



a Newsletter of the
Southern Miss
Student Archivists

FONDS & FEATHERS

SPRING 2024, ISSUE 3

A GREETING FROM DR. CINDY MILLS:



Greetings from Hattiesburg, Mississippi, and in Spring 2024. Looking back on the days and people I have worked with at the Southern Miss Student Archivists (SMSA) since 2017, I cherish both my memory and the opportunity of service. If I take a moment to appreciate all that SMSA has accomplished, I will say that SMSA is walking with a spring in its step. Over the years, many of our student officers have paved the way for the continual growth of the group and have always worked hard to keep members in the loop about upcoming activities through polls and posts on Facebook. Editors and contributors of *Fonds and Feathers* are volunteers who have sacrificed their time to write and disseminate archival knowledge and practice. A few members have even used their talents to help name *Fonds and Feathers* and design SMSA's logo, T-shirts, and tote bags.

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STAFF

EMILY WATSON, EDITOR IN CHIEF, STAFF WRITER
PHOEBE THOMAS, ASSISTANT EDITOR, STAFF WRITER
DESTINY DEHART, STAFF WRITER
TIFANEE MASK, STAFF WRITER

SMSA is a registered student organization on campus that actively involves members through student leadership, fundraising, volunteering, meetings, talks, and social media. SMSA became a student group at the request of the Society of Mississippi Archivists (SMA) Educational Committee in 2010. The initial goal was to support online students pursuing graduate certificates in archives and special collections. We have extended our support to everyone interested in archives. We have 99 active members in the count. Membership is free to all current SLIS undergraduate and graduate students. To join SMSA, one only needs to complete an online membership form.

I want to highlight opportunities for our members to get involved this spring: SMSA's talks scheduled every spring and fall are our pivotal effort to connect members with professional and scholarly interests in archival topics. From 2020 to 2023, despite the pandemic, thirteen talks featured 12 speakers and diverse archival topics. All these talks were recorded in Zoom and preserved through Aquila, the University's Institutional Repository. This spring, we will feature two speakers, representatives from from the Academy of Certified Archivists (ACA) on March 28 and Julia Sumrall on April 25, a graduate assistant at the University's McCain Library and Archives and a Peggy Jean Connor Research Award recipient. *Fonds and Feathers* continual publication relies on good editing and contributions. A few interested students have volunteered and helped publish the winter issues of 2022 and 2023 through Aquila. The 2022 winter issue has already garnered 94 downloads with 184 usages, and the 2023 winter issue has 43 downloads with 70 usages.

SMSA has always helped the Fay B. Kaigler Children's Book Festival, organized by SLIS and will be held on campus from April 10 to 12. SMSA will join LISSA to fundraise by selling T-shirts and tote bags to support archival students to attend conferences. I encourage everyone interested in archives and the growth of SMSA to participate, volunteer, and stay tuned for our upcoming activities. Wherever you are, we will greatly appreciate your active involvement. We also welcome your feedback on how to improve all our activities.

Dr. Cindy Mills
Associate Professor

FUN FACT:

IT'S NOT UNUSUAL TO FIND STRAY HUMAN HAIR IN BOOKS, BUT SOME ARCHIVES TAKE IT A STEP FURTHER BY PRESERVING DISTINCT LOCKS OF HAIR FROM PROMINENT HISTORICAL FIGURES. ONE EXAMPLE IS THE BRITISH LIBRARY IN LONDON, WHICH POSSESSES A MANUSCRIPT FEATURING A DECORATIVE LINING ADORNED WITH HAIR FROM MARY SHELLEY, THE AUTHOR OF FRANKENSTEIN (1818), AND HER POET HUSBAND, PERCY BYSSHE SHELLEY.



