ABSTRACT

Title of Thesis:	"WHAT'S IN THE BASEMENT?" A THESIS ON FLORIDA CURATION
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The curation crisis is an ongoing problem with the lack of space and resources to properly curate collections throughout the country. There are many papers and research studies about the curation crisis: how to solve it and how to keep more from piling up. I will review these and their ideas for solving the problem and how they could be put towards Florida's collection problem. Florida has a curation facility for artifacts collected on state land. However, if the artifacts are collected on private land and the landowners do not want the artifacts they remain with the CRM firm that collected them. Two surveys will be undertaken for this thesis to ascertain the public and professional opinions on curation, the purpose of curating, and if the collections recovered from archaeological investigations are worth the cost to curate them in perpetuity.

"WHAT'S IN THE BASEMENT?"

A THESIS ON FLORIDA CURATION

by

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Praise the Lord it is done!

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Chapter 1: Introduction

"It should be obvious that preservation must begin at the time of excavation." Marvin Smith (Bolt et al. 1983:1)

This thesis is about the curation crisis, more specifically the curation crisis in the State of Florida. The State of Florida has a curation facility, the Bureau of Archaeological Research (BAR); however, this facility only accepts collections recovered from state lands. Collections from private lands, which are not requested to be returned by the landowner, have nowhere to go and are therefore the responsibility of the Cultural Resources Management (CRM) firm that recovers them. This curation crisis is what led to the research questions in this thesis. Why do we curate? Can a CRM company plan for curation and still win a bid? Are we just adding to the price tag of artifacts or are we adding to the culture behind them? Are professionals for or against a repository?

This crisis became evident to me from my own experience in trying to grappling with the curation problem at a Florida CRM company. In 2020, I decided to organize the collections at the CRM firm I work at. The firm's collections had been handled by many people over the years. This unfortunately has led to multiple organization systems that do not match up with each other. Some inventories of the collections in the basement were created, but, have been lost or misplaced over time. No complete list of all the collections housed in the basement exists. After many personnel changes and with no permanent staff managing the collections, boxes are currently housed in the basement without records. Since there have been multiple individuals putting the boxes in the basement, there is no system for how they were organized or where they were put. Another difficulty is that collections standards have changed over time, meaning that the way the

artifacts were cataloged and stored may not match current preservation methods and this will have to be changed as well.

In 2008, the artifacts were culled according to BAR standards and guidelines. Prior to deposition at BAR, non-diagnostic or large collections of the same type of artifact are deaccessioned and discarded. The employee created a list of all the culled artifacts, but did not update individual projects catalogs with this information. Artifacts are not put in the basement until the report has been sent to the state and approved. If the artifacts are not to be sent to the state or if the land owner does not want them, then they become a part of firm's collections. This issue of organization and lack of a current list of materials housed at my current employer sent the author on a mission to rectify the situation, but also to look into the lack of curation facilities and laws surrounding curation of material from private land.

The following thesis will, in part, discuss the history of the curation crisis in the United States and then specifically in Florida, along with the history of laws governing cultural resources and curation. While there are a number of laws surrounding the recovery of artifacts, there is a lack of laws governing what is to be done with the collections after they are recovered and the project is over. This lack of regulations and guidelines concerning curation leads to the ever-growing backlog of artifacts with no place to go and minimal care. It also leads to a lack of information on where artifacts are and makes it difficult for researchers to locate collections that could help them with their research.

Former Florida State Archaeologist, James "Jim" Miller, had lobbied for a permanent curation facility in Florida. I contacted Miller, who was kind enough to send a

paper on his two attempts to gain information on the backlog of artifacts and set up a curation facility for Florida. Miller gathered information once in 2005 and the second time in 2009 (publishing the paper in 2010). Some of Miller's data will be presented in this paper and his estimation on the current curation backlog will be examined in concert with data derived from surveys of two key stakeholder groups (the general public, and CRM professionals) and from information obtained from the Florida Master Site Files (FMSF). This thesis builds upon Miller's work and the research carried out will expand upon his, in an effort to advocate for a repository in Florida.

Two surveys were completed for this thesis project. The first survey was sent to members of the public to elicit public opinion about the curation of collections and whether collections are considered useful to society. However, since most of the public will not know much about regular repositories, they were asked about museums since this is the type of repository they are most familiar with and can see the advantages from the artifacts that are recovered from archaeological investigations. The second survey was emailed to CRM professionals who have worked in Florida and are likely familiar with the current curation problems in Florida. This was to elicit professional opinions on whether Florida needs a facility and laws for curation, and if they would be willing to pay for the curation of their collections. Since currently there is no facility, and no firm in Florida can bid competitively on a project while including curation costs when their competition is not, the survey could answer if professionals would be willing to pay for curation and start budgeting for it if there was somewhere for the collections to go.

In order to talk about possible solutions to this curation crisis, "The first question to be addressed is, "Why curate," (Miller 2010:39). Miller goes on to explain that while

maintaining collections is expensive, collections are valuable for many reasons including: research, interpretation, display, and education. (Miller 2010:39). Miller (2010:39) states that curation means to "apply responsible stewardship to that part of the archaeological record that is worth keeping." And while it is costly to curate these collections in perpetuity, it can also be argued that the value of these objects "increases once the materials are brought to light, made accessible to the public and to researchers" (Miller 2010:39). This rise in values is especially true when it is considered that the site that produced the collections is often destroyed once the project is over (Miller 2010:39). This thesis is a study on the curation crisis in Florida, whether the public and professionals would seek to remedy it, and possible solutions to this large backlog of artifacts that have nowhere to go and may even need care to get them to a state where they can be studied.

Chapter 2 discusses the national curation crisis, laws and regulations for curation, and the specifics of the curation crisis in Florida. The two main laws for curation are the *National Historic Preservation Act of 1966* (NHPA), which requires curation and protection of sites and the *Code of Federal Regulations Title 36 Part 79*, which contains guidelines of how collections should be properly curated and housed. Collections grew substantially in the twenty years after the passage of NHPA; until the repositories realized they were running out of space and stopped accepting collections. Repositories in Florida did the same. However, unlike many other states that later opened or expanded repositories to take new collections, Florida does not yet have a repository for collections from private land.

Chapter 3 is the methods chapter and explains the methods used to collect data for this thesis project. As two surveys were taken, two sets of questions were created to

gather the appropriate data. A method for disbursement of the surveys was then selected based on the target demographic of the surveys. Social media was used for the public, as this is something that could reach the most people in a limited time. However, since the professional survey was specifically about Florida curation, the invitation to participate was emailed to professionals and firms that had worked in Florida, and therefore would be familiar with the curation crisis in Florida.

Chapter 4 provides the results and analysis of this thesis research. These two were put together since showing the results of the survey and analyzing it separately would lead to a good deal of repeated information. The public survey was answered by 152 people and the professional survey yielded 41 responses. Respondents from both surveys agreed that curation of our history is worth the cost. This chapter ends with a discussion of Jim Miller's statistics that he gathered in 2005 and 2008 and how they compare to today's numbers.

Chapter 5, the final chapter, summarizes the results of the project. Along with the surveys and information from Jim Miller's research, information acquired from curators working at the state repository in Arizona and the state repository in Georgia will also be examined and presented in this chapter. This will give insight into how state repositories are working in other states and how it might be carried out in Florida. Suggestions for possible solutions to the Florida curation crisis are also included in this chapter, along with information on how CRM firms in Florida can start working on their collections now.

Chapter 2: A Short History of Curation and the Curation Crisis

The curation problem in Florida began roughly forty years ago and has only increased since then Thousands of CRM projects take place every year. These are sponsored by private landowners, governments, international agencies, academic institutions, and private companies (Kersel 2015:42). No matter who sponsors the project or who completes it, the result is the same; "the production of knowledge and an accumulation of things" (Kersel 2015:42). Artifacts are not the only thing accumulated due to these investigations; notes, maps, photographs, drawings, and other digital data are all created during these projects and "together they comprise a comprehensive record of the past" (Kersel 2015:42). This is where the problem arises. The artifacts and information collected from these sites must go somewhere, requiring, space, funding, and curatorial expertise.

Laws and Regulations for Curation

Nepstad-Thornberry (2002:2-3) offers a useful history and review of the federal laws surrounding curation. Federal requirements for curation began with the *Antiquities Act of 1906*, which stated that collections should be properly cared for after they are recovered from the field. The next act that addressed curation concerns was the *Archaeological Data Preservation Act of 1974* (ADPA). This act stated that the Secretary of the Interior must consult with groups to help determine ownership and an appropriate repository for recovered artifacts. Other federally mandated cultural resources legislation, such as the *Reservoir Salvage Act of 1960*, the *National Historic Preservation Ac*t *of 1966* (NHPA), and *the National Environmental Policy Act of 1969* (NEPA), increased the

amount of archaeological research throughout the United States. These laws may have minimized threats to archaeological sites, but they "failed to provide effective procedures for protecting the artifacts and documents associated with archaeological projects" (Nepstad-Thornberry et al. 2002:2-3).

In 1987, the General Accounting Office (GAO) released a report which compiled data from a questionnaire sent to many non-federal repositories. The report revealed serious problems with repositories' collections; some had no inventories, some had their records lost or destroyed, and others never inspected their collections. The report also noted that most of the repositories had a cataloging backlog of several million artifacts, and that 30% of the facilities had run out of space (Nepstad-Thornberry et al. 2002:3).

In response to this report, the *Code of Federal Regulations Title 36 Part 79* (36 CFR79) was released in 1990 "These regulations provided guidelines for preserving and handling archaeological materials and associated documentation, for determining the capabilities of curation facilities for long-term storage, for accessioning archaeological collections, for providing access to collections, and for conducting inspections of collections." (Nepstad-Thornberry et al. 2002:3). However, these guidelines are only enforced at Federal repositories.

State of *Florida Statutes Chapter 267, Section 061* addresses historic properties, state policy, and responsibilities. This statute states that the heritage and historic properties of the state are "an important legacy to be valued and conserved for present and future generations" (FS 267.061 1,a). It also states that the state is to "contribute to the preservation of non-state-owned historic resources" (FS 267.061 1 a,3). In the same chapter Section 115 the statute states that "the division shall acquire, maintain, preserve,

interpret, exhibit, and make available for study objects which have intrinsic historical or archaeological value relating to the history, government, or culture of the state." This section specifies that this can include personal property (FS 267.115).

A Curation Crisis in the Making

In order to combat the effects of the stock market crash of 1929, President Franklin Roosevelt established work relief programs (NPS 2018). Eight years after its start, the program employed over 8.5 million Americans, and supported numerous archaeological projects. The Works Progress Administration (WPA) employed both "professional archaeologists and untrained staff to conduct archeological examinations, curation, and perform historical research" (NPS 2018).

The NPS (2018) website stated that:

> Through these efforts, the American public became familiar with the practice of archeological excavation and its value as a science. In addition, work relief archeological projects trained a new generation of archeologists, creating a widespread interest in archeology, and providing employees with essential archeological training and diverse skills.

These efforts also produced vast quantities of artifacts needing curation. Fortunately, many museums at the time had space and wanted these artifacts for their collections. Unfortunately, there were many artifacts and some have not been looked at since they first arrived at the museums. Since there was no funding put towards their curation in perpetuity at the start of the projects, maintaining and updating these collections is a huge endeavor.

