art historian, and that one of an art historian’s jobs



is to be a good interpreter of information. She called the Provost to task for saying that only .01% of the materials in off-site storage are being used. She said, “To you, that number means that they are not relevant. To me, that is an indication that students are no longer encouraged to use those materials. They know they can’t have them within thirty minutes. They know they can’t have them within fifteen minutes when they are browsing through the library. They know they will have to wait eight days.” She said that students rely on the materials that are available to them on the internet or that have been culled in this completely opaque process to still exist in the Fine Arts Library. She said, “That makes for a less rich research on everyone’s part. And the mysteries of the past, which is what historians study, will remain mysterious if all we have is what is considered relevant to current research topics already.”

Ann Cvetkovich (Professor, English, Women’s and Gender Studies) said that she was speaking partly as a Faculty Council member and as someone who has served on many University committees. She talked about the importance of faculty governance and how crucial it was moving forward that faculty governing bodies and advisory committees be involved in the decision-making process, and thought that it should be part of the conversation. She said that she really appreciated the Provost’s acknowledging that “If the decision-making process is not working, let’s try to find a way to do it. If hard choices have to be made, then how can we create a decision-making body that can do some of that work.” She said that membership on standing committees is often vestigial. She said many committees do hard work and that she appreciates the chairs who work hard to convene meetings and set agendas and are proactive. Having served on the Committee of Council on Academic Freedom and Responsibility and as chair of the President’s ad hoc Committee on LGBTQ Initiatives for three years, she has learned a lot about what it means to be a member of a hardworking committee that often submits recommendations to the higher administration and nothing happens. As faculty governance is increasingly under attack and the University makes difficult decisions without full faculty participation, she thought it very important to think about our processes. She added, “So, this is on all of us.” She then asked the Provost to comment on her remarks. Provost McInnis welcomed suggestions for developing more effective standing committees related to Faculty Council. She commented that UT Austin is a big faculty and that the challenge at a large research university is how best to engage a broad representation of the faculty so that when decisions are made they really do believe they have had buy-in. She said that that is “a great conversation to continue and for the Faculty Council Executive Committee to do some hard thinking as to how can we do this more effectively.”

Referring to statements by Dean Dempster that an alternative space to accommodate the new Fine Arts school is not an option, Nassos Papalexandrou (Associate Professor, Art History) asked, “Why is there no openness about how decisions are made concerning priorities and allocation of plans, and why have we had to dissolve an existing, functioning research resource to accommodate something which may or may not turn out to be successful?” He said that in his 16 years on campus, he has seen it transformed with magnificent showings and splendid buildings, yet the physical plans of the College of Fine Arts, and especially the domain of Art and Art History, has remained the same. He added, “I feel like the poor relative.” Professor McInnis said the answer to his question centers around resources, “One of the biggest challenges facing UT Austin is the state of the physical plants of this campus.” The University has some splendid new buildings because after their 40 to 50-year lifespan, they were basically falling down and had to be rebuilt. She said UT Austin has a \$2 billion backlog of facilities needs, and unfortunately the State is not generous in funding them. The University has a massive number of buildings that came online in the 70s that have had nothing done to them since. As a result, the University is struggling just to keep up with what must be fixed to comply with federal health and safety guidelines. Provost McInnis said, “So, the reason why a statement was made that it’s not an option is because right now, I have absolutely no idea where that money would come from.” She suggested that the College could try to raise the money for a new building from a donor, but thought it probably has buildings that need work in advance of that. Professor Papalexandrou responded, “Given the circumstances, perhaps it was not very wise to go ahead with a new school that needs a bigger investment.” Professor McInnis said, “We also have to think about our obligations to educate our students and provide the kind of curricular educational opportunities that they are seeking. So, we have to try to balance all of these things. And, unfortunately, we don’t have the resources to do everything we would like to be able to do. And so, it’s a series of choices.”