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FEATURES

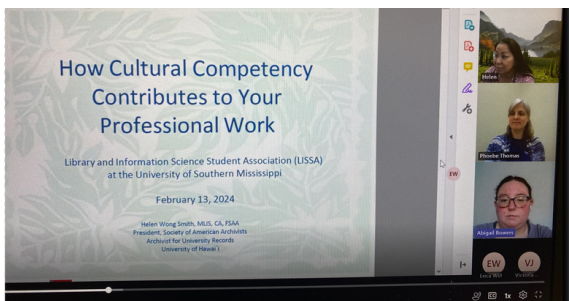
HOW CULTURALLY COMPETENT ARE YOU? CHECK YOURSELF! STRATEGIES FOR BETTER COMMUNICATION & SERVICE IN LIBRARIES AND ARCHIVES

BY PHOEBE THOMAS



Our Library & Information Science Student Association (LISSA) kicked off the semester with a bang on February 13 with a special Brown Bag Conversation over Zoom with the Society of American Archivists' current & 78th president, Helen Wong Smith, MLIS, CA, FSAA. Mrs. Wong Smith, a Hawaiian native and current Archivist for University Records at the University of Hawaii at Manoa, has served in the archive profession for over 35 years. She graciously joined us to share her "gospel of cultural competency," which she has been very passionate about and is using to challenge professionals and students. She is making a lasting difference in archives by helping establish related professional standards and providing continuing education.

It was an absolute honor to have her share her personal experience as a well-established and respected archivist and person of color. We are thankful for those in the field who speak the truth about where we are falling short so we can ultimately address it and serve people better. In her presentation, she defined culture as the "totality of socially transmitted behavioral patterns, arts, beliefs, values, customs, lifeways, and all other products of human work and thought characteristics of a population of people that guide their worldview and decision making." The visual model of the "cultural iceberg" shows us that culture goes beyond the physical manifestations people generally think of to the beliefs, values and attitudes underlying behavior. These latter representations, also called "deep culture," remind us that culture is complex and much more than meets the eye.



So, what does it mean to be culturally competent? Wong Smith defined this as "the ability to function with awareness, knowledge, and interpersonal skill when engaging people of different backgrounds, assumptions, beliefs, values, and behaviors." She purposely did not include ethnicity in this description so it would be more holistic and less limiting in its scope. This concept of

cultural competency is often described as dwelling on a continuum to help one see what it looks like for a person to embody this.

This idea has been around for a while and implemented in many professions, starting in the medical field, but the cultural heritage professions are behind! When Wong Smith encountered the concept when working with her College of Pharmacy, she realized that cultural competencies could be adapted for archives and set herself on a path to do just that. She has given many workshops and talks on the topic. She has even successfully established cultural competency as a new domain for the Academy of Certified Archivists certification exam with the help of Dr. Rebecca Hankins.



Cultural competency can also be used as a framework to address diversity, equity, and inclusion. Still, it may have to be reframed due to some words' currently politically- charged nature. She explained to us how, in her work with the Council on State Archives, they have had to refer to cultural competency as "managing differences." Wong Smith is preaching to the choir, with much of LIS studies and discourse focusing on equity, diversity and inclusion, and public service. Our professions are user-centric, and many of us go into these fields because we care about people and want to use our gifts to help them find the information they need. Our ALA-accredited programs are centered around the 2022 ALA Core Competencies of Leadership, which has competency number eight, which focuses on social justice, including discussion on cultural identities, equitable access for all, power, privilege, and more.

However, the truth remains that LIS and archive professionals continue to be homogenously white and not fully representative of the cultural diversity of the populace they are serving. Also, the LIS literature on retention, she said, seems to show that the library and archives professions continue to show a lack of awareness of the dominance of its white-centered, Western viewpoint-focused nature, which manifests as micro-aggressions and a lack of recognition of professional efforts for minorities. It also means for the users of our institutions that they may not feel comfortable coming to us when they don't see themselves or their values represented. This is simply a blind spot for us. Are we paying attention to the ways we interact with people different from us – whether it is our coworkers or the users of our services? Does our lack of knowledge about how they see the world cause us to treat them in a way that dismisses what they care about? Do our organizations have practices that cause some employees or users to be treated differently from others?

This might seem a difficult task – the idea of effecting what could be such widespread change - but we have tools available at our disposal to help us examine our proficiency in cultural-mindedness and communication skills. We can use them to evaluate where we stand with this and make productive changes to ensure our profession is changed from the foundation up. This would mean starting at the individual level and then moving to an interpersonal level and, ultimately, to the macro level of the organization. Helen Wong Smith emphasized to us that this is an active process and that sometimes the actions we are called

to take to get better at all of this can make us uncomfortable! Movement up the continuum can happen through self-reflection, personal cross-cultural experiences, and professional development.

First off, we can start with ourselves. In our meeting, we went through several exercises of asking ourselves questions, such as the following:

▶ Assume a non-judgmental posture and notice how cultural identity is not necessarily linked to ethnicity. We all have cultural identities to which we belong, affecting how we see and interact with the world.

