Editorial Staff

Editor
Tina Harry
Catalog & Asst. Automation Librarian
The University of Mississippi
tharry@olemiss.edu

Assistant Editor
Tracy Carr
Library Services Bureau Director
Mississippi Library Commission
tcarr@mlc.lib.ms.us

Copy Editor
Audrey Beach
Resource Librarian
Mississippi Delta Community College
beachgirl1796@gmail.com

News Reporter
Hali Black
First Year Experience Librarian
University of Southern Mississippi
Hali.Black@usm.edu

Book Review Editor
Tori L. Hopper
Children’s & Teen Services & Programming Coordinator
Columbus-Lowndes Public Library System
thopper@lowndes.lib.ms.us

MLA Reporter
Janessa Ullendorf
Circulation/Media Specialist
University of Southern Mississippi Gulf Coast
Janessa.Ullendorf@usm.edu

Indexer
Kristin Rogers
Electronic Resources & Discovery Librarian
The University of Mississippi
kerogers@olemiss.edu

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On the cover: Mixed-block quilt by Carrie P. Mastley, Assistant Professor/Manuscripts Librarian at Mississippi State University Libraries
This quilt was created by a grandmother/granddaughter duo several decades apart. Jo Ann Kelly pieced this mixed-block quilt years ago, and her granddaughter, Carrie P. Mastley, quilted and bound it in 2015.

Mississippi Libraries is a quarterly, open access publication of the Mississippi Library Association (MLA). The articles, reports, and features herein represent viewpoints of their respective authors and are not necessarily the official options of the Association.

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I am humbled and privileged to have served as the 2021 MLA President. Over the last two years, I have learned how resilient and brilliant we are. Our collective determination to serve our communities has remained steadfast. I would like to thank all the Executive Board, section, roundtable and committee chairs and members for your work and commitment to the Mississippi Library Association. Because of your service, our organization continues to thrive and move forward. My special thanks to our MLA Administrator Paula Bass for keeping our organization on task with deadlines and reports; to our Mississippi Libraries editor, Tina Harry, for editing and publishing our journal in a timely manner; to our Web Committee chair, Jennifer “Nabz” Todd, for a litany of technical support and skills used to maintain our website and to assist with our two virtual conferences; to Stephen Parks, the incoming president, for providing us with an awesome virtual conference experience.

The 2022 Executive Board is excited and has already started planning. President Stephen Parks is working on committee appointments and developing ideas to engage the organization’s membership further. He has already sent his first email about “libraries in the news” where he provided links that highlighted Mississippi libraries. Vice-President Phillip Carter will be planning the first hybrid conference to be held at the beautiful MSU Riley Center in Meridian, MS. With the conference being hybrid, please consider volunteering. Volunteering is an important component for our organization’s success.

Our association’s mission is “to provide professional leadership for the development, promotion, and improvement of library and information services and the profession of librarianship in order to enhance learning and ensure access to information for all.” I hope all of you will consider serving in some capacity in MLA whether it is by chairing a committee or volunteering to work the conference. I look forward to serving as the Immediate Past President and I look forward to the New Year!
In effort to meet the needs of online courses and remote learning, many academic libraries have been tasked with creating online learning objects, such as tutorials and instructional videos. While library-created video content is not a new concept, interest in library videos has certainly grown in the last few years. Most libraries can attest that there is a much greater demand from our patrons for video content now than there was before the COVID-19 pandemic. Such increased demand makes sense given that videos can provide a personal touch that many remote or automated services cannot. Considering many patrons are or have been experiencing increased isolation due to the pandemic, videos can provide a much-needed personal connection between the library and the user. Additionally, library patrons are already consuming non-library related videos, therefore it makes sense for libraries to create video content for them. This article shares best practices and considerations for creating instructional videos and tutorials that your library can be proud of.

Adjusting to the COVID-19 Pandemic

During the spring semester of 2020, the University of Southern Mississippi, like many other institutions, made the decision to move to online learning and remote work for the safety of its students and employees. This abrupt change from face-to-face to online at the midpoint of the semester presented many challenges. As the First Year Experience Librarian, much of my work focuses on introducing first-year and transfer students to library resources and supporting them as they acclimate to the rigors of academic research.

The move to online course delivery, much of which was held asynchronously, forced many librarians including myself to consider how to deliver information literacy content in different formats while maintaining relevancy and accessibility. When first faced with this challenge, I began to realize that there were many things to consider before we could even get started. While also coping with a global pandemic and adapting to remote work, we needed to make decisions quickly and effectively in order to maintain our instructional services and support our students and faculty who were also juggling these changes.

Considerations for Creating Content

Some of the things we considered and questions we posed when thinking about the creation of video content included:

General vs. Course-specific Content

Should we try to anticipate needs with general "how-to" videos or should we focus on creating course-specific videos as requested?

Video Creation Software Programs

While there are many video creation software programs available, most of them are not free and many are not beginner friendly. It can also be frustrating starting with a free version of a program only to find out later that certain features are not included such as adding captions or embedding codes.

Content Storage and Hosting

Content storage and hosting were also considered because video files often take up a lot of virtual storage space. We also considered the shelf-life of video content. Were we creating videos that we plan to use as a temporary means or are we trying to create videos that will be used for years to come? The idea that these videos could be around for a while caused many of us to feel the pressure of creating perfect, professional-level videos, despite the time-crunch.