In the late 1960s, federal, state, and local mandates rapidly increased the amount of archaeological activity and the amount of material collected (Miller 2010:11). "Government agencies, anthropology departments, and museums began to take on contract work, and private businesses and individuals found it possible to conduct archaeology on a for-profit basis" (Miller 2010:11). In 1963, Florida Legislature created the position of State Archaeologist, and the first one was appointed in 1965. In 1967, Florida appointed its first State Historic Preservation Officer (DHR 2020a). By the mid-1970s, it had become evident that there was a storage problem. Museum curator and Director Richard Ford raised his concerns, stating that "poor conservation practices of deteriorating artifacts stored in inadequate facilities were compromising our ability to reconstruct the past" (Kersel 2015:43). Dr. Richard Ford would play a key role in enhancing the curatorial and research potential of anthropological museums nationwide (University of Michigan 2021). "The past was becoming increasingly inaccessible due to facilities with no climate control, insufficient cataloging, and incomplete inventories" (Kersel 2015:43). Despite the fact that the collections had somewhere to go, these insufficient curation methods had the potential to cause a loss of knowledge (Kersel 2015:43).

Preservation and curation eventually lead to the question: what will this material do now that it is documented and collected (Eoin, King 2013:661)? Eoin and King (2013:662) were speaking on intangible heritage when they put forward the question of how can it be protecting/safeguarding heritage if the records are not publicly accessible and the documentation "disappears?" Eoin and King's point applies to all heritage,

artifacts, and data. How can we say we are preserving the information if no one has access to the information?

From the 1970s to the 1980s the amount of collections grew substantially, yet most existing curation facilities accepted material willingly at no cost for permanent curation (Miller 2010:11). "This idyllic state reflected the traditional concept that curation was not a component of excavation; it was something that would somehow be taken care of after the fact" (Miller 2010:11). Due to this lack of permanent curation facility, collections began to accumulate at the CRM firms that recovered them. These firms were never intended to provide permanent care and funds for curation were not included in the original budgets. (Miller 2010:12).

Florida Curation History

In the mid-1980s Florida repositories and museums, as well as many other repositories, realized that they were running out of space and could no longer accept collections from everyone (Miller 2010:11). By 1990, there were no repositories in Florida that would accept outside material and collections remained with the firm that collected them (Miller 2010:12).

The following are the Florida repositories that used to take outside collections and are still operational repositories; however, they now only accept collections on a restricted basis.

Division of Historical Resources (DHR)

In 1978, the State Library and State Archives split and became two divisions: the State Library, and the Division of Historical Resources (DHR 2020a). The DHR's mission is to protect Florida's historical and archaeological resources. The DHR is a repository, but it only accepts collections recovered from state lands. A 1A-32 permit is required to dig on state land and all collections sent to the DHR must meet the state guidelines for collections and curation (DHR 2020b). The collections are housed by the Florida Bureau of Archaeological Research (BAR), which is responsible for over 3.5 million cultural objects (DHR 2020b). The collections originated in 1965, with the appointment of the first State Archaeologist (DHR 2020a). The collections are located in Tallahassee, Florida. The first repository was created in 1976; however, by 2012 the collections were relocated to a bigger building to make room for the growing collection (DHR 2020a).

The Southeast Archaeological Center (SEAC)

SEAC was created in 1966 to be a centralized research center in the Southeast, and to catalog artifacts collected during the Works Progress Administration (NPS May 28, 2020). Currently, SEAC houses and maintains collections recovered from 70 National Parks and historic sites in the southeastern United States. SEAC only receives collections from National Parks. Like the DHR, SEAC is also located in Tallahassee.

Florida Museum of Natural History (FLMNH)

The FLMNH was founded in 1891. It was then relocated in 1906 to the University of Florida. The FLMNH was made the official state museum in 1917 (Harte Institute 2020). Dickinson Hall (named for Director Emeritus Dr. J. C. Dickinson, who raised the funds for it) was the former public exhibit building for the museum starting in 1970 (FLMNH 2018). The exhibit portion was transferred to the newly built Powell Hall in 1998; this was due to the need for more space for research and collection expansion. Like other museums, the FLMNH used to accept collections from outside, but now will only accept collections from projects emanating from within the university or the museum.

Jim Miller's Research into Florida Curation

Former Florida State Archaeologist Jim Miller worked for many years gathering information on collections held by CRM firms and trying to find ways to fix the curation crisis in Florida. Florida has no curation facility for artifacts gathered on private land during cultural resource surveys, and there are no systems or regulations set up for the protection and curation of these collections that are housed by the firms that collected them. Currently, there is a huge gap between agency recommendations that field work be done and the plan for paying for collections curation (Miller 2010:9).

In 2004, the Florida Archaeological Council (FAC) established a Curation Committee in order to seek solutions to the growing curation crisis (Miller 2010:12-13). They sent a survey to about 80 FAC members and fourteen responses were received. Most of the responses state that there needs to be a repository, but they wondered who

would fund it. One response stated that if there was not going to be a repository, then there needed to be a central database that had a list of all the collections within the state and their locations so that researchers could find them.

In 2005, the Bureau of Archaeological Research (BAR) sent out another survey as a follow up to the previous FAC survey (Miller 2010:14). The BAR wanted to create plans for an archaeological facility and needed to know how much space would be required. The survey was sent to 39 archaeologists in Florida; 20 replied (Miller 2010:14). The 2005 survey reported lower numbers of backlogged material than the FAC survey; however, it was still more than anticipated and thus made it apparent that the curation demand was gravely underestimated (Miller 2010:14).

In 2009, the Florida Historical Commission requested that Miller look into the curation situation in Florida, review collection issues in other states, and identify trends and policies that might help him develop recommendations for a strategy in Florida (Miller 2010:16). As part of his study, Miller decided to study collections during a 12-year period from 1997 to 2008, as this would represent modern conditions and would reflect consistently collected and comparable data for nearly all categories.

During those twelve years, the Florida Master Site File (FMSF) received more than 13,000 archaeological site forms (Miller 2010:7). The FMSF also received more than 10,625 archaeological reports during this same period. Miller sent a survey to 79 archaeologists and firms in Florida, revealing that the state-wide backlog in 2010 was 6000 cubic feet in boxes, 400 linear feet of paper records, 14 feet of oversized records, and 50 cubic feet of materials that needed special handling (Miller 2010:8). This exceeded estimated from the 2005 survey by a factor of three, and represented 60 years of

normal accessions for the BAR. And this is only what the firms keep; sometimes artifacts are returned to the landowner. As Miller (2010:8) summarized, "it is clear from our study that the backlog and the continuing accumulation of uncurated CRM artifacts results from the lack of any curation requirement in the review and compliance system."

Miller (2010:8) mentions that federal archaeological permits require an approved repository be selected before projects can begin; such a requirement is workable. However, in a Florida CRM context, it is difficult for a CRM firm to go against proposals from another firm if they budget for curation and the competitor does not (Miller 2010:8).

Overall, Miller (2010:9) emphasizes that "the major recommendation of this study is to connect the costs of curation to the requirement that material be collected "…It is necessary at the earliest possible time to connect the requirement for CRM archaeological work with the financial means for curation of the materials generated in such projects" (Miller 2010:9). This thesis project revisits Miller's work, as another decade has gone by with still no solution to the curation crisis. The possible solutions in his paper are also examined and some are included in this thesis. His questions and the replies by his respondents were also utilized for deciding the questions for the professional survey for this thesis.

Chapter 3: Methodology: A Question of Curation

Besides looking into the federal laws and regulations and investigating the laws in other states, some of which require a curation facility to be picked before a project can begin, I also looked into why we curate and the purpose that museums and repositories have in society. Museums' purposes have changed numerous times over the centuries, though four purposes seem to repeat through history: education and research, recreation, social development, and providing a cultural identity.

As I learned about the laws governing collection and the lack of laws governing curation, I decided that I wanted to know the public's opinion on curation. Considering that we do not have laws about curation for artifacts on private land, does that mean the public does not see value in the collections? Or perhaps they just do not know that the collections have nowhere to go. Those in charge of where state funds go may have taken it upon themselves to decide how the public's money should be spent, and that collections are not a priority. Another possible option is that the public does see the importance of these collections, but they just do not think it is worth the cost.

With these questions in mind I created a short survey to elicit public opinions and viewpoints about collections. I asked about museums as they are a type of repository that most people would be familiar with. While museums are used for research, they also share their collections with the public; unlike repositories that only house collections and allow visiting researchers. Museums also do a lot of public outreach and work with schools. This lets the public see a more immediate use of the knowledge gained from the collections.

In order to complete a survey for this thesis I had to complete the Institutional Review Board (IRB) process and take a training course on social and behavioral research. This was completed and the IRB letter of exemption can be found in Appendix A.

In an effort to obtain current information on how the public feels about museums, I created a survey using Google Forms. Knowing that most people will not finish a survey if it is too long, only eleven questions were asked (Table 1). None of the questions were mandatory. I also tried to keep the questions as short and accessibly written as possible. The survey was posted on Facebook and left open for response for 20 days. The post was shared on social media 26 times, allowing it to reach more individuals.

Questions 1 and 2 were added so that I could look at age and gender bias of the responders and see if there are any patterns that emerged. Questions 3-5 let me know if the subjects had even been to a museum and which one(s); thus telling me if they could even comment on museums and what kind they had visited. If they had never been to a museum then it is unlikely that they could comment on if museums were educational and if curation of collections was worth the cost. Asking what museums they had visited would indicate if they were all small museums, all large, history, anthropology, art, natural history, or a mix of all types.

Table 1. Public Survey Questions

Question	Answer Choices
1. Age	18-30, 31-40, 51-50, 51-60, 60+
2. Gender	Female, Male, Prefer not to say
3. Have you ever visited a museum?	Yes, No
4. If yes, what museum(s)?	Short response
5. If no, why not?	Short response
6. Do you feel that you learn something about another culture when going to a museum?	Yes, no, depends on museum
7. Does going to a museum or historic site make you feel enriched somehow? Or is it just for fun?	Yes. No. It's just for fun, It's fun but I also learn
8. Do you think education would suffer without museums?	Yes, No
9. Why or why not?	Short response
10. What do you think is the purpose of museums?	Short response
11. Do you think the cost of curating artifacts and preserving cultural sites is worth the knowledge gained from them?	Yes, No, Depends on the artifact or site

Question 6 would let me know if people felt they learned about another culture from a museum. Looking at beautiful and intriguing objects and enjoying the experience is very different from learning something from them. If museums are living up to their purpose of educating the public, then the public should be learning from the collections these repositories choose to put on display. The option for "depends on the museum" was placed in this question due to the fact that the author understands that museum layout and design of exhibits can increase how much the visitor learns; however if the layout is sloppy, cluttered, or does not give enough information then it can hamper how much the visitor can learn from the collections on display.

Question 7 may seem similar to Question 6, but whereas Question 6 simply asks if you learn something, Question 7 asks if visiting a museum enriches the visitor somehow. Learning from the collections is the point, and it is wonderful when an exhibit educates the public on the topic it is displaying. That being said, if the exhibit can do more than teach them something, if it could enrich their lives somehow; making the collections, and by extension the culture, mean something to the viewer, that would be even better.

Questions 8-9 ask if they think education would suffer without museums, to see if the public feels that these collections have value besides the money that they are worth. Besides the entertainment values and the sometimes temporary knowledge gained from field trips, does the public believe that museums are contributing to education?

And since the purpose of museums has changed many times over the years, to better understand how the public currently views museums purpose in society, I decided to ask them in Question 10: "What does the public believe is the museums purpose?" Do any of them recognize it as a repository?

And the final question, "Is the cost worth the knowledge?" The curation crisis is a concern for everyone involved with maintaining collections. I wanted to know if the public felt that all the work and money that goes into these exhibits, collections, and the repositories behind them was worth it. Besides just asking for a yes or a no, adding in the option "depends on the site or artifact" let the public weigh in its opinion that maybe not every single item needs to be saved but those that do are definitely worth the cost.

