MuseumsForward

What do we have here: Artifact ID services at museums

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Abstract

This study examines the attitudes of staff and participants towards in-person and virtual artifact identification services in the greater Seattle area. Answers from five semi-structured interviews highlight some of the challenges, benefits, and goals expressed by museum professionals and archaeologists of the region. Survey results from five former participants of artifact ID describe the outcomes that can occur after the process is over. The benefits of answering public enquiries are explored through anecdotal evidence. Some believe that events and online services aiding in identification have the potential to educate new audiences about archaeology and the law. Interview data suggests that the services can lead to donations and continual support from the individuals that participate more than once. Lastly, the article examines other public programs in the greater Seattle area that use personal objects as a starting point for education. The emergence of events and services designed to share tips on object care is indicative of some museums learning to embrace living culture. This study argues that some museums are beginning to share their knowledge and resources to help other people become better stewards of their own collections.

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Introduction

Overlooked as a museum service, artifact identification is unique in how it facilitates meaning-making with the objects that make up a person's home. In the past, the Burke Museum of Natural History and Culture in Seattle, Washington, directed people with questions about their personal artifacts to Artifact ID Day. The joint program between the Burke Museum and King County Library was free with admission and led by experts of the Pacific Northwest. People lined up with their artifacts, some of which were found, purchased, or inherited from others. The annual program helped consolidate the Burke's identification requests to a single day. After the last in-person Artifact ID Day in 2016, collections staff at the Burke focused more on ID requests they received by email or on the website. Enquiries to the Burke's Archaeology Department formed the starting point for this study and the results are mostly limited to experiences in the greater Seattle area.

Most museums have stopped providing programs like Artifact ID Day. Historical societies and small museums in Washington that offered identification before no longer do. Accelerated by COVID-19 closures, many museums lack the budget and staff size to continue supporting artifact ID. Other organizations like the Burke that held large, in-person events for artifact ID, now let people send photos and information of their artifacts online. The digital approach gives staff time to conduct research and send informed responses. Methods of responding to public enquiries vary between museums and change over time.

To streamline the process and retain contact lists, most institutions reply to identification enquiries virtually or on a case-by-case basis. Artifact ID days as events are less common but still offered at some organizations. A web search shows that the Institute for American Indian Studies in Washington, Connecticut, and the Society for Georgia Archaeology host artifact ID days annually. These institutions are outside of the study's area of focus, but they demonstrate that face-to-face programs for ID still receive attention in other states. Through a phenomenological approach to data collection, this study records experiences on both sides of the enquiry process. Responses from former and current museum professionals participating in artifact ID highlight some of the challenges of maintaining the service as an event.

Artifact identification as an open, available resource in museums is hard to evaluate because the outcomes occur after people have left. Between artifact ID days, special case appointments, and online requests, hardly any data is collected that informs us of what happens next. How common is it for people to donate the artifacts they bring in? And in what ways do people stay engaged with the organization that helped? Museums dedicate time and resources to artifact ID, but the realities of the service are foggy to those of us who are not involved.

The research conducted examines recent trends in artifact ID services across the greater Seattle area. Insights from five interviews and five survey respondents reflect the goals and experiences of some of the people who work and participate in artifact ID. The research question is the following:

What are the goals of artifact ID and what is actually happening?

The next segment, Theory & Background, provides the theoretical framework of the study. Concepts like object love and our instinctual need to care for nice things are relevant to artifact ID and to the study's results. Methodology describes the approach to data collection. The sample for participants was limited to the Burke due to hesitancy from organizations that are less involved with University of Washington to share internal data. The Archaeology Department at the Burke helped disseminate a survey to 40 people, each with varying degrees of satisfaction to their requests. Staff at historical societies and other museum professionals—mainly archaeologists—make up the rest of the data. The sample for staff was limited to the greater Seattle to remain consistent with the survey results. The Results & Analysis organizes the data into a narrative format made up of three parts: Positive Effects, Limitations & Challenges, and Evolution of Programming. Anecdotal evidence and examples from the survey inform us of some of the advantages and disadvantages of artifact ID programs. Picking up from where Evolution of Programming left off, the Conclusion connects pieces together to consider implications for artifact ID in the future.

