



2019-2020 ANNUAL REPORT

**McCLUNG MUSEUM**



MUSEUM STAFF

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Erika Lyle, *Archaeology* | Marta Paulson, *Malacology* | Garrett Wamack, *Archaeology* | Erin Wohletz, *Collections*

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Derek Werner, *Exhibition Curatorial*

COLLECTIONS COMMITTEE

Adam Alfrey | Tim Baumann | Tom Broadhead | Leslie Chang Jantz | Chris Caldwell | Betsey Creekmore | Gerry Dinkins  
Claudio Gómez | Tim Hiles | Kandi Hollenbach | Katy Malone | Catherine Shteynberg | Adriane Tafoya | Stephen Wicks

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On the cover: Monty, a 2,400-pound, 24-foot-long bronze skeleton of an Edmontosaurus, stands in front of the McClung Museum of Natural History & Culture as an early morning fog hangs around campus on October 21, 2020. Photo by Steven Bridges/University of Tennessee.  
Back cover: Museum staff, graduate assistants and student board members gather with UT President Randy Boyd to receive their reward for [The Volunteer First Impressions Contest](#) held annually by UT Facilities Services.



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As I write this, the McClung Museum has been closed for almost two months as a measure to slow the spread of the COVID-19 virus. Museums are always looking for new strategies to be open and available to the public, so closing the doors to the public is usually a sign of the seriousness of the crisis at hand. For the team at the Museum, it was the best possible reaction to a kind of threat that humankind had not seen for a long time, and it received the support of the senior leadership of the University of Tennessee, our Advisory Board, and the many constituencies that we serve.

We have been working on creating and sharing meaningful digital content, joining global movements like [#MuseumsFromHome](#), and showcasing our multiple connections with the University of Tennessee and local communities.

As we prepared the Museum and ourselves for an extended closure, we took extra steps to increase our presence in the digital world, which has been our primary strategy to stay in contact with our members and the general public. During this time, we have been working on creating and sharing meaningful digital content, joining global movements like [#MuseumsFromHome](#), but also showcasing our multiple connections with the University of Tennessee and local communities, as well as the work of our curators, educators, graduate students, and interns.

We have also used this time to develop a strategic approach to face the mid to long-term effects of the current crisis. We are focusing on two strategic priorities to propel us forward during the next 12 to 24 months. The first one is creating and implementing an outreach and engagement approach that allows us to be adaptive to the different possible outcomes of the pandemic. The second priority is implementing needed updates to the permanent exhibitions and other public spaces to make our museum more welcoming, safe, and inviting. I expect that by devoting time, energy, and resources to these two priorities we can be responsive to the challenges created by the current crisis and into the future.

I hope we can continue to have your support during this time as we prepare to implement our different strategies to remain connected with our members and communities, both virtually and in the physical world.

In the meantime, I wish that you and your loved ones stay safe and healthy.

Claudio Gómez  
*Jefferson Chapman Executive Director*





# NAGPRA

## Native American Graves Protection and Repatriation Act

The McClung Museum houses one of the largest archaeological collections of Native American heritage in the southeastern United States. In total, the museum has objects from approximately 1,600 archaeological sites that cover more than 12,000 years of human history in Tennessee. The museum has a legal and ethical responsibility to work with Native American tribes to preserve, study, and educate the public about their rich and diverse heritage. This includes active consultation with tribes to repatriate human remains and funerary objects that are subject to the [Native American Graves Protection and Repatriation Act](#) (NAGPRA).

The McClung Museum curates one of the largest archaeological collections of Native American heritage in the southeastern United States.

The museum’s archaeological collections include more than 6,000 human skeletal remains of Native American ancestry as well as thousands of funerary objects found with them. Approximately 5,000 of these human remains were recovered during federal reservoir projects (e.g., Tennessee Valley Authority) that began in the 1930s. The remaining 1,000 were acquired through research projects conducted by UT faculty/students or the Tennessee Archaeological Society, an avocational group that was once very active in our state.

Over the past year, the Museum has been working on multiple tribal claims for repatriation from both TVA and UT controlled collections. The largest claim has been for the return of more than 1,100 individuals and their associated funerary objects from TVA’s Kentucky Lake, which was created by damming the lower part of the Tennessee River. The dam was started in 1938 and completed in 1944, resulting in a reservoir that covers approximately 250 square miles and stretches nearly 200 miles. Archaeological excavations were conducted prior to its completion by UT between 1935 and 1942 with a crew funded through the Works Progress Administration (WPA). Many prehistoric Native American sites were discovered and documented before they were destroyed and inundated by the rising reservoir waters. The most significant sites had deeply stratified cultural deposits from the mid to late Archaic Period (8,000 to 3,000 years ago). These Archaic people were hunter gatherers that used exquisite stone tools and lived off the land, including the consumption of freshwater mussel shells that were found in large trash middens. These same shell deposits were also used as a cemetery for both human and dog burials. The latter provides some of the earliest evidence of dog domestication in North America.

In West Tennessee, tribal claims have also been made for nearly 400 individuals from five prehistoric archaeological sites that were investigated by UT in the 1930s. These include two small sites in Perry County, two large mound centers from the Mississippian period (500 to 1,000 years ago) in Stewart County, and a Mississippian mound center in Shelby County.

In East Tennessee, a large NAGPRA claim has been submitted for more than 4,000 individuals from both TVA and UT archaeological projects. With such a large number, UT has started with three sites linked to historic Cherokee towns in Blount and Polk Counties.

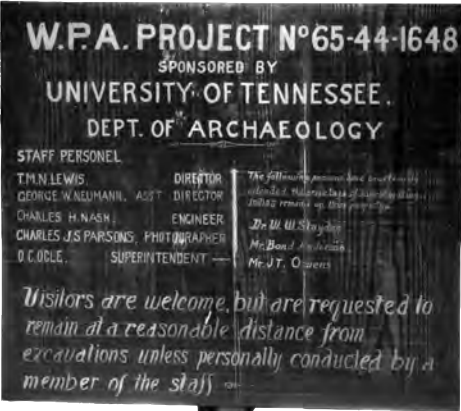
In 1956, a private dam and reservoir was being constructed in Blount County to produce hydroelectric energy for nearby factories. Two major Cherokee sites were threatened by this work. The Knoxville Chapter of the Tennessee Archaeological Society (TAS) volunteered their time and obtained permission from the landowner to conduct excavations and to document these sites. The TAS agreed that anything recovered was to be given to UT, which included the remains of 60 individuals and their associated funerary objects.

During the TVA Chickamauga Reservoir Project, UT sent one of its field crews in 1938 to conduct a research project on a Cherokee village site outside the reservoir in Polk County. Excavations of this village revealed at least two major occupations, including a late prehistoric Mouse Creek phase village (1400-1600) and a historic Cherokee town. The Cherokee occupation is extremely unique because it is one of the few that has a palisade, a large fence, built around it for defense. A final NAGPRA inventory of this site has been completed to repatriate more than 60 individuals.

All NAGPRA claims and tribal consultation with the Museum go through the UTK NAGPRA Committee, which is chaired by Vice Provost R. J. Hinde. He is assisted by archaeologist Ellen Lofaro, who has been appointed as the Director of Repatriation for the UTK campus. The museum is represented on this committee by Tim Baumann, the Curator of Archaeology, Adriane Tafoya, Registrar, and physical anthropologists Sandy Cridlin and Donna McCarthy, who conduct the final NAGPRA inventories. All NAGPRA claims with TVA controlled collections go through TVA’s NAGPRA committee to meet their legal responsibilities. In sum, the museum is poised to repatriate more than 1,500 individuals from TVA and UT controlled collections in its physical custody.



[top left - right] O.C. Ogle (likely), Charles H. Nash, TMN Lewis, George W. Neumann, and Charles J.S. Parsons (likely). WPA fieldcamp, November 1935, Humphreys County.





# McCLUNG student advisory board



**The McClung Student Advisory Board (MSAB) was founded in the spring semester of 2019 with just seven students and today has grown to eighteen students representing eleven majors across campus.** The board's goal is to connect students to the museum through various means including volunteering opportunities and student-led programming. Executive members of the board also have the opportunity to sit on the McClung's Board of Advisors as student representatives. The student board is broken into three committees: fundraising, recruitment/outreach, and event planning. These committees represent the current goals of the board: to continue to recruit a diverse group of students, plan events for the student body that highlight and compliment the museum's collections, exhibitions, and events, and to become a fiscally responsible student organization. The board aims to serve the University student body by functioning as a liaison between students and the staff of the McClung, giving students an outlet to have their voices represented within the museum.