- **When have you been the recipient of cultural stereotyping?**
- **What did you feel?**
- **How did you respond?**
- **Were there any lessons learned?**

▶ List three cultural identifiers you identify with. Select the one you identify with the most and consider the stereotypes associated with it, then complete this sentence:

- **I identify as a [cultural identifier], but I am not a [stereotype association with that identifier.]**

Example: I am a Christian, but I am not a right-wing Republican. Helen Wong Smith's example of her list of identifiers: Certified archivist, a caretaker of aged parents, a 64-year-old Ph.D. student, a hula practitioner, a public school graduate, a liberal, and a woman of color.

- **Has your cultural identity changed over the years?**
- **Do you expect it will change in the coming years?**

WHAT ARE IMPLICIT BIASES?

Implicit biases are unconscious attitudes and stereotypes that can manifest in our schools, our justice and healthcare systems, and in our daily lives.

You could also test yourself for implicit bias or negative attitudes against specific groups that we often don't know we have. The Harvard Implicit Association Test is good for helping uncover these: <https://edib.harvard.edu/implicit-association-test-iat>

She advised us to seek cross-cultural experiences. When building our competency, Wong Smith encourages us to go directly to the people we are trying to understand to

learn about attitudes, values, orientations, and social relations. It is possible to learn through resources, as we well know, but we should be cautious because they are often written about people by someone outside the group and could be wrong or oversimplified. Another good point she made is, "You don't have to adopt a different culture. Just be aware."

Finally, you can move along the cultural competency continuum by spending time on professional development. She described and passed along these resources:

- Academy of Certified Archivists. (n.d.) 2024 reading list. <https://www.certifiedarchivists.org/node/822>
- Association of College and Research Libraries. (2012). Diversity standards: cultural competency for academic libraries. <https://www.ala.org/acrl/standards/diversity>
- Council on State Archives. (n.d.) Managing cross-cultural differences. <https://www.statearchivists.org/research-resources/cultural-competency>
- Diversity, inclusion, and cultural competency special issue. [Special section]. (2019). *Journal of Western Archives*, (10) 1. <https://digitalcommons.usu.edu/westernarchives/vol10/iss1/>
- Engseth, E. (2018). Cultural competency: a framework for equity, diversity, and inclusion in the archival profession in the United States. *The American Archivist*, (81) 2, 460-482.
- Native American archives special issue [Special section]. (2015). *Journal of Western Archives*, (6) 1. <https://digitalcommons.usu.edu/westernarchives/vol6/iss1/>
- Oestreicher, C. (n.d.). New for 2023 examination: domain 8, cultural competency. The Academy of Certified Archivists. <https://www.certifiedarchivists.org/node/751>
- Rivera, A. (2013). Indigenous Knowledge and Cultural Competencies in the Library Profession: From Theory to Practice [Paper presentation]. IFLA WLIC 2013 - Future Libraries: Infinite Possibilities, Singapore. <https://library.ifla.org/id/eprint/275/>
- Society of American Archivists. (2015, September 8). ARCHIVES 2015 leadership plenary [Video]. YouTube. <https://youtu.be/SO8JSHfKSnc>
- Society of American Archivists. (2020, October 31). Now available for free: cultural diversity competency course (SAA). <https://www2.archivists.org/groups/human-rights-archives-section/now-available-for%C2%A0free-cultural-diversity-competency-course-saa>

In conclusion, cultivating cultural competency involves seeking cross-cultural experiences and engaging directly with the communities we seek to understand. While resources are valuable, caution is necessary due to potential oversimplification or misrepresentation. Remember, cultural awareness doesn't require adopting another culture entirely; it's about understanding and respect. As Alexandra Rivera aptly put it, "[We] will no longer be considered a relevant profession by individuals we seek to recruit to the profession or by the communities with which we seek to work." Investing in professional development, such as exploring the resources provided, is crucial for progressing along the cultural competency continuum.



REVITALIZING INDIGENOUS RIGHTS: THE IMPACT OF NEW REGULATIONS ON NAGPRA

BY TIFANEE MASK

On January 12th, new regulations went into effect regarding the 1990 Native American Graves Protection and Repatriation Act (NAGPRA), the federal law in place to require entities to identify and repatriate indigenous remains. This update now requires that museums and federal agencies must receive informed consent from the tribes, Native Hawaiian organizations, or descendants related to artifacts (particularly human remains and tribal items) before putting them on display. This update also requires those who house these objects to update their inventories within five years.