#### IV. REPORT OF THE CHAIR—None.

**V. REPORT OF THE CHAIR ELECT**—None.

**VI. UNFINISHED BUSINESS**—None.

**VII. REPORTS OF THE GENERAL FACULTY, COLLEGES, SCHOOLS, AND COMMITTEES**—None.

**VIII. NEW BUSINESS.**

A. Statement from the University of Texas Libraries Committee.

Chair Hoelscher moved the conversation from comments and questions concerning the Fine Arts Library issue to the presentation of the statement below that was issued by the C-7 University Libraries Committee. He invited its Chair, George D. Bittner (Professor, Neuroscience), to read the statement on behalf of the committee.

The University of Texas Libraries Committee protests the removal of books, journals, media, and other materials from the Fine Arts Library and shares many of the concerns expressed by members of the College of Fine Arts community against the removal of materials and the repurposing of space in the Fine Arts Library without real consultation of the faculty.

Chair Hoelscher then invited Michael B. Winship (C-7 Committee member and Professor, English) to present the rationale for the statement:

“The C7 Libraries Committee protests the removal of books, journals, media, and other materials from the Fine Arts Library and shares many of the concerns expressed by members of the COFA community against the removal of materials and the repurposing of space in the Fine Arts Library without real consultation of the faculty.”

In light of recent changes and events at the Fine Arts Library, the Faculty Council’s UT Libraries Committee (C7) unanimously passed the statement that you have just heard. I have been asked by Steve Hoelscher to explain the committee’s rationale for this statement. This can be done in a few words.

In consideration of these facts:

- that the fourth floor of the Fine Arts Library (FAL) has been repurposed for the use of the School of Design and Creative Technologies and is no longer available for use by the library,
- that this reassignment of space resulted in the removal of ~55,000 books and scores, ~20,000 bound volumes of periodicals, ~61,000 CDs, and ~18,000 DVDs to a remote location,
- that this removal was done with no or insufficient consultation with or input from faculty and students in the College of Fine Arts (COFA),
- that collection materials removed from the Fine Arts Library (FAL) and now located in the Joint Library Facility (JLF) cannot be returned to the on-campus UT Libraries collections on a permanent basis should that prove desirable or necessary in future,
- that immediate access to collection materials is an essential requirement for teaching and research by College of Fine Arts (COFA) faculty and students,
- that faculty and students from other colleges at UT Austin regularly depend on the resources of the Fine Arts Library (FAL) for their teaching and research,
- that the removal of Fine Arts Library (FAL) collection materials has resulted in considerable public alarm and protest on the part of faculty, students, and alumni of UT Austin,
- that these and potential future changes at the Fine Arts Library (FAL) and other UT Libraries may affect the standing of UT Austin as a research university of the first rank,

for all these reasons, we ask the Faculty Council to endorse the C-7 Committee’s statement of 5 March 2018.

Chair Hoelscher thanked both Professors Bittner and Winship.

B. Resolution in Support of the University of Texas Libraries Committee Statement Concerning the Fine Arts Library (D16224).

Chair Hoelscher then explained that, when the Faculty Council Executive Committee received the statement, it was moved to offer a resolution to support it to members of the Faculty Council. He reminded members of a similar resolution supporting President Fenves' statement about DACA students that was unanimously endorsed by the Faculty Council at its first meeting last fall. He said that, before taking a vote to support the C-7 Committee statement, he wanted to open the floor for any additional comments about the Fine Arts Library issue.

Luisa Nardini (Associate Professor of Musicology) remarked on the number of students in attendance and was so happy to see that they care about the library. She said that she echoed remarks from her colleagues, particularly those by Sonia Seeman, which were similar to her own experiences. She said she was pleased to hear Provost McInnis say that the changes made to the Fine Arts Library could be revisited. She invited the Provost to send instructions on how faculty and students can act to make sure changes are made that ensure faculty and students' needs are met. She then asked Provost McInnis if she would commit to replacing the music librarian, to which the Provost said she would bring it up with the Director of Libraries. Professor Nardini said that she came from a country with wonderful ancient library collections, but they are not easily accessible. She said one reason she was attracted to this country was the possibility of working in libraries that are so well organized with multiple open stacks. She said that has now changed because books are not readily accessible and may take up to 10 days for retrieval. In one instance, she said it took 30 days before her husband received a requested book. Instead of checking books out, Professor Nardini said that she and her colleagues browse the stacks looking for information that is fundamental to their research or for their teaching. She said if she has to submit a request to retrieve an item from storage that may take eight or 10 days to get, by the time it is received, what she was looking for in the moment may be forgotten or is no longer needed.