A second survey was sent out in order to receive another perspective on the curation crisis in Florida. The opinions and viewpoints of the professionals in the field of

CRM may give ideas on how to fix the problem or perhaps why it has not been fixed yet (Table 2). A different set of questions was created for the professionals, though it is also only eleven questions long. I have also kept the last question the same on both, as this question is important for the overall question of is it worth it, and it allows us to compare how the public feels and how professionals feel. This survey was also a Google Forms survey. I researched all the CRM firms that worked in Florida and then emailed the employees that had experience in Florida and the Southeast. Seventy-seven emails were sent out and forty-one responded to the survey, a 53% response.

Table 2. Professional Survey Questions

Questions	Answer Choices
1. Age	18-30, 31-40, 41-50, 51-60, 60+
2. Gender	Female, Male, Prefer not to say
3. How many years do you have in CRM?	Short response
4. Do you think the state of Florida needs a repository for collections? Why or why not?	Short response
5. Does your company have a curation plan?	Yes, No, I do not know
6. Does your company do sample collection?	Short response
7. What is the most you would pay per box to a central repository to store the artifacts?	Short response
8. Do you think there should be state laws for curation like there are for collection and site protection?	Yes, No
9. Where are your collections housed?	On-site, Off-site, Out-of-state repository, other
10. Is your company concerned about the curation crisis? Are you?	Short response
11. Do you think the cost of curating artifacts and preserving cultural sites is worth the knowledge gained from them?	Yes, No, Depends on the artifact or site

While this research builds upon Miller's, new questions were created for this survey. The reason for this is that Miller's surveys were more quantitative, in that he was attempting to discover how much material needed curating and how extensive the curation crisis in Florida was. Whereas, this survey is taking a more holistic approach and attempting to discover how professionals are dealing with the crisis, and what they believe needs to be done to resolve the issues. A table of Miller's survey questions can be found in Appendix C.

As with the survey for the public the first two questions are dedicated to age and gender. Question 3 allows for the knowledge of how long the responder has been in CRM, how much experience they have, and will let me see if there are bias between those who have been in CRM for a long time and those who are newer to the business.

Question 4 asks if their company has a curation plan. They are not required for any project in Florida, yet I know that they would be useful since many CRM firms have people come and go constantly. Having a plan that new people can read to understand how collections are managed would be useful. However, I also know that some firms do not have one and this leads to confusion and mismatched organization systems in CRM collections. This can also change what is collected and what is kept.

Question 5 asks about sample collections. This will tell me if they have a plan for assemblages that are too big and if they have a plan for sample collection then it can also hint at the curation crisis being a problem in their facility as well. For Question 6 I wanted to get an idea of how much they would be willing to pay for curation; what do they think it is worth to store these artifacts in perpetuity? Would they be willing to pay to curate? Question 7 is an opinion question that can give us an idea of how professionals

feel about curation, do they think it should be a priority? Is it important enough to them that it needs to be governed by regulations?

As there are repository options in other states, and I know that artifacts can be curated in storage sheds, Question 8 was added to ask where the collections are housed for this professional. Are they on site? This could assume that they are able to be managed easier and looked after, or that the company just has enough space to store them. Are they off site? Placed somewhere and never looked at again or the company has enough money to have an environmentally controlled space for them, but not enough to put them in a repository out of state? Or are they placed in an out of state repository? Maybe the firm had enough money to curate them, or maybe they just did not have room to curate themselves. Also, since some of the firms emailed worked in Florida but were not based in Florida, they may house the collections in the repository in their home state.

Question 9 asks if they or company are worried about the curation crisis. Do the professional's concerns line up with the company's? Question 10 got right to the point; "does the professional think that the state needs a repository, if not, why?" Does the professional have a reason or an alternate idea? And the last question addresses whether professionals who spend their careers recovering these artifacts think their curation is worth it?

Florida State Archaeologist James "Jim" Miller had tried twice to establish a curation facility in Florida (once in 2005 and once in 2008), and I was curious if the survey results could shed some light on why these attempts failed. If the results show that no one was concerned about what happened to the artifacts then that would be a reason. If the results show that professionals or the public were concerned but not both, that would

also be a possible reason for the lack of curation facility. If the results show that both were concerned, then the problem could be money or legislation (or both). No matter the result it could give us some idea of how people feel about collections and if they believe that the laws requiring us to collect and preserve them actually affect their lives.
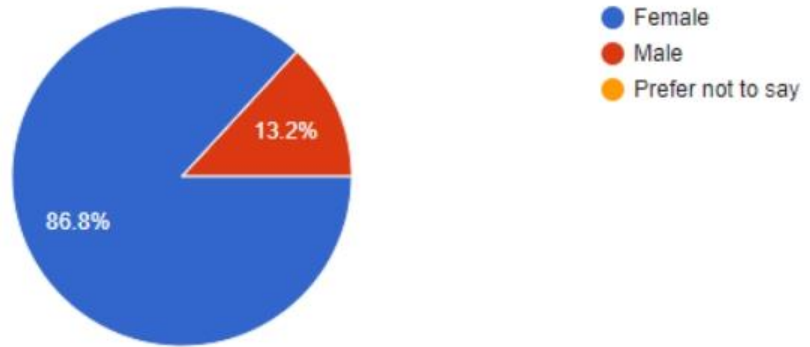
Chapter 4: Results and Analysis

Two surveys were completed in order to gain an understanding of the public's view on curation and the professional view. These surveys were created using information from the background research on laws and regulations and the reason we curate, and information from Miller's surveys. The public survey was placed on social medial in an attempt to reach the greatest number of people possible. While the professional survey was sent to specific CRM professionals who had experience in Florida, since these were the individuals who would be able to comment on curation in Florida. The public survey received 152 responses during the time it was posted on social media and the professional survey received responses from 41 out of the 77 invitation emails sent.

There was a moderately equal number of people in each age range who participated in the public survey; though the three older groups (41-50, 51-60, and 60+) had a few more respondents than the rest (See Figure 1). This meant that the age groups were close to being equally represented by the respondents. While the professional survey had almost 50% of respondents within the 31-40 years old age range (See Figure 2). This means that while from the professionals we had more opinions from the middle age range and those who may not be far into their careers; for the public we had more responses from those in the older generations, some of whom may be retired. There was almost an even distribution of male and females (See Figure 1) in the professional survey while the public survey (See Figure 2) respondents were majority females. Only 13.2% of the respondents were male.

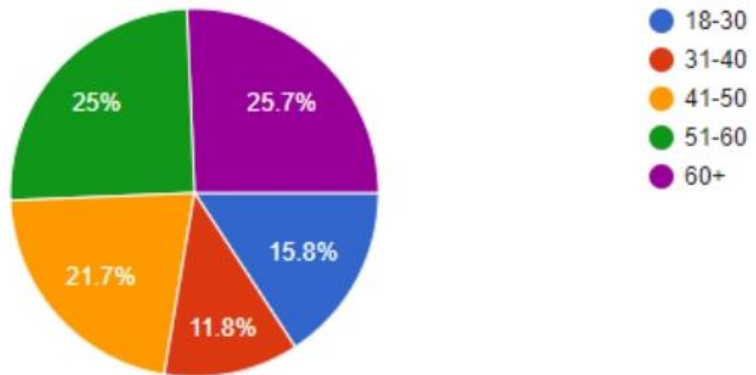# Figure 1. Public Survey, Questions 1 and 2

Gender

152 responses

- ● Female
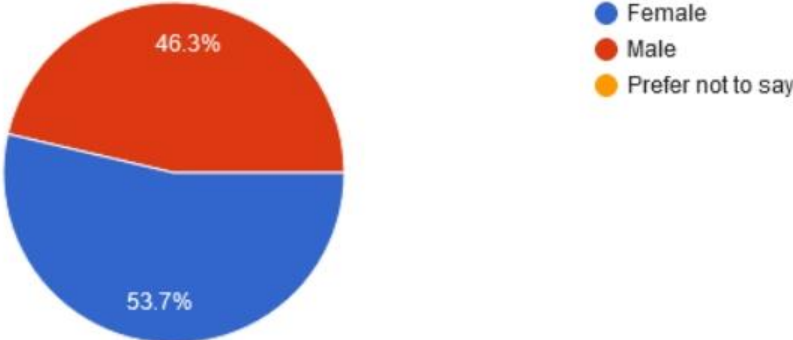- ● Male
- ● Prefer not to say

13.2%

86.8%

Age

152 responses

- ● 18-30
- ● 31-40
- ● 41-50
- ● 51-60
- ● 60+

25%

25.7%

21.7%

15.8%

11.8%

Figure 2. Professional Survey, Questions 1 and 2

Gender

41 responses

- Female
- Male
- Prefer not to say

46.3%

53.7%

Age

41 responses

- 18-30
- 31-40
- 41-50
- 51-60
- 60+

14.6%

14.6%

14.6%

7.3%

48.8%
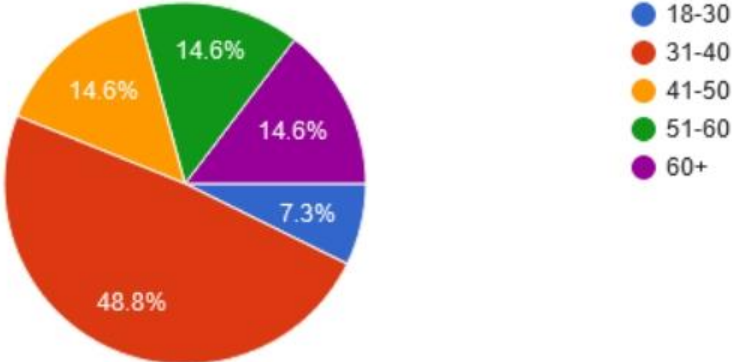
A total of 99.3% of the people who responded to the survey had visited a museum at some point in their life. Ninety-four percent of the people who submitted the survey answered the short response question about what museums they had visited. A table with a list of these museums and how many of the respondents visited them can be found in Appendix B; the table is made to the best of the author's abilities considering some of the survey respondents provided incomplete or incorrect names for museums. Not included are the names of museums for the respondents that simply stated that they went to museums in multiple cities and then listed those cities. The museums visited by the most respondents include the Florida Museum of Natural History (n=69), the Smithsonian in Washington D.C. (n=33), and the Harn Museum of Art in Florida (n=13).

The responses show that the respondents have visited a wide range of museums; some small, some big, most in the United States but in many different states, and some in other countries; but with a particular emphasis on Florida museums (See Appendix B for the Table of Museums). Considering that a good portion of the author's social network on Facebook are from Florida, this is not surprising. This indicates that the respondents have experience with many different kinds of museums and the responses are not just influenced by people who have only been to one kind. Only one person said that they had never been to a museum. And one person did not answer this question. The one person who said no said that he was simply not interested.
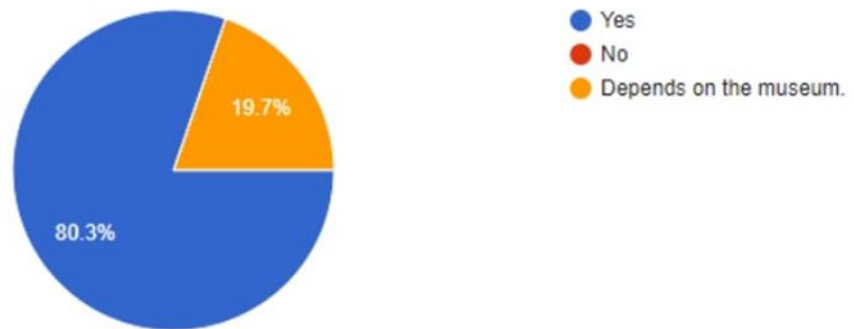
In answer to public survey Question 6 (Figure 3), "do you feel like you learn about another culture?" 80.3% responded yes and 19.7% responded that it depended on

the museum.