Access and Accessibility

How will our patrons access the videos? Will all of our patrons be able to access our content? In effort to anticipate potential accommodations, we planned our approach with the goal of creating accessible, inclusive content for our patrons.
Challenges & Opportunities

After thinking through these considerations, we began to plan for our content creation. As you might expect, we faced many challenges. The first challenge we faced was adapting library instruction to online formats, particularly for asynchronous courses. As someone who often implements game-based learning activities into my library instruction, this was particularly challenging as many of my instructional games rely on live, in-person participation. Next, choosing a content creation software program was not a simple choice. Some of our instruction librarians possessed previous experience with specific software, while others had no experience with video creation and editing. Selecting a single software program that provided most of the bells and whistles we wanted, but that was also beginner and budget-friendly was challenging. A lot of time and research went into looking at different software programs, included features, and multi-user pricing. Also, as librarians, most of us are accustomed to learning new technologies, but due to time constraints and the nature of remote work, we had to learn fast. During this time, our instructional librarians were juggling different demands and it was not feasible to conduct group training. Therefore, librarians who needed to create instructional videos promptly were not able to rely on colleagues for support through the process. And, while most of us are familiar with providing accessibility accommodations when needed, I believe the pandemic has given us all a sink or swim course in accessible design of library instruction. Another challenge was simply getting used to being on camera. While not all instructional videos require one to be viewable on camera, most will at least require the use of recorded audio. It can be difficult to grow accustomed to hearing your own voice recordings. Utilizing speech-to-text caption software tools also presented their own challenges. Additionally, determining content storage and hosting, as well as expected shelf life were decisions that had to be reexamined throughout the process as we learned more about creating and storing video content. Providing access was also a subject of much discussion. Should we embed instructional videos into our website or into our LibGuides? For course-specific videos, should we provide that content directly to the course instructor? If so, how do we control and monitor the content we create and share? Addressing these challenges allowed us to learn a lot about the creation of video content and the needs of our patrons. We still haven’t solved all of these issues, but we continue to adapt and persevere.

Content Planning

After addressing these considerations and making some logistical decisions, the next step was actually planning and creating the content. This flow chart (Figure 1) shows the steps we took when creating new library videos. The first step is to figure out the need or purpose of the video. It is important to communicate with colleagues throughout this process to ensure that you aren’t creating unnecessary videos or videos that have or are currently being created. After determining the need and purpose, the next step is to consider what you want your patrons to learn from the video. Create a list of two to three learning outcomes that will serve as a guide for your video. Next, map out your content using storyboards or scripts. Much like regular instruction, we need to connect our learning outcomes to our content to ensure learning and skill gaining. After planning your content, consider the pace and length of your video. Are you able to cover all of your content in a brief video? Or should you break the content up into multiple videos? Next, think about your visual elements. No one wants to watch a video of someone reading text from slides and static images can be boring, so consider how you can make your videos visually interesting and appealing to your audience. After all this planning, now it’s time to record your video. There are many different options for recording video and audio footage. Select the one that best fits your needs. Unfortunately, after recording your video, your work is only halfway done. Now, we move into what film creators call post-production or editing. This is where you can fix mistakes and insert overlays, background music, clickable links, captions, and more. And finally, you’ll want to determine the best method of getting your videos to your users.

Best Practices for Content Creation

While the flow chart (Figure 1) can guide you through decision making when creating videos, here are some best practices to keep in mind as you create your videos:
Figure 1: Decision making flow chart

**CONTENT**

Start the video with the most important and most desirable information, usually the “how to.” Then, once the most essential information is explained, provide context and more information on the subject. Give the basics first so that users can navigate away from the video once their vital information needs are met.

**LENGTH**

Keep videos short and to the point. Consider breaking videos into one minute or thirty-second segments with a table of contents for quick and easy navigation.

**PACE**

When narrating, speak slightly more slowly than when in regular conversation. Some students will find this speed too slow, but they will adapt. This helps produce more accurate speech to text captions and can be beneficial to non-native English speakers who may be listening and reading along.

**AUDIO AND VISUALS**

Most patrons do not turn to library video tutorials for entertainment, but for information and instruction. While music and other elements can be used to capture attention, most users will prefer a simple, straightforward informational video. Images and graphics should be clean, professional-looking, and not distracting.

**ACCESSIBILITY**

It is essential to include captions to meet web accessibility standards for patrons and for non-native English speakers whose comprehension is improved when they can both read and listen to instructions.

**FINDABILITY**

Consider advertising video tutorials in locations that patrons visit often or near the resources for which the instructional videos are created.

**Recommended Resources and Further Reading**


In the summer of 2019, the Chattanooga Public Library (CPL), based in Chattanooga Tennessee, launched a seed exchange program. This program was designed to encourage education and awareness around gardening, food production, and seed saving. Securing donors and community partners, creating cataloguing and collection rules, training staff, and promoting the collection were all essential steps to the success of this collection. However, this type of collection can be tailored to most libraries’ and community’s needs and capacities, making seed libraries one of the more accessible and adaptable library collections.

A seed library can be as simple as a shelf with Tupperware containing different seeds, or as complex as a catalogued collection with information digitally indexed for each seed. Looking at your library’s space and staffing as well as its connections with potential community partners may help determine the size and scope of your seed library.

**Community Partners and Donors**

Building the Chattanooga Seed Exchange hinged on identifying community sponsors. We did not have the funding to purchase seeds and although there are grant-funded opportunities available, we initiated a grassroots approach by reaching out to small farms through a local farmers’ market. Before long, we had a short list of local farmers willing and excited to donate seeds to this collection. After several months of accepting seed donations from these sources, our local food bank contacted us and offered to donate seeds as well.

Other possible allies include master gardeners, community gardens, food security organizations, local garden nurseries, 4H clubs, and feed & seed stores. Looking at your community and identifying those relationships can open doors that are closer than you think. If you have good relationships with corporate and business sponsors who might be interested in funding this endeavor, then those may also be viable options.

**Display**

Once we had a sufficient amount of donations, we had to decide how and where this collection would be housed. We took a cue from the Nashville Seed Library and repurposed a card catalog. The drawers are the perfect size for seed packets, and card catalogs are typically attractive specimens for patrons to explore!

In order to properly brand the catalog, we used our Makerspace’s vinyl plotter and design station (a computer outfitted with the Adobe Creative Suite) to create a branded sign to hang above the catalog as well as vinyl stickers to place directly on the top and sides of the catalog.