Secretary Friedman read a statement from Jorge Canizares (Professor, History), a member of the C-7 Committee and who was present but had just left to teach:

I have been trying to focus on what I find most offensive, namely, the decision to quickly and deliberately destroy a specialized collection of great distinction drawing on argument of usage and circulation. We have been sucked into the technical debate of number of clicks and visits. This is for me a losing battle. We ultimately agree that we need to fund storage-retrieval and digitization systems. So, to fight on this ground leads us into litigating details:

The debate over the Fine Arts Library ought to be one of accountability: how is it possible that a special collection library of national distinction that took decades to build has been destroyed without consultation? This is the crux of the matter, not whether books circulated or not. We have a number of special collections on campus that no one on campus would dare to touch (and destroy) regardless of whether crowds of students visit them: Ransom, Benson, Briscoe, and the Tarlton Law Libraries. These are collections that took decades to build. The proper response vis-a-vis these collections is the exact opposite than the one taken by the Dean of Fine Arts and the Vice-provost for Libraries. No one doubts that storage and retrieval are needed for these collections as they grow. But it is an entirely different thing to box their holdings in crates and ship them away to storage facilities in order to repurpose their buildings. On the contrary, administrators fund these institutions so their collections are used by specialists worldwide via conferences and grants. We need to move the debate away from issues of circulation and storage to a debate over accountability: who ordered the destruction of one of the finest special collections on campus? Who gave these individuals such power? Finally, given what is going on, I call for the Faculty Council to demand that special collections of world-wide significance like the Benson be declared autonomous so it can be protected from the discourse of technological innovation and managerial expertise.

Secretary Friedman then called the question on the motion. Chair Hoelscher said that he would like to hear a few more questions and comments first.

Luke T. Berringer (Junior, Music Studies - Instrumental Emphasis) asked Provost McInnis if she had analyzed what libraries at schools like Julliard and Eastman are doing nowadays and considered that UT needs to go in the direction of our finest music institutions in the country and if she would be willing to make such a report public? The Provost said that she had not currently directed Vice Provost Haricombe to conduct such a study, but she would be happy to bring it up with her. She noted that the Vice Provost may have conducted a study already and that she would be willing to make the report available to all interested parties if it exists. Mr. Berringer asked why the Audio/Visual collection had not been digitized. He said that UT Austin does not have a digital database while students at the University of North Texas can access one where they can find a mass of records. He said he brought this up with Dean Dempster, and his response was, "I don't know." Mr. Berringer thought it odd that someone making important decisions about the Fine Arts Library didn't have an answer about digitization if the goal is to modernize the library. The Provost said these were similar issues that had already been brought up and that she would bring them up with the Director of Libraries. Mr. Berringer then asked what the plan was to hire a replacement for Dr. David Hinter, the former music librarian who retired in October. He said that he found it odd that he hasn't been replaced yet it took only 28 days to replace several faculty members who passed away last fall. He also asked if there were plans to renovate the Music Building East (MBE) and if she could consider putting the Fine Arts Library there? First, Provost McInnis reaffirmed that she would bring up the issue of the music librarian with Vice Provost Haricombe. Provost McInnis said that the question of renovating the MBE went back to earlier conversation about resources. Mr. Berringer asked if she would ask whoever accepts the Chancellorship about funding the renovations. Provost McInnis said that buildings at UT Austin are not funded in that way. She explained that a Capital Planning Committee looks at all of the capital planning needs across campus and makes choices about what to do with the very limited resources available; It determines how best to maintain the buildings we have and, if new buildings are proposed, to figure out the funding mechanisms.