By researching the experiences associated with artifact ID, we could uncover new strategies for educators (parents, teachers, and staff) to help enrich the learner's experience with objects. Artifact ID can also contribute to decolonizing practices by educating people about tribal policies and the law. Before more conversations are had about the role of artifact ID in museum education, the service itself has to be better understood.

Theory & Background

When a collector discovers and obtains an object, it acquires new layers of meaning. Ownership can create deeply meaningful relationships between people and objects in a way that artifacts on display in a museum cannot. The objects become an extension of one's self. Life experiences and personal identities and interests are bound to the object. To the owner, private collections hold an aura that can be "sacred, mystical and powerful" (Rubel & Rosman, 2001). Collectors with an unhealthy emotional attachment to their artifacts should consider bringing a less beloved object to Artifact ID Day. If staff were to question the authenticity of a historic artifact, it could inflict psychological pain on a collector who believes it is real.

Determining value is an integral part of collecting and for some, the legitimization or museum-worthy status of an artifact can depend on monetary value. Artifacts that are well preserved and scarce or unique are typically valued high (Lamont, 2012). It is a misconception that museums preserve only expensive specimens. The price of an artifact is usually subjective and can fluctuate depending on when and where it was appraised.

Most museums, as a matter of policy, do not appraise objects. The Burke discloses that they "will not appraise your object nor authenticate them for sale" on the Object Identification page of their website (Burke Museum, 2023). Appraisals are usually prohibited on the basis that they are a conflict of interest. The Burke, the Smithsonian, and almost every major museum website that had an FAQ to address appraisals directs those who are interested to the American Society of Appraisers. Sometimes used to itemize tax deductions, people can pay a fee for independent appraisers to assign monetary value to an antique or collectible.

The Archaeology Department reports that the Burke discontinued Artifact ID Day in 2016. According to Collections Manager Laura Phillips, nearly all of their requests come from the website. There is an online form that lets people submit photos of their objects and any known information to the corresponding department. Requests to authenticate spear points and arrowheads are forwarded to the Archaeology Department. Questions about minerals are sent to the Paleontology and Geology Department. For artifacts that are less commonly found in the Pacific Northwest, the museum offers to help connect them to experts who are better equipped to identify it.

Researchers K.M. Ellenbogen and R. Bain (2002) compare expert and novice approaches to the interpretation of objects. Novices often use their understanding of primary sources to inform their interpretation. Their attention is sometimes constrained to an object's surface features and accompanying text for facts. Experts use strategies to situate a source in its context and connect it to other sources. For attendees of artifact ID, new ideas introduced to familiar objects could transform how they think about and interpret other artifacts. Education researcher Shawn Rowe describes the museum object as a “thinking device” (2002). He explains that meaning is shaped by the languages, ideas, concepts, and ways of interacting each visitor brings to bear in interpreting the object. When engaging face-to-face with a specialist who can help identify an artifact, personal connections develop between the visitor, the object, the expert, and the space around them (Rowe, 2002). Collecting is a social phenomenon and structured events like Artifact ID Day help connect people who share similar passions. People can bond over a shared learning experience and yet each person will walk away with a different interpretation of the artifact they learned about.

In The Objects of Experience: Transforming Visit-Object Encounters in Museums, the researchers discuss the significance of childhood objects in relation to a person’s identities. Objects give a sense of protection, stability, and connection to others. When touching or using objects from childhood, they make clear statements in the telling of the owner’s life stories. Objects are imbued with experiences of play, history, and ancestry (Woods & Latham, 2013). The target audience for a lot of public programming is families. Children and teens that went to Artifact ID Day must assign all kinds of meaning onto the artifacts their families brought to ID. When a child grows up with an artifact and then later in life, takes ownership of it, he/she/they may feel too attached to part with it.

Methodology

This study used a phenomenological approach to data collection. Museum professionals who have experience responding to artifact ID requests were asked to participate in semi-structured interviews with myself. I began the process by asking Laura Phillips, Collections Manager for the Archaeology Department at the Burke Museum, for recommendations. Doing so helped me have more familiarity when emailing interviewees. Out of nine emails sent in total, five of them progressed to interviews.

The sample for museum staff was limited to the greater Seattle area. Knowing later that the next phase of data collection could not go beyond artifact ID participants in Washington State, I was indecisive about whether or not to interview museum professionals in other parts of the country. The aim of this research is to understand both sides of the artifact ID process. By examining only the perspectives of this region, it would eliminate the unwanted variables of a large sample.

