Greetings! While I’m glad to have 2020 behind me, I’m also trying to prepare myself for any challenges 2021 brings. December and January were tough, as the holidays were more subdued than usual and the lack of travel, friend and family time, and normal life finally hit me. I’m sure many of you are feeling the same way. I hope to bring back our SERA Zoom chats soon to provide a little more connection and fun for anyone who wants to join us. There might be games this time...

SERA members and collections topics are well-represented in the proposals for SEMC’s 2021 hybrid conference in Chattanooga, TN, October 25-27. Thank you all for working hard to craft creative and practical sessions! I can’t wait to see what the topics are. I’m not yet sure what a hybrid conference means for SERA events, but we’ll keep you updated.

The hybrid conference model that many organizations are adopting in 2021 still provides an opportunity for scholarships, even if you aren’t traveling. Online-only attendance can still come with a sizeable cost, so please check out our scholarship offerings. We provide scholarships to support conference attendance at the Southeastern Museums Council (SEMC), the Association of Registrars & Collections Specialists (ARCS) and the American Alliance of Museums (AAM). ARCS will be meeting with a hybrid model in Montreal, Canada, November 10-12. AAM’s hybrid conference is scheduled for May and June, with the in-person portion in Chicago, IL.

Lastly, don’t miss SEMC’s membership specials this winter and spring. Though SERA is a separate organization, we are closely connected to SEMC. I hope you’ll support SEMC through membership and participation in their virtual offerings this year.

Take care and stay safe. I appreciate all of you!

Corinne
Greetings and Happy New Year, SERA Members!

It was a relatively quiet quarter in the Treasurer’s office, but after sending out a renewal notice to our recently lapsed members, I was delighted to see so many rejoin us, especially after the grueling year that was 2020. Along with a revamped website and fresh look, SERA is entering a new decade with a dedicated and loyal membership at its core. Together, I am confident that we will be able to successfully rebound from these difficult times and chart a course of growth and stability into the next decade (and beyond).

My thanks to those of you who have already renewed your annual memberships. As you know, SERA’s memberships expire at the end of each calendar year. So, if you have not renewed since the 2020 SEMC Conference, your membership is now technically expired. Please take this opportunity to renew for 2021 if you have not already. You must be a member in good-standing to qualify for SERA’s upcoming conference scholarship opportunities.

Per SERA’s bylaws, this will be my last year as Treasurer and Membership Chair. It has been a great honor to serve two terms and I cannot believe how fast the time has flown by. If you are interested in filling the position – and we will need someone to step up – please feel free to reach out to me with any questions about all the job entails.

As of January 21, 2020, SERA has 106 active members, down from 122 (-13.1%) this time last year.

As of January 21, 2021, the current balance in the Chase checking account is $8,631.76. The current balance in the PayPal account is $1,920.61. The combined total on-hand is $10,552.37, up $1,138.47 (+12.1%) from the $9,413.90 on-hand reported this time last year.

SERA’s fiscal activity for November 4, 2020 to January 21, 2021 is outlined below. Please feel free to contact me for any additional information.

Austin J. Bell, Treasurer/Membership Chair

SERA Income/Expenses: November 4, 2020 – January 21, 2021

<table>
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<tr>
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<td>Tricia Miller</td>
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<td>Director of Curatorial and Educational Affairs, Kentucky Derby Museum</td>
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<td>Toni Kiser</td>
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<td>Graduate Student, Art History, Texas Christian University</td>
<td>Curatorial Assistant/Digital Imaging Specialist, Huntington Museum of Art</td>
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Alabama

Haley Aaron
Registrar
Alabama Department of Archives and History
In January, Haley Aaron and assistant registrar, Mary Taylor Peake moved into a new office suite, which significantly enlarges the registrar’s collections storage area. The number of acquisitions handled by the Alabama Department of Archives and History continues to increase despite the impact of COVID. In 2020, the department accessioned 192 collections. Notable additions to the collection include journals, photographs, signs, and other materials documenting the impact of the Black Lives Matter movement and COVID-19 across the state, a large collection of artifacts documenting the military service of the 167th Infantry Regiment during WWI, and photographs and costumes documenting the acting career of Alabama-born Pat Buttram who played Mr. Haney on Green Acres among many other roles.