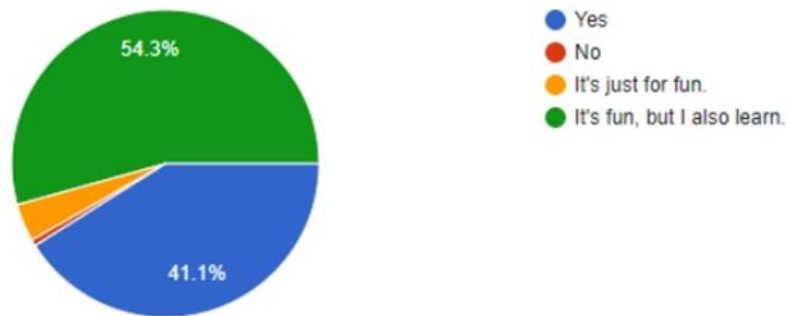## Figure 3. Public Survey, Questions 6-7

Do you feel that you learn something about another culture when going to a museum?

152 responses

- Yes
- No
- Depends on the museum.

19.7%

80.3%

Does going to a museum or historic site make you feel enriched somehow? Or is it just for fun?

151 responses

- Yes
- No
- It's just for fun.
- It's fun, but I also learn.

54.3%

41.1%

No one said no to this question, and everyone who took the survey answered, which means all 152 survey respondents believe there is something to be learned from museums. However, the fact that almost 20% said that it depends on the museum, indicates that visitors agreed that how a museums handles the information can determine how much they learn from their visit. Which means we should not only be worried about curating these collections but also preserving the information attached to them and making sure we can properly present this information to the public. Curating an artifact can be useless if we do not also keep up with the information attached to it. Having an artifact on display with no information will attract visitors and people will enjoy seeing something from our past; however, displaying an artifact without information or with limited information limits what the viewer can learn from it. There is also the problem of having too many things in one case or area, which can cause the information specific to each piece to be lost or shortened. Either way we must be aware that the information pertaining to the artifacts on display is important to the visitors for them to be able to learn from their visit. This is also true of any collection of artifacts, on display or not, the collection is only as good as the information associated with it.

For public survey Question 7, the majority, 54.3%, said museums are fun but they also were enriched by the visit. While 41.1% stated simply that yes, they are enriched by going to a museum. And only six people said that it was just for fun (Figure 3). Of the 151 people that responded to this question only one person said no. This indicates that the public believes that they receive more than information from these collections.

Education has long been thought of as one of the main purposes of museums. Therefore, the survey asked if people thought that education would suffer without

museums. Of the 152 respondents, 146 said yes education would suffer, while only five people thought that it would not (Figure 4). This indicates that the majority of the respondents believe that the collections housed in museums are doing their job of educating the public. This means that by acting as a curation facility and displaying their collections to the public, museums are contributing to the education of society and the public recognizes this contribution. By stating that education would suffer without museums, the public is indicating that without repositories to house, protect, and hold their collections for future research knowledge would be lost.

Of five who thought education would not suffer, one answered no to the question of "do you feel enriched by another culture," and answered that it depended on the museum if visitors could learn. Three that answered no stated on the previous question that museums were for fun only, and the last no said that museums were for learning and fun. This gives us the insight that the people who think education would not suffer without museums, see museums more as a place to go for fun instead of education. These answers could be colored by the type of museums the people have visited or the layout those museums used to display their collections; as previously discussed, if information on the collections is not properly provided then visitors will not gain knowledge from their visit.

Figure 4. Public Survey, Questions 8

Do you think education would suffer without museums?

151 responses

Legend: ● Yes ● No

96.7%
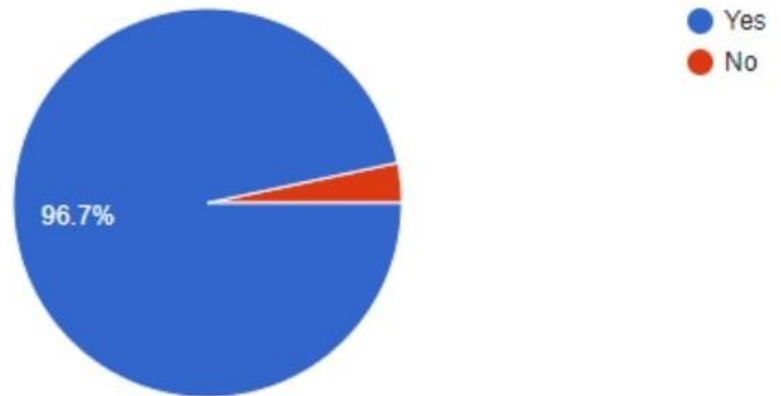
The next question asked why they thought it would or would not affect education. 132 people answered this short response question. Many of responses to this question indicated that museums have knowledge that schools do not teach and therefore we would not learn without them. The following provides a few of the responses for why education would suffer without museums:

- *"Museums allow for history/culture to be experienced more than just reading."*

- *"We need exposure to cultures outside of our own so that we can see and understand the past and each other."*

- *"When you fail to value your history- you fail to protect the value of the present or future."*

- *"Museums are the only way most people will ever get close to other cultures or mindsets; as well as learn history from a visual standpoint."*

- *"Such a vast wealth of knowledge on display that you would never see if not for museums collecting and protecting for us to see."*

- *"Museum preserve the history of artifacts and also provide a story behind every item making the learning process more personal and realistic."*

- *"It is an actual educational experience that stays with you forever - hands on and seeing things from the past makes the past history come alive."*

- *"Museums are a fortress of discovery, a place for all ages to find knowledge from the past to the future, for all ages, to understand cultures, art, heritage, all the many things that link society together and create a conversation about those topics."*

Ninety-two percent of the people that participated in this survey answered the question of what is the purpose of museums. Here are some of their responses.

- *"Show history of places and people, describe other cultures in a more physical experience."*

- *"To preserve and make available to the public the artifacts they contain."*

- *"To educate, inspire, entertain, and provide a safe place for some."*

- *"To preserve memories and knowledge of ways of the past."*

- *"To preserve history and culture."*

- *"Those who study and learn from the past, have a better grasp of how our ancestors survived, suffered, lived, loved, and thrived."*

Of the 152 respondents 114 said that a museum's purpose is education, 38 said that it was to preserve history, and only nine said that it was for entertainment. Four respondents decided to write only the word "History;" the author agrees with the simple sentiment and put these responses into the education category, though they could also go in the preservation category. As some respondents had multiple answers, the numbers will not add up and equal the number of responses exactly. This shows that the museum's purpose is multi-faceted and important to society in a number of ways. Multiple respondents agreed that without museums they would probably never see most of the things they do there, and therefore not acquire the knowledge that comes with viewing these artifacts. Without repositories to house collections for research and display to the public, education would suffer and society could lose its cultural identity.

Professional Survey Results

Years of experience in Cultural Resource Management (CRM) varied for the respondents to this survey; there was a range from 0 to 48 years, though the majority was between 5 to 15 years. Overall the respondents had a combined 704 years of experience. This shows that the respondents have the experience and hopefully the knowledge to answer the questions on curation.

The next questions asked the respondents if they thought that the State of Florida needs a repository to house its collections. Of the 41 survey respondents 39 responded to this question. Of that 39, 34 stated that yes, Florida did need a curation facility. Of the other five responses, two said no and three said they felt that they did not know enough about Florida's situation to comment. This shows that at least the majority of

professionals, 87% in this case, believe that we do need a curation facility. Here are a few of the responses:

- *"Yes. Curation facilities throughout the southeast are rather limited, thus contributing to the curation crisis that we so often hear about/talk about in our field. A curation facility in Florida would also provide researchers with an opportunity to study local archaeology without having to incur excessive travel expenses."*

- *"I think having the collections in the state from which they were collected allows research to be conducted more easily and allows the state to keep it's cultural patrimony local."*

- *"If the purpose of curation is to preserve assemblages for future analysis or study, then cultural materials should remain in the state or region from where they originated to facilitate access without requiring time and money consumptive sinks associated with accession or chain of custody transfers."*

- *"I think that having a curation facility for the state, or at least a couple of designated facilities, would be beneficial for archaeological researchers and for the long-term preservation of materials. Under one or a couple of repositories, it will be easier to track and keep record of the materials that belong to different sites, regardless of which agency or institution was involved in the excavation. Having a state repository could also assist in having standards that all collections follow in regards to how materials and records are preserved."*

The professionals noted that the lack of repository simply adds to the curation crisis as it grows worse with every project that collects artifacts. The professionals were also concerned with how this lack of a central repository creates gaps in research and is limiting the amount of knowledge that can be gained from CRM projects and the collections gathered from them. A few respondents said that a repository was needed on the basis of a safe space for the artifacts; this is understandable considering that many CRM field technicians move around from company to company after each project ends. This can lead to people the company does not know well being around the collections and then leaving the next week. Another issue for safety of the artifacts is what happens to them if a CRM firm closes. Where do they go then? What if the person in charge of managing the collections retires and takes them with them? One respondent stated that collections being held by private companies "virtually ensures most artifacts will never be available to outside researchers." Another response stated that "there is a need nationwide for more curation facilities that meet the SOI [Secretary of the Interior's] standards." Multiple respondents noted that much could be learned from previous collections if they were put in a space were they could be accessed and studied. New information could be learned and old data could be re-evaluated.

The respondents were asked if their company has a curation plan, almost 83% said yes they did (Figure 5). Comparing this to the question of where are their collections housed, 51% said that their collections are housed at an out-of-state repository (21 out of the 41 respondents). This means that some of the current curation plans for Florida CRM firms are to send the collections out-of-state to a repository that meets the Secretary of the Interior's Standards. This shows that these companies are planning for curation; but

since there is no place for the collections from private land in Florida to go, then they have to send them to an out-of-state facility.

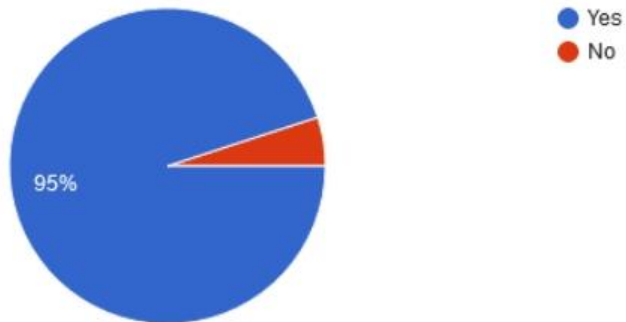## Figure 5. Professional Survey, Questions 5 and 8

Does your company have a curation plan?

41 responses
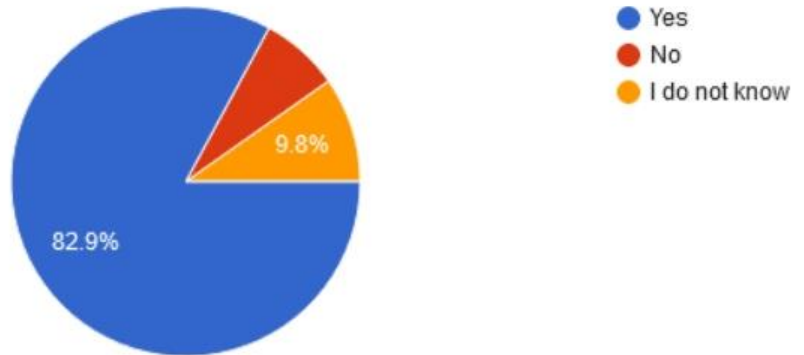
Do you think there should be state laws for curation like there are for collection and site protection?

