



Open-Access Policy Adopted by UNCG's Library Faculty

On March 5, 2013, the library faculty at the University of North Carolina at Greensboro voted unanimously to adopt an open access policy that commits them to archive their journal articles in NC DOCKS, UNCG's institutional repository: <http://libres.uncg.edu/ir/>

The full text of the policy follows

Whereas the Library Faculty at the University of North Carolina at Greensboro (UNCG) recognize the vital importance of open-access archiving for the enrichment and expansion of scholarly communication in the Age of the Internet, we adopt the following policy in order to ensure that our research and scholarly works are freely available in perpetuity to the widest possible audience. We, the Library Faculty at the University of North Carolina at Greensboro, resolve the following:

- We encourage all library faculty to publish in journals that are open access or allow open access archiving.
- Before we sign a publisher's copyright agreement for a journal article, we will verify our right to archive the work in NC DOCKS (UNCG's non-commercial, open-access repository of institutional scholarly works) or attempt to retain that right by adding an author addendum.
- We will submit our journal articles to NC DOCKS as soon as possible after acceptance for publication.
- We will promote open access to all faculty on campus and encourage them to archive their scholarly works in NC DOCKS.
- We grant to UNCG Libraries a non-exclusive, perpetual license to archive our submitted works in NC DOCKS.
- We grant to the UNCG Libraries the right to migrate one or more copies of our submissions to any medium or format for security and preservation purposes.
- Although library faculty are encouraged to archive all of their scholarly works in NC DOCKS, this policy will apply only to journal articles created after approval of the policy by a vote of the library faculty.
- Recognizing that some publishers do not allow archiving in institutional repositories, each library faculty member who reaches an agreement with such a publisher must provide to the Dean of Libraries a written explanation for his/her actions that preclude the ability to archive, and Dean will waive the application of the policy.

Spartan Story: The Many Faces of Minerva



1894



1897

Minerva has been with the university almost since its inception, but her image has undergone many transformations during her tenure as UNCG's patron goddess. The first extant image appears on an 1894 diploma. Indeed, many of the very early images we have of Minerva come from diplomas bearing the university seal.

The next seal, from 1897, not only reflects the change from "School" to "College," but also shows a completely different image of Minerva. By the time the school's name changed again in 1919 to the North Carolina College for Women, Minerva had once again transformed, and unfortunately it wasn't her best image. When the name changed again, it was no more kind to Minerva than the previous version.



1919



1937



1943

The 1937 seal shows another revision of Minerva's image. Around this same period, yet another image of Minerva appeared concurrently, but on different forms of media. A strong departure from the previous seals altogether, this seal from the 1943 Bulletin of Courses shows perhaps a more artful version of Minerva.

This seal was used on the letterhead during the period of the "Consolidated University". A time when the University of North Carolina at Chapel Hill, North Carolina State University, and The University

of North Carolina at Greensboro (also known as Woman's College of the University of North Carolina) were governed together as a system.

The origin of many of the seals is unclear. Changes might be attributable to style of the time, name change requiring a new seal, type of object upon which the seal was placed, or even (lack of) talent of the artist.



Official seal adopted 1963/1964

Kathryn Stripling Byer to Appear at Jackson Library on April 10 at 4 p.m.



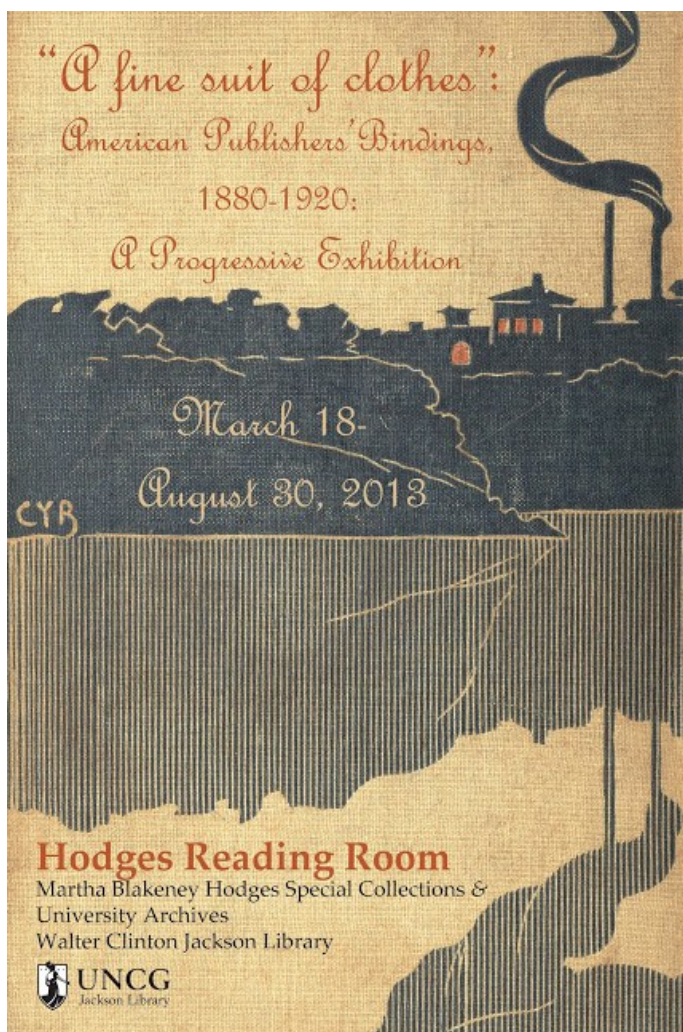
When native Georgian Kathryn Stripling Byer came to UNCG to embark on her MFA in Creative Writing, she recalls being somewhat anxious in the presence of those who became her teachers, and her father was somewhat suspicious of his daughter going so far away. Byer is now a poet deeply rooted in North Carolina, having adopted the state as her home years ago. On April 10 at 4 p.m. in the Hodges Reading Room on the second floor of Jackson Library, she will return to UNCG as one of the luminaries of American poetry to discuss and read from her new book *Descent*. The event is free and open to the public.