Sabra Gossett
Registrar
Berman Museum
Sabra Gossett reports that except for being closed earlier in 2020, the Berman Museum and its larger institution, Anniston Museums and Gardens have been open to the public under normal hours. They are maintaining half-capacity visitation and all of the staff are working on site. The Berman Museum is currently displaying The Art of Emperors: Cloisonné and Enamelwork in its temporary gallery. It will be up until April 30. Black Women: Achievement Against the Odds, organized by the Smithsonian Institution Traveling Exhibition Service is on display in observance of Black History Month and Women’s History Month, as well as artifacts of the Berman Museum and its founders in celebration of the museum’s twenty-fifth anniversary. Sabra is working on an as-yet-unnamed exhibition on women in the American military which is set to open in May.

Danielle Funderburk
Registrar
Jule Collins Smith Museum of Fine Art
While the Jule Collins Smith Museum reopened to the public last August with reduced capacity and required masks, most of the staff have continued to work from home including Danielle Funderburk who comes on site for object photography to add to the new database (Collector Systems) and to oversee shipments. Recently limited collections staff returned to the museum for the installation of the exhibition, Bernini and the Roman Baroque: Paintings from Palazzo Chigi in Ariccia, toured by International Arts and Artists and opening on February 9. The exhibition required a virtual courier with multiple Zoom meetings to oversee the installation progress. In the photo below, JCSM preparator, Chris Carr, attaches D-rings to a painting while on a Zoom call with the exhibition organizer.

Pamela Bransford
Registrar
Montgomery Museum of Fine Arts
Upon the impending retirement of the Montgomery Museum’s long-time building maintenance supervisor, Pam Bransford has been assigned the
task of extracting 36 years of his knowledge and putting it in manual form. Topics covered will be HVAC, electrical, plumbing, roofing, and general care and cleaning of the building—all intimately related to the care of collections. Pam has designed an info sheet for each piece of equipment with a photo and a questionnaire to fill out about the brand, purpose, year installed, maintenance contractor and schedule. The project will also provide a survey of aging equipment in order to prepare for its future replacement budget-wise.

**Arkansas**

Jennifer Kick  
Collections Manager  
Rogers Historical Museum  
Kick has been busy for several weeks preparing everything needed to get the museum’s collections fully inventoried this year as it has been five years since the last inventory.

Marie Demeroukas  
Photo Archivist/Research Librarian  
Shiloh Museum of Ozark History  
The photo-inventory elves are toiling away in the research library. A lot has changed since 2006, when staff began the museum’s first-ever inventory. Today nearly 72,000 images are stored in over 150 boxes, file drawers, and binders. Since last spring volunteer Ann Kabanuck has checked catalog numbers, compared negative numbers, and re-sleeved images. Volunteer Pam Redfern recently began categorizing and inventorying images which document the museum’s history. Besides problem-solving for Ann and Pam, Demeroukas has been updating the database with negative numbers and new box locations for several thousand soon-to-be-stored prints. Museum receptionist Michele Gibson is inventorying and sorting them, double-checking Demeroukas’s work as she goes. Staff have come across lots of fun images, including this one of a passel of pups chowing down, taken by Ray Watson, a Springdale commercial photographer in the 1960s and 1970s.

Carolyn Reno  
Collections Manager/Assistant Director  
Shiloh Museum of Ozark History  
Collections staff Reno and Aaron Loehndorf assisted with the exhibit exchange in the museum’s temporary exhibit space. The exhibit Going Greek, a history of the University of Arkansas fraternities and sororities came down and many borrowed items were returned to lenders. The museum’s 2021 exhibit features it’s collection of Essie Ward paintings. Essie Ward was a folk artist from Marshall, Arkansas who took up painting in later years and created colorful images of Ozark pioneer life. She was featured at Smithsonian’s Festival of American Folklife in Washington, D.C in 1970. The paintings have not been on exhibit for several years. Work continues on the development of exhibits for the second floor of the museum’s Shiloh Meeting Hall building. Reno and Loehndorf have also been catching up on some cataloging and inventory work during the quiet of the post-holiday winter season.