40 responses

This is unfortunate since it removes collections from the state in which they are found and makes it difficult for researchers to access them. This also indicates that CRM firms are willing to pay and budget for curation. In line with these two questions, the respondents were also asked if they do sample collection. Of the 37 that responded to this question 23 said yes, while seven said no, six said it depends on the project or client, and one did not know. Since sample collecting is used when there are many of the same kind of artifact (glass, fire cracked rock, nails, bricks, etc.) and you only want to have a representative sample, this indicates that these professionals are worried about over-burdening repositories and are making attempts to minimize collections whenever just a sample of the site will do. This also indicates that these professionals are not trying to collect everything from a site and instead wish to only take what they need for research and allow the rest to remain at the site.

Twenty-two professionals responded to the question of how much they would pay for curating a box. This amount ranged from $25 to $2000; the majority of the answers being between $200 and $500 (14 of the 22 responses). One respondent even went as far as saying "We will pay the going rate, whatever it is." While another stated "Ideally, I would pay what was asked because I understand and appreciate the value of long-term, proper collection storage." A few respondents stated that they were not concerned with the price since this was the client's responsibility. These answers again show that the CRM professionals are willing to budget and plan for permanent curation.

Respondents were asked if they believed there should be state laws for curation, 40 people answered this question with 95% saying that there should be (Figure 5). This indicates that even though most of the respondents would curate without laws they also

believe that there should be laws to protect the artifacts and ensure that they are properly cared for. One respondent stated that "the discipline of archaeology would be well-served to establish better guidance for states, agencies, and consultants regarding what types of artifacts should be curated, based on a thorough review of the academic gains afforded by curation practices to date."

To get to the main topic of this paper the respondents were asked if they were concerned about the curation crisis and if their company was. Of the 41 respondents, 36 stated that they were personally concerned and 20 stated that their company was as well. Five respondents stated that their companies were trying to work on the problem internally; attempting to decrease their backlog of artifacts, update their holdings, and cull collections. One respondent stated "Personally, I am concerned about the crisis and advocate for the use of legacy collections in research whenever possible. I think having a central repository can assist researching in reaping the benefits of materials that have already been excavated." These responses indicate that both companies and individuals in the field are concerned about the curation crisis. The fact that 87% of the respondents are concerned about the curation crisis indicates that they would be very supportive of a solution to the problem, such as a repository, and would back this solution. Four of the people that responded to this question believe that culling more would help a lot with the curation crisis, some even stated that anything not diagnostic should be culled. Two suggested that cataloging these non-diagnostic artifacts and reburying them in the field would be best.

After looking at the final question of both surveys (which was the same), no respondent in either survey thought that artifact curation and site preservation was not worth the cost to gain the knowledge (Figure 6). There was a difference in the percentage of those that responded yes or depends on the artifact or site. For the public survey almost 85% stated yes, that it was worth it, while in the professional survey 51% stated that it depended on the artifact or site. This outcome was expected by the author, and the fact that no one, professional or otherwise, said that the artifacts and sites were not worth the cost shows that both groups care about the artifacts and sites recovered or discovered during excavation.

Considering that as far as the public is concerned the artifacts they see on display are usually the best the museum has, the public does not know about the abundant bottle fragments and lithic debitage that are curated. However, the professionals do, and this can account for the fact that the majority of respondents to the public survey said yes to everything being worth the money; while the professionals thought about all the non-diagnostic artifacts that do not really add to our knowledge, and know that they may not be worth the money to curate after they have been cataloged.

Figure 6. Final Question

Public

Do you think the cost of curating artifacts and preserving cultural sites is worth the knowledge gained from them?
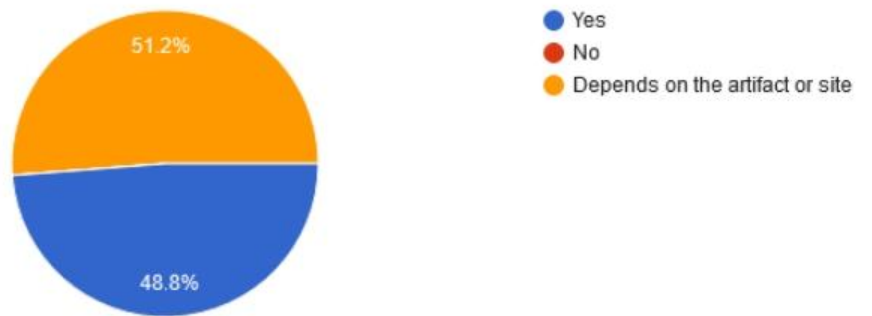
151 responses

- ● Yes
- ● No
- ● Depends on the artifact or site.

84.8%
15.2%
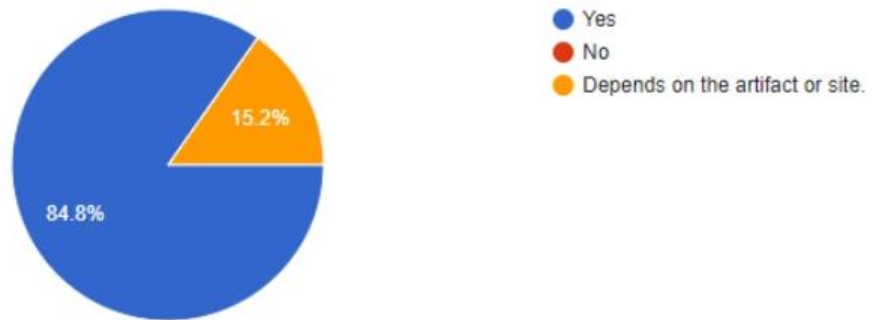
Professional

Do you think the cost of curating artifacts and preserving cultural sites is worth the knowledge gained from them?

41 responses

- ● Yes
- ● No
- ● Depends on the artifact or site

51.2%
48.8%

The public typically only sees the final product, the information gained after all the cataloging and research is done; this means that the public opinion is based on what we as a professional community decides is important and needs to be shared with the public. Professionals can see the whole process, from recovery in the field to artifacts being put on display in an exhibit or a research paper being put in a journal. This process helps the professionals understand what had to happen to get those collections to that final point and what was not chosen to be protected or used for future research.

This means that the lack of curation facilities is not due to the fact that professionals or the public do not feel that curation is necessary. In fact, the responses to the survey about a museum's purpose had 38 respondents say it was to preserve history. This shows that they know that preservation (curation) is an important part of the process. And 87% of the respondents in the professional survey believe that we do need a curation facility; indicating that the people who find these artifacts and care for them want them to have a secure facility where they are taken care of and researchers can find them. The respondents also indicated that they are concerned about the curation crisis and would be willing to pay to have these artifacts properly protected.

The results from the two surveys indicate that both the public and the professionals agree that repositories are an important part of our communities. The public survey showed how important the public feels repositories are to them and their education. The professional survey showed that a repository is wanted and needed, and if available would be utilized even if there was a price for curation. Both public and professionals agree that artifacts and sites are worth protecting, though perhaps at varying degrees. And both agree that keeping collections local is important as these collections

represent the communities that they come from. This data indicates that there is need for a repository. It also indicates that the public and professionals alike understand this need, and both agree that something should be done to protect our cultural history. Tables of survey responses can be found in Appendix D.

Jim Miller's Estimate

Miller conducted two surveys of Florida professionals, in which he asked about the numbers of boxes each firm had in their holding, how much sample collecting they did, how much they culled, and what they felt needed to be done about the curation crisis. The surveys completed for this thesis were aimed at eliciting the opinions of professionals and the public.

In 2010, Jim Miller predicted the Florida Master Site File would grow to include 28,000 archaeological site forms by 2020. This estimate was based on the accumulated archaeological site file forms between 1997 and 2008, which totaled 13,864 (Miller 2010)(See Table 3). As of August 25, 2020 there were 36,866 archaeological site forms in the Florida Master Site Files (Vincent Birdsong, Personal Communication 2020)(Table 3). More sites means more artifacts and collections needing proper curation.

Table 3. Archaeological Site File Forms (Miller 2010; Birdsong 2020)

Year	Archaeological Site Forms	% Forms with no Repository Location
1997	956	4.0%
1998	2,089	3.6%
1999	3,352	6.4%
2000	4,655	16.5%
2001	5,847	9.5%
2002	7,061	25.7%
2003	8,217	21.8%
2004	9,452	22.8%
2005	10,758	35.6%
2006	12,003	22.0%
2007	13,117	19.4%
2008	13,864	20.6%
…	…	…
2020	36,866	Unknown

Clearly the number of sites recorded is much higher what Miller assumed it would be at this time 8,866 over his original estimate in fact. Miller also estimated that we would have 40,000 recorded archaeological sites by 2030. Since we are only 3,134 away from that now, it will most likely be well over that by the time 2030 comes (Miller 2010: 24). The annual average of archaeological site forms between 1997 and 2008 was 1,155, with a range of 747 to 1306 (Miller 2010:17). If we used the average of those years (1,155) and added that many forms from 2009 to 2020 it would only have equaled 27,724 sites; if we used the highest number in the range from those years (1,306) it would only equal 29,536. Miller's estimate was well thought out and situated in between these two numbers and still the total as of August 2020 is higher. This means that we have been steadily increasing the number of sites found during archaeological investigations. I requested the number of site forms from Vincent Birdsong, head of the Florida Master Site File. However, in his response Mr. Birdsong stated that since there are actually more

forms than recorded resources because many resources have had multiple forms submitted over the years; due to multiple site visits and updated information. Mr. Birdsong instead said that he would give me the actual number of sites, which is more in line with what Jim Miller's estimate represents (Birdsong Personal Communication 2020).

The number that causes the most concern in Table 3 is percentage of forms with no repository location for their collection, as this number has tended to increase over time. The number of collections with no repository location started out at 4% in 1997 and ended at 20.6% in 2008; however, it did get as high as 35.6% in 2005. This shows that not only is there no place for the collections to go, since there is no state repository, but also that there were no notes made on where the collections will end up. Miller asked the 66 organizations and individuals (41 being private firms) that completed his survey if their institutions intended to provide long term curation that more or less met the federal curation standards (Miller 2010:62). Of the 66 respondents, only nine responded yes while 56 said no and one did not answer (Miller 2010:62). Since there is nowhere for the collections to go if the firms/institutions that recover them do not take them, then we can assume that if the firms do keep them, and not get rid of them at the end of the project, then they are housed in less than optimal conditions with poor recording of where they are located. This fact and the fact that archaeological site numbers are well above what Miller predicted indicates that there is a very large and rapidly increasing number of artifacts in less than optimal conditions, and that the longer we wait to create a space for them the worse it will get. There is also the concern of what happens when a CRM firm

goes out of business. If there is nowhere for the artifacts to be curated, where do they end up?

More land is surveyed during CRM projects than from academic archaeological projects. Yet the academic projects are the ones that are always curated, while the CRM projects not on state or federal land in Florida have no place to go. If academic archaeology projects are undertaken because of the vast amounts of knowledge that can be gained from them, what about all the knowledge that could be gained from CRM projects and the collections gathered from them?