The board is comprised of four executive members. Sadie Counts is the Graduate Assistant of Curation/Exhibitions at the museum and the founder of the student advisory board. She is currently working on her PhD in Cultural Anthropology with an emphasis on Women, Gender, and Sexuality studies. Sadie serves as an informal advisor to the board and a direct liaison between the board and the museum staff. Sarah Lochridge is a senior majoring in Anthropology, and she currently serves as President. Sarah joined MSAB in the fall of 2019 and considers it to be the most rewarding organization with which she is involved. Yael Uziel serves as Treasurer and is in the second year of her master's program in geography. Yael's work as a tourism geographer has taught her about the visitor perspective in the field of

tourism. She hopes her time on the board will teach her how sites prepare content to address the visitor perspective. Sean Burke is a sophomore studying emerging technologies in museums, and the current Vice President. He considers the board to be one of the biggest influences on his chosen field of study.

In the summer of 2020, amidst the COVID-19 pandemic, the executive team worked hard to prepare for the 2020-2021 school year. In these unpredictable times, the executive team had concerns about how MSAB would look this year. Nonetheless, the board received many impressive applicants and the executive team was able to easily fill the board, and even had to turn away some applicants! The board was able to recruit students from a variety of disciplines and different academic career stages resulting in a diverse, creative, and ambitious group of members. While this year still brings many uncertainties, the board is optimistic in the ways it will be able to grow, learn, and support the McClung Museum.

The board's members are excited for the future  
and grateful for the support of the University, the Museum,  
and community supporters like each of you.

Though the fall 2020 semester certainly looks very different from originally anticipated, the board is working to create virtual programming for its members. This board has worked to create virtual programming that connects members to the McClung Museum staff, such as regular meetings with the Museum's executive director, Claudio Gomez. Additionally, they are assisting the museum staff during the campus-wide fundraising day, Big Orange Give. As an on-going project, MSAB



[above]  
2019 Board.

[right]  
2020 Board meets  
on Zoom.



is working alongside the museum to increase digital engagement with the UT student body. In addition, they are working with external partners to develop a [NAGPRA](#) educational panel for the spring semester. As the board continues to plan for future programming, they have high hopes for their organization. Given the huge increase in applications this year, they expect to see an upward trend in years to come. With Claudio and the rest of the staff's support, they plan to continually increase the quality of programming, especially once in-person events resume. They hope to engage in more hands-on educational programming – from interactive seminars by museum employees to Q&A sessions with local artists. A future goal is to offer incentives to board service, and perhaps even an annual scholarship. The board's members are excited for the future and grateful for the support of the University, the Museum, and community supporters like each of you.



[left]  
Board member Lia Sams hands out doughnuts on exam day.

[right]  
Visitors work on creating 2019 holiday greetings.

[far right top to bottom]  
Picture day booth.  
Crafting cards.  
UT Chancellor Donde Plowman chats with MSAB founder Sadie Counts.





# COLLECTIONS

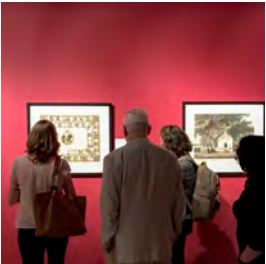


# COLLECTIONS

## arts & culture



The museum’s last exhibition season was busy and award-winning. The McClung continued its commitment to highlighting treasures in our own collections with the exhibition *Debut: Recent Acquisitions* in the 2019 fall semester. Developed by curator Cat Shteynberg in partnership with Registrar and Senior Collections Manager, Adriane Tafoya, the exhibition featured important recent acquisitions, many of which had never been on display. *Debut* won awards at the [Tennessee Association of Museums](#) and the [Southeastern Museum Conference](#).



The 2020 spring semester exhibition, *Visions of the End*, brought some of the most important medieval and Renaissance art exploring themes of Christianity and the Apocalypse to UT and the Knoxville community. The exhibition, curated by Professor Gregor Kalas of the [School of Architecture](#), included extensive programming but was unfortunately interrupted by COVID-19.

There was a focus on important initiatives at the museum: training student curators and telling untold stories in our collections. Museum Graduate Assistants proposed two separate exhibitions, both highlighting women artists in our collections, many of whom have been underrepresented in display or not fully credited for their work. These exhibitions will be exhibited in 2021.



There were several acquisitions, including a small collection of natural history prints and original drawings including such notable artists as illustrator and cartographer [Jacques Le Moyne de Morgues](#) (1533-1588) and [Roger Tory Peterson](#) (1908-1996) of ornithological field book fame, which add to the museum’s large collection in that area. Contributing to the collection’s new focus on contemporary southeastern Native American art was the acquisition of a complicated stamped bowl by noted Cherokee ceramicist [Bernadine George](#) (1944-2016) generously donated by former museum director, Jeff Chapman.



All above images from *Debut: Recent Acquisitions*.  
[top to bottom]  
Participants of *iVamos al Museo!* education program study *Seated Female Figure*, c. 100 BCE-250 CE, Nayarit, Mexico, ceramic and pigment. Gift of the Pecor Family, 2017.3.1.

Museum guests on opening night.

Installation view.  
[right]  
*Complicated Stamped Bowl*, c. 2003, Bernadine George (Eastern Band Cherokee Indian, 1944-2016), Clay, Gift of Jefferson Chapman, 2019.15.

[right side: top to bottom]  
Visitors to *Visions of the End*.  
Shepherd Pipes perform for guests at the opening of *Visions*.

Museum Graduate Assistants proposed two separate exhibitions, highlighting women artists in our collections, which will occur in 2021.



Graduate students Emma Grace Thompson [above] works the welcome desk at the *Can You Dig It?* festival, and Erin Wohletz [below] assists visitors in making their own prints during the *Medieval Day* family program. Both students proposed and co-curated exhibitions for 2021.







**WRITING REVELATION**

The book of Revelation is John's vision of the end of the world. It is a prophecy of the future, written in a highly symbolic and often cryptic language. The book is divided into chapters, each describing a different aspect of the vision. The central theme is the triumph of good over evil, and the ultimate establishment of God's kingdom on earth.

**PARADISE REGAINED**

The Book of Revelation describes the final destiny of the faithful. It promises a new heaven and a new earth, where the righteous will dwell in peace and harmony with God. This vision of paradise is a source of comfort and hope for believers, assuring them that their faith will be rewarded in the end.

**St John on Patmos Visited by an Angel, from an illuminated manuscript of the Bible (Illuminated Manuscript of the Bible)**

A rare and beautiful illustration from a 15th-century manuscript. It depicts the prophet John on the island of Patmos, receiving the divine revelation. The scene is set in a landscape with a small building and a body of water. The figures are dressed in elaborate, golden robes, and the overall style is characteristic of the late Gothic or early Renaissance period.

Installation view of *Visions of the End*.



# COLLECTIONS

# exhibition and physical experiences



UT Facilities assisted with the renovation of the museum lobby.

An important development during COVID19 was the formation of the **Exhibition and Physical Experiences (EPE) team**. The team, responsible for the planning and implementation of exhibitions and changes to the building, was able to complete several projects. Some of these projects include: the implementation of a rotation schedule to rest at-risk objects; implementation of COVID19 plans to safely bring students and staff into the building; phase one of updates to the museum’s lobby and signage to make the museum more welcoming to visitors.



[left to right]  
EPE revisions included updating content by adding previously unheard voices.  
McClung’s Tom Schirtz takes new photographs, including details for online classwork and research: [Tray, Turkey, Istanbul, early 20th century, brass, Gift of Mr. and Mrs. Louis Bailey Audigier, 1934.1.269.](#)  
UT Art Lecturer Bruce Cole helped with the backlog of object photography in the Decorative Arts gallery.



Collections Manager Adriane Tafoya asissts with photography.





I could not have completed this amount of work without the help from my Graduate Assistant, Erin Wohletz.

-Adriane Tafoya, Registrar and Senior Collections Manager

Although the academic year changed abruptly in March due to pandemic related closures, the Collections Department had an incredibly productive year. This work could not have completed this amount of work without the help from Graduate Assistant, Erin Wohletz (MFA, [Printmaking](#), 2021).