The interview protocol below was used for employees from museums and historical societies who are/were involved in artifact ID:

Carter Museology Thesis Interview Protocol

Interview Question	Justification	Anticipated Answers
Could you describe how your museum responds to requests to ID?	Allows the interviewee to describe the program as they see it.	A description of the programming (virtual, request-only, etc). Information on program success, staffing, budget, and community engagement.
Depending on what culture the artifact is from, do you talk to participants about issues of provenance and possible questions on repatriation?	This question relates to educating the public about tribal policy, preservation law, and the decolonization of collections. By broadening the scope of the question, it helps prevent leading the interviewee into discussing Native American artifacts specifically (Patton, 2001).	They may ask about ownership. "Where was it excavated?" Encourage donation to tribal facilities.
What, if anything, does your organization hope to get out of artifact ID programming?	Relevant to a core research question: What do museums hope to get out of artifact ID and what are they getting?	Greater community engagement; info on where artifacts are distributed; secure future donation.
What attempts at continued	Could reveal if the organization presses folks to donate their	Email and possibly newsletters.

engagement are made?	collection. Or whether repeat requests from the same collector happen.	
Of the community engagement efforts, what percentage of the people become donors or volunteers?	Answers could play a role as evidence for or against continued support for artifact ID. Coupled with the previous question, it also informs me of the type of data an organization collects relating to artifact ID.	Hard data and soft data. Anecdotes.

The methodology of this study is best explained with an overview of my process. Two drafts of the interview protocol were written before finalizing it. After the first interview, the wording of Interview Question #2 was changed to elicit better responses from the next interviewees. The back half of the question originally had "...do you have policies to address issues of provenance and possible questions on repatriation?" The problem with this question is that all museums that receive federal funding must follow NAGPRA policies. The response in my initial interview related to NAGPRA and the legal ramifications of looting. I learned that educating artifact ID participants about repatriation is never a museum policy. The reason for doing so is usually a personal choice. For the next interview, the second half of this question was changed to "...do you talk to participants about issues of provenance and possible questions on repatriation?" The adjustment led to responses that relate better to my research question. Two of the interviewees described educating the public about repatriation as goals of theirs. In every interview, the responses felt open and honest. It also vindicated the casual demeanor I used for the interviews.

As researchers, we have to be conscious of the fact that everything said cannot be written down verbatim. It is difficult to take notes when carrying a conversation, so my solution was to talk less. Data was captured in each interview by jotting down notes and quoting only where I felt that they touched on a pertinent point. Analysis of the results could always come later; the first priority was to listen closely to what the speaker was saying. Because artifact ID is so personal, it was important to me that the interviews did not seem invasive. The approach was natural and interviews were not recorded.

For the study, I analyzed a document containing all of the artifact ID requests that were recorded from the Burke's Archaeology Department. An excel sheet stores information of identification requests from years 2001 through 2023. Totaling over 3,000 artifacts, the document catalogs each individual's name, their date of contact, and the initials of the staff who worked with them. It indicates whether the object was found in public or private land, and if provenience is unknown. Their form of contact (email, phone, in-person, or Facebook) and the location from which they sent the request is included. My approach to analyzing this large set of data was to look for patterns and outliers. Nearly half of the artifact ID outcomes have "unresolved" and "forwarded" written in. I searched for an even split of resolved and unresolved cases for both in-person events and email. My sample focused on artifact ID participants from the last five years. A set of contacts were collected from 2016, the last year for Artifact ID Day at the Burke.

My survey to assess experiences of artifact ID on the participant's side used a mixture of short and long answer questions. Every question could be skipped and I made sure to include a deadline to encourage timely responses. Along with a description of the research purpose, the introduction explained that answers are anonymous and will be used to determine motivations and meanings of artifact ID. At the end, a link to where this research article is published was provided. Survey takers were given the option to enter their email address if they want to be sent the resulting publication. Based on the criteria, I picked out 25 artifact ID participants and asked Laura Phillips to help send the survey on my behalf. Clearance was not given to me to see or contact any of them. After two weeks, four people responded to the survey. In an effort to get more variety, I asked Laura to send the survey to 15 more people. One more response came in a week later. The survey responses were analyzed in conjunction with the interviews to understand similarities, common challenges, and the overall process of integrating artifact identification to the museum.