Realizing that this collection might induce some head-scratching, we adhered basic instructions on how to “check out” seed packets:

1. Use your library card to check out seeds at the Reference Desk
2. Grow Plants
3. Save Seeds
4. Return dry, labeled seeds back to library!

Keeping this collection as simple as possible for its users as well as the staff is essential in seeing its success.

**Cataloguing**

How does one catalog a packet of broccoli seeds? Cataloguing seeds is not necessary but it can help track statistics. For the Chattanooga Seed Exchange, categories of seeds were first determined. These included:

- Flowers and Herbs
- Nightshades (Tomatoes, Eggplants, Peppers)
- Beans and Peas
- Greens and Lettuces
- Cucurbits (Squash, Pumpkins, Melons)
- Root Vegetables (Carrots, Radishes, Beets)
- Cruciferous (Broccoli, Brussels, Cauliflower)

One can simplify this to one category simply titled “Seed Packet,” but CPL wanted to track what types of seeds circulate the most.

Second, a bibliographic record for each seed type was created using titles such as “Seed Packet - Greens,
Stills advertising the Seed Exchange from CPL’s promotional video titled “Here We Go!” Video created by the advertising company Humanaut, printed with their permission.
Lettuces, Tomatoes, Peppers, Okra.” Once the bib records were established, each was linked to an item record with an assigned barcode. Once again, this process can be simplified with one item record linked to one bib record.

The circulating rules CPL determined for its collection include:

- Seeds are non-holdable
- Seeds are not visible in the catalog
- Seeds have no late fees
- Seeds are assigned the format classification of “artifact”

This is only one example of how to catalog seeds! Your seed library may differ depending on how you want your collection to circulate and be accessible to your patrons.

**Check-out Procedure**

**AND STAFF TRAINING**

Hacking old school librarianship methods is a great technique when creating exciting and relevant new collections. CPL staff can search for the seeds packets in the ILS with a simple title search of *seed with the format delimited to artifacts. This delimiting will remove all the books about seeds and gardening. Staff also have an informational card kept at the reference desk which not only gives all the basic checkout rules of this collection, but also has the item barcodes which can easily be typed in or scanned.

Staff do not actually check out seed packets to a patron’s library account. We scan each barcode using our “in-house” module. These stats are then compiled twice a year to review how well this collection is being used by the public.

We have consistently found that flowers and herbs are the most popular with our patrons, which may be because we are a city system, and many of our patrons live in apartments or do not have much green space to grow vegetables.

We know that this in-housing process is not waterproof. Certainly, some patrons walk off with their seed packets without informing staff. If that is a true concern of yours, you could also run an inventory of your collection once a month to determine how many seed packets have been distributed. Simply knowing how many seed packets are in your display cabinet gives you the initial information you need to deduct how many have been distributed in the community.

Other rules of CPL’s Seed Exchange include:

- Must have a valid library card
- Can check out 5 packets daily
- Take selected seed packets to the front desk so staff can “check out” your seed packets

Additional information is available as well, including a brochure letting patrons know best practices for saving their seeds and that we welcome donations!

**Packaging**

Determining what supplies you will need is an important component to starting a seed library. This may be determined by who your sponsors are, and how your donated seeds are packaged. The bulk of the Chattanooga Seed Exchange’s seeds were given to us in large, bulk seed packets. In order for us to distribute seeds to as many patrons as possible, we had to split up these large packets into smaller, more appropriately sized packets for residential gardeners.

We had two requirements: the seed packets needed to easily fit in the card catalog drawers and certain information had to be printed on each seed packet. We opted for coin
envelopes (about $30 for 500) and adhesive labels (about $50 for 500).

On each label, we printed the library's logo, the type and variety of the seeds, as well as the donor. That way, we brand our product, give credit to our sponsors, and supply patrons with the essential information they need about their seeds. We have experimented with inserting more comprehensive information on a paper slip into each seed packet, such as when to plant, depth to sow, days until bloom, et cetera, but found this to be too time consuming.

Recently, we received a donation of organic seeds from a large grocery store. These seed packets did not need to be split into smaller packets, so we simply applied a circular sticker on each packet containing our logo and the donor’s name. This was a huge time saver and a method we will continue for future donations when applicable.

Promotion

Originally, CPL took a very conservative approach to marketing this collection. We issued a press release, we made a few social media posts, and listed it discreetly on our website. For outreach, we occasionally had a small table at a farmer’s market. Mostly, people found out about it because they stumbled across it at the library or they heard about it by word of mouth.

The covid related shutdown is surprisingly what really helped this collection take off. For several months (June - October of 2020), we offered checkout via our curbside service while our buildings were closed to the public. Every week, we featured two types of seeds, typically a flower seed and a vegetable seed. When someone called to request their curbside items, we used this as an opportunity to advertise our two weekly seed packets. During this time period, we circulated approximately fifty seed packets a week, which far surpassed its pre-pandemic circulation.

Once our buildings reopened, we had another jolt of well-timed advertising. In 2019, we secured funding to run an expansive community awareness campaign, including commercials and billboards, which came to fruition in the fall of 2020. Our Seed Exchange was included in both the commercial and had its own billboard. Not surprisingly, these helped advertise this collection, leading to new donors, community partners, and patrons. (Commercial linked in additional resources section.)

Continuation of Partnerships

The awareness of this collection has led to other seed donors, including patrons. Some of our patrons have used seeds from the Chattanooga Seed Exchange to grow plants, save seeds, then donate them back into the collection. Other partners have included a local composting company who donated 200 sample bags of compost. That way, a patron could take home a seed packet and an accompanying bag of compost. Despite new donors, it has been imperative that we regularly communicate with our primary partners, to ensure those relationships stay viable.