For example, Dr. Neill Wallis, Associate Curator in Archaeology at the Florida Museum of Natural History, was working on a study of Swift Creek pottery in 2013. He had discovered a Swift Creek sherd with a defect in the pattern from the paddle. Another sherd with the same defect had been discovered at another site. Dr. Wallis had already discussed in his book *The Swift Creek Gift: Vessel Exchange on the Atlantic Coast*, how these flaws in designs were unique signatures that could allow "archaeologists to identify paddle matches, that is, vessels sometimes hundreds of miles apart that were stamped with the same paddle" (Wallis 2011:5). When he discussed this with his 2013 field school he had a few sherds that had come from the same paddle, but from sites quite far from each other. But how many more could he, and other researchers, have if they had better access to collections from CRM firms? Currently, there is no list of what each firm has, and if researchers do not know what they have, how can they hope to use the collections to further our knowledge of the past? We need to have control of the collections we have if we have any hope of gaining all the information that could be gained from them (Vokes, Personal Communication 2021).

As of 2018, almost 1.2 million acres of land has been surveyed for Cultural Resources Compliance on Federal land managed by the U.S. Fish and Wildlife Service (FWS 2018). Almost 6,000 acres were surveyed in 2018; this number may not seem that high considering it encompasses the whole United States; however, when it is considered that this is only for lands managed by U.S. Fish and Wildlife Service in one year, this is a lot of land. This number can also indicate how much CRM work is done in a year; if 6,000 acres was done for one federal agency what about all the other federal agencies? Or all the projects on state land? And what about those that have been done for private companies or citizens?

Mr. Birdsong was contacted again (Personal Communication 2021) and I requested the area surveyed in Florida by CRM firms in one year. The information he provided is reviewed in this paragraph. The total area of archaeological surveys in the Florida Master Site File inventory that were published in 2019 is 581,164 acres. This is just in one state for one year. However, I would like to note that the amount of land surveyed from year to year can fluctuate drastically depending on the economy, since most CRM projects are driven by construction and development projects. Also two very large projects were done this year: complete surveys of Loxahatchee National Wildlife Refuge and Tate's Hell State Forest; these two make up 347,626 acres. That still leaves 233,538 acres from the other 790 surveys done in 2019. Besides the fact that CRM projects cover more ground than academic ones, CRM projects most often happen on sites that will only be studied once, sometimes twice; unlike archaeological field schools where the same site could be visited for decades.

These collections need a place to go where they can be cared for properly. The two surveys indicate that professionals and the public agree with this. Miller's previous surveys and the responses he received from CRM professionals indicate that a curation facility has been needed for a long time and wanted by those who work in the field.

Chapter 5: Conclusion and Recommendations

"The intent of all the cultural resource laws dating from the 1890s (an act to preserve Casa Grande in Arizona under the War Department) is to preserve and protect elements of our national patrimony" (Butler 1987: 821).

Archaeology has been practiced for centuries; however, CRM is a relatively new field and the laws that govern it are new and still forming. While there are laws for curation on federal land and, depending on the state, state land, there are no laws in Florida for curation of collections from private land. If the landowner wishes to keep the artifacts back then they are returned to them; if the landowner does not want the artifacts then the CRM firms are charged with managing their curation. Lacking a curation facility for collections from private land, firms only have a few options: curate the collections themselves (on-site or off-site), or curate the collections in an out-of-state facility.

In order to give proper recommendations for the curation crisis in Florida, the problem that those recommendations hope to solve needs to be stated clearly. That problem is the current improper curation of archaeological material recovered during cultural resource management projects (Miller 2010: 39). Though methods and procedures that are employed at repositories once the collections arrive there are a concern, and an evolving system, these systems are not the main concern of this paper. The main concern is the permanent proper curation of the backlog of material that is currently stored by individual firms. Another concern is to avoid future accumulation of such materials by having a curation facility in which they can be stored and cared for (Miller 2010:39). And also the creation of a list of collections recovered from CRM investigations to make artifacts more accessible for researchers.

Looking at best practices for curation from other states may be helpful to determine a way to create a system for Florida. A statement by Arthur Vokes, retired curator at the Arizona State Museum/State Repository, outlines these goals well; "…you need to know what you have and where it is" (Vokes, Personal Communication 2021). The Arizona state repository has a list of all of its collections and where they are housed; even if the collections are not housed at the state facility, the state facility is notified of where the collections will go (Vokes, Personal Communication 2021). Three Georgia repositories are currently working on a statewide database for just this purpose (Thompson, Personal Communication 2021). A response to Miller's survey also states the need for such a list, "…there should be a central database listing all collections, their locations and availability for research" (Miller 2010:13). The artifacts gathered through archaeological investigations are supposed to be made available for future research; however, if we do not know where the items are located, how can they be accessed by those who wish to study them?

A facility needs to be established to house collections from CRM projects on private land. This could be a new facility that only houses artifacts from private land or it could be an extension of the Bureau of Archaeological Research (BAR) which currently houses collections from state lands. Combining the BAR with the collections from private land would provide money for the incoming collections and the collections currently at the BAR, which currently takes collections with no fee. Whether or not the collections from private land are combined with the collections at the BAR, an interest-bearing account could be used to increase funds for the facility and help maintain the facility over time along with the one-time fees for curation. Grants can also be used to

generate funds for the facility. The *Florida Statutes* also provides a way for a state repository to raise funds for the facility management. Chapter 267 Section 115 Subsection 3-5 states that the Division of Historical Resources can determine when an object in its custody has no further use or value for exhibit, research, or educational programs of the division. When this has been determined they can loan, sell, exchange, or transfer ownership of the object to another agency, institution, or organization. The money received from the sale of these objects is to be used for acquisition of other objects or the preservation and maintenance of objects in the custody of the division (FS 267.115, 3-5) If the BAR can maintain their collections currently without charging a curation fee, then accepting all collections recovered from CRM projects in Florida and charging a fee, should be a viable solution.

Some may suggest that if there was a private facility there would be no need for a state-owned one; however, raises the same problem as private CRM firms housing the collections. What if the private facility closes? One respondent noted that these private facilities can "close with little or no notice and the client or CRM company would have to take possession and start the process all over." There is nothing wrong with having private repositories, but we also need a state repository. The state repository will set a standard for how collections should be handled. The state repository will also be a place for collections to go should something happen to a private repository.

According to both Arthur Vokes (Arizona State Museums) and Dr. Amanda Thompson (University of Georgia), neither of their states require curation of materials from private land; and yet because they have a repository for the collections to go to, the great majority are curated with the repositories. The data collected from the professional

survey communicates this data as well, even in Florida that does not have a repository for artifacts from private land. The survey showed that over half of the respondents curated their collections in an out-of-state repository; indicating that they are willing and do curate these collections from private land. Archaeologists are willing to pay for the proper curation of the artifacts they collect during surveys. The public survey indicated that the public knows that these collections are important to society and for education, and therefore, the public would most likely support the creation of a state facility. Both the public and professional survey also noted the need for local collections to stay local.

However, if firms still do not curate at the facility, which seems unlikely considering the survey results, then a law can be made to require a curation facility be chosen before a project is undertaken. A state facility requiring curation and requiring the planning for the fees that this curation will incur, will open at least one curation option. Establishing this fee structure will also allow other potential curation facilities to arise and make their own fees giving more curation options (Miller 2010:43-44). Whether or not a law must be created to require curation, the curation requirement should be added into the compliance review process (Miller 2010:41). "Curation must start before the shovel hits the ground and continue on the shelf…" (Thompson et al. 2019:275).

The building of a state curation facility for Florida has been discussed many times over the years, and former State Archaeologist Jim Miller completed two investigations into what it would take to get such a facility. However, though the need for one is obvious and agreed upon by professionals within the state and those from other states, no such facility yet exists. Both surveys indicate the need for a curation facility to protect and preserve our cultural resources. The professional survey and discussions with Arthur

Vokes and Amanda Thompson, both of whom work in state curation facilities, show that people are willing to pay for curation and that such facilities are sustainable.

My current employer now has a list of the collections in their holding and progress is being made at getting the boxes in the basement in to an ordered system. This list will be updated with each box that is moved to the basement for curation. We will begin working on a curation plan for our office since we do not currently have one. This plan will be tailored specifically to our firm but it will follow some of the BAR guidelines for curation. Lucy Wayne put it well in a journal article she co-authored in 1983, that stated that having an analysis system selected before curation of an assemblage, as well as a discard policy, that can be readily available and understood will ensure that there is a consistent method used for curation (Bolt et al. 1983:13). This plan will ensure that no matter who leaves the firm or how many new people come in to work on artifacts, they will all understand the plan and how collections should be properly prepared for curation. Whether or not there is going to be a curation facility in Florida other firms should also create and maintain a list of their holdings. This list would be very helpful to researchers who may be looking for collections. And if a state repository was created having a list of collections at each firm ready would make the transfer of those collection to the state repository easier.

If Florida were able to create a facility and make collections more accessible, researchers would be able to find collections and answer more research questions. The creation of a state repository would also allow for collections that would normally be curated in an out-of-state facility, to be keep locally. And instead of researchers from Florida having to go to other states to see collections, it will bring more outside

researchers to Florida to see the collections here. Besides increasing those artifacts research potential, they could be used to attract tourists to the state of Florida. The collections housed locally and providing information on the history of communities in Florida, would also give those communities a sense of understanding and pride in their history. A state repository could be the catalyst for other repositories opening in Florida, since the fee structure will be a part of CRM budgets, and therefore bringing the collections closer to the local communities. Built in fees for curation would become best practices and Florida could be a model for other states.

To summarize, the recommendations of this thesis are:

- The Florida Division of Historical Resources needs to require curation for compliance.
- CRM firms need a formal curation plan for their firm.
- There needs to be one or more Florida repositories for non-government collections—initially a state-funded one. Fees can/should be charged for curation.
- Whether or not a repository is created, there needs to be an up-to-date accessible list of who has what.
- Culling non-diagnostic artifacts is okay, and should be done to conserve space.

Kersel (2015:44) put the dilemma and its solution succinctly in her article when she wrote "the underlying difficulty in solving the curation crisis is not simply whether to build more and better storage facilities, but whether the prevailing paradigm, favoring archaeological fieldwork over processing, publication, and permanent curation of materials from field projects, must change." While curation of archaeological material has been a law since the beginning, it has never been a priority. And that is how the curation crisis arose: collection of too many items with no plan for what will happen to

them after they are collected. The problem has only gotten worse over time, as more is accumulated with no funding to support upgrading to new curation standards. Fixing this problem will not be easy, cheap, or fast. However, the longer we wait to start the process the worse the situation will get and more knowledge will be lost in the interim.

APPENDIX A

INSTITUTIONAL REVIEW BOARD LETTER OF EXEMPTION

DATE: January 6, 2021

TO: Sierra DeVanie
FROM: University of Maryland College Park (UMCP) IRB

PROJECT TITLE: [1691002-1] A Survey about Museums
REFERENCE #:
SUBMISSION TYPE: New Project

ACTION: DETERMINATION OF EXEMPT STATUS
DECISION DATE: January 6, 2021

REVIEW CATEGORY: Exemption category # 2

Thank you for your submission of New Project materials for this project. The University of Maryland College Park (UMCP) IRB has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

We will retain a copy of this correspondence within our records.

If you have any questions, please contact the IRB Office at 301-405-4212 or irb@umd.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Maryland College Park (UMCP) IRB's records.