Results & Discussion

The results of this study are organized into three broad categories including a) positive effects, b) challenges and limitations, and c) evolution of programming. Data collected from the interviews are interwoven with survey answers to help structure the three-part narrative. Each category is informed by the experiences and habits of the people who are, or previously were, involved in artifact ID. They are critical to interpreting the implications for artifact ID services in the future.

Positive Effects

Dr. Philippe LeTourneau is an archaeologist for King County Historic Preservation Program. His many years of experience as a cultural resources management consultant has given the opportunity for many classes and lectures on archaeology. With proficiency in lithic analysis, he has become a key figure in artifact ID days by educating people about archaeology and suggesting next steps for conservation.

Dr. LeTourneau remembers the artifact ID programs he worked at before the COVID-19 pandemic. PL: "[Artifact ID Day] was extremely popular. People would bring their whole family. Often a kid found something on the beach. The family would come with them and be so excited to learn what it is." Artifact ID is an intergenerational family activity that lets participants learn about the objects that they have questions about. Seattle is such a young city that some people may take an interest in tracing themselves back further. Whether a family has lived here for generations or has just arrived, artifact ID helps build connections with one's roots and creates a better sense of community and culture for families. The shared experience gives families time to discuss ancestry and colonialism in an environment that supports talking about these difficult topics. Artifact ID helps instill a sense of curiosity and wonder in the visitor, but it can also play a role in conservation efforts.

Stephanie Jolivette is a government archaeologist for Washington State's Department of Archaeology & Historic Preservation. During her time at the Burke Museum, she was often tasked with responding to identification requests submitted to the website or via email. Today, Jolivette works on the protection side and reviews permits for new construction. We spent some time in our interview discussing how artifact ID can inform where archaeological sites are located. SJ: "For the archaeology division, the reason they focus so much on it—it's to protect the sites. Knowing there's an artifact [somewhere] is a hint that there might be a site. It's an opportunity to document it. You have to document where the site is in order to protect it." Finding the location of a discovery site can explain how someone may have come across it. It also helps paint a picture of where other artifacts could be in danger of being misallocated. I was told by someone else off the record that documentation of possible sites from artifact ID programs is usually an afterthought. Most museum workers will not go the extra mile because they are already flooded with what work they have.

Like Jolivette, Dr. LeTourneau's primary goal in artifact identification is to educate the public. The two of them stress how in addition to learning, documentation of the artifacts and how they were found is helpful for conservation. PL: "It's important to write down where things came from—where you found it, when you found it. Usually they bring a box of arrowheads and say 'I got these from my grandfather.' I then like to ask them where they lived." Asking for additional information assists in the identification, but it can also help deduce whether or not an artifact was acquired legally. Sometimes, visitors say that they would like to donate their artifacts to the museum or a tribe. In such instances, staff usually suggest organizations and people to contact.

A survey respondent who wished to remain anonymous describes what motivated them to bring an artifact: "I thought it might belong to the ancestors or first peoples on the land they grew up on and wanted to return it." Two former users of artifact ID at the Burke self-selected that they donated their artifacts to a tribe or national parks service. The examples suggest that museum-based identification programs are effective at attracting people who are beginning to think about repatriation. An upcoming artifact ID program might remind people about the artifacts they own but forgot about, and re-energize their instinct to donate them.

Dr. LeTourneau recalls receiving questions or requests for identification that he could not answer right away. He had to collect contact information and connect with them later. This necessary delay allowed Dr. LeTourneau to stay in contact with other professionals. In our interview, he described how some of his relationships with former artifact ID participants evolved as they engaged with the museum more and attended events or volunteered. Beside one outlier, every archaeologist and museum staff member interviewed in this study mentioned relationship-building as a strength of artifact ID. Building trust with community members is a key part of the work museums do and it can help institutions understand the needs and concerns of their constituency.

The document shared by the Archaeology Department shows patterns of continual engagement from users of artifact ID. Some individuals have requested identification for objects more than once. From a survey response, one participant said that they are more likely to attend the physical facility as a visitor after the experience. The lasting impact of artifact ID can also take the form of donations. Two staff members remember seeing ID participants donate their artifacts to the museum. Some attendees became volunteers later, according to Dr. LeTourneau.