In-library and Outreach Programming

There are all sorts of possibilities for creating programming in conjunction with a seed library. Seed and plant swaps are wonderful opportunities to partner with gardening clubs, local nurseries and small farms. For educational workshops,
subjects such as seed salvaging, foraging, and growing native plants are relevant topics. To make it easier, reaching out to any organizations or companies in your area will typically have a wealth of ideas and qualified speakers.

Lastly, educational school gardens and community gardens are another avenue for outreach. We have donated seeds for peas, okra, collards, and kale to school gardens during their planting seasons. Possibly, these endeavors can create future donations!

**CONCLUSION**

Seed libraries are wonderfully accessible collections for libraries to create. They can be modified for your library's needs, as well as your community's needs. You can design it to reflect your area's native flora and cultural history pertaining to food growing and gardening. They can be angled to focus on seed saving and educational programming. The beauty of seed libraries is that they can grow and change depending on the season and the community response. Seed libraries can be a bit of an experiment, but one with low overhead and potentially very rich results!

**ADDITIONAL RESOURCES**

*Here We Grow.* Chattanooga Public Library. 2020 [https://youtu.be/1uNyFaO7cd0](https://youtu.be/1uNyFaO7cd0) - Commercial for the Chattanooga Public Library promoting its services, including its Tool Library and Seed Exchange. Released in early fall 2020.

*Nashville Seed Exchange.* Nashville Public Library. [https://library.nashville.org/events/seed-exchange](https://library.nashville.org/events/seed-exchange) - The Nashville Seed Exchange is a seed library located and managed by several public libraries in Nashville Tennessee. Seeds are available for free at for all NPL cardholders.

*Seed Libraries.* [http://seedlibraries.weebly.com/](http://seedlibraries.weebly.com/) - Seed Libraries is an online community of seed libraries. One can join for free to receive updates about best practices as well as upcoming workshops and seminars. It serves as a support network for anyone wanting to start or sustain a seed library.

*Share Seeds.* Eating in Public. [https://nomoola.com/seeds/](https://nomoola.com/seeds/) - Eating in Public is a group founded in Hawai'i with the intention of organizing and supporting programs around alternative methods of food sharing. Their projects include seed libraries, communal potlucks, basket making apprenticeships, and more. They occasionally showcase their work in museums and in various publications.

*Simple Steps to Starting a Seed Library.* Public Libraries Online. 2015 [http://publiclibrariesonline.org/2015/01/simple-steps-to-starting-a-seed-library/](http://publiclibrariesonline.org/2015/01/simple-steps-to-starting-a-seed-library/) - A public librarian from central California describes her process in establishing a seed library for her library system. This article includes solid advice for anyone interested in starting a seed library.

*Southern Exposure Seed Exchange.* [https://www.southernexposure.com/growing-guides/](https://www.southernexposure.com/growing-guides/) - The Southern Exposure Seed Exchange is a resource for purchasing seeds, including heirloom seeds and seeds native to the Mid-Atlantic and Southeastern regions. Their website includes growing guides and information on events and workshops.

Different packaging techniques used by the Chattanooga Seed Exchange. Photo by Jaclyn Anderson.
On a hot August day in 2001, a dozen semi-trucks carrying over 4,000 boxes rolled up to a warehouse loading dock on the outskirts of Oxford, Mississippi. It was the beginning of a partnership – now twenty years old and counting - between the American Institute of Certified Public Accountants (AICPA) and the University of Mississippi Libraries. The AICPA had decided the previous year to divest itself of its paper library in order to move more quickly into providing digital services to its members. The Institute put out a request to university libraries to submit proposals on how they would maintain the Institute’s library and its services.

What services and books were involved? The AICPA library had actually begun in 1918 with an endowment of $150,000 to pay for collections and the establishment of an information bureau to answer member’s questions. The Institute also solicited gifts from members. The Detroit firm of Hollis, Tilton and Porte donated five rare accounting books, including Luca Pacioli’s famous 1494 treatise *Summa de Arithmetica*. The *Summa* contains the first published description of double-entry bookkeeping (and is now the most viewed book in the University’s Special Collections). The AICPA library’s rare book collection grew to 191 volumes, and the rest of the library finally grew to 33,000 books, 93,000 pamphlets, 1,300 periodical titles, and over 500 photographs. The library loaned materials to members and answered their reference questions.

When Jimmy Davis, Dean of the School of Accountancy at the University of Mississippi, received the invitation to submit a proposal to the AICPA, he saw an opportunity to add thousands of items to the university’s already large accounting collection. John Meador, Dean of Libraries, was also enthusiastic about the prospect of adding a world class collection to the library’s holdings. The two deans approached the University Foundation and Robert Khayat, then the chancellor of the university. He too was enthusiastic, and the university’s resources were pledged to the proposal. The Robert M. Hearin Foundation was approached and agreed to underwrite part of the expenses of housing and re-cataloging the collection. A proposal was drafted, “Plan for a National Library of the Accounting Profession”. Chancellor Khayat and Dean Meador flew to New York City to present the proposal to the executive board of the AICPA.

In February 2001, the University of Mississippi’s proposal won the award, and the final contract was signed on June 27, 2001. After the arrival of the AICPA materials in Oxford that August, processing began. It would take the technical services division of the Library three years to catalog the new acquisition. The reference department in the J.D. Williams Library took on the task of answering AICPA members’ reference questions, a challenging task for librarians not trained in accounting. The School of Accountancy lent their support by helping sort and select materials (thanks to professors Dale Flesher and Rick Elam) and by furnishing accounting graduate students to help answer reference questions and process collections.
To date, the AICPA Library Service at the university library has, with the help of accounting graduate students, answered over 52,000 questions.

Soon after winning the award for the AICPA’s collection, the University Library decided to pursue federal funding for a digitization program. In January 2002, with the assistance of Dean Davis, the Library secured a $350,000 directed grant from the federal government’s Institute of Museums and Library Service. The grant was to be exploratory, designed to provide an opportunity for the library to set up equipment, software, and procedures to start a digitization program.