The goal for the year was to make storage spaces more efficient in collections storage with several rehousing projects including securing small fragile objects in cabinet drawers like the Roman sherds and oil lamps collection. Over eight hundred objects were inventoried and securely padded either within custom compartments or padded within zip lock bags.

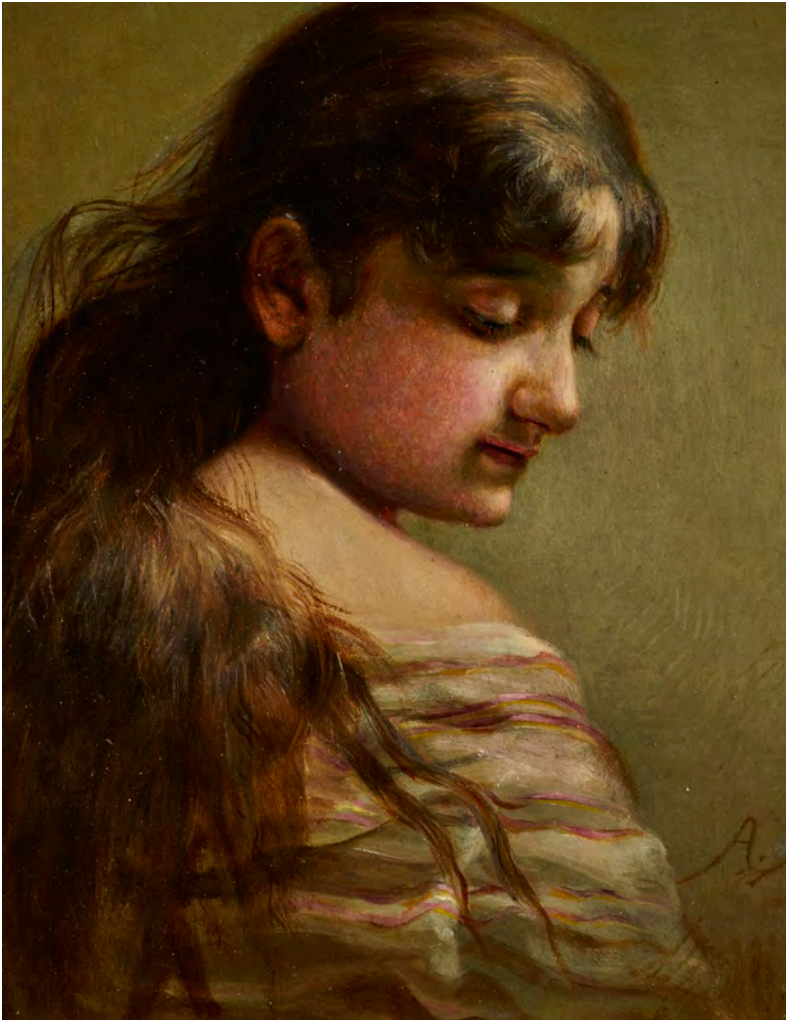


As her first project, Erin managed and completed this enormous project with success. The museum was very fortunate to have her help because she brought to the position her creative skills and instincts as an artist as well as her careful handling of delicate objects like these ceramics. Her demonstrated skill and dedication allowed us to continue to rehouse many more objects during our time together. Additionally Erin's inventories of the Nature Print collection was the inspiration for her planned temporary exhibition focusing on [Elizabeth Gould](#) slated for fall 2021.

Furthermore, collection moves were conducted that brought almost 100 paintings from the museum's off-site facility into the museum's on-site storage area. Having the paintings on-site allows them to be available for Academic Programs for university students as well as available for consideration for future exhibitions.

The Collections Department also concluded a two-year process of updating the Museum's Collections Management Policy, which had not been tackled since 2010. The policy is a core museum document that guides important collections-related decisions and sets professional standards for museum collections stewardship. The updated policy was recently approved by both Claudio Gómez and [Provost John Zomchick](#). This major accomplishment would not have been successful without the diligent work and invaluable feedback of our curators and the Collections Committee.

Over 2,000 objects were deaccessioned from the Arts & Culture collection. This is an ongoing effort that Adriane Tafoya and Catherine Shteynberg are undertaking to closely evaluate each object and ensure it aligns with the both the Museum's collection and its mission. The majority of the objects deaccessioned were agricultural tools and vintage toys. Hundreds of objects were transferred to local organizations like [Blount Mansion](#) and the [Museum of Appalachia](#).



[left side top to bottom]  
Cattle, [Marie Dieterle](#), oil on canvas, [1962.20.18](#).  
Rehoused oil lamps.  
Rehoused framed artworks.

[left]  
Portrait of a Young Girl, [Adelia Armstrong Lutz](#), oil on board, [1957.3.301](#).



# RESEARCH



The highlight of the year was an organized symposium in honor Jefferson Chapman, the museum’s former executive director and past curator of archaeology, at the 2019 annual meeting of the [Southeastern Archaeological Conference](#) in Jackson, Mississippi. Seventeen papers were presented by Chapman’s colleagues, as well as current and former students, on research that was directly influenced by Chapman’s 60-year career. Chapman’s most influential research was from the Tennessee Valley Authority’s Tellico Reservoir Project, which was and continues to be the most comprehensive archaeological study in Tennessee, covering more than 30 miles of the Little Tennessee River in East Tennessee. Chapman was instrumental in bringing together a diverse group of scholars to ask new questions and apply new techniques in studying the past. In particular, he was the first to study the origins of agriculture in Tennessee, to apply deep testing methods to locate buried cultural deposits, and to record human impacts on prehistoric environments in the Little Tennessee River. The collections accumulated from the Tellico Project have been and continue to be the most studied collections at UT, resulting in more than one hundred publications, theses, and dissertations. This includes Chapman’s publication [Tellico Archaeology](#), written for the general public and now in its third printing, and a forthcoming edited volume in honor of Chapman with [UT Press](#) from the recent symposium papers.



[above: top to bottom]  
Jefferson Chapman at the Tellico Project, [Icehouse Bottom site, 40MR23, 1977](#).  
Chapman at the unveiling of “Monty”, a 24-foot-long bronze skeleton of an *Edmontosaurus annectens* on the museum’s 50th Anniversary in 2013.



[left]  
Jeff Chapman and colleagues, [Tellico Project, Calloway Island Site, 40MR41, 1976](#).



[above]  
Large chert blade found within a cache of similar tools in Humphreys County, Tennessee (Sims Collection).

The museum’s archaeological collections do not all come from professional excavations. Large private collections have also been obtained via donation, purchase, or as long-term loans. The latter includes a 2008 loan of prehistoric Native American artifacts from surface collections in the [Kentucky Lake region of Tennessee](#) by Ernest J. Sims and his family. The Sims family collected thousands of artifacts between the 1950s and 1970s, which includes pottery and tools made of stone, bone, and shell from more than 12,000 years of human history in Tennessee. Other than its size, what makes this collection unique is that the Sims family recorded the location of each finding. This type of spatial information is rare among private collections and provides valuable information on the settlement history and trade networks of the region over time. Research on these objects has been completed by graduate students and senior scholars (e.g., [Craib, Alexander 2016](#); McNutt, Charles 2008; [Bissett, Thaddeus 2014](#); Miller, Shane 2014), including a final study by Ryan Parish and Adam Finn (2020) from the [University of Memphis](#). They conducted a chert sourcing study of 373 [Paleoindian](#) and [Early Archaic](#) stone spear points and tools, using visible/near-infrared reflectance spectroscopy. This is a non-destructive technique that records variations in mineral, textural, structural, atomic, and molecular composition of the chert. Their results identified nine chert types from both local and non-local sources. The latter (e.g. [Bangor](#), [Burlington](#), and [Kaolin cherts](#)) may provide evidence of social networks and/or seasonal mobility of these early people. This collection was also important for its educational value, which included adding two Paleoindian points and a cache of blades to the museum’s [Archaeology & Native Peoples of Tennessee](#) exhibition. In 2020, the collection loan, including these objects on display, was completed and all artifacts were returned to the Sims family. We were sorry to see this collection leave, but we will be forever grateful for the Sims family in allowing us to borrow and study such an important collection.