Amanda Cheatham  
Museum Registrar  
Windgate Museum of Art at Hendrix College  
Hendrix College has reopened to in-person and virtual classes. Windgate Museum staff opened two exhibitions to open the museum to the campus community and the public on Friday, Jan 22 with hours being M-F 12:00-5:00 and email reservations encouraged. The museum plans to have 13 students hired to be Gallery Assistants to help monitor the museum during our open hours in
Florida

Heather Culligan
Registrar
Tampa Bay History Center

The Tampa Bay History Center recently opened Tusks to Tails: A Fossil History of Florida, a temporary exhibit featuring fossils of land and water animals that once roamed the state of Florida.

Visitors can see ancient whale bones, giant sloth claws, mammoth molars, and more! The exhibit showcases a recent donation to the TBHC collection and loaned items from the Florida Museum of Natural History. TBHC also partnered with the University of South Florida to provide 3D maps showcasing the fluctuating sea levels around Florida during the Eocene epoch and Pleistocene epoch.

Georgia

Erica Hague
Collections Manager
Atlanta History Center

Over the winter I’ve been working on cleaning up the loans and deed database and inventorying our incoming archival area to ensure that we are actively pursuing paperwork for pending deeds and loans. The last inventory of this space was nearly two years ago. During the inventory of this space,

Exhibits are Altarpieces and Icons, paintings by Ray Allen Parker in the Neely and Biggs Galleries, and Katrina Andry’s The Promise of the Rainbow Never Came in the Wilcox Todd Gallery.

The window gallery installation, Let Us March On, closed in January and was replaced with an exhibit of ceramics by Kensuke Yamada. In the meantime staff are polishing the museum’s website, www.windgatemuseum.org and getting vault furniture installed in early February.
we verified locations for about 300 donations, 2/3 of which were ready to be shifted to our uncatalogued storage area. I have also been working on updating loan records for items in our galleries, and in rotating textiles on display. Before the reopening of the museum to the public this summer, we installed our atrium case with dresses from Mary Hambidge. This winter the dresses were rotated with other items in her collection, including a personal favorite, a caped orange dress with dolphin motifs pictured at left.

**Christa McCay**  
*Collections Manager*  
**Marietta Museum of History**

In November of 2020, the Marietta Museum of History saw the resignation of their long time Executive Director. The change at the Museum has given the staff the opportunity to explore and refocus on where the Museum needs to go in the future. In the collections department, the staff has been continuing work on deaccessions and cataloging. New exhibits are slated for the Spring and Fall, which will include never before seen photographs of Marietta in 1899, found in a law office in upstate New York.

**Kentucky**

**Sandy Staebell**  
*Museum Director*  
**American Printing House for the Blind**

The Museum of the American Printing House for the Blind in Louisville announced the retirement of longtime Collections Manager Anne Rich in January. Anne joined APH in August of 1999 as a part time clerical assistant. Twenty years later, her superior organizational skills, superb reference librarianship, and warm personality have made her irreplaceable. The staff at APH would like to wish Anne the best of luck in all her future adventures.

**Chris Goodlett**  
*Director of Curatorial & Educational Affairs*  
**Kentucky Derby Museum**

This spring, the Kentucky Derby Museum will unveil a multi-faceted project detailing the African American impact on the racing industry and the Kentucky Derby. The project includes a special walking tour of Churchill Downs that explores this rich history, a performance detailing how African Americans laid the foundation for the Kentucky Derby and an update and expansion of the Museum’s permanent exhibit on African Americans in Thoroughbred Racing. The tour is already available, and the experience and exhibit are scheduled to be unveiled in March.

In late 2020, the Museum received a wonderful donation from artist Richard Russell of Georgia. Russell is a noted sporting artist, and the piece he is donating to the Museum depicts the silks of Bert and Elaine Klein. The Klein family worked with the Kentucky Derby Museum to create the Klein Family Learning Center, now the Backside Learning Center, an essential educational and support resource for the backside community.
The Museum opened its annual Horsing Around with Art exhibit in January. This annual competition and exhibition features student art from public, private and parochial schools in the Louisville Metro area. Despite the challenges of the ongoing pandemic, the exhibit received outstanding support. Visit the online exhibit here (https://www.derbymuseum.org/hawa/).