At events with identification, community members might bring unique knowledge of their artifacts with them to the museum. It can be an opportunity for museum staff to learn about the cultural significance of some objects. Although learning from visitors was not brought up as an official response in the study, there is anecdotal evidence of shared information between staff and visitors. Artifact ID and its potential to fill gaps in knowledge through cross-cultural conversations is an overlooked benefit of the service that should be researched in the future.

Challenges and Limitations

Museums that receive ID requests for items outside of their expertise are generally transparent about it in their responses. Staff recommend other organizations that are fit to help with the identification. At large museums, departments forward misdirected artifact ID requests to the correct corresponding department. The delay of receiving messages and interdepartmental communication errors create a level of disengagement for those who wait a long time to receive answers. Close to 40% of the requests from 2015 to 2023 at the Burke's Archaeology Department are "unresolved" or "forwarded." It is worth noting that the artifact ID excel sheet has several submissions for artifacts that are beyond the Burke's area of focus. Their staff are trained to educate people about the objects and specimens of the Pacific Northwest. For the purpose of ensuring the best identification, it makes sense that some requests are forwarded to other qualified professionals.

Four people who submitted an ID request in the past reported that they did not learn what they set out to learn. A fifth participant reported that they were somewhat satisfied but still have further identification pending. We know that crafting an informed response takes time. Some questions that a department receives may necessitate research and cross-referencing with other artifacts. The survey results are from a small sample size in Washington, but the few examples could reflect greater dissatisfaction with the process of artifact ID in other parts of the country. More research is necessary before the claim is made.

Dealing with the delays and limited staffing for ID is a challenge for small organizations. Hillary Pittinger is the Curator of Collections at White River Valley Museum where she has answered questions about artifacts for over a decade. Located in Auburn, Washington, Pittinger tells me that artifact ID used to be a mainstay of small historical societies. She explains how unrealistic it is for a small museum with small staff to give the level of expertise necessary for artifact ID. There is no pottery specialist, no oil painting specialist. People who work at small non-profits are used to wearing multiple hats, but the staff size severely limits the depth and turnaround time of artifact ID requests.

Pittinger and Jason Cooper, who contributed to Archaeology at Night at Edmonds Historical Museum, both made connections to the BBC television series Antiques Roadshow. In the show, specialists in art and antiques give life-changing appraisals to some of the artifacts that are brought in. Pittinger and Cooper have noticed that some people who attend artifact ID programs come in with the expectation that their experience will be like the TV show. According to them, many ask for appraisals of their objects. HP: "They expected going away with a valuation of some kind. That's not something we can do for them." Pittinger usually gives those people a link to the American Society of Appraisers.

Some people take advantage of the scarce resources of museums and use the expertise of staff to act as profiteers. It is an unfortunate reality of artifact ID services that some people try to make the most money they can out of selling the artifacts brought in for identification. The document provided by the Archaeology Department has two comments on artifacts that warn, "individual used info to sell item on ebay—do not provide identification in the future." Even though museums cannot give appraisals, the provenance and history of an object can all be used to enhance the monetary value. Contrary to the interview responses, none of the survey respondents selected monetary value as a motivation for participating in artifact ID. The individuals who were interested in making a quick dollar may not have been the same who took the time to take the survey. Based on museum staff's responses, value continues to be a primary reason for some who attend artifact ID day.

Evolution of Programming

Recent years have seen small museums and historical societies show less interest in artifact ID programs. Laura Phillips explains that in the archaeology community, there is less enthusiasm among staff who work events that advertise identification as the primary attraction. New public programs have since emerged that take the place of artifact ID days. Workshops and lecture series that address "what to do with my stuff" are more common in museums and historical societies.

Pittinger explains how during the COVID-19 pandemic, many people were either moving or renovating their homes. In doing so, a lot of people found old materials and artifacts that they want to preserve.

HP: "We did a series of workshops on Zoom. Mostly general care of artifacts… textile specific, wedding specific, paper goods, photos, silver. We would tell them things like 'it's better to roll a quilt than to fold it' and 'check once a year to make sure bugs aren't eating it.' We don't want anyone to walk away and feel like they shouldn't use the artifacts they have. The only way artifacts keep their historic utility is if they stay in use."