[above]  
[Clovis](#) spear point (15,000–10,000 B.P.) from Benton County, Tennessee.  
[left]  
[Dalton](#) spear points (10,500–8,500 B.P.) from Humphreys County, Tennessee.  
Both are from the Sims Collection.



In February 2019, the Laboratory of Environmental Archaeology’s (LEA) core facility was transferred to the McClung Museum with Dr. Tim Baumann serving as director and Howard Cyr as manager. The move required the construction of lab space within the museum and replacement of equipment and supplies. Funding was provided by ORE in FY19 (\$89,167.33) and FY20 (\$12,187.92). Remodeling efforts and equipment/supply replacement were completed in February 2020. COVID-19 safety precautions led to the closure of the McClung Museum and the LEA facility at the end of March 2020. Between lab renovations and the COVID-19 closure, LEA operated below strength for the majority of FY20 (9 of 12 months).

In response to these operational challenges, we focused our efforts on maximizing those services conducted outside the museum, including sponsored-research-supported GPR surveys and soil analysis as well as grant supported GPR rentals, particle size analysis, and pXRF analysis. Although these efforts limited LEA’s end-of-year deficit, we concluded FY20 with a budget shortfall of \$34,674 (Operating expenses = \$56,788; Income = \$22,115). The budget shortfall was covered by ORE through the UTCF’s FY20 End-of-Year Grant Request. In addition to reduced revenue, LEA’s closure has limited the number of UTK students and faculty using the facility. In spite of this, LEA directly supported research for seven departments ([Anthropology](#), [Religious Studies](#), [Earth and Planetary Sciences](#), [Civil and Environmental Engineering](#), [Food Sciences](#), [Nuclear Engineering](#), and the [McClung Museum](#)), two colleges ([Arts & Sciences](#) and [Engineering](#)), and the [Provost Office](#) as well as external universities, local municipalities, and private industry.



Although LEA is working with the McClung Museum to allow for student and faculty use of the laboratory facility, reduced access to LEA’s lab facility is expected to continue into FY21. In expectation, our efforts continue to focus on services performed outside of the lab setting or only by LEA staff. For example, LEA staff are directly involved in field-based sponsored research projects. Scheduled for fall and winter 2020, Howard Cyr will be leading archaeological surveys for the Department of Anthropology. These include a survey funded by the [Great Smoky Mountains National Park](#), which will investigate two historic mining camp sites in the Smoky Mountains.

LEA staff  
are directly involved  
in field-based  
sponsored research  
projects.

[left]  
LEA and National Park  
Service archaeologists  
heading back from  
investigating a historic  
copper mine located in the  
Great Smoky Mountains  
National Park.

[right]  
Ground Penetrating  
Radar. Howard Cyr works  
with graduate student,  
Stephanie Beach and Ground  
Penetrating Radar equipment  
on UT grounds.





# RESEARCH



[above right]  
Collections Assistant  
Evelyn Pieper  
at work in the  
Malacology Lab.

[above]  
Graduate Assistant  
Lindsay Shaw  
working with  
telemetry in the field.



[1]



[2]



[3]



[4]

Curator Gerald Dinkins said goodbye in May to collections assistant Evelyn Pieper who graduated cum laude with a Bachelor of Science degree in Ecology and Evolutionary Biology. While working in the museum’s malacology lab, she co-authored two significant publications on cave snails. Ms. Pieper has been accepted into the graduate program in the [School of Fisheries, Aquaculture and Aquatic Sciences at Auburn University](#) where she will be conducting research on freshwater mollusks. The malacology lab welcomed a new graduate assistant, Lindsay Shaw, who is working on a M.S. degree in the [Wildlife and Fisheries Science department](#). For her thesis, she is conducting a life history study on one of Tennessee’s lesser-known mammals: the [Spotted Skunk](#).

In July, curator Dinkins teamed up with researchers from UTK’s Wildlife and Fisheries Science Department and the [School of Veterinary Science](#) to assess the potential for introducing native freshwater mussels into the lower [Pigeon River](#) in east Tennessee. The team placed native mussels of two species in test silos in the river, and over the next 18 months the research team will be checking the mussels in each silo for growth and reproductive state. At the conclusion of the test period, the mussels will be removed from their test silos and a hemolymph sample will be extracted. Scientists at the UTK Veterinary School will assess each mussel’s health and condition by conducting a histological examination. Curator Dinkins was contracted by the [U.S. Fish and Wildlife Service](#) to prepare a [Five-Year Review](#) for four federally endangered species of freshwater mussels: [Cracking Pearlymussel](#) [1], [Birdwing Pearlymussel](#) [2], [Dromedary Pearlymussel](#) [3], and [Littlewing Pearlymussel](#) [4]. These reviews were completed in January and will soon be issued in the [Federal Register](#). He also partnered with PhD candidate Jennifer Green to inventory the sizable collection of freshwater mussel specimens in the zooarcheology collection housed in the [Anthropology Department](#).

Finally, Curator Dinkins and his family were recognized for their contributions to science and conservation by [UTK professor emeritus Dr. David Etnier](#) with a new species of [Caddisfly](#) (*Trichoptera*) named in their honor: [Polycentropus dinkinsorum](#).

[opposite]  
Barb Dinkins works with National Park Service employees, processing mussels in the [Obed Gorge](#).  
[left]  
Federally endangered species. Photos by [Dick Biggins, U.S. Fish and Wildlife Service](#). Public domain.

## malacology





For the sixth straight year, Curator Dinkins led a large contingent of undergraduate students...



... on a mussel monitoring effort in the [Nolichucky River](#).





The Obed River. This is within the [Obed Wild and Scenic River](#) section, which is protected by the U.S. National Park Service (NPS). There are several rare and imperiled freshwater mussel species here that the McClung’s Gerald Dinkins is monitoring for the NPS. Photo by Gerald R. Dinkins.

**PEER REVIEWED JOURNAL ARTICLES**

[Nicholas S. Gladstone , Kathryn E. Perez , Evelyn B. Pieper , Evin T. Carter, Katherine E. Dooley, Nathaniel F. Shoobs, Annette S. Engel, Matthew L. Niemiller. 2019.](#) A new species of stygobitic snail in the genus Antrorbis Hershler & Thompson, 1990 (Gastropoda, Cochliopidae) from the Appalachian Valley and Ridge of eastern Tennessee, USA. ZooKeys 898: 103-120 (2019)doi: 10.3897/zookeys.898.46917.

[Nicholas S. Gladstone, Matthew L. Niemiller, Evelyn B. Pieper, Katherine E. Dooley, Michael L. McKinney. 2019.](#) Morphometrics and phylogeography of the cave-obligate land snail *Helicodiscus barri* (Gastropoda, Stylommatophora, Helicodiscidae). *Subterranean Biology* 30: 1-32 (2019) doi: 10.3897/subtbiol.30.35321.

[Dinkins, Gerald R. 2020.](#) Provenance and disposition of specimens appearing in color plates of *The Freshwater Mussels of Tennessee.* *Freshwater Mollusk Biology and Conservation* 23:25-35.

[Dinkins, Gerald R., Kristin I. Womble, and Steven A. Ahlstedt. 2020.](#) A survey of the freshwater mussels (Mollusck: Bivalvia: Unionida) of the upper Barren River system, Tennessee. *Freshwater Mollusk Biology and Conservation* 23:61-68.

[Womble, Kristin I., Gerald R. Dinkins, J. Brian Alford, and Meredith H. Harris. 2020.](#) New species distribution record for *Simpsonaias ambigua* (Say) (Salamander Mussel, Bivalvia: Unionida) in the Harpeth River, Tennessee. *Southeastern Naturalist* 19: N24-28.

**TECHNICAL REPORTS**

Dinkins, Barbara J. and Gerald R. Dinkins. November 2019. Mussel survey at proposed water supply intake on Duck River upstream of Lillard Mill Dam, Marshall County, Tennessee. Report to O’Brien and Gere and Rimboll, Inc.

Dinkins, Gerald R. January 2020. Aquatic Protected Species Report: Survey for Cherokee Darter in streams along the path of the Atlanta Gas Light Pipeline Project, Georgia. Report to Pond, Inc., Peachtree Corners, GA.

Dinkins, Gerald R. March 2020. Assessment of native mussels in horse trail crossings in Big South Fork Cumberland River at Station Camp Creek and Big Island and in North White Oak Creek at Groom Branch. Report to National Park Service.