In the summer of 2002, an informal group consisting of Dr. Bill Samson (University of Alabama), Dr. Gary Previts (Case Western University), and Dr. Dale Flesher approached the library about digitizing the early issues of the Accounting Historian’s Journal (AHJ) and the newsletter, the Accounting Historian’s Notebook (AHN), both published by the Academy of Accounting Historians. This was the library’s first major digitization effort. Now 40 volumes of the AHJ, 1974-2013, and 36 volumes of the AHN, 1978-2016, are freely accessible on the library’s digital platform, eGrove https://egrove.olemiss.edu/.

Having successfully launched digital versions of the AHJ and AHN, the library pursued other digital projects using the accounting collection. Old, out-of-copyright pamphlets were digitized as well as AICPA materials that were still in copyright. The AICPA material, of course, required negotiating a license agreement with the AICPA for each set of documents. Exposure Drafts (350 copyrighted between 1962 to 2006) and Audit and Accounting Guides (251 copyrighted between 1979 and 2006) were the first AICPA series to be licensed and go online.

In March 2009, Dr. Royce Kurtz, the library’s accounting curator, approached the Deloitte Foundation with a proposal for a digital, web-based collection of documents that would illustrate the history of Deloitte & Touche USA (now Deloitte). The project would focus on the history of the Company and its predecessors in the United States from 1895 through 1983. From the early 1900s, Haskins and Sells and Touche, Niven, & Co., (both predecessor firms of Deloitte) were major forces in shaping the American accounting profession by actively publishing scholarly and professional materials, sponsoring research, and participating in the professional standards setting organizations.

Dale Flesher and Royce Kurtz wrote the proposal and Jay Rothberg, executive secretary of the AICPA, actively supported the project. Deloitte approved the project and provided $155,000 toward its completion. By March 2010, 3,260 digital objects were freely available on the Library’s web page as part of the Deloitte Collection. They have been downloaded over 75,000 times by users around the world.

In July 2012, the AICPA again approached the University of Mississippi Library about taking materials. The AICPA had retained from the original library a small Library of Record, consisting of the organization’s ledger books, transcripts of council meeting minutes, semiannual meeting minutes, minutes from public hearings, type-scripts from committees, divisions and boards as well a copy of all their own publications, for a total of 354 boxes of material. These would now become part of the University’s collection.

And so a new partnership began. The AICPA granted the library a license which allowed it to post digital copies of material for which the AICPA held copyright. The items had to be ten years old or older. This opened new opportunities for large and on-going digital projects.

Today the digital accounting collection on the University’s eGrove platform hosts 16,000 digital objects including books, journal articles, newsletters, pamphlets, transcripts of meetings, and manuscripts. New materials are scanned in daily from our paper collections. There have now been over half a million downloads by individuals and educational and commercial organizations from across the United States and from many other countries.

The National Library of the Accounting Profession, both in paper and digitally, has been the product of many partnerships. The University Library’s faculty and staff have generously helped in all the ways that it is necessary to process,
“What is marketing, and how do you define the concept as it relates to libraries?... In essence, marketing is the link between the user’s needs, and the library’s resources and services” (Canzoneri, 2014, p. 92).

Marketing is a vital part of library services. It informs library customers, and potential customers, about resources, programs, events, and services. Successful marketing requires knowing your target audience and knowing how to best reach them, but not all libraries have staff with the background and know-how for marketing and public relations.

Who should do your marketing? Is it done by each division or section’s front line person? Is it centralized? What is your quality control? What skills and training do they need?

After libraries identify which person or persons are taking on the tasks of marketing, an assessment of what types of marketing best suits the library and the specific programs, resources, and services should take place. When and where should it take place? What current marketing tools and pathways are already being used? What might be added?

Libraries commonly rely on the following:
• Word of mouth
• Internal flyers/signage
• External flyers
• Social media platforms: Facebook, Twitter, Instagram, TikTok, Snapchat, GoodReads, Pinterest
• Email
• Text Blasts
• Local media outlets

As libraries rely more and more heavily on advertising through virtual means - social media and websites - more training may be necessary. Academic studies for both public libraries and academic libraries continue to indicate that there is a need for more training, resources, and expertise on using social media in marketing and that Facebook and Twitter still reign supreme in their use (Choi & Joo, 2021). The School of Library and Information Science at Southern Miss also heard back from students and alumni that this was a need they were facing in their libraries. This call in the literature and from constituents for more training led to the development of LIS 559: Library Public Relations and Marketing. Students are required to evaluate and use different resources to promote libraries in print, but there is a special emphasis
on social media and virtual platforms. The following selection of resources and readings come from that new course.

**RESOURCES**

Wevideo (https://www.wevideo.com): Free trial with their watermark/logo; features a green screen, large stock media of videos, images, and music included in the business plan; unlimited storage.

Animoto (https://animoto.com): Free with their watermark/logo; create video slideshows from photos or video clips with music for web-based presentations.

PowToon (https://www.powtoon.com): Free trial with their watermark/logo; create videos, screen-casts, whiteboard doodles, and animated videos.


Vyond (https://www.vyond.com): Free trial with their watermark/logo; create whiteboard doodles and animated videos.

Canva (https://www.canva.com): Free; create graphics, videos, presentations, posters, and visual content for social medial and websites.

Snappa (https://snappa.com): Free; online graphic tool similar to Canva for blogs, ads, social media and more.


YouTube (https://www.youtube.com); video hosting, editing, and free automatic captioning.

Additional closed captioning from YouDescribe, CADET—Caption and Description Editing Tool, Able Player, and OzPlayer.

**SUGGESTED READS & REFERENCES**


Feedback and suggestions are welcome – send to slis@usm.edu or call 601-266-4228. Visit https://www.usm.edu/slis for additional information about the ALA-accredited MLIS degree program, Graduate Certificate in Archives and Special Collections, and Graduate Certificate in Youth Services and Literature. SLIS also offers a Bachelor of Science degree in LIS as well as a LIS minor. All classes are online and typically meet once each week during the evening hours.