APPENDIX B

TABLE OF MUSEUMS AND NUMBER OF VISITORS

Museum	Number of visitors from survey
1st Infantry Division Museum, KS	1
9/11 Memorial & Museum, NY	2
Alamo, TX	1
Alexandria Historic Museum, LA	1
Anniston Museum, AL	1
American Museum of Natural History, NY	1
Baldwin County Heritage Museum, AL	1
Blanton Museum of Art, TX	1
Bluegrass Music Hall of Fame & Museum, KY	1
British Museum, England	2
Buffalo Bill Center of the west, WY	1
Butterfly Museum, FL	7
Cade Museum, FL	3
Camp Beauregard Museum, LA	1
Casey Jones Home & Railroad Museum, TN	1
Cedar Key Museum, FL	2
Civil War Museum, LA	1
Churchhill Museum, MO	1
Country Music Hall of Fame and Museum, TN	1
Creation Museum, KY	2
Cummer Museum of Art & Gardens, FL	1
Denali Museum, AK	1
de Young Museum, CA	1
East Tennessee Historical Society and Museum, TN	1
Egyptian Museum, Egypt	1
Field Museum, IL	6
Florida Museum of Natural History	69
Fort Stewart 3rd Infantry Division Museum	1
Franklin Institute	1
Harn Museum of Art, FL	13
History of Diving Museum, FL	1
International Spy Museum, D.C.	1
JFK Presidential Library and Museum, MA	2
John and Mable Ringling Museum of Art, FL	4
Lightner Museum, FL	3

Louvre, France	5
Manassas Museum, VA	1
Met, NY	3
Motorcycle Hall of Fame Museum, OH	1
Musee d'Orsay, France	1
Museum of Anthropology, Canada	1
Museum of Contemporary Art Jacksonville, FL	1
Museum of Fine Arts Houston, TX	1
Museum of Florida History	1
Museum of Science and History, FL	3
Museum of Science and Industry, FL	7
Museum of Science and Industry, IL	2
Mütter Museum, PA	1
National Buffalo Museum, ND	1
National Museum of African American History, D.C.	1
National Museum of the Marine Corps, VA	1
National Naval Aviation Museum, FL	2
National Portrait Gallery, D.C.	1
National WWII Museum, LA	3
Natural History Museum, MD	1
Navy Seal Museum	1
NeuePinakothek, Germany	1
Norton Museum of Art, FL	1
Orlando Science Museum, FL	1
Pearl Harbor, HI	1
Pensacola Air Museum, FL	3
Pergamon Museum, Germany	1
Polk Museum of Art, FL	1
Salvador Dali, FL	6
San Felipe De Austin Museum, TX	1
Savannah History Museum, GA	1
Seattle Art Museum, WA	1
Smithsonian	33
St. Augustine Pirate & Treasure Museum, FL	1
St. John the Batiste, LA	1
Tallahassee Museum, FL	4
USC Fisher Museum of Art, CA	1
Witte Museum, TX	1
YaVashem, Israel	1
Ybor City State Museum, FL	1

APPENDIX C

MILLER'S SURVEY QUESTIONS

Does you insitution have artifacts and/or records from any archaeological projects in Florida?	Describe and estimate the volume of material that is not accompanied by standard field and laboratory records with provenience information.
What catagories best describe your institution?	Describe and estimate the volume of material that represents bulk samples, such as soil, stone, shell and stratigraphic columns, that have never been analyzed, but that are part of completed projects.
Is your institution a federal agency, state agency, local government, established museum, university department, or other entity already providing proper curation and expects to continue to do so?	Describe and estimate the volume of material for which your institution does not have or could not obtain clear title, for instance, artifacts oned by a landowner and on loan to your institution.
Is your institution a state agency, local government, local museum, or non-profit organization that stores artifacts, but has no established and permanent curation facility?	Describe and estimate the quantity of material you institution expects to collect annually over the next 5-10 years, based on you experience over the past 5-10 years, and assuming your collection policies remain more or less the same.
Does your institution intend to provide long term curatio nfor the materials, meeting, more or less, federal curation standards?	What strategies might your institution follow to reduce the volume of material requiring permanent curation? Strategy =No Collection in field
What is the total amount of cultural material that would need curation? For artifacts and samples, estimate the number of standard records boxes.	Strategy = Discard artifacts at end of project
For paper records estimate the number of linear feet of letter sixr or smaller sheets organized in manila folders.	Strategy = Return artifacts to landowner but keep records
For oversize paper records, such as maps and plans, estimate the thickness of a stack of flat documents in inches.	Strategy = Return artifacts and records to landowner
For electronic records, estimate the number of gigabytes of storage. Do not include compression such as zip files; use the uncompressed size.	Strategy = Discard unanalyzed material at end of project

Describe and estimate the volume of material that requires special handling, such as waterlogged specimens, unconserved metals, unstable organic remains, fragile items, oversized objects.	Strategy = Discard unanalyzed bulk samples at end of project
If you institution adopts procedures to reduce the amount of material requiring permanent curation, by what percent would your annual estimate of material over the next 5-10 years be reduced?	Strategy = Discard modern and irrelevant material
	Strategy = Donate material to other institution

Appendix D

Survey Responses

Public Survey

	Number of Responses	Yes	No	Depends on museum	It's just for fun	It's fun but I also lean	Depends on the site or artifact	18-30	31-40	41-50	51-60	60+	Male	Female
Question 1: Age	152							16%	11.80%	21.70%	25%	25.70%		
Question 2" Gender	152												13.20%	86.80%
Question 6: Do you feel that you learn something from another culture when going to a museum?	152	80.30%		19.70%										
Question 7: Does going to a museum or historic site make you feel enriched somehow? Or is it just for fun?	151	41.10%	0.60%		4%	54.30%								
Question 8: Do you think education would suffer without museums?	151	96.70%	3.30%											
Question 11: Do you think the cost of curating artifacts and preserving cultural sites is worth the knowledge gained from them?	151	84.80%					15.20%							

Professional Survey

	Number of Responses	Yes	No	I do not know	Depends on the site or artifact	18-30	31-40	41-50	51-60	60+	Male	Female		
Question 1: Age	41					7.30%	48.80%	14.60%	14.60%	14.60%				
Question 2" Gender	41										46.30%	53.70%		
Question 5: Does your company have a curation plan?	41	82.90%	7.30%	9.80%										
Question 8: Do you think there should be state laws for curation like there are for collection and site protection?	40	95%	5%											
Question 11: Do you think the cost of curating artifacts and preserving cultural sites is worth the knowledge gained from them?	41	48.80%			51.20%									

Public Survey Question 8: Why would education suffer without museums or why not?	**Public Survey Question 10: What do you think the purpose of museums is?**	<u>**Professional Survey Question 4: Do you think the state of Florida needs a repository for collections? Why or why not?**</u>	<u>**Professional Survey Question 10: Is your company concerned about the curation crisis (since there is a large backlog of artifacts that need updating and housing and there is not enough money, space, or time to fix them)? Are you?**</u>
We learn from our past and history!!	To learn about and preserve our history and help us prepare for future	yes - we can learn from collections	Yes, both my company and myself recognize the that curation has become a crisis in archaeology.
Museums allow for history/culture to be experienced more than just reading.	Is expand your knowledge on a certain subject, but it a fun and interesting way.	Yes. Curation facilities throughout the southeast are rather limited, thus contributing to the curation crisis that we so often hear about/talk about in our field. A curation facility in Florida would also provide researchers with an opportunity to study local archaeology without having to incur excessive travel expenses.	Yes, we are. I am on a personal level as well.

The museum makes learning interesting and we get to see the pieces first hand.	To preserve history and enlighten the masses.	Yes, as there are no private long term federal or private curation faculties other than CRM companies. Universities only curate their collections and the State of Florida only takes artifacts from state lands. I am not certain what the Feds are doing with their long term collections within the State of Florida.	Yes I am very concerned that there are millions of artifacts that will be lost. Also, private facilities can close with little or no notice and the client or CRM company would have to take possession and start the process all over.
Being able to see things in person if so much better than reading a webpage.	Show history of places and people, describe other cultures in a more physical experience	Florida already has several repositories across the state. Is this in reference to a central repository? Then no, Florida doesn't need a central repository because they serve different purposes and rarely has centralization been a good thing for curation purposes.	Sure, all archaeologists should be concerned about the curation crisis. That being said, archaeology needs to come to grips with its (neo)colonial fetishization of artifacts and do a better job of determining what needs to be curation versus what does not. Let's think about repat/matriation of artifacts back to either descendant communities or reburied at specific sites as an alternative.
Seeing an exhibit of real artifacts makes history more real and present	To enrich and educate our experience as humans	Yes. Something for artifacts from private lands would be	I am aware that the current storage is inadequate and new guidelines may be needed.

		useful.	
We need exposure to cultures outside of our own so that we can see and understand the past and each other	To educate, inspire, entertain, and provide a safe place for some.	Yes! It is exceedingly important to maintain a safe space to keep collections and artifacts!	yes and yes! my company is deeply concerned about the curation crisis, we have out own backlog of artifacts that our employees work on everyday
I think museums can be introduction to people to want to learn more about a specific topic, culture etc	To educate in a fun and hands on manner.	I think having the collections in the state from which they were collected allows research to be conducted more easily and allows the state to keep it's cultural patrimony local.	Yes, and yes. However, I think the "crises" was created by the curation proividers not understanding all that goes into a business model. They should have been charging more from Day One. We are now seeing the curation industry trying to make up for 30+ years of mismanagement on their own part. It concerns me greatly when one of the oft-mentioned solutions is to cull existing collections that were curated under legal agreements/contracts for curation in perpetuity.
Museums offer lessons from the past, art & music history, wildlife, etc.	Providing a broad variety of experiences, especially to youth with limited background experiences	A state-owned and operated one? Maybe, if the state is accumulating collections or if collections stored elsewhere are threatened.	We curate collections at many different repositories and we de-accession artifacts that hold no long-term research value after the project is completed. So, I don't feel that my company is directly making the crisis worse, but I feel that we could more liberal in de-accessioning artifacts after they

			have been analyzed.
Miss out on experiences. Museums provide a plethora of content to help build broader background knowledge for those who visit.	To preserve memories and knowledge of ways of the past	I do not know the Florida situation. In general, there is a need nationwide for more curation facilites that meet SOI standards.	The first question is a bit broad - in a company of 100 people there is unlikely to be a consensus on anything. Personally, I find that curating the majority of cultural materials from a Phase I or Phase II project to be useless. Speaking in terms of Precontact assemblages (I don't know enough about historic cultural materials to have a worthwhile opinion), when the majority of assemblages contain either non-diagnostic lithic debitage or sand-tempered plain pottery, there shouldn't be a push to curate specimens that are ubiquitous throughout the state. I prefer to perform in-field analysis with immediate reburial. I would advocate collection and curation only of diagnostic or tooled lithics and pottery that is greater that x-amount of square inches or rimsherds with which to provide vessel analysis.

			For full Phase III mitigations, the full assemblage should be recovered and curated since that site will be destroyed. A full assemblage from mitigation projects should give a fair representation of the ubiquitous non-diagnostic specimens that would not be collected or curated from Phase I and II projects.

When you fail to value your history- you fail to protect the value of the present or future	To display pertinent information and details of history.	Yes - collections repositories in Florida are less centralized than in other states (i.e., Georgia's Waring Laboratory). Institutions like the FLMNH are overburdened by collections, many of which are lacking analysis as they were accessioned before the advent of CRM. During the course of much of my CRM work in Florida, almost the entirety of assemblages recovered in Florida ended up in curation facilities in other regions or states based on the individual contracts firms have set up. If the purpose of curation is to preserve assemblages for future analysis or study, then cultural materials should	Yes, I believe my company is concerned, aware, and conscious of the curation crisis. Personally, I am concerned about the crisis and advocate for the use of legacy collections in research whenever possible. I think having a central repository can assist researching in reaping the benefits of materials that have already been excavated.

		remain in the state or region from where they originated to facilitate access without requiring time and money consumptive sinks associated with accession or chain of custody transfers.	