**PRESENTATIONS**

Dinkins, Gerald R. “Freshwater mollusks in Tennessee”. Natural History Collections Research Seminar, University of Tennessee Ecology and Evolutionary Biology course 401, Fall 2019 semester.

Dinkins, Gerald R. “Freshwater mollusks in Tennessee and the McClung Museum’s Mollusk Collection.” University of Tennessee Anthropology course 521, Spring 2020 semester.

Dinkins, Gerald R. “TVA and Tennessee River Valley Mussels.” University of Tennessee Geography course 363. Spring 2020 semester.

Dinkins, Gerald R. “TVA and Tennessee River Valley Mussels.” University of Tennessee Wildlife Society Student Chapter meeting. March 2020 meeting.

Dinkins, Gerald R. “Status and update on the McClung Museum Malacology Collection.” January 2020 Alabama Endangered Mussel Meeting, Cullman, Alabama.

Dinkins, Gerald R. “Ongoing research by the McClung Museum’s Malacology Collection staff.” December 2019 Tennessee Endangered Mussel Committee Meeting, Crossville, Tennessee.



RESEARCH

paleoethnobotany

Over the past year, the Paleoethnobotany Laboratory has been involved with several research projects. The “Beanome” project continues strong, with the measurement of both modern and archaeological specimens. Tim Baumann and Graduate Assistant Peggy Humes gave a presentation with co-author [Tony Krus](#) (University of South Dakota) in November at the 2019 [Southeastern Archaeological Conference](#) in Jackson, Mississippi, on the results of recent radiocarbon dating the appearance of beans around 700 years ago in the Southeast. This presentation also drew heavily on research conducted by our former [Curator of Paleoethnobotany, Gary Crites](#), who passed away in July 2019. This summer, work began with our colleagues in the [UT Department of Chemistry](#) on [DNA sequencing](#) of modern beans as well as 700-yr-old desiccated specimens from a rock-shelter site in the [Ozark Mountains](#).



Kandi Hollenbach participated in a research project on [early maize](#) in the Southeast, which provided specimen from the [Icehouse Bottom](#) site in our collection, as well as funds for [high-precision radiocarbon dating](#). The results of this collaborative project with [Mary Simon](#) at the [Illinois State Archaeology Survey](#) will be published in early 2021 in [American Antiquity](#), the journal of the [Society for American Archaeology](#).

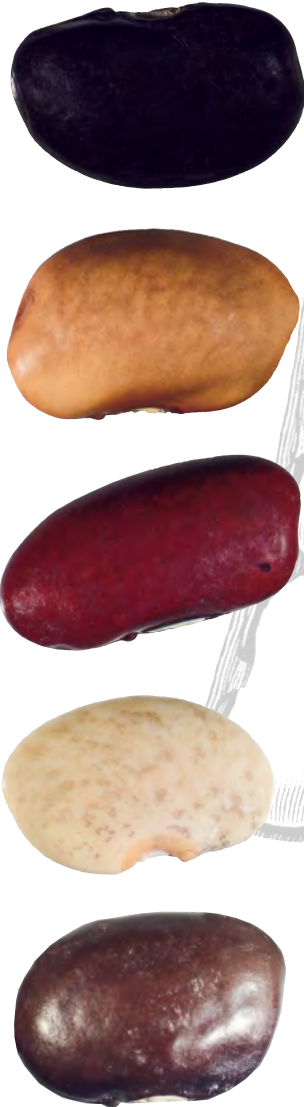
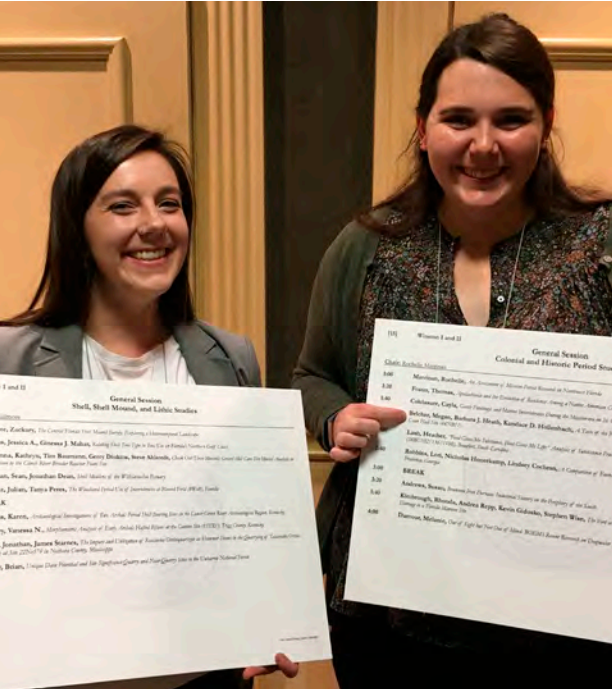


Undergraduate volunteer Megan Belcher assisted with the cataloging of our voucher specimens, which include plants carefully collected and pressed by several notable paleoethnobotanists, including Gary Crites and Nancy Asch Sidell. Megan and Peggy also worked together to launch our online [“Plant of the Month”](#) feature, which highlights plants within our collection and explains how the plants were used by Native Americans and Southerners.

[top]  
Former Curator of Paleoethnobotany, Gary Crites.  
  
Associate Curator of Paleoethnobotany, Kandace Hollenbach discusses specimens with the museum interns in the lab.

[right]  
Undergraduates, Kathryn McKenna [left] and Megan Belcher presented research papers at the Southeastern Archaeological Conference in Jackson, Mississippi, in November 2019.

[far right]  
Paleoethnobotany Graduate Research Assistant Peggy Humes at the [Society of Historical Archaeology Conference](#) in Boston, Massachusetts in January of 2020. Humes received funding to attend through the [Graduate Student Senate](#). She took a class with fellow student Garret Wamack on Scientific Illustration.



[left top to bottom]  
Beans (varieties of *Phaseolus vulgaris*): Cherokee Trail of Tears; Hopi Light Yellow; Salvadorian small red bean; wild bean collected in Durango, Mexico; desiccated bean from a rockshelter site in Arkansas estimated to be about 700 years old.  
  
[right top]  
Undergraduate Hattie Ruleman floating samples to recover plant remains at UT’s Middlebrook laboratory.  
  
[right]  
Peggy Humes shows size of sunflower specimens collected by Dr. Gary Crites in the late 1990s from the [Cumberland Gap region of Tennessee](#) for the comparative collections at the museum.  
  
[far right]  
Sorted samples of carbonized materials from 22OK1900, an early 19th century Choctaw farmstead near Starkville, Mississippi.





# EDUCATION & OUTREACH



# EDUCATION & OUTREACH

## k-12 & family programs

It was so cool to get a front row seat to how scientists do their jobs, and to see Darwin in a new light.

The family festivals, and our road towards bringing them to fruition, exceeded our expectations for community engagement. We are grateful to all our volunteers and partners, who with their expertise and enthusiasm helped us promote science education in exciting new ways. We are proud of what we were able to accomplish together!

[left side: top to bottom]  
McClung Curator of Education, Leslie Chang Jantz [left] with Norwood Elementary Community Coordinator, Jordan Fry Shields.  
Families arrive on buses subsidized by the McClung Museum.  
McClung Museum designed flyers in both English and Spanish.  
[this side: top to bottom]  
A young guest shows that Darwin has two left hands.  
Fossil Fest at Norwood Elementary.

The McClung was one of three [Smithsonian-affiliates](#) nation-wide to be awarded a \$25,000 [Lineage Outreach grant](#) from the [National Science Foundation \(NSF\)](#). The project was spearheaded by the [Smithsonian's National Museum of Natural History](#) (NMNH) to allow affiliates to develop family programming highlighting paleontology, evolution, and deep time understanding.

Locally, the McClung partnered with [Norwood Elementary](#) to bring an exciting science festival to their neighborhood. Monica Brown, a fourth-grade teacher at the school, joined the McClung's education team in Washington D.C. to partake in a multimedia training developed by NMNH for Lineage. As our advocate and school liaison, Brown helped the education team prepare for and promote *Fossil Fest*, a family event at Norwood, which welcomed 132 participants. The program took place on November 2, 2019 and featured video screenings, game boards, virtual reality games, crafts, mini excavations, fossil displays, and other activities underscoring the importance of paleontology in the study of evolution. All activity centers were led by museum staff, student volunteers from UT's departments of [Earth and Planetary Sciences](#) (EPS) and [Ecology and Evolutionary Biology](#) (EEB), as well as guest scientists from [Gray Fossil Site](#). According to Jordan Fry Shields, Norwood's community coordinator, attendance to *Fossil Fest* was the highest the school had gotten to date for a weekend family program.