According to Interior Secretary Deb Haaland, the first Native American to hold a cabinet position in the United States, 'this is an important part of laying the groundwork for the healing of our people.' These new regulations have resulted in the closure of several museums, or at least certain areas of these museums, across the United States. Between the hundreds of museums and similar institutions in the United States, over 97,000 Native Americans' remains have yet to be repatriated. Many of these remains were retrieved after massacres of indigenous people or stolen from burial grounds.

The updates to NAGPRA result from American institutions' reluctance to do the right thing for several decades. Many institutions avoided pressure for several decades by interpreting the previous regulations loosely. As repatriated remains must be identifiable, museums have classified many objects as "culturally unidentifiable" to avoid returning them. In response, the Interior Department focused much of its update on defining "affiliation" to promote accountability. As institutions have been slow to make the changes necessary to honor Native Americans, the Interior Department is taking more drastic measures to prevent institutions from profiting from native losses.



A TRIBE PERFORMING FUNERARY RITES FOR A BODY GIVEN BACK DUE TO NAGPRA



SEAC ARCHEOLOGISTS EXCAVATING AT HARRISON RING AT TYNDALL AIR FORCE BASE (NPS, SEAC)



A CROP FROM THE 1924 PANORAMA SHOWING MEMBERS OF THE OSAGE NATION ALONGSIDE PROMINENT LOCAL WHITE BUSINESSMEN AND LEADERS. COURTESY ARCHIE MASON

ARCHIVE ATROCITIES: THE BRUTAL IMMERSION OF KILLERS OF THE FLOWER MOON

BY DESTINY DEHART

**“Truth is stranger than fiction, but it is because
Fiction is obliged to stick to possibilities; Truth isn’t.”**

– Mark Twain

In the case of *Killers of the Flower Moon*, adapted from journalist David Grann’s 2017 novel of the same name, the strange truth is instead the horrifying and devastating reality of the Osage murders in 1920s Oklahoma. Inspired in 2012 by photographs from the Osage National Museum, Grann began collecting and reviewing newspaper articles, countless documents, and museum archives to connect the pieces of the “Reign of Terror,” the over 60 murders of the Osage people.

Grann’s book is published as nonfiction, and storytelling fills in the gaps, making presumptions and ultimately inspiring Martain Scorsese and Eric Roth to turn it into a screenplay. Then Marianne Bower got to work. You know a movie will be deeply fascinating when an executive producer is an archivist. Bower has been the information powerhouse behind many of Scorsese’s films since 1999, sorting through thousands of archival items for each project to create shockingly vivid cinematic experiences.

In an interview with Jim Hemphill for IndieWire, she expressed that for this project, she and her team sorted through thousands of items from The Osage National Museum, Oklahoma History Center, The

National Archives, and more to create a searchable index of FBI case files, newspapers, home videos, trail transcripts, and news recordings that could be accessed not only by herself and her assistant but also by the director, actors, and film staff. Although the production worked closely with Osage advisers, the archival references further communicated how the characters walked, talked, thought, expressed themselves, and generally were.

Killers of the Flower Moon as an experience isn't pleasant overall, but it isn't meant to be. It intends to capture the complex emotions, gruesome betrayal, passionate motivations of Lily Gladstone, dark manipulations of William Hale, and the deep wounds left by the intentional slaughter. Yet, people are divided about the film's successful portrayal of these things. *Killers of the Flower Moon* isn't a documentary that lays out the pieces of the murder: trial records, photos, and such, for the audience to conclude; It is realistic fiction at best.

With characters being adapted and influenced by the storytelling medium of film, the director's and actors' understanding of the characters, and the 3-hour 26-minute runtime. If the film inspired you to research for yourself, delving into the archives, sorting through digital files, or visiting museums in person, there is some success. So, make your conclusions; check out the digital collection from the State of Oklahoma at digitalprairieok.net/osage-murders/, the FBI's collection at tinyurl.com/yr7a7hrm, the article: "The Rare Archival Photos Behind 'Killers of the Flower Moon'" by David Grann, explore The Osage Nation's website at oxygenation-nsn.gov/, or visit the Tall Chief Theater which houses a memorial to Reign of Terror victims. How well do you think Grann, Bower, and Scorsese did?