MLA Annual Conference 2021 Recap

Stephen Parks
MLA Vice-President

The Mississippi Library Association held its 2021 Conference virtually October 12-14, 2021. Once again, MLA chose Whova as the conference platform. We also used Zoom as our primary streaming tool. A total of 362 attendees heard from and listened to a wide variety of sessions. According to Zoom, the top 10 attended sessions for the conference were:

1. Keynote Speaker: Greg Lambert
2. Better Together: Communicating Creatively for Better Communication
3. Keynote Speaker: Deen Freelon
4. Always Open: Creative Approaches to Providing Materials in Virtual Environments
5. Back to Basics 2.0: Story Walks, Suggested Family Activities and Activity Packets
6. Truth, Trust, and Authority: Libraries Navigating the COVID Infodemic (Sponsored by the Special Libraries Section)
7. Are You Ready for the Job Market?
8. MLA Awards
9. Virtual Gaming Programs
10. A Generation Found: Precious Pearls of Wisdom (Sponsored by the MLA Black Caucus)

Peggy May Scholarship

Peggy May devoted her time and energy to the advancement of libraries in the state of Mississippi. Until her tragic and untimely death in 1974, she tirelessly worked to support the efforts of library colleagues in small and large libraries to develop library services for Mississippi citizens. Peggy May loved all aspects of librarianship; she particularly enjoyed encouraging new librarians in their academic and career pursuits. The Peggy May Scholarship endowment was established after her death to honor her dedication to librarianship and support her commitment to recruit talented individuals to the profession.

Anita Winger
Mississippi State University Mitchell Memorial Library

Virgja Brocks-Shedd Scholarship

The Virginia Brocks-Shedd Scholarship is awarded by the Mississippi Library Association Black Caucus Roundtable (BCRT) in honor of the late Virginia Brocks-Shedd who devoted twenty-six years of outstanding service to the Humanities. This award is made annually to a minority student and is a one-time, non-renewable award paid directly to the recipient. The recipient must attend the School of Library and Information Science at the University of Southern Mississippi at Hattiesburg.

Erik Cebrian
University of Southern Mississippi
The Whova app allowed participants to add sessions to their own individual agendas as a reminder to attend a session live or perhaps to go back and watch the recording. According to Whova, the Top Ten Sessions added to Attendees’ Agendas were:

1. Almost a Librarian: What a long-time staff member has learned from an MLIS program
2. Always Open: Creative Approaches to Providing Materials in Virtual Environments
3. Expand your library’s reach with the MAGNOLIA First-Search/WorldCat Discovery subscription
4. Visit the Exhibits (Virtually)
5. A Generation Found: Precious Pearls of Wisdom (Sponsored by the MLA Black Caucus)
6. Back to Basics 2.0: Story Walks, Suggested Family Activities and Activity Packets
7. Virtual Gaming Programs
8. Lessons Learned Managing Team Projects in a Pandemic: the Civil War and Reconstruction Governors of Mississippi Project
9. Mississippi Author Awards
10. Lunch and Learn: Gulf Coast Research Laboratory’s Marine Education Center

The MLA Awards is an event that many look forward to each year to close out the Conference. This year, as well as last year, we held the Awards on the second day of the Conference.

Awards were given out virtually to the following well-deserving recipients:

- Peggy May Scholarship: Anita Winger, Mississippi State University – Mitchell Memorial Library
• Virginia Brocks-Shedd Scholarship: Erik Cebrian – University of Southern Mississippi
• Past President’s Award: Hali Black - University of Southern Mississippi
• Peggy May Award: Janet Paczak – Central Mississippi Regional Library System
• Outstanding Achievement Award: Mary Beth Applin – Hinds Community College, Dean of Libraries
• Friends of the Library Award – Chapter One Award: Friends of the Starkville Public Library
• Friends of the Library Award – Ruby Assaf Presidential Award: Ray Clolinger, Friends of the Tallahatchie County Libraries, Tallahatchie County Library System
• Public Relations Award – Best Year-round Effort by an Individual Library to Publicize Library Services in General: Mid-Mississippi Regional Library System

Many of our MLA Awards did not receive any nominations this year. Let’s all make a commitment to think of deserving individuals and library systems to nominate this next year so that we might give out each and every MLA Award.

The MLA Author Awards is also an event many look forward to each year. Caroline Barnett and her committee selected three outstanding authors, all of which were able to join us via Zoom. The MLA Author Awards winners were:

• Fiction: *Love Letters to Jane’s World*, by Paige Braddock, becoming the first graphic novel to be honored by the MLA Author Awards.
• Non-Fiction: *Surviving Hitler,*
Evading Stalin: One Woman’s Remarkable Escape from Nazi Germany, by Mildred Schindler Janzen and Sherye Green

Juvenile: Almost Paradise, by Corabel Shofner

A well-received addition to this year’s Conference was the three Lunch and Learns held during the lunch break. As we were unable to gather for lunch with colleagues in person, many of us were able to join virtually while we ate and learned at the same time.

The three sessions included:

- The Art of the State Law Library of Mississippi with State Librarian Stephen Parks who discussed various portraits, sculptures, and maps on display in the State Law Library.
- Gulf Coast Research Laboratory’s Marine Education Center with Joyce Shaw who introduced and discussed a virtual tour of the GCRL MEC.
- Fourteenth Colony: The Forgotten Story of the Gulf South During America’s Revolutionary Era with author Mike Bunn who discussed the little-known history of West Florida during the Revolutionary Era.

The Conference concluded on Thursday afternoon. President Mara Polk thanked the entire association for persevering through the pandemic that we are continuing to face. Polk commended the Association for being “resilient, innovative, and creative” in coming up with ways to “make the best of our situation” as “we show up and are ready to work.”