The Lineage grant was crucial in the enhancement of our annual Darwin Day celebration this past February. The program brought back all the activities featured at *Fossil Fest*, in addition to hosting an evolution board game tournament for adults and, of course, offering complimentary cupcakes to young visitors in honor of [Charles Darwin's birthday](#). The McClung was also able to subsidize bus transportation for students (and their families) from Norwood and [Lonsdale](#) elementary schools to the event. One visitor shared his feedback in a survey: "It was amazing to see how ancient species and their stories come together in our own backyard. It was so cool to get a front row seat to how scientists do their jobs, and to see Darwin in a new light." The museum welcomed 763 participants that day, which represents the highest attendance for a family program the McClung has ever had!

The Lineage grant allowed us to build new relationships within the Knoxville community and permitted us to strengthen our network of collaborators. Interest in this grant's implementation resulted in higher enrollment of student docents in the volunteer program. UT students, all of them scientists in training, registered for multiple workshop sessions on paleontology content for the festivals, co-family learning pedagogy, and successful strategies to communicate scientific information. The student docents' commitment to the project was commendable and their dedication was integral to creating an exciting learning environment at the events.







[above] A fantastic group of staff, faculty, students, and volunteers contributed to an immensely successful day. [right] Various activities at Norwood Elementary [top] and the McClung Museum [middle, bottom].



The incredibly swift changes in the spring brought on by the pandemic forced the University community to become nimble in its service to our college students. At the McClung, the need for flexibility was particularly palpable for [Academic Programs](#) (AP). How does object study continue without the ability to view materials in person? Enter [Digital Object Studies](#)—a new offering developed by AP to meet the needs of our faculty and their students.

Curator of Academic Programs, Katy Malone, worked with multiple instructors from departments like [Religious Studies](#), [History](#), [Classics](#), and [English](#) to create digital images and videos that closely examine almost forty collection items. These digitized materials are then packaged and sent to requesting faculty along with information sheets from the database, allowing for in-depth object observation by students for remote assignments or class discussions. Malone has also provided companion lectures upon request, complete with discussion points that correspond with class learning objectives.

Nothing will ever replace seeing an object in person, but I believe that our need to cater to remote learning is here to stay.

It requires a lot of work on the front end. However, once an item has been digitized or a video has been recorded, it can then be made available to several faculty members. Keeping the recordings flexible allows for retroactively catering to course goals for multiple classes.

Another program that was created by AP are the [“How to Read an Object”](#) videos. These short videos offer basic overviews detailing how one may glean important information from an object. Initially developed with faculty members from classics and history, the videos have been used by several classes and can extend beyond a single class or even semester. Malone is proud to share that this series has inspired other museums in the southeast, as institutions have used the series as a model to create their own digital offerings.

To round out virtual offerings, AP has also made pre-recorded, in-depth lectures by museum staff, and has helped to execute live online lectures by Museum experts. These digital offerings as a new service that can continue to enhance learning even beyond the pandemic. Nothing will ever replace seeing an object in person, but I believe that our need to cater to remote learning is here to stay. We are glad that we can find a way to make our collections and expertise even more accessible.





# The Role of Museums in object care & study

Katy Malone | Curator of Academic Programs | [katy@utk.edu](mailto:katy@utk.edu)  
McClung Museum | [mcclungmuseum.utk.edu](http://mcclungmuseum.utk.edu)

1. Education
2. Scholarship  
(Exhibitions and Research)
3. Object Care\*

\*Not all museums have collections, but they still care for the objects they display.



Contemporary museums are like a three-legged stool.  
Stool, 1929. Karamojong Culture, Moroto, Uganda. Wood. 2005.2.5

## Preservation can be a part of scholarship.

Shows wear and tear from use

Maintain the object's damage as a part of its history and story

**But a museum's role is to prevent further damage.\***  
\*most of the time



## Conservation

con-ser-va-tion  
/.ˈkænsəˈvɑːʃ(ə)n/ *noun* - the act of conserving

To preserve artwork, documents, artifacts and other cultural heritage materials. Preservation of the original is key, with improvements to its appearance secondary

French Girl, c. 1915, Elizabeth Nourse  
Oil on canvas, 1934.1.98



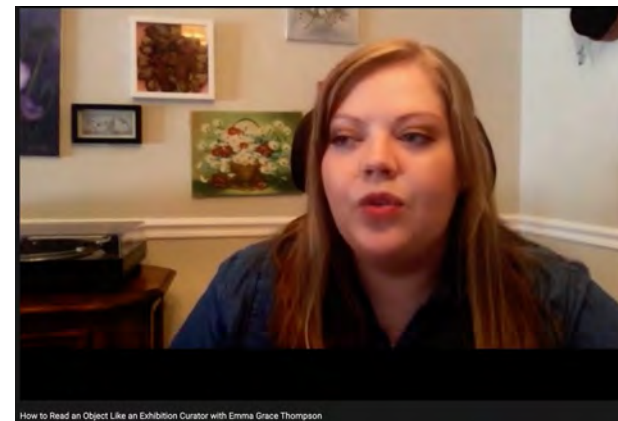
## Questions?

Katy Malone | Curator of Academic Programs | [katy@utk.edu](mailto:katy@utk.edu)  
McClung Museum | [mcclungmuseum.utk.edu](http://mcclungmuseum.utk.edu)

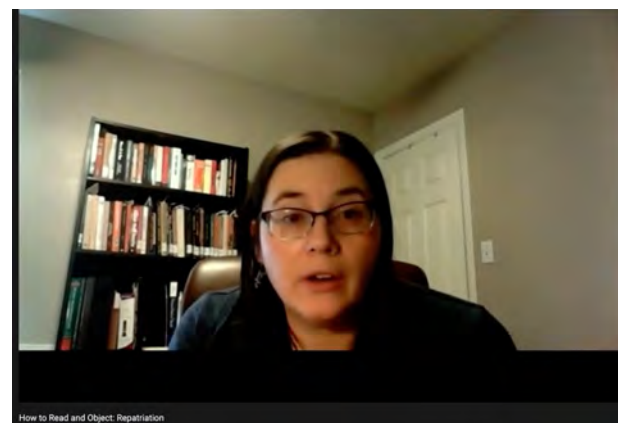
In the fall semester, AP directly served 512 students from eight different departments. Malone predicts that these numbers will grow as those implementing online classes see the benefit of varied assignment types. Online learning is a new endeavor for many of us, and as online or hybrid classes become more fine-tuned, we think the instructors will want different engagement for their students. When they turn to the McClung, we will be ready! In fact, requests for materials are already made for spring 2021, and AP will continue to find creative ways to serve UT.

Link 1 <https://mcclungmuseum.utk.edu/learn/university/object-study-requests/>

Link 2 <https://mcclungmuseum.utk.edu/learn/university/digital-object-studies-support-materials/>



How to Read an Object Like an Exhibition Curator with Emma Grace Thompson



How to Read and Object: Repatriation

[above top]

In response to UT faculty needs during the pandemic, Malone developed a series of videos called "How to Read an Object" that teach students how to look at objects as primary sources. Above are stills from two of the seven. Curator, Emma Grace Thompson discusses object selection for the exhibition, [\*Women's Work\*](#).

[above bottom]

[Ellen Lofaro, Curator of Archaeology for Anthropology](#) and [UT Director of Repatriation](#), discusses the importance of object repatriation.

[left]

Curator of Academic Programs, Katy Malone, presented lectures to many of UT's online and hybrid classes in the fall of 2020, including the one screenshot here on the role of museums in object care for Classics 232.