Chair Hoelscher realized that he had "inadvertently disrespected the Secretary of the General Faculty, Alan Friedman, when he called for a motion to vote on the resolution." Secretary Friedman then explained that he had moved to close the debate in order to move to vote on the resolution. The motion to end debate passed and a subsequent motion to endorse the resolution unanimously passed by show of hands. Chair Hoelscher thanked everyone and asked for their forgiveness for his lack of experience with *Roberts' Rules*. He then welcomed further comments concerning the Fine Arts Library issue.

Professor Smith thanked all of the voting members of the Faculty Council for supporting the resolution. He said that he and many of his colleagues had spent decades building the Fine Arts Library and helping to curate it. He urged, in the aftermath of all of this, that the 5<sup>th</sup> floor not only be saved for the Fine Arts Library, but that it be updated and improved. He said there was plenty of space that could be better utilized. He said the library is the heart of the College of Fine Arts: it's where students, faculty, and others come. He said, "I hope you find space for the Design and Creative Technologies people, whoever they are, because there certainly haven't been many walking around the building."

Professor Palaima expressed concern about the growing absence of the Deans at the Faculty Council meetings and thanked Graduate School Dean, Mark J. T. Smith for attending and staying for the full discussion. Referring to Professor Canizares' comments, Professor Palaima said the libraries are the research laboratories for humanistic study and are magnets that bring researchers on to our campus. He made an analogy between the science laboratories that have chemicals that are rarely used but are kept because they may be needed for a future experiment and the libraries that have materials like the equine volumes that may not be used by many but are essential for some faculty members' research. He pointed out that scholars visiting from foreign countries get more done in the short time they are here than what they can achieve in a year in their countries because UT Austin Libraries provide 24-hour access and have browsable stacks.

Alyssa M. Miller (Senior, Art History) said that while writing her undergraduate honors thesis on a work of art owned by the Blanton Museum, the Fine Arts Library has been an invaluable resource. But she was certain that some of the books that would have been most applicable to her research have not been used recently and, therefore, have been shipped off-site. She questioned how many excellent serendipitously found books she missed in her research because they are in

storage. As a research I University, she found it shocking that its Fine Arts Library would be dismantled. If this continues, she feels certain that the number and types of students and scholars who come to UT Austin will decline; she urged the University's leadership to maintain the integrity of the Fine Arts Library.

Amy Hauff (Professor, Studio Art) reiterated the point that there are two separate issues regarding the Fine Arts Library: 1) the idea of too many books that have to be culled and put into storage; 2) harvesting space at the expense of the library. She said that she wanted the discussion to keep these two things separate and distinct. She also thanked Faculty Council members for endorsing the resolution and asked, "What happens next after you have made this decision as a group?" Chair Hoelscher explained that everyone would have to wait on the reports and recommendations of the two task forces; then it would be up to the Dean of the College of Fine Arts and the Provost. He said, "My hope is that they are listening to faculty."

Logan Larsen (Sophomore, Studio Art) said that over the past two years, the Fine Arts Library has been essential to both her studio practice and her art history study. She said that the Fine Arts Library was one of the most prominent selling points in her decision to come to The University of Texas at Austin. She said had she known what it would go through and its potential destruction, she would not have come here. She said that it feels like the University sold her a fake degree and that UT Austin has to acknowledge that we are losing many students as a result of the library's potential destruction. She said, "At this point, the outcry from students, alumni, faculty, and members of the public should be acknowledged, and that this potential removal is a great detriment to this University."

Abigail P. Sharp (Junior, Communication Studies) said that she has applied to transfer to Art History and has been encouraged by one of her art history professor to pursue honors in Art History if accepted. But she is worried about doing her senior thesis if the Fine Arts Library issues are not resolved. She recently used the library for a research project but many of the books that would have been helpful to her were in storage. She chose not to submit a request because of the extended wait time and has since wondered if she missed information that could have helped her research project. At the same time, she acknowledged that she found the Fine Arts Library to be invaluable and that she had found at least ten books relevant to her project just from browsing the shelves. Ms. Sharp said that she has considered graduate work here at UT Austin in Art History but is concerned that she will not be able to do research because of the issues under discussion. She opined that the modernization of the Fine Arts Library could have been achieved without these issues if the administration had worked collaboratively with the faculty and students. She said, "The history of the arts is primarily accessible to us because of the Fine Arts Library—please do not strip us of this access." She said that, ultimately, the relocation and destruction of the Fine Arts Library can only harm the program and its reputation. She questioned how the changes would impact the employability of UT Austin's graduate students and their future careers. Ms. Sharp also asked, "If what starts here changes the world, how can we begin if we don't have the resources to start?"