May we all continue to show up and be ready to work until we meet again, hopefully, in Meridian, Mississippi, October 11-14, 2022.

News Briefs

University of Mississippi Libraries to Host Holocaust Exhibit: Dec. 1- Jan. 14

The University of Mississippi Libraries will host Americans and the Holocaust, a traveling exhibition from the U.S. Holocaust Memorial Museum that examines the motives, pressures and fears that shaped Americans’ responses to Nazism, war and genocide in Europe during the 1930s and 1940s. Americans and the Holocaust will be on display at the University Libraries’ J.D. Williams Library along with a series of related special events, from Dec. 1, 2021 to Jan. 14, 2022.

More information about the exhibit is available at: https://exhibitions.ushmm.org/americans-and-the-holocaust

Submitted by: Adam Clemons
Research & Instruction Librarian, Assistant Professor
University of Mississippi
People in the News

Hali Black
First Year Experience Librarian
University of Southern Mississippi

The Hancock County Library System welcomed new Executive Director John Brdecka on September 13, 2021. Hancock County Library System serves roughly 46,000 residents on the coast from its five outlet locations in Bay St. Louis, Kiln, Diamondhead, Waveland, and Pearlington. Brdecka is an Illinois native, hailing from the Chicago area. Brdecka completed his MLIS at Dominican University in River Forest, Illinois. He brings sixteen years of experience to the position, making the leap from academic to public libraries after working in various positions at Northwestern University, most recently as Interim Associate University Librarian for Resource Delivery and Management. Brdecka will oversee HCLS’ thirty-two staff members.

“I’m fortunate to be in the position to work with so many passionate people who eat, drink, live for the communities they serve and I look forward to working with them to move this library system forward,” said Brdecka.

John Brdecka was recently featured in the local news article for the Sea Coast Echo detailing his background and influences. Brdecka also provided input for an article in American Libraries on the challenges libraries face in recovering from severe storms. Hancock County Library System suffered only minor impacts from this season’s Hurricane Ida. The library was able to provide services to evacuees in the wake of significant damage to neighbors in Louisiana.

The Jackson-George Regional Library System Board of Trustees welcomed new Library System Director Angela Stewart at the October 2021 meeting. She was promoted from the Pascagoula Public Library where she served as branch manager. Stewart was also the Gautier Public Library manager before being promoted to the main library in Pascagoula.

“I am incredibly happy to be selected as library system director,” said Mrs. Stewart. “I feel fortunate to be able to work with such a capable group of people who are totally committed to public service. I look forward to working with all the libraries and communities we serve.”

After working on air for 15 years, including as a radio announcer on K99 and Magic 93.7 FM, Angela decided to change her career path. In July of 2001, she was hired as a library clerk at the Vancleave Public Library and became very interested in Library Science as a career. Stewart is a longtime Gautier resident and a 1984 graduate of Pascagoula High School. She received her Bachelor’s of Library Science in 2013 and her Masters of Library and Information Science in 2017 at the University of Southern Mississippi.

Jackson-George Regional Library System also announced a change for the Pascagoula Public Library by selecting Jeanne Damiano as branch manager. Damiano takes the position that was previously held by Angela Stewart who is now the new Library Director for the system. Damiano was previously the JGRLS Collection Management Services coordinator in Administration. She previously served as branch manager for the Lucedale, Ocean Springs, and Vancleave Public Libraries.

Damiano graduated with a BA in Library and Information Science and minor in English from Southern Mississippi in 1997 and received her MLIS in 1999. She also received the 1999 Anna M. Roberts Award for scholarship, service, and professionalism.

For more information about Jackson-George Regional Library System, visit https://www.jgrls.org.

University of Mississippi Libraries is proud to welcome Brooke Gross as a Research & Instruction Librarian and Assistant Professor.

Brooke earned her Master of Science in Information Sciences from the University of Tennessee, Knoxville, in December 2020. While in graduate school, she worked with UT Libraries as the GRA for Assessment Programs & Collection Strategy and the GSLA for Rare Books. Prior to joining the University of Mississippi, she served...
as the Assistant Librarian at Holmes Community College in Grenada, MS.

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Hannah Madonna joined The University of Southern Mississippi Libraries in September 2021 as assistant professor/arts and humanities librarian at Cook Library. She earned her master of information degree in Library and Information Science from Rutgers University and a bachelor of arts degree in English from The University of Southern Mississippi. She is currently enrolled in the MFA in creative writing program at Mississippi University for Women.

As Arts and Humanities Librarian, Madonna provides research services with a focus on patrons from the Schools of Communication, Humanities, Interdisciplinary Studies, Music, Performing and Visual Arts, and Social Science and Global Studies. Her duties include instruction, research assistance, collection development, and outreach. Madonna’s previous work history includes eight years at the Library of Hattiesburg, Petal, and Forrest County in Hattiesburg, MS.

—◆—

Tori L. Hopper
Children's & Teen Services & Programming Coordinator
Columbus-Lowndes Public Library System

Janzen, Mildred Schindler & Green, Sherye S.
Surviving Hitler, Evading Stalin

In this nonfiction story, Mildred Janzen, née Schindler, shares her story about staying alive during World War II and her struggles after the war. Parts of the story have been retrieved from newspaper articles written throughout the decades. Schindler was almost 16 years old when her world turns upside down. Co-author Sherye Green helps Janzen, who is now 92, tie the events into an intricate biography of a young girl surviving the war with courage.

Janzen describes what life was like on the Schindler farm in the 1940s. She shares a diagram of the farm in Germany where she helped grow potatoes in the fields with her Pappa. She recalls that her mother made loaves of rye bread by cooking them in a brick oven fueled by pine branches. Janzen’s father hated Hitler but could not talk about it for fear of his family being targeted. At one point, the Schindler family’s favorite store, owned by Jewish friends, is found dark and their friends have gone missing.