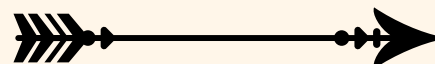
BY HOAI-TRAN BUI/APRIL 20, 2021



LEONARDO DICAPRIO AND LILY GLADSTONE IN KILLERS OF THE FLOWER MOON/ PARAMOUNT

FUN FACT:

LILY GLADSTONE, THE ACTRESS PORTRAYING MILLIE IN THE FILM, HAS ANCESTRAL TIES TO THE KAINAI NATION. ONE OF HER PATERNAL GREAT-GREAT-GRANDFATHERS HELD THE ESTEEMED POSITION OF KAINAI NATION CHIEF, KNOWN AS RED CROW. RED CROW, ALSO KNOWN AS RED CROW CHIEF, WAS A PROMINENT LEADER OF THE KAINAI NATION (BLOOD TRIBE) IN CANADA DURING THE LATE 19TH AND EARLY 20TH CENTURIES. HE PLAYED A SIGNIFICANT ROLE IN THE HISTORY AND GOVERNANCE OF HIS PEOPLE. RED CROW IS REMEMBERED FOR HIS LEADERSHIP, DIPLOMACY, AND EFFORTS TO ADVOCATE FOR THE RIGHTS AND WELL-BEING OF THE KAINAI NATION AMIDST SIGNIFICANT CHANGES BROUGHT ABOUT BY COLONIALISM AND SETTLEMENT IN THE CANADIAN WEST.



UNVEILING CLOTILDA: REVIVING A FORGOTTEN LEGACY

BY TIFANEE MASK

The University of Southern Mississippi is no stranger to the history of Clotilda, the last known slave ship to the United States. In July of 2023, the Africatown Heritage House, residing just north of Mobile, AL, opened "Clotilda: The Exhibition" with the help of USM marine scientists who conducted hydrographic surveys of the Mobile River to verify the wreckage's location. The exhibit featured relics from the wreckage and told the story of the ship that carried 110 enslaved Africans who founded Africatown after the Civil War. The story of Timothy Meaher, an Alabamian plantation owner, unfolded within the exhibit. Although the importation of enslaved persons was long since outlawed by the year 1860, plantation owners like Meaher disregarded the rules and still sought to maintain their plantations via slave labor.

He sent Clotilda, led by Captain William Foster, to the Kingdom of Dahomey to purchase Africans captured by enemies and sail them back across the ocean to Mobile Bay and through the Mobile River. When they reached their destination, Meaher and Foster each took some of the enslaved persons with them, selling others. Knowing the potential repercussions were he to be caught, Foster had the ship burned and sunk. Clotilda's survivors were freed by Union soldiers in 1865. Though their goal was to return to their homeland, they could not afford to do so. In the spirit of community, the survivors gathered their money to buy a plot of land from Meaher and called it Africatown.



A TEAM OF ARCHAEOLOGISTS FROM THE UNIVERSITY OF WEST FLORIDA MEASURES THE BEAM, OR WIDTH, OF THE WRECK. RAINES/VIA AL.COM

The descendants of many of the survivors live there to this day and uplift the voices of the survivors of the last slave ship to the United States. Oral tradition has kept the history of Clotilda and Africatown alive, but the general American public has primarily disregarded their truths as old wives' tales and embellished legends. The descendants of Clotilda's survivors have been sharing these stories for decades, but now that there is physical evidence of its existence, people worldwide are starting to listen. The story of Clotilda came to light when Ben Raines, an environmental author, believed he had found evidence of the ship in 2018 and asked USM marine scientists to help uncover the secrets beneath the surface.

Though USM's original discovery was met with apprehension, their findings proved legitimate, and the story was brought to light by Raines' 2022 book *The Last Slave Ship*, which aimed to tell the whole story from Meaher's rule-breaking habits to USM's ground-breaking discoveries and everything in between. Raines' book is currently rated 4.34 stars on Goodreads, earning accolades for Raines' intensive research but also earning critiques about Raines' inexperience with nonfiction writing, which, to some readers, came

across as difficult to follow. Recently, a new book has surfaced that shines additional light on this story. Author Dr. Hannah Durkin released *The Survivors of the Clotilda* at the end of January this year. Whereas Raines' book looks at it from the convicting, fervent lens of a journalist, Durkin's book addresses the history of Clotilda from a sociological point of view, adding a grander focus to the survivors' stories.