Of UNCG, Byer said upon her recent induction into the NC Literary Hall of Fame, "I realized I was where I needed to be, surrounded by mentors like Robert Watson, Fred Chappell, and the venerable Allan Tate, not to mention the young writers who became my friends. William Pitt Root, Bertha Harris, Patricia Peters, Lawrence Judson Reynolds, Kelly Cherry, to name a few. I have never regretted my move to North Carolina. "

Byer was raised on a farm in Southwest Georgia, where the material for much of her first poetry originated, including the wonderful *The Girl in the Midst of the Harvest*, which was published in the AWP Award Series in 1986, followed by the Lamont (now Laughlin) prize-winning *Wildwood Flower*, from LSU Press. Her subsequent collections have been published in the LSU Press Poetry Series. She graduated from Wesleyan College, Macon, Georgia, with a degree in English literature. Following graduation from UNCG's MFA program, she worked at Western Carolina University, becoming Poet-in-Residence in 1990. Her poetry, prose, and fiction have appeared widely, including *Hudson Review*, *Poetry*, *The Atlantic*, *Georgia Review*, *Shenandoah*, and *Southern Poetry Review*. Often anthologized, her work has also been featured online, where she maintains the blogs "Here, Where I Am," and "The Mountain Woman." Her body of work was discussed along with that of Charles Wright, Robert Morgan, Fred Chappell, Jeff Daniel Marion, and Jim Wayne Miller in *Six Poets from the Mountain South*, by John Lang, published by LSU Press. Her work has garnered numerous

awards, including the Hanes Poetry Award from the Fellowship of Southern Writers, the Southern Independent Booksellers Alliance Poetry Award, and the Roanoke-Chowan Award. She served for five years as North Carolina's first woman poet laureate, succeeding Fred Chappell. She lives in the mountains of western North Carolina with her husband and three dogs.

"A Fine Suit of Clothes" Exhibit about Book Bindings Opens in Jackson Library: Noted Book Artist and Historian to Speak April 16



When the anonymous author of *Commercial Book-bindings*, a historical sketch and description of an exhibition at the Grolier Club, New York, wrote in

1894, "Nobody thought of expecting the publisher to throw in a fine suit of clothes with the book," he was commenting on the early years of what was to be the golden age of American book cover design. The period from 1880-1920 saw the rise and decline in the use of artist/designers, and the astonishing results they could achieve with colored cloth, a few colors of ink, gold and silver, and a canvas the size of a book cover. The Charles Adams American Trade Binding Collection at the University Libraries has a large selection of bindings concentrating on this period and particularly its zenith, from 1890-1910.

To celebrate its collection and to accompany the new exhibit entitled "A Fine Suit of Clothes: American Publishers' Bindings, 1880-1920: A Progressive Exhibition," the University Libraries are sponsoring a presentation by Richard Minsky on the art and commerce of 19th and 20th century American trade bindings. The presentation will be held in the Hodges Reading Room (on the second floor of Jackson Library) on April 16 at 4 PM. The talk and reception following are both free and open to the public.

Richard Minsky is an internationally known book artist, author, historian, curator, and bibliographer. Minsky is the author of *American Decorated Publishers' Bindings 1872-1929*, *The Art of American Book Covers 1875-1930*, *The Art of the American Book*, *The Golden Age of American Book Design*, and *The Book Cover Art of Thomas Watson Ball*. In 1974 he founded the Center for Book Arts in New York City, the first organization of its kind.

The exhibit will run from March 18 through August 30. It is open to the public, Monday through Friday, 9 AM to 5 PM. Bindings on display will change throughout the exhibition period.

WUAG Digital Exhibit Marks Nearly 50 Years of Radio at UNCG

WUAG was first established as a noncommercial radio station for The University of North Carolina at Greensboro on July 6, 1964. It went on the air July 28, 1964, as WUAG 89.9 FM, broadcasting with a power of ten watts. In 1969, WEHL began operations as a student-run carrier current station at 640 AM, operating concurrently with WUAG. The two stations merged in 1973 and began operating exclusively as a student station on the WUAG FM broadcast frequency.

Following frequency changes in 1982 and the late 1980s, and physical moves in 1973 and 1984, the station now broadcasts at 103.1 MHz from studios in the Brown Building on Tate Street.

The WUAG Records include photographs, correspondence, station publications (including program guides and music playlists), and promotional materials. Most of the existing records held by the University Archives have been digitized as part of this project.

- Bumper stickers
- Business card
- Calendars
- Clippings
- Correspondence
- Documents (newsletters, etc.)
- Fliers
- Invitations
- Periodicals (Dead City Radio, In Print, etc.)
- Photographs
- Typescripts (thesis)

About the exhibit:

These items were digitized in 2011 and 2012 as part of the University Archives Collection. The digital collection is hosted by the Electronic Resources and Information Technology Department. Content was provided by the Martha Blakeney Hodges Special Collections and University Archives.

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