On February 1, 1945 Russian soldiers captured Janzen’s family. Her father was taken, and she was forced into a labor camp. She endured many hardships at the labor camp, such as washing shirts for soldiers until her hands bled. After the war ended, Janzen was reunited with her mother and brother and returned home.

Janzen describes being notified by enemy soldiers that her hometown was now a part of Poland. The soldiers informed her family that they must leave or become Polish citizens, where they would have to sacrifice their German traditions. Instead of becoming Polish citizens, the Schindler family left. Original German documents, including photographs saved by an aunt and uncle in America, help to tell this story about survival.

Janzen’s story inspires gratitude in the reader for the freedoms available in America. Green, a former Miss Mississippi and educator, states that Janzen’s story captured her heart, leading her to assist with the story’s publication. Surviving Hitler, Evading Stalin is a nonfiction story for public library nonfiction and World War II history readers to absorb, and could also be useful for teens in school libraries.

Linda June Owens
Retired Library Media Specialist
Hattiesburg, MS

—◆—

Mustian, Kelly
The Girls in the Stilt House
Sourcebooks Landmark, 2021. 363 pp. $16.99 (paperback)

Kelly Mustian’s debut novel finds its footing in the deep south of Mississippi’s delta during the 1920s. While easily marketed as a read-alike to Where the Crawdads Sing, Mustian’s book stands on its own
Pillow, Michelle M.  
*Second Chance Magic.*  

Finding love in your forties can be a daunting task, but add a sprinkle of magic into the search, and you'll be right in company with Lorna Addams, the main character of *Second Chance Magic* by Michelle M. Pillow. In the first chapter, we learn that Lorna’s husband, Glenn, has died. His funeral was a Jerry Springer episode without the laughs, as Glenn’s other wife and family turn up to mourn his death as well. Clueless to her husband’s secret life until that moment, Lorna packs up and moves away from the gossip in Vermont to a much quieter, small town atmosphere in North Carolina. In North Carolina, Lorna meets Heather and Vivien, who introduce her to the magic that was inside of her all the while. Heather’s very available bachelor brother, William, oozes a subtle sexiness that makes him just the right distraction for Lorna. The group of new-found friends is connected by the legend of Julia Warrick, a witch who held séances in the community theater for the townsfolk for payment as part of her livelihood.  

Pillow’s book was hard to put down and was an endearing read for those who enjoy the “Good Witch” show. Lorna’s interactions with Heather, William, and Vivien pull the reader into the storyline immediately, and as Lorna taps into her abilities the story and magical experience swell off of the page. The author doesn’t waste the reader’s time with the romance in this book; characters are quick to accept their feelings for each other in a mature, adult way. Readers won’t be able to help but to root for Lorna and William to accept newfound love in their forties as they tackle spirits both kind and nefarious, who seem to distract every character from learning more about their own inner magical abilities. In the end, *Second Chance Magic* shows that the world doesn’t end once middle age is in full swing and maybe - just maybe, a second chance at a relationship will stir up the good magic that is absolute love.

Nicole Minor  
Acquisitions & Cataloging Coordinator  
Columbus-Lowndes Public Library

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Wheeler, Candace Cox  
*Cradle in the Oak*  
Brandon MS: Dogwood Press, 2021. 347 pp. $24.99 (hardcover)  

Carrie Burns is a young mother of two wonderful boys and married to a loving husband and father in Biloxi, Mississippi, at the beginning of the 20th century. Or so she believes. At the beginning of the novel, Jake, Carrie’s husband, has taken her two sons away with their babysitter, whom he plans to marry. He has told their children that Carrie contracted yellow fever and that they needed to leave so she could heal and so that it would not spread to them. He eventually plans to tell them that she has died so he can move on with his new bride. He has told their children that Carrie contracted yellow fever and that they needed to leave so she could heal and so that it would not spread to them. He eventually plans to tell them that she has died so he can move on with his new bride. He has told their children that Carrie contracted yellow fever and that they needed to leave so she could heal and so that it would not spread to them. He eventually plans to tell them that she has died so he can move on with his new bride. He has told their children that Carrie contracted yellow fever and that they needed to leave so she could heal and so that it would not spread to them. He eventually plans to tell them that she has died so he can move on with his new bride. He has told their children that Carrie contracted yellow fever and that they needed to leave so she could heal and so that it would not spread to them. He eventually plans to tell them that she has died so he can move on with his new bride. He has told their children that Carrie contracted yellow fever and that they needed to leave so she could heal and so that it would not spread to them. He eventually plans to tell them that she has died so he can move on with his new bride. He has told their children that Carrie contracted yellow fever and that they needed to leave so she could heal and so that it would not spread to them. He eventually plans to tell them that she has died so he can move on with his new bride.

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The Girls in the Stilt House is a work of historical fiction propelled by complexities our society still struggles with today. Be prepared to settle in for a read that succeeds in being thoughtful, poetic, and heartfelt.

Lindsey Beck  
Librarian  
New Hope High School
eventually decides to set up her own business. She works with her cousin, David, who practices law and helps her to search for her missing sons. Carrie's search eventually lands her in Florida, where the truth is unraveled through a series of events that leads her to dress as a man. During her journey, she learns that Jake has a gambling addiction and has a life she knows nothing about. Regardless of Jake's choices, Carrie is determined to do whatever it takes to get her boys back.

Candace Cox Wheeler does a wonderful job at pulling the reader in on the very first page and keeping them hooked until the very end. Wheeler loosely based the story off of her husband's grandmother who was determined reclaim her own sons, who were taken away from her. *Cradle in the Oak* is a fast read with short chapters. Fans of romance, suspense, and novels set in Mississippi or the South will enjoy this read.

Audrey Beach
Reference Librarian
MS Delta Community College

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**Kristin Rogers**
Electronic Resources & Discovery Librarian
The University of Mississippi

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