Currently at 4.25 stars on Goodreads, *The Survivors of the Clotilda* is largely praised for its raw honesty and scholarly research. A few criticisms arise from its unique format, which is nonlinear, but also because it is a heart-wrenching read that few readers are prepared to digest. Notably, the discomfort of reading these stories is a powerful experience that more readers should shoulder. Both books covering this story are welcome additions to historical writings, especially since the descendants' stories have been sanitized– or entirely ignored for decades. This is a significant criticism of both Raines' and Durkin's books (but not necessarily criticism of Raines or Durkin): people are now choosing to listen to authors who have done the footwork to compile this information while mainly overlooking Clotilda's survivors and descendants. Suddenly, now that there are physical relics to look at and books with intriguing covers, people have tuned in.

It is largely received as a positive thing that these books are calling attention to America's most unsettling chapters, but there is still work to do. While both books can be celebrated for their commitment to the truth, hopefully, they will inspire the general public to embrace the rich truth of oral history, especially that of the Black experience in America past, present, and future. Reading both books is an excellent start in pursuing a greater understanding of these chapters in American history, but readers should not stop there. Readers should endeavor to learn from primary sources and read about history from the people who experienced it firsthand.



ABACHÉ AND CUDJOE KAZOOLA LEWIS, *THE LAST SURVIVORS OF THE CLOTILDA*, CAPTURED IN THE 1910S. HISTORIC SKETCHES OF THE SOUTH, 1914

FUN FACT:

ZORA NEALE HURSTON CONDUCTED A SIGNIFICANT INTERVIEW WITH CUDJO LEWIS, THE LAST SURVIVOR OF THE CLOTILDA SLAVE SHIP, CAPTURING HIS FIRSTHAND ACCOUNT OF BEING CAPTURED IN AFRICA AND BROUGHT TO AMERICA AS A SLAVE.



SECTIONS

CALL FOR SUBMISSIONS: SHARE YOUR VOICE!

Seeking contributions for our LIS and archives publication! Submit your class assignments, reviews, experiences, musings, tips, stories, interviews, advice, poetry, and artwork to phoebe.thomas@usm.edu. Join us in amplifying diverse voices in our community!

ARCHIVES BOOK CLUB:

A monthly archives book club over Zoom started. Anyone interested in joining should contact Dr. Hirschy for more information:

Jeffery.hirschy@usm.edu

ANNOUNCEMENTS

Get your hands on stylish SMSA t-shirts and trendy tote bags hassle-free! Simply complete the Google Form, pay via PayPal, and sit back – your order will be shipped straight to your doorstep. Each t-shirt is priced at \$22.00, while our chic tote bags are available for \$18.00. Best part? Shipping is already factored into the cost, so no surprises at checkout. Elevate your style and support SMSA effortlessly!

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SMSA PAYPAL:



 SOUTHERN MISS
STUDENT
ARCHIVISTS

☒ T-Shirt \$22




Archivists

Never Forget

☒ Tote Bag
\$18



SMSA MERCHANDISE

Price Includes Shipping 

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REMINDERS

The archives of the Fonds and Feathers Newsletter issues are available on our Aquila page. Check it out!

<https://aquila.usm.edu/smsa/>

Join us!

SMSA Meeting
Thursday,
March 28, 2024
5:00 p.m. CST

THE ACADEMY *of*
CERTIFIED ARCHIVISTS

Come to learn what it takes to become a certified archivist! There will be ACA representatives from a variety of archival contexts.



Scan for Zoom link

YOUR INPUT NEEDED:

STUDENT GROUP REJOINING SAA

We're contemplating rejoining the Society of American Archivists (SAA) as a student group this fall! To ensure your needs are met, we're seeking your feedback on potential changes. Please spare two minutes to complete this poll. Thank you for shaping our group's future!



UPCOMING TALK:

CAREERS IN TECHNICAL SERVICES" - APRIL 18, 2024 FROM 12:00-1:00 P.M. CST VIA ZOOM. A MODERATOR WILL LEAD THE DISCUSSION AND ASK QUESTIONS OF PANELISTS THAT WILL HELP LIS STUDENTS UNDERSTAND MORE ABOUT TECHNICAL SERVICES WORK. LOOK FOR MORE INFO ON SIGNING UP SOON VIA THE SLIS LISTSERV EMAILS AND FACEBOOK.