Sandy Staebell
Registrar/Collections Curator
Kentucky Museum, Western Kentucky University
The Kentucky Museum staff are going virtual with the 2021 U.S. Bank: Celebration of the Arts exhibit, a regional show that last year drew entries from 176 area amateur and professional artists. Although we’ve moved increasingly virtual with this exhibit in recent years, this year’s show is completely digital due to COVID. Some of the changes include remote judging of the entries and a digital exhibit via a Flickr gallery that will continue to live online. Courtesy of the show’s sponsor continuing financial support, we are waiving the entry fee this year to encourage artists to think about exhibiting their work in a new way. To learn more about the choices we’ve made, go to https://www.wku.edu/kentuckymuseum/21_celebration.php.

Last December and in January, the Collection’s department conducted two Zoom research sessions on several Shaker pieces which was a novel experience for both the museum staff and the furniture researcher.

Leah Craig
Registrar/Collections Manager
National Corvette Museum
National Corvette Museum acquired a 1984 Land Speed Race Car from an anonymous donor. Known as the “World’s Fastest Corvette,” it achieved the speed of 271.04 MPH at the 1988 USFRA Bonneville meet. We have been working on moving our accession and loan files into new fireproof file cabinets. We will begin a file reconciliation project soon in order to begin a major cataloging project.

Laura Hendrickson
Registrar & Collections Manager
National Quilt Museum
Like all other museums during the last year, we’ve had to adapt to changes in how we reach visitors, and so we’ve created an online subscription platform, Quilt Museum Digital. We post digital versions of exhibits, as well as behind-the-scenes videos and exclusive content each week. It’s been exciting learning how to create our content in-house, how to balance paid and free content, and how to fit it into our workloads. Also, The National Quilt Museum is celebrating its 30th anniversary in 2021! We’ve got 18 phenomenal exhibitions planned alongside our own collections, so there is plenty to look forward to this year.

MISSISSIPPI

Tommie Rodgers
Registrar
Lauren Rogers Museum of Art
Tommie Rodgers at The Lauren Rogers Museum reports that while the museum has put its in-person programs on hold, we are continuing with our regularly scheduled exhibition program. In addition to the permanent collection installations, visitors will enjoy two temporary exhibitions that feature the work of African American artists and a Mississippi installation artist.

The exhibit Identity and Response: Works by African American Artists will run January 19 - June 27, 2021 and gathers art works created by Black artists over a span of more than 80 years. These works of art come from the permanent collection of the Lauren Rogers Museum of Art and the personal collection of local artist Michael Ross, as well as art produced by Ross himself.
In Home//Work An installation by Kristen Tordella-Williams, running January 26 – April 25, 2021, Tordella-Williams has created an exhibition that explores Laurel’s lumber industry and the work and domestic lives of those who supported it. The artist was inspired by images from the Museum’s archives that illustrate the lumber camps and railroad cars in which families lived and that would be transported from one camp to another. The common experience of most worker’s domestic lives was inextricably intertwined with their work lives, which parallels many people’s current situations during the pandemic.

Meg Cook
Director of Archaeology Collections
Mississippi Department of Archives & History
Returning Home: Ancestors & Cultural Object in Process of Repatriation
Archaeology collections staff at the Mississippi Department of Archives and History are currently working in collaboration with Chickasaw Nation toward the repatriation of over 400 Ancestors and their 18,000+ funerary objects. Mississippi is the ancestral homelands of 11 federally recognized Tribes who maintain a cultural connection to the state. MDAH is committed to the process of reconciling Mississippi’s difficult history through increased consultation with Native communities who advise on matters of collections care, repatriation efforts, and museum interpretation.

Cheryl Waldrep
Museum Curator
Natchez National Historic Park
Cheryl Waldrep at Natchez National Historical Park reports working on several on-going projects including updating the Scope of Collections Statement and developing a new Museum Collection Emergency Operations Plan. A preventative conservation project to replace outdated UV filtering plexiglass on windows in three park locations is underway and should be finished soon.

The park is reupholstering 34 pieces of antique furniture from the Melrose mansion. As part of the project, the sofa pictured will be reupholstered in appropriate horsehair fabric based on an 1865 inventory that lists "2 large mahogany sofas in haircloth."

North Carolina
Jonathan Schwartz
CEO
Atelier 4
It’s early in 2021, Weird World Part II, but I sincerely hope we’re headed toward great improvements all around.
My big news is that after trying for the last two years, I’ve finally left my hometown of 5 + decades for my adopted North Carolina. What’s it like? It's like the inside of any other house or apartment while you limit your exposure to the plague. And not a whole lot warmer...But that’s just because I haven’t been in a polar vortex since last winter in NY. Those are coming. The people working at the markets are a lot more polite, and at DMV (!) my wife and I have noticed. So that’s awesome.