Rabun M. Taylor (Professor, Classics) then read a lengthy statement which can be found in its entirety in Appendix B. Michael P. Harney (Professor, Spanish and Portuguese) said that he was only speaking because he felt moved to weigh-in on something that many had already spoken to, an issue that just crystalized maybe more than it ever has in his whole career. The only person who used the word that he thought was appropriate for the core of the idea, "serendipitous," was Alyssa Miller. Serendipity is what is enabled by an open access library, by the ability to browse in the stacks. He said that his entire career began as he browsed around nerdily in the stacks at Berkley through dusty piles of books, not even well shelved and well cataloged, but there they were. We all know what the browsing experience is; it's a fundamental "picky-snicky" thing. It's very heuristic and cannot be enabled by the off-sourcing approach to knowledge, which may be well-meaning and might have its benefits, but the core of browsing the stack is serendipitous. It's exposure, and that means you don't know what you're going to find until you put your nose in the dirt and see what happens out of curiosity. He closed his remarks by saying: "I haven't been in the mood to talk like this since I was a grad student. The students are the ones who have been pointing this out to me the most today. They're discovering why they came here. They are rediscovering their passion ignited by their perception of the presentation that UT shows the world. And that's

cool. This might be a counter-productive development that we now feel we need to remedy. So, yes, I just had to unburden myself of this rediscovered passion.”

Grace Law (Graduate School, Music) said that when she was working on her master’s thesis, she decided to look for a score copy of *The Lark Ascending* and couldn’t find it and made a request to recall it from outside storage; but it didn’t come until after she had submitted her thesis. She said that one of the factors she considered when deciding which school to attend was visiting their libraries and seeing if their stacks were well populated, well preserved; if not, she moved on, assuming that the library didn’t care about the materials researchers needed in their fields of study. One reason she chose UT Austin was seeing that the score stacks were in good shape. She added that she was absolutely puzzled by the fact that Half-Price Books can keep walls and shelves of music books, of art books, of vinyls and CDs, but the Fine Arts Library cannot. She also agreed with other students who said they often found the 4<sup>th</sup> floor of the Fine Arts Library empty and thought that the space ought to be reevaluated and hoped that the task force was looking into that issue as well.

Clarissa V. Chacon (Junior, Arts and Entertainment Technologies) said that she was astounded that so much of the library has already been taken and the College of Fine Arts is asking for even more. She said that she is also an Art History major and spends “hours on end, for multiple days of the week” in the library doing research for just one class. She said that, even though she’s not checking books out, she is referencing them, and that books in the library were important to her research. “I consider these books to be precious history. They have paved the way for Design and Creative Technologies and should be honored rather than removed.” She said the books are “the key to the future and prosperity of Fine Arts.” UT Austin should not eliminate books for electronic researches, or vice versa, but should take advantage of both simultaneously and harmoniously. Regarding the “foundry, the repurposed 4<sup>th</sup> floor, she said that it a haven for Art and Entertainment Technologies majors, but that’s it. She thought the space was too much for the six people majoring in the field and that the space had more potential.

Janice Leoshko (Associate Professor, Art History) thanked everyone in attendance for listening to all these different comments and opinions. She said she was also moved by Ms. Miller’s comment about serendipity. She then explained that “Serendipity” comes from the word “serendip,” the Persian name for the island of Sri Lanka, and that “serendipity” is a term Horace Walpole coined in the 18<sup>th</sup> century after learning of the Arabic tale about three princes who lived in Serendip who were challenged to answer a problem. The princes solved the problem because of knowledge they had that enabled them to see how to choose the correct answer. Serendipity is the ability to be prepared to make good choices. That’s what Allyssa and many of the other students are speaking about. They’re not speaking about new technologies. She said that she supported Dean Dempster’s choice to look forward and that many in the Department of Art and Art History are not against the new division, but they are against losing the space of the library for classrooms and offices. She said the issue is not about new replacing old, “It’s about that idea of education. Serendipity.”