They teach us about our and others history	To teach us things through a hands on/visual experience.	Yes - it should be accessible to the public. I also think, in some cases, instead of creating new data, we can learn from previous collections. Perhaps answer new questions or re-evaluate previous questions.	Yes, we have been dealing with this for over 15 years. Funding for curation facilities is difficult to maintain to guarantee that the collections will be cared in perpetuity. We slowly working to curate our backlog of collections, however, we try to keep artifact collections within the general region where they were recovered. Unfortunately, different states/regions/curation facilities have different levels of collection acceptance, space availability, and costs for curating. Therefore, it is best for us when we plan appropriately at the onset of our projects.

The information is important and without it being displayed history may be lost.	To help people to actually see the different aspects of history and view the items used in the past.	I think that having a curation facility for the state, or at least a couple of designated facilities, would be beneficial for archaeological researchers and for the long-term preservation of materials. Under one or a couple of repositories, it will be easier to track and keep record of the materials that belong to different sites, regardless of which agency or institution was involved in the excavation. Having a state repository could also assist in having standards that all collections follow in regards to how materials and records are preserved.	Yes, I think the discipline of archaeology would be well-served to establish better guidance for states, agencies, and consultants regarding what types of artifacts should be curated, based on a thorough review of the academic gains afforded by curation practices to date.

Learning through hands on/visual aides is an important part of education. Much easier to understand if you "see it with your own eyes".	To tell the history & story of what has happened in our world.	Yes. The short answer is we always need more curation space. Repositories are running out of space (or have already run out) and are becoming increasingly selective in what collections they'll take.	I don't know about my company, but I do think the sustainability aspect of collections is concerning.
As a retired teacher I used to teach students about history and visited museums when we could.	To learn about history and what happened to people long ago. How they lived.	Yes, because it is a good idea to have curation facilities available at the regional level to facilitate access to collections from statewide scholars.	Yes, this is a discussion that has occurred at my company. One of my co-workers worked for a different state at one point, and part of his job was culling collections. However, this can only be (correctly) done if there is knowledge of what a collection contains. Unfortunately, the funding to get to that point is unlikely to be acquired under the current administration.
I think history is very important & retelling the stories, keep it alive!	Help open others to things, places, and times they could not personally travel to.	yes, all archaeological institutions who remove artifacts from contexts should provide curation for the longevity of the resource's ability to provide insightful data of its	Company; not sure. Myself, prior to working in CRM, my favorite job was updating and housing collections for the Maine State Museum and Harvard Peabody Museum. I think it's an important and underfunded job.

		provenance.	
Museums are the only way most people will ever get close to other cultures or mindsets; as well as learn history from a visual standpoint.	To preserve history and culture	Yes, either govt funded or private. We need a central repository for collections and a professional collections management staff.	Yes, SEARCH is concerned about the crisis, though I cannot attest to the degree of concern or specific conversations/plans addressing these issues. Personally, this crisis also alarms me. Rehabilitating existing collections and refining collections methodology currently appear to be the primary means in which archaeologists are addressing this concern.
Some folks learn better by being able to walk through museums rather than just reading a book.	To provide knowledge of historical artifacts and preserve it.	Florida does have repositories for collections from State owned land. It would be useful to make affordable options available for collections from private land to provide a viable alternative to returning artifacts to landowners or keeping them in the hands of private	Yes. We have thought of cost-effective professional services/solutions that we can offer.

		companies, which virtually ensures most artifacts will never be available to outside researchers.	
Museum preserve the history of artifacts and also provide a story behind every item making the learning process more personal and realistic.	Those who study and learn from the past, have a better grasp of how our ancestors survived, suffered, lived, loved, and thrived.	Yes. While I have not worked in Florida, I believe that each state needs a place in which to store its artifacts that observes current curation standards.	
We should learn about our history and other cultures. It helps us to be less ignorant and more tolerant.	Learning information and seeing things come to life	Yes. A central repository would allow for study and proper curation.	

They are important to learn our history and the things and people that helped to get us here today.	To teach about our history, our planet, other cultures, the universe, where we've been and where we're going	Yes. Having collections spread across various disparate agencies and areas makes accessing materials for specific sites extremely tedious at best, and downright impossible at worst. Having something centralized that could house entire site's collections would make life easier for avocational, professional, and academic researchers.	
They give a "real life" experience to the educational process, especially historical sites.	Preservation of history for education.	Yes. They have a facility for State Lands that is running out of room. DOT and Water Management District projects are spread out and hard to track down. Even a federal curation facility in the state would be very helpful.	

Museums help us to learn about our history and how we became advanced as we are.	To help enrich our knowledge of the past and the advancements we have made throughout history	I have no stake in Florida archaeology, but I think having repositories for collections is always a good thing.	
There is always something to learn from history. Museums make it interesting for those who are not interested reading on history.	To show you history and broaden your edication	Yes. Many of the CRM firms in Florida don't have the space to curate artifacts.	
There is so much to be learned about our history and our place in the world	To educate people so that we may go further in life. As said "history repeats itself" therefore I believe it is definitely a very important aspect of everyone's life.	yes--material from non-government projects is currently not curated to any particular standards	
Museums educate our youth about very important times in history	The sharing and preservation of history.	yes, I think all states should have state run/funded or university-affiliated repositories	
Museums are a great way for us to learn by actually seeing items and artifacts.	To bring beauty, history, science, art. Culture to everyone.	Yes. Currently this is very piecemeal, and it is difficult to track down records and artifacts from past surveys to connect to a new survey. Only storing at a company level insures that research on sites, even those that qualify for NRHP,	

		will not be as well rounded as they should.	
Just like statues, you learn from history not remove it.	To teach history and educate about past events.	Yes, as curation is an ethical practice as well as an enabling factor in the continued research, (re)analysis, and/or (re)interpretation of cultural material, archaeological sites, and cultural contexts.	
It is an actual educational experience that stays with you forever - hands on and seeing things from the past makes the past history come alive	To preserve history, share culture & teach.	Yes. Collections = data that can be reassessed, restudied and available for interpretation and outreach.	
Museums help us remember history and engulf ourselves in cultures we may not normally be privy to	Keep things from history for us to see that without museum we'd never see		

Because every generation needs to learn about past generations. History is important no matter how much people want to erase it or believe otherwise.	To let people see the past and how we got to where we are today.		
They provide information outside of the classroom	to show and tell about history in an unique way		
there is so much information at the museums that isn't in other places	To remember history and preserve it.		
Museums educate through exhibits and experiences.	To educate and let people experience things they couldn't otherwise due to before our time or places we can't travel		
We can learn bits and pieces that we might not have otherwise learned in a formal classroom.	To educate people in a fun and exciting way as well as keeping history and culture alive and known.		
Museums usually have an exhibit in which you go to visit but then you visit all the exhibits and learn about things you haven't maybe thought of	Display hard work for archeologists, aid in education		
It exposes people to many new things.	Making us aware of our beginnings and history along the way...		
Museums put a fun and exciting twist on learning about history as well as different cultures.	To build cultural knowledge		

Our children wouldn't have a place to visit that actually contains the objects they are taught about. To see them in person makes it even more interesting & makes a connection.	To preserve things for future generations and to educate us.		
There is so much history in museums no matter what type. You can't get that kind of history in schools	show us where we have been and where we are going		
Such a vast wealth of knowledge on display that you would never see if not for museums collecting and protecting for us to see.	To physically see parts of history that images can't compare.		
Every time you visit a museum you will learn something new.	Preserve history for future generations		
History, is a road map to the future, hopefully by we will not make same mistakes again	Educate people about content of past, present and future.		
It's good to be able to see the history you learn about	Learning about different things and preserving history.		
Certain museums offer a glimpse of what life was like in the past.	To learn about ancient things and artifacts and also lots of History.		
It provides a different approach to learning that you cannot always get in the classroom and online.	Preserves history and knowledge. Shares personal research and discovery with everyone.		
Because museums enrich our educational exposure to past historical events and facts	Museums preserve our world - good, bad, beautiful, ugly - for us to learn and grow from		

They contain pieces of history, whether pieces of art or artifacts. We can't move forward without knowing where we've been.	To teach you about life, people, important events - by SHOWING you.		
History is apart of our lives and museums allow others to experience/ view those parts you can't envision.	Enrichment for our society		
I feel that museums offer experiences children, youth and adults may never get to experience any other way.	To teach history and show us things we might never been able to see		
You can go and learn about something on your own.	Explaining the uses of ADL's, Tools, Equipment etc of that time period.		
Museums are a fortress of discovery, a place for all ages to find knowledge from the past to the future, for all ages, to understand cultures, art, heritage, all the many things that link society together and create a conversation about those topics.	To preserve & archive both historical relics & events for further understanding.		
The museums is one avenue to educate and explore other cultures . It is a good source to introduce young children to the many cultures that have existed around the world how they introduced new ideas to the world.	See above, but to truly be a source of engagement and education for people of all ages regarding whatever subject matter on which the historic site or museum focuses.		
Museums allow you see things that happened in the past	To get a visual of how they lived and how creative they could be.		

They connect history and knowledge with practical real life events and people. They enhance the imagination that inspires learning....	To provide a visual reference and educate folks on our history		
It's a step into another place, time, culture, or perspective. It's a kinesthetic way to learn.	To see the art in person and gather feelings from being in its presence.		
There's so much to offer by visiting and seeing that just cannot be the same experience anyway else.	Show people how others lived in the past. Also like the Holocaust museum is a grave reminder of how we must guard against religious/ethnic persecution.		
Because a lot of people might not believe for lack of seeing	To educate people on important events and give them opportunities to appreciate what happened that lead up to present day activities.		
Yes! We must explore and remember our past to not make mistakes that have been made in the past with our country, our people, our planet, our animals.....	History and descriptions of different cultures and how they lived		
You can't learn everything from books. you need to see it for yourself.	It's a more visual way to learn about history.		
Learning about history is boosted when one can see artifacts & gain further details surrounding them. How they both fit into and broaden the narrative is necessary	A window to another world, across time and space		

for further understanding.			
After you're out of school there are few opportunities to learn about the region, culture, history, art, etc outside of a museum. But even as a child, learning about these things by visiting a museum, it engages them to make learning more fun and come to life in a way that is not possible in classroom or by just looking at a book.	To preserve and make available to the public the artifacts they contain.		
We wouldn't get to see or understand the way for example, the American Indians lived and survived	Preservation and expansion of knowledge.		
It's an opportunity for our youth to have visual aids and firsthand experience of our history. It opens their minds to subjects they may or may not be familiar with.	To give a better experience when it comes to learning history		
Museums bring learning to life in a way books cannot.	To teach about life how it was vs now		
A museum is an interactive way to make history come alive	To highlight topics (history, science, etc.) in a way that is approachable for all and not just academics.		

Because it allows you to see actual pieces...not rely on your imagination. It helps me get an accurate time line of when things happen and their sequence....Helps me understand the impact one event has on the others.	To educate the public.		
Can't travel everywhere brings wonders of world close	To teach about our history and to understand how people lived differently.		
Because so kid this is the only place that they may learn from because it's fun to them	To learn		
Museums allow us to see artifacts up close to enrich our understanding	History - it's a way to keep it in the present and available to those who might not be in school, or learned about it.		
History needs to past along and people need to learn about other cultures	To you learn new things		
They are important places for school field trips. Especially for children that wouldn't otherwise have an opportunity to visit.	To teach and preserve history and knowledge		

Virtual exposure does not compare to in person, face to face exposure to artifacts. You get a better sense of size, scale, weight and texture.	Preserve our past and educate		

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