[above top]

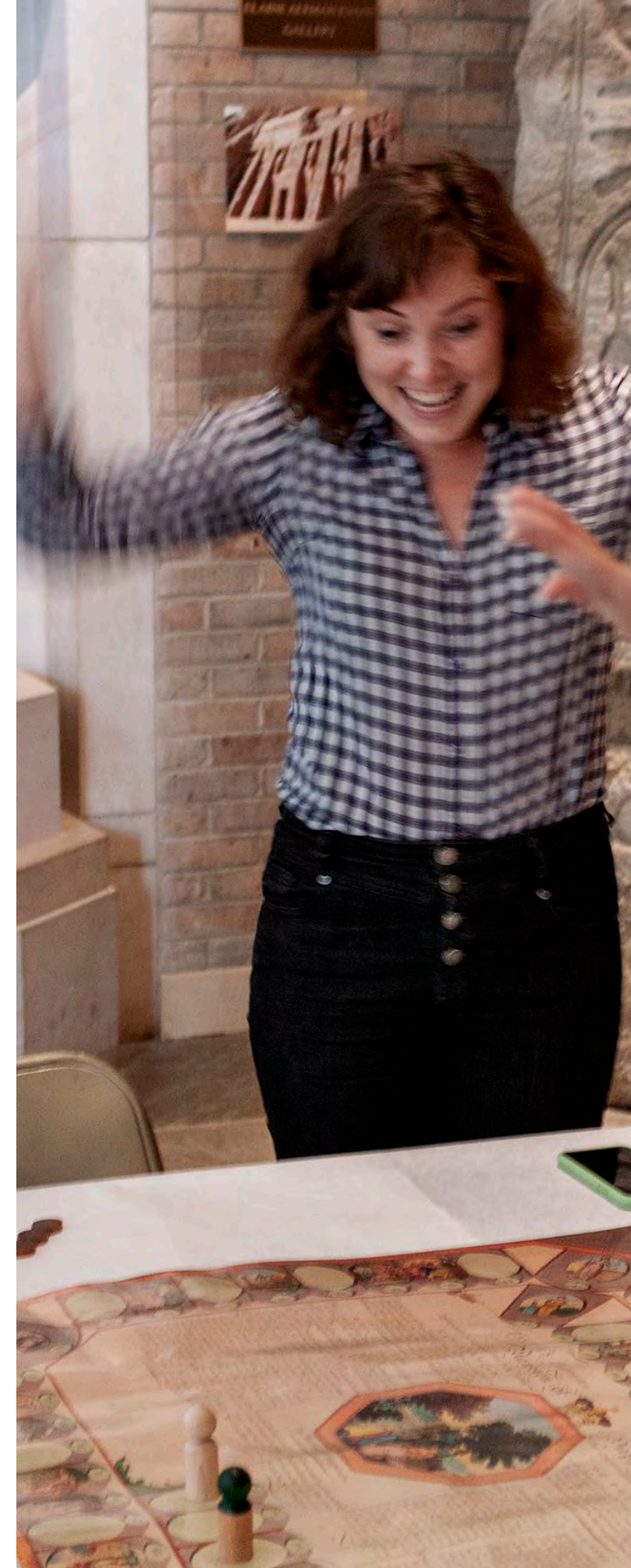
Before the pandemic forced an early closure, Academic Programs hosted record number of 690 UT students between January and March for the exhibition, [\*Visions of the End\*](#). The same time period in 2019 saw 519 students.

[above bottom]

In February 2020, the McClung collaborated on a companion program for *Visions of the End* that featured the interdisciplinary scholar [James Merle Thomas](#), who discussed Cold War architecture and its apocalyptic aesthetics).

[right]

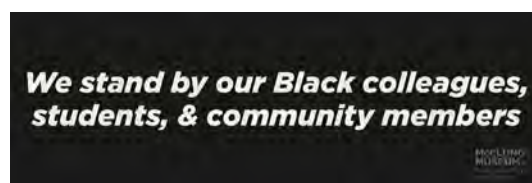
Programming in Fall 2019 for [\*Debut: Recent Acquisitions\*](#) included a game day. Here guests play an early board game recreation of a hand-colored engraving from the McClung collections: [Laurie and Whittle's New Moral and Entertaining Game of The Mansion of Happiness \(Virtue Rewarded and Vice Punished\)](#), 1851, museum purchase made possible by Orrin Lippoff, 2018.5.9.





# EDUCATION & OUTREACH

When the pandemic started, the museum developed an Outreach and Engagement Team to maintain community connections. The team devised remote engagement including: activities for families, collection highlights, faculty perspectives, programs for adults, and much more. The team developed engagement for community members that need content that is not computer-based, too. Starting in June, the team worked on the response to the calls for societal change from [Black Lives Matter](#), and led the full staff through developing action items to make our museum a better ally in anti-racist practices.



Links:

<https://mcclungmuseum.utk.edu/category/museum-from-home/sprouts/>

<https://mcclungmuseum.utk.edu/2020/11/24/ondisplay-hopi-basket-plaque/>

<https://mcclungmuseum.utk.edu/2020/06/25/museumsarenotneutral-reflections-from-marina-maccari-clayton/>

<https://mcclungmuseum.utk.edu/2020/08/17/stitchtogether-communal-embroidery-project/>

<https://mcclungmuseum.utk.edu/category/museum-from-home/>

<https://mcclungmuseum.utk.edu/2020/09/22/sendapostcard-project/>

<https://mcclungmuseum.utk.edu/2020/06/02/blacklivesmatter-museums-are-not-neutral/>

<https://mcclungmuseum.utk.edu/2020/12/02/museumsarenotneutral-action-steps/>

## outreach and engagement

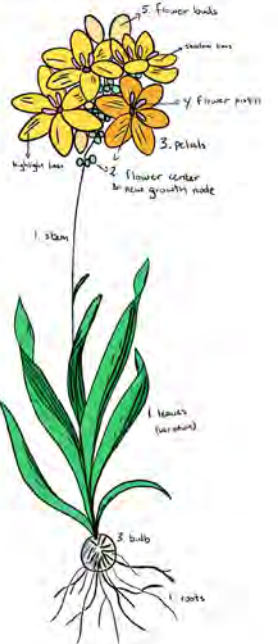


### McClung Museum's #StitchTogether Project

This embroidery design is based on *Ixia Dubia*, a print by Pierre-Joseph Redouté. Check out more about this print [here](#).

- Supplies:**
- embroidery needle
  - a piece of fabric or clothing
  - hoop (wood 10 in. diameter)
  - scissors
  - embroidery floss:
    - recommended colors:
      - 2-3 shades of yellow
      - 1 or orange
      - 2 shades of green
      - 1 white or gray
      - 2 shades red or pink

- Stitches:**
1. Outline stitch
  2. French knot
  3. Straight stitch
  4. Half hitch stitch
  5. Leaf stitch variation
- Need help? Check out the tutorial videos for each stitch listed above.



For a traceable outline and detailed instructions see page two

Share your progress, ask a question, or suggest your favorite piece for the next pattern

- Tag: @mcclungmuseum & #stitchtogether
- Email us: [museum@utk.edu](mailto:museum@utk.edu)



# DEVELOPMENT & FINANCE



# DEVELOPMENT & FINANCE

This past fiscal year was a successful one despite substantial changes within the Museum, University, and country as a whole. We began the year in good financial standing after coming off our most successful fundraising event to date netting more than \$60,000 in cash for the [Jefferson Chapman Endowed Directorship](#). The Museum is still receiving pledge payments towards this initiative with commitments to the account totaling approximately \$1,000,000. Our overarching goal is to grow this endowment to \$3,000,000. Pledge payments allowing for the purchase of the Sellars Farm sandstone mate to the [Tennessee State artifact](#) are still being received as well. Because of these continuing pledge payments, the museum’s cash reserves for Fiscal Year 2020 were even higher than in Fiscal Year 2019.

Cash fundraising totals for FY20 totaled \$439,710 to FY19’s \$432,729. In addition, Gifts-in-Kind of artwork received for FY20 totaled \$561,750 exceeding FY19’s \$310,000. However, the Museum did not escape the effects of the COVID19 pandemic unscathed. The most troubling fallout being our decreased number of donors. For instance, in FY20 the Museum received gifts from 537 individuals while in FY19 we received gifts from 766 individuals. This is attributed to the fact that the Museum and University halted all solicitations from mid-March to late-May out of respect for the burdens on our supporters during this time. Prior to the last quarter of FY20 the Museum was on track to have an exceptional fundraising year in dollars raised and number of donors. The donor count and cash donations were essentially halted for the majority of the fourth quarter. The Museum reinstated its membership asks and annual appeal in late May (a six week delay) with an emphasis on member participation as opposed to dollars raised. The fall exhibition *Mexican Modernity* was pulled by the lender and pledged sponsorships towards the exhibition were forfeited or postponed, further impacting anticipated donations for the fourth quarter. COVID19 related losses during FY20 are conservatively estimated at \$50,000 to \$60,000, not including potential dollars raised from fundraising events.