Kate A. Hamilton (Graduate Student, Art History) said that she had not planned on speaking but needed to get two things off her mind. One was that “Our love for our library and our support for it in no way diminishes our support for the new School of Design and Creative Technologies. “She pointed out that she had “just serendipitously” sat next to some of the students in that school and that “these freshmen have blown my mind with what they want to do in the world. And I want to provide them with every opportunity possible.” She thought it ludicrous to insinuate that those students don’t need books. They need them just as much as any other student in the college of Fine Arts. She said that on her walk to this meeting, she wondered how she could encourage a potential master’s student who she would be hosting over the weekend to come to UT Austin when she felt that her own research was in jeopardy because of the downsizing of the Fine Arts Library and because she felt her work to be devalued and that she was no longer welcomed by some in positions of leadership. As a result, she said she felt less proud to finish her studies at UT Austin. She asked for advice from anyone who was willing to give it on what to say to her visitor.

## **IX. ANNOUNCEMENTS AND COMMENTS**

- A. Final phase for election to the Faculty Council opens March 19.
- B. Joint Meeting with Texas A&M at College Station, March 23.

- C. The next Faculty Council meeting will be held on April 9.
- D. Standing Committee annual reports due April 30.

**X. QUESTIONS TO THE CHAIR**—None

**XI. ADJOURNMENT**

Chair Hoelscher adjourned the meeting at 4:22 PM.

## Appendix A

## Questions to the President

Submitted by Professor Tom Palaima (Classics) and Al Martinich (Philosophy)

March 2, 2018

Dear President Fenves,

It has become clear that the removal of 55,000 books and 20,000 journal volumes from the Fine Arts Library phase 1 of clearing space for a design installation known as the Foundry authorized and enacted by Dean Doug Dempster and Vice Provost Lorraine Haricombe took place

- a. without consultation with the Faculty Council standing committees on Libraries and on Research Policy,
- b. without consultation with the faculties of music and fine arts most affected by the loss of these research and teaching resources, and
- c. without discussion in the Faculty Council.

The official policies and procedures guidelines for the Texas A&M Libraries System, which we received quickly upon request (UT Austin was able to provide us with no such comprehensive guidelines), state explicitly:

The Libraries will follow the below criteria as a guideline to remove or withdraw materials from collections. These criteria will be adapted for each subject area in consultation with subject librarians as appropriate.

**For large projects, subject selectors are expected to consult with the teaching faculty.**

The removal of 75,000+ items certainly constitute a large project.

A small committee has now been formed to look into what has been done and what was about to continue being done in removing, remotely storing, and even apparently transferring out of UT ownership the teaching and research tools that are vitally important to day-to-day scholarship and learning and indeed to the rankings of the programs affected by their loss.

In addition, a survey on library use has now been promulgated by the Vice Provost Haricombe without any broad-based prior discussion of issues, even in the Faculty Council and its committees, that would help those being polled form 'true opinions' about the topics being covered by the questions.

Paul Woodruff, recipient of the Pro Bene Meritis (2002) and Civitatis (2007) awards and former Dean of Undergraduate Studies, Chair of the Department of Philosophy and Director of the Plan II Honors Program has commented:

"My concern is that the survey seems to be going out to random people, not to those of us who depend for our academic life on the holdings of the library in codex form. The survey did not ask what field I am in. My only choice was humanities, which is too broad. And the questions seemed to lean toward disposing of books. I was alarmed by it."

Would you please explain:

- (1) why the relevant faculty bodies (Faculty Council Libraries Committee, Research Policy Committee and the faculties affected in their teaching, research and reputations of their programs) were not consulted on the matter of the Fine Arts Library before removal of books and materials was well underway; and
- (2) who formulated the questions for the poll distributed by Vice Provost Lorraine Haricombe?



We would also appreciate your ideas on how faculty governance bodies and their standing advisory committees going forward can best be involved in crucial decision-making.