I can’t wait to visit all my old and new friends at their institutions throughout the region, and my wonderful colleagues, India at TCI and Brian at Bonsai! I did see Corinne Midgett in High Point for a minute, delivering the prize for her Mishaps Game Show win at the SEMC virtual last fall. And I received the best fitting and most stylin’ masks, tailor-made by Mary Hauser for my local crew (picture coming)...Aside from that, I’ve seen my pal Michele Leopold from a safe distance and have this wacky Governor-Andrew-Cuomo-signed poster illustrating his mad journey to keep my old home safe from COVID, and I am delivering that to Katherine Steiner for her side-hustle framing gig so I can hang it on the wall and remind me of where I came from.

My team at the Charlotte branch of Atelier 4 are excited about the attention they are getting, but I think they will soon wonder if it’s such a good idea to have a hyperactive managing director at the newest and smallest of our branches IN THEIR FACE!

They of course have a reprieve while I mainly work from my home office, but after herd immunity, watch out kids, there’s a new sheriff in town! They’ve been super active with work (which we did not anticipate), super safe and test anytime they have a sniffle.

The light at the end of the tunnel is getting brighter each day, although I get it, sometimes it seems like this will never end. I hope everyone is doing okay and my heart goes out to anyone who is experiencing hardships.

I look forward to seeing you all in person!

Kara Deadmon
Museum Curator, North Carolina State Capitol
Division of State Historic Sites and Properties, NC Dept. of Natural and Cultural Resources

During the spring and summer of 2020, our nation witnessed historic protests in response to the murders of Ahmaud Arbery, Breonna Taylor, George Floyd and too many others. Gatherings and protests at the North Carolina State Capitol led Capitol and North Carolina Division of State Historic Sites and Properties (NCSHS) staff to establish the George Floyd Uprising 2020 - Protest Collection, made up primarily of artifacts left at the State Capitol by protest participants. The bulk of the materials were collected following a Juneteenth protest on the grounds of the Capitol. This protest led directly to NC Governor Roy Cooper ordering the removal of three Confederate monuments from the Capitol grounds stating, ”Monuments to white supremacy don’t belong in places of allegiance, and it’s past time that these painful memorials be moved in a legal, safe way.”
The George Floyd Collection, which originally consisted of over twenty pieces, is largely composed of cardboard and paper protest signs. Many of the signs were picked up by NCSHS staff after being left on the Capitol grounds following the protest and were very wet. Capitol and NCSHS staff were concerned about the pieces breaking down quickly, and steps were taken to mitigate moisture damage. As some of the artifacts were made up of materials non-traditional to our collections (like cardboard or duct tape), staff met several times to discuss proper care and storage for the materials. Items that could be easily stabilized, including cloth and paper materials, were prioritized. Photographs were taken of each piece and an online list was created.

This collection is unique at the Capitol and unique among NCSHS, as it responds directly to a modern protest movement. We chose to name the collection for George Floyd because of his links to North Carolina (he was born in Fayetteville, NC), and for the way the summer’s protests were in response to his murder and related incidents of police violence.

Along with the effort to preserve the pieces in our collection, staff also realized that the Capitol is not always the appropriate place for such collection materials, and began discussions on how to aid community members that wish to protect and preserve their own protest artifacts. Staff formed a committee to discuss this response. The committee consisted of the Director of NCSHS, NCSHS exhibits designers, NCSHS curatorial staff and staff of the State Capitol. After meeting many times, staff developed a zine entitled Archiving Resources for Protesters. With this zine, we hope to support the work of communities and individuals who wish to preserve artifacts and connect people with the stories and experiences that make up this moment in our history.

South Carolina

Alyssa Magnone
Collections Manager
Aiken County Historical Museum

Alyssa passed along this great opportunity for South Carolina registrars and collections care professionals who would like to update their disaster preparedness skills.
From March 2021 - June 2021, NEDCC is providing free emergency preparedness training for South Carolina cultural heritage organizations sponsored by the South Carolina State Library and funded by the Institute of Museum and Library Services. The program is free, but registration is required. Please visit https://www.nedcc.org/preservation-training/sc-emergency for more information.