As the pandemic rages on, we continue to feel the economic fallout, which has been especially hard on museums and cultural institutions, which rely heavily upon in-persons events for essential annual giving support. In spring, the museum began exploring the feasibility of a campaign to grow the [Frank H. McClung Museum Endowment](#) (our only entirely unrestricted endowment) from \$75,000 to at least \$2,000,000. Initial research indicates that the pandemic will continue to be a factor in fundraising throughout FY21.

[left: top to bottom]  
A reception was held to welcome Claudio Gómez as the first *Jefferson Chapman Executive Director* of the McClung Museum. He is pictured with Joe Pryse and Jeff Chapman; Graduate Student Colby Sain who spoke at the event which was hosted by Sharon and Joe Pryse; UT Chancellor Donde Plowman and former McClung Director Jefferson Chapman; UT Dean of Libraries, Steve Smith.

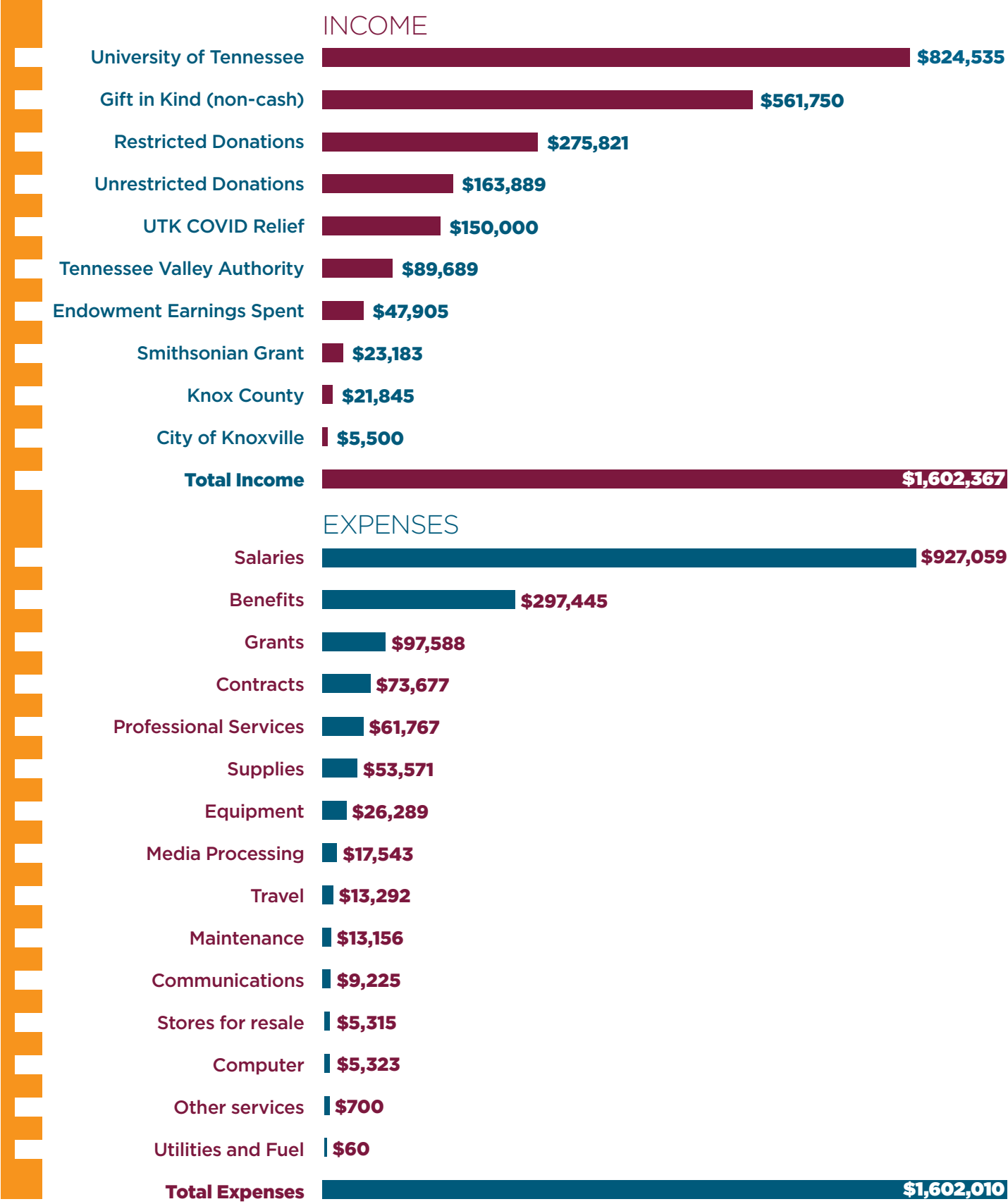
[opposite: top to bottom]  
Claudio Gómez chats with Donde Plowman; UT students from the Onyx Saxophone Quartet; Assistant Director Catherine Shteynberg chats with Executive Director of the [Arts & Culture Alliance](#) Liza Zenni.





# DEVELOPMENT & FINANCE

## FISCAL YEAR 2020 FINANCIAL SUMMARY



## ENDOWMENT VALUES

NAME	MARKET	FUND BALANCE
Frank H. McClung Museum	\$70,588.11	\$8,830.84
Jefferson Chapman Endowed Directorship	480,239.57	17,689.96
Aletha/Clayton Brodine Museum Endowment	970,860.30	94,189.90
Chapman Endowment	141,580.77	14,781.26
Landauer-Schmidt McClung Museum Endowment	33,887.22	2,988.64
Barbara Landauer/Anna Schmidt Quasi-Endowment	87,512.65	14,252.84
Raoul/Marie L. Verhagen Museum Quasi-Endowment	304,257.27	27,254.61
Henley & Peggy Tate Museum Quasi-Endowment	99,714.07	14,174.74
Betty Davis McClung Museum Quasi-Endowment	299,708.94	33,082.86
Ardath/Joel Rynning Operations Quasi-Endowment	347,786.33	35,260.34
Ardath/Joel Rynning Acquisitions Quasi-Endowment	347,786.33	63,251.91
Nick and Fran Newell Quasi-Endowment	313,370.56	26,529.59
Elaine Altman Evans Museum Oper Quasi-Endowment	225,075.70	25,722.78
Elaine Altman Evans Ancient Egypt Quasi-Endowment	91,105.18	12,492.16
<b>Total Value of Endowments</b>	<b>\$3,813,473.00</b>	<b>\$390,502.43</b>



Yellow Throated Warbler (detail), John Abbot, c. 1820, watercolor, Gift of Michael and Kathy Mouron, [2019.11.5](#).



# DONORS, MEMBERS & AWARDS



# DONOR ROLL

2019-2020

*"[There are] two kinds of gratitude; the sudden kind we feel for what we take;  
the larger kind we feel for what we give."*  
—[Edwin Arlington Robinson](#), American poet

## GRAND BENEFACTORS



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2019-2020

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# DONOR ROLL

2019-2020

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### Best Museum (Runner Up)

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## Hall of Fame

Top 5% of attractions nationally for 5 years

**SEMC**

Bronze Award - Exhibition with a budget under \$10,000

## TENNESSEE ASSOCIATION OF MUSEUMS

Award of Excellence for *Journey to India* community festival

Award of Excellence for *Debut: Recent Acquisitions*

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Total Sessions:	87,881	<b>(+1.1%)</b>
Total Users:	68,162	<b>(-3.2%)</b>
New Users:	67,710	<b>(+9.8%)</b>
Pageviews:	171,565	<b>(+2.3%)</b>

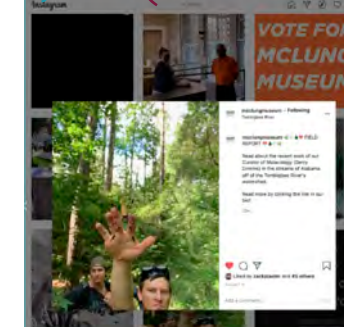


5,704 (+16.2%)



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1,790 (+21.2%)



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2,568 (+7.3%)



## Twitter Followers

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