SAVE
the
DATE

Scan for Zoom link



SMSA Meeting
Thursday, April 25
5:00 p.m. CST

USM graduate student Julia Sumrall will share about her work in archives in McCain Library. More details to come!

**WANT TO GO TO THE ZOO?
WANT TO GO TO THE BOTANICAL
GARDENS OR THE ANCIENT
MUSEUM? HEAR ABOUT GHOSTS?**

New things are coming to the School of Library and Information Science. Starting in the Spring of 2024, the School is rolling out three museum related classes that will cover the history of museums, museum operations, museum engagement with communities, and museums and technologies. These classes will allow students to engage with information and ideas that will allow them to grow as information professionals and learn about the interesting and fascinating worlds of museums, zoos, and botanical gardens.

Look for the second class in the Spring of 2025. Questions, feel free to email Dr. Hirschy at Jeffery.hirschy@usm.edu.

**INTERESTED IN SERVING AS
AN OFFICER FOR 2024-2025?**

**EMAIL DR. XINYU MILLS AT
XINYU.YU@USM.EDU**

Archivist

noun.

1. A person who does precision guesswork based on unreliable data.
2. Someone who solves problem you can't.

see also: wizard, magician

OH SPECTER OF HISTORY, GHOST OF THE PAST,
FROM ROCKS AND UTENSILS AND PAPERS AMASSED,
WITH WORDS CAREFUL AND CARELESS CAST,
YOU LEFT US WITH PARCHMENT THAT BARELY DID LAST.

IN ITS FADED SCRIBBLINGS FRAUGHT,
WE LEARN OF A WEEPING FARMER DISTRAUGHT.
AS HE RANTS AND RAILS AGAINST TAXES AND ROT,
WE LEARN MUCH OF WHAT THEIR WORLD WROUGHT.

THESE LEAVINGS ACCIDENTAL, AND SOME PASSED DOWN,
PROVIDE US WITH INFO BEYOND WHAT SEED WAS SOWN.
WE LEARN OF THEIR THOUGHTS AND BIASES KNOWN,
WHAT ITEMS WERE VITAL AND WHICH THEY DISOWN.

A POOR HARVEST, A BIRTH, AND A WAR,
A BROKEN TOOTH, A LOST TRINKET, A NEW STORE,
A WRIT OF SALE, A LEDGER OF HOLDINGS OFFSHORE,
A LOVE LETTER, A LETTER OF LOVE FOR THEY FORESWORE-

THESE COLLECTED THOUGHTS AND THINGS,
UNEARTHED WITHIN COLLECTED HOLDINGS,
AND CHARILY COMPILED IN GROUPINGS,
GIVE US PIECES OF A PAST'S LIFE'S STRINGS,

WOVEN IN PRIOR TIMES BY THE FATES,
PRESENTED WITH HISTORY'S WEIGHTS,
AND CELEBRATED NOW IN ARCHIVAL FETES,
OH SPECTER, NOW YOU ARE IN THE ARCHIVES GATE.

-CAMERON O'STEEN

Upcoming Conferences: 2024



DATE:	ORGANIZATION:	LOCATION:	QR CODE:
April 8	Mid-Atlantic Regional Archives Conference: "Spring 2024 Symposium on Diversity, Equity, and Inclusion"	Philadelphia, Pennsylvania	
April 8 - 11	Society for Imaging Science & Technology: Archiving 2024: "Science, Sustainability, Security"	Washington, DC	
April 11 -14	Organization of American Historians: "Public Dialogue, Relevance, and Change: Being in Service to Communities and the Nation"	New Orleans, Louisiana	
APRIL 18-19	Society of Mississippi Archivists: "60th anniversary of Freedom Summer and the Civil Rights Act"	Jackson, Mississippi	
May 1 - 3	Society of Southwest Archivists: 2024 Virtual Annual Meeting "Do Not Deplete: Creating Sustainable Solutions in LAMs (Libraries, Archives, & Museums)"	Virtual	
May 2-4	Midwest Archives Conference: "Sowing Seeds of Change"	Des Moines, Iowa	

Internship Opportunities

Digital Archiving Internship with the Vasa National Archive:



Roselani Media Preservation Internship and AMIA Pathways Fellowship:



Volunteer Opportunities

Fay B. Kaigler Children's Book Festival:



DATE:	ORGANIZATION:	LOCATION:	QR CODE:
May 8 - 10	Northwest Archivists Annual Meeting: "Seeking Balance: Sustainability and Adaptation"	Spokane, Washington	
May 16 - 18	Carolina Lowcountry and Atlantic World Program at the College of Charleston: "Archives in the Atlantic"	Charleston, South Carolina	
MAY 29-JUNE 1	Conference for Inter-Mountain Archivists Annual Conference: "Back to the Basics and Into the Future!"	Reno, Nevada	
June 20 - 22	The John Carter Brown Library at Brown University: "Archives of Revolution: A Conference About How We Make the Past"	Providence, Rhode Island	
June 28 - 29	University of Southern California: "Archives in/of Transit: Historical Perspectives from the 1930s to the Present"	Los Angeles, California	
July 15 - 17	Inclusion, Diversity, Equity, and Accessibility in Libraries & Archives: "IDEAL 2024 Conference: Sustainable Resistance and Restoration in Global Communities"	Toronto, Ontario, Canada	
July 16 - 19	National Association of Government Archives and Records Administrators	Atlanta, Georgia	
August 14 - 17	88th Annual Meeting of the Society of American Archivists	Chicago, Illinois	
September 17- 20	Council of State Archivists: Annual Meeting	St. Louis, Missouri	

Scholarships & Awards Opportunities

ALA Awards, Grants, and Scholarships:



SLIS Scholarships and Awards:



GRADUATING STUDENTS

MAY 2024

ALDRICH, DUNCAN-MLIS & ASC

ALEXANDER, VIKTORIA- MLIS & YSL

AUSTIN, RACHEL- MLIS & ASC

BASS, ALICIA- MLIS & ASC

BENN, APRIL- MLIS & ASC

BRANDON, RUSSELL- MLIS & YSL

BREWER, JESSICA- MLIS

BROADUS, GEORGE- MLIS

BURKHAM, SAMANTHA- ASC

CARAZO, RACHEL- MLIS (LIC), ASC, & YSL

CAROUTHERS, BARBARA- MLIS

CORMIER, EMALIE- MLIS & ASC

CROWTHER, MICHAEL- MLIS

DEAN, HANNAH- MLIS & ASC

ELLIS, BRITTANY- MLIS & ASC

EVANS, JAY- MLIS

FREDERICK, DANIELLE- MLIS & ASC

FREDERIKSEN, JULIA- MLIS

GILES, JESSICA- MLIS & ASC

HAMILTON, ANNA- MLIS

HARDIN, RILEY-MLIS & YSL

HARVEY, KIMBERLY- MLIS

HOLFORD, RORI- MLIS & ASC

HUNTER, JEREMY-MLIS

JONES, JORDON- MLIS

JURUSIK ,CHRISTINA- ASC

KELLY, KATHERINE-MLIS

KENNEDY, JALEESA-MLIS

KING, SYLVIA- MLIS (LIC) & YSL

MEZA, VICTOR- MLIS

MAXWELL, NICOLETTE- MLIS & ASC

MCRAE, ROBERT- MLIS & YSL

MILLER, MEGAN- MLIS, ASC, YSL

MIRANTI, CHRISTINA- MLIS

MYERS, BRITTNIE- MLIS (LIC) & YSL

NEELEY, GRACE- MLIS & ASC

ORR, DAVID- MLIS

PATRICK, AMANDA- MLIS & ASC

RAWSON, LESLIE- MLIS (LIC)

ROBBINS, JESSI- ASC

RUIZ, NICOLE-MLIS

SERRAGLIO, ASHLEY- MLIS & ASC

SHROPSHIRE, CHARLES- MLIS

SHURLDS, JESSIE- MLIS & ASC

SOLORZANO, ALICIA- MLIS & ASC

SPROWELL, ROSLYN- MLIS & YSL

SULLIVAN, CASEY- MLIS & ASC

THORNTON, KATELYN- MLIS (LIC)

VERNO, SARAH- MLIS

WEISSINGER, SARAH- MLIS & YSL

WILLIAMS, ALEXANDRA- MLIS & ASC

WILLIAMS, JASMINE- MLIS