Robyn Adams
Registrar
South Carolina State Museum

The South Carolina State Museum is nearing the completion of their $209,000 IMLS grant to digitize and inventory the art collection of almost 5,000 pieces. Having completed the 2D artworks, the team is closing by inventorying the ceramic collection and the quilts. Figuring out how to photograph the quilts has been a challenge because of their size, so our photography consultant came up with the idea of a board on a pulley system. And so far it works! The inventory project will culminate in the launch of online collections for the museum and assist in the upcoming quilt exhibition Bindings and Betweens later this fall. We (especially the Registrar!) are excited to have clean database records and over 12,000 new images to share with our guests.

TENNESSEE

Elizabeth Le
Registrar
Hunter Museum of American Art

Registrar Theresa Slowikowski, retired at the end of December 2020 after 23 years of service at the Hunter Museum. She came to the museum as a college intern finishing up her degree in Non-profit Management and a minor in Graphic Design, later earning a Masters in Art Therapy. Theresa moved up through the ranks first as Collections Assistant, then Associate Registrar and finally Registrar. Theresa’s meticulous detail and organization helped catapult the museum into the digital age at a time when everything was on paper.
The Hunter Museum had its first virtual courier experience due to the pandemic. Registrar Elizabeth Le and the Hunter Curatorial team worked with Eric Speer, Associate Registrar at the Mint Museum in Charlotte, NC, to unpack and install several works in *Under Construction: Collage from the Mint Museum*, a traveling exhibition that will be on view January 29 – April 18, 2021.

Ellen Lofaro  
*Director of Repatriation & Curator of Collections*  
*University of Tennessee*

Ellen Lofaro is the new Director of Repatriation for the University of Tennessee, and still serves as the Curator of Archaeological Collections for the Anthropology Department.

The Anthropology Department has six active repatriation claims under the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA). The Department has completed a repatriation with Chickasaw Nation, the Cherokee Nation, the Eastern Band of Cherokee Indians and the United Keetoowah Band of Cherokee Indians in Oklahoma regarding ancestral remains and funerary objects from archaeological sites Tennessee. Other active claims include sites from North and South Dakota, Montana, Wyoming, Tennessee, Kansas and Missouri.

Dr. Lofaro is also now working with the UT McClung Museum of Natural History and Culture on international repatriations. With the help of Cat Shteynberg, Assistant Director and Curator, and Adriane Tafoya, Registrar, we are in the process of returning a Japanese good luck flag, from a serviceman lost in World War II, to his surviving relatives through the Obon Society. (Obon is Japanese for the Buddhist custom of honoring the spirits of one’s ancestors.) We are also working on a potential repatriation with the Australian Institute of Aboriginal and Torres Strait Islanders Studies association.
Curated by Vanderbilt students in conjunction with the Immersion Program and a class on History of Prints, this exhibition draws on the private collection of Nashville collector Jack May to explore the diverse and fascinating history of printmaking.

The Jack May Collection, which began as one man’s summary of the history of Western prints, has evolved into an impressive anthology of the medium as a whole. With works by artists such as Albrecht Dürer, Rembrandt van Rijn, Francisco Goya, Honoré Daumier, Henri Matisse, Henri de Toulouse-Lautrec, Pablo Picasso, and Edward Hopper, the collection is every bit as varied as it is extensive. In addition to idealistic portrayals of the beauty of human life and nature, the print artist, like Jack May himself, has a special affinity for social critique, satire, and humor.

Please note that due to the pandemic the Gallery is only open to Vanderbilt students, staff and faculty at this time.

Virginia

Jill K. Harris
Registrar
Virginia Museum of Natural History

Jill K. Harris, museum registrar, reports that the Virginia Museum of Natural History (VMNH) staff is currently installing a new exhibit, to be completed in Winter 2021. The exhibit, *Lepidoptera* features over 700 specimens (moths, butterflies, and skippers) split into 5 ecozones: Nearctic, Neotropic, Afrotropic, Palaeartic, and Indo-Australian. An app will accompany the display with identification information (as available) including scientific and common names, sex, location collected, and date collected. Also highlighted is the state insect of Virginia, which is the eastern tiger swallowtail butterfly (Papilio glaucus) and guidelines on how to tell the difference between moths, butterflies, and skippers.
Jill K. Harris also reports that curatorial staff at the VMNH have converted an existing space into a Visiting Researcher Lab, which allows any visiting researchers at the museum to have a quiet, socially-distanced space to perform their work.