Many thanks.

Tom Palaima, Classics  
Al Martinich, Philosophy

## Appendix B

**Statement from Professor Rabun M. Taylor  
Department of Classics**

In the arts and humanities, physical libraries constitute our lab space. The books that crowd the stacks are the essential equipment of our profession. But in important ways, they differ from inanimate and interchangeable things, like equipment. Drawing on my own field of study, the ancient Mediterranean, I can think of no better analogy to a living library than an olive grove. Books put out roots, which entwine with others. One taps another, and then another; they all tap the collective earth beneath them. Periodically we cut the trees back, and they reward us with denser blossoms, better pollination, and more fruit. In the ancient agrarian economy of the Mediterranean, olive trees were among the most reliable assets you could own. With careful pruning and cultivation, they lasted for centuries (sometimes a millennium or more). They fruited reliably and prolifically. The density of their ranks ensured cross-pollination. The gravest damage you could commit against a person's property was to destroy his olive trees. A kind of unwritten law, founded in common sense, dictated that even marauding conquerors reverently spared the groves of the lands they conquered, confident that they would enjoy them in turn.

The Fine Arts Library is our ancestral olive grove. Those who bulldozed more than a third of it are pretending that their gambit is just a healthy pruning--even as they rip out the stumps and pave over the land. They may argue that the uprooted trees still exist, but those trees are now torn from the soil, and dumped a hundred miles away. The sap doesn't flow anymore.

So much for poetic analogy. Let's talk in the language of the contemporary university. Let's talk outcomes.

One entire floor of stacks is already gone, and part of another. By uprooting a sizable section of one of the best-tended and most important fine-arts libraries anywhere in the United States, Dean Dempster has literally made it much harder for us to do our jobs: to conduct our research, to teach our students, to serve the public. There's no digital workaround for browsing the stacks. How is this good for UT?

By taking away the tools of our trade and basically putting them in hock to buy a new school and more students, Dempster diminished our capacity for productivity. How is this good for UT?

Virtually the entire faculty of the College of Fine Arts are angered and demoralized by Dempster's action. Seven curators at the Blanton Museum has openly opposed it. How is this good for UT?

The president of the College Art Association, Suzanne Blier of Harvard University, openly opposes the scheme, and has made her letter of protest public. How is this good for UT?

Over 4300 people have signed a petition condemning the action. Comments have come in from around Texas, the nation, and the world decrying this action. Many of the most outraged are from UT alumni. Think about all the lost revenue of potential donors. How is this good for UT?

Students in the College of Fine Arts are demoralized. They now wonder what their degree will be worth, given the diminished standing of their institution. How is this good for UT?

Prospective graduate students are taking notice. Yesterday, one of them left an anonymous note in DFA saying, "I was considering attending UT for my Art History MA/PHD. I no longer am, since you're dismantling the library. Your loss." How is this good for UT?

By prompting such an uproar, Dempster, Haricombe, and the central administration have created an accountability crisis. How can we trust them to be good stewards of the university's resources if they displace them so casually when nobody is looking? How is this good for UT?

Finally, Dempster went about this like a tinhorn dictator. This was a nakedly authoritarian LAND grab, which leaves the library stakeholders feeling like refugees. How is this good for UT?

I've been canvassing colleagues around the country and the world. I've tracked the comments in our online petition. Overwhelmingly, the respondents express outrage, disbelief, and dismay. "What an embarrassment!" "An absolute travesty." "Are they insane?" "What were they thinking?" Etc.

Initially, my presumption was that Dempster and Haricombe weren't thinking anything at all, but were just acting according to the bubble mentality that besets so many university administrators. But upon reflection, I find it hard to believe that this action was driven solely by foolishness, financial distress, or desperation.

Whether conscious or not, it was a test of our collective will. The powers-that-be seem to have presumed that we, the faculty and students, are too diffuse, or too apathetic, or too preoccupied, to put up resistance. That we would just roll over and keep our silence. And maybe he was right. That remains to be seen. All I can say is that if we do keep silent, then we'll get the future we deserve.