West Virginia

Crystal Wimer
President
West Virginia Association of Museums
The West Virginia Association of Museums’ annual meeting and conference will be held virtually March 22-26, 2021.

The theme of this year’s conference is “Stayin’ Alive: Sustainability, Relevance, and Culture.” Each year, we see museums, large and small, scale back their operations or close their doors entirely due to challenges with sustainability and being relevant to their communities. In the past year, these challenges have been heightened by the COVID-19 crisis. With this conference, we intend for our sessions to offer practical guidance on how to stem the tide and keep museums going strong well into the 21st century.

As this is a virtual gathering, WVAM has reduced the costs of attending the conference this year. Member tickets are $40, and non-member tickets are $60. This grants you access to all of the sessions (informational workshops, social sessions, keynote, and membership meeting). Additionally, WVAM is offering a limited number of scholarships to attend this year’s conference.

To stay up to date on the 2021 sessions and our scholarship information, please visit WVAM’s website, www.museumsofwv.org/annualconference or the Facebook event page.

One of West Virginia’s newest museums, Snow Sports Museum of West Virginia, officially opened to the public in December 2020. The museum preserves the stories, the legends, the history, and the memorabilia that makes up West Virginia’s snow sports culture throughout the decades. Located in the “first ski town in the South,” Davis, WV, the museum is currently hosting an exhibit entitled “Cabin Mountain to Driftland to Timberline: 6 Ski Areas.” To learn more about the Snow Sports Museum of WV or to make a visit, check out their website at www.snowsportsmuseumwv.org.
New job listings post every week on our website, and are shared on Wednesdays on our facebook page!

Here are some of the postings from the past week...

- Collections Manager/Registrar—Charleston, SC—$36,000—$41,000
- Preservation Specialist—Philadelphia, PA—$46,000—$54,000
- Preservation Services Coordinator—Philadelphia, PA—$35,000—$38,000
- Tiel Sanford Legacy Internship—Cherokee, IA—$2,500 stipend / 320 hrs
- Collections Internship/Assistant—Cedar Rapids, IA—$11/hr 15 hrs/wk 15wks
- Associate Curator of Collections & Exhibitions—Dragoon, AZ—$52,000—$63,000
- Curatorial Intern—Chadds Ford, PA (remote and hybrid opportunities available)—$3,000 stipend, 25hrs, 10 wks.
- Queen Anne’s Revenge Conservator—Greenville, NC—$36,677—$62,092
- Exhibits Technician/Preparator—Green River, WY—$35,000—$40,000
- Grants Management Specialist (Sr. Program Officer)—Washington, DC—$103,690—$134,798
- Art Coordinator—Mount Pleasant, MI—$22,500—$27,500
- Archives Assistant—Bloomfield Hills, MI—$12.81/hr
- Collections Fellow—Bloomfield Hills, MI—$15/hr
- Research Assistant—San Diego, CA—$21/hr
- Manager of Collections & Interpretation—New Bedford, MA—$17/hr—$20/hr
- Museum Technician—Bowling Green, OH—$13/hr—$15/hr
- Museum Specialist (Art)—Washington, DC—$72,750—$94,581
- Choptank Collections Manager—Rehoboth Beach, DE—$20/hr
- Parks Program Services Supervisor—Richmond, KY—$32,038.50—$51,265.50

**SERA NEWS** is published quarterly by the Southeastern Registrars Association. The Southeastern Registrars Association (SERA) recognizes high standards of museum practice and fosters professional growth among museum registrars in the Southeastern region of the United States. We promote the exchange and dissemination of information and ideas through education seminars, publications and other means. SERA initiates and supports activities and projects which help create an atmosphere of cooperation and communication among, and between, registrars, other museum professionals, and those in related fields, and pursues further development of professional practices in the field.

**Membership:** Individual membership ($25.00) is open to museum professionals who perform registrarial functions for institutions in the twelve states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, and the territories of Puerto Rico and the Virgin Islands. Associate membership is also available to those outside the region or those employed by for-profit businesses or organizations who express interest in the objectives of SERA.

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