Programs that help answer "what to do with my stuff" focus on the priorities of the community instead of internal goals for the museum. This new wave of workshops addressing conservation recognizes that communities become healthier and more vibrant with the realization that their lives are filled with artifacts imbued with history and culture on a daily basis. Advice for preserving certain materials can be applied in daily situations rather than in only special visits to the museum. A deeper connection develops between people and the objects they surround themselves with, and ensures that these artifacts are around for future generations.

When people are encouraged to closely examine their artifacts, they may discover new clues or details which can help in the identification of their artifacts. Modern social media allows for thousands of people to look at an image and make attempts to identify an artifact that is posted online. When I asked the Executive Director of Greater Kent Historical Society & Kent Museum, Dylan High, about his experience with artifact ID, he told me that some of his museum's constituents post their requests for identification on Facebook. "You Know You're From Kent When…" is an active Facebook group where people will often post historic photos and ask if anyone knows anything about the context of the photos. While this type of identification is probably effective, it might not encourage best practices and could lead to the exploitation of information that is publicly shared.

Conclusion

As museums recover to pre-pandemic levels of staffing and revenue, the question is what artifact ID will look like. In-person events for identification could re-emerge, but the online method of processing requests remains standard for most organizations in 2023. This study highlights some of the challenges museums and historical societies face in their artifact ID services. Limited staff to process requests and the concern of people profiting off of information are just two issues that employees grapple with day-to-day in their work.

The survey from this study calls attention to a few user experiences that report not receiving their answer in a timely manner or that were redirected to a different department or museum. In order to reduce the number of requests that get forwarded or lost, museums can make it readily available on their website to discover areas of interest among staff. This way, it would help more people get in contact with the right specialist and speed up the organization's turnaround time for answers.

The opportunity to educate people about archaeology and the law is a motivating factor for some experts who assist in artifact ID. Donation of an artifact to a tribe or museum occurs sometimes, and users occasionally inquire about becoming volunteers afterwards. Survey results and anecdotal evidence suggest that continual engagement is not uncommon between artifact ID participants and the organizations that help with the process. The results and analysis provided in this article are new to museum studies discourse. More research is encouraged to determine if long-term engagement is exclusive to artifact ID or if other community outreach programs are just as effective, if not better at it.

Some institutions host workshops/events that do not include object identification and yet are still highly personal and relevant to the needs of the private collectors who attend. The Evolution of Programming section above describes a recent Zoom workshop at White River Valley Museum that was partially inspired by members of the public who asked about best practices in conservation. It is unclear whether these types of workshops have the same broad appeal as traditional artifact ID days. In Listening to Voices of Experience, the researchers emphasize the importance of understanding the interests and individual learning needs of a museum's visitor base before designing a new program. Part of the reason why artifact ID programs appeal to so many is because they use objects people already love and assign meaning to springboard into new topics of discussion. It can be an opportunity for adults to deepen their knowledge in an area that they are already familiar with (Sachatello-Sawyer & Fellenz, 2001). Market research can pinpoint some of the interests in a community and help inform the design of a program intended to build upon those interests. The appeal of programs like artifact ID day is in how unique and personal the experiences are. Information learned at such events is immediately applicable to regular life.

The fact that many institutions are trying to engage with their communities in new ways suggests a change in their priorities for collecting. Historically it was more common for museums to keep artifacts away from their original communities under the rationalization that they are better preserved in storage. Today, some institutions host workshops that teach people how to care for their objects at home. Artifacts that are incorporated in daily life are stripped of their oral histories and context when they are separated from the communities that use them. As museums have shifted their notions on living culture, we are now beginning to see organizations use their resources and expertise to help the communities they once harmed. In time, communities might equate museums to a valuable resource for anyone who wants to become a better steward of their collections.

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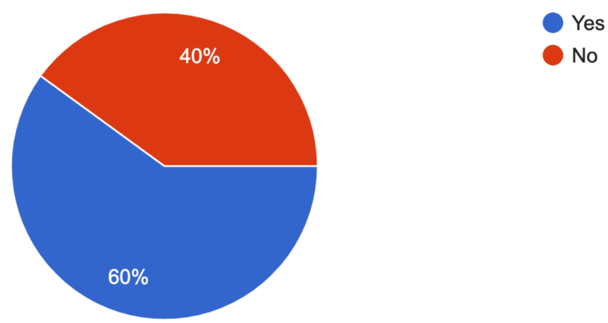
Appendix A

Artifact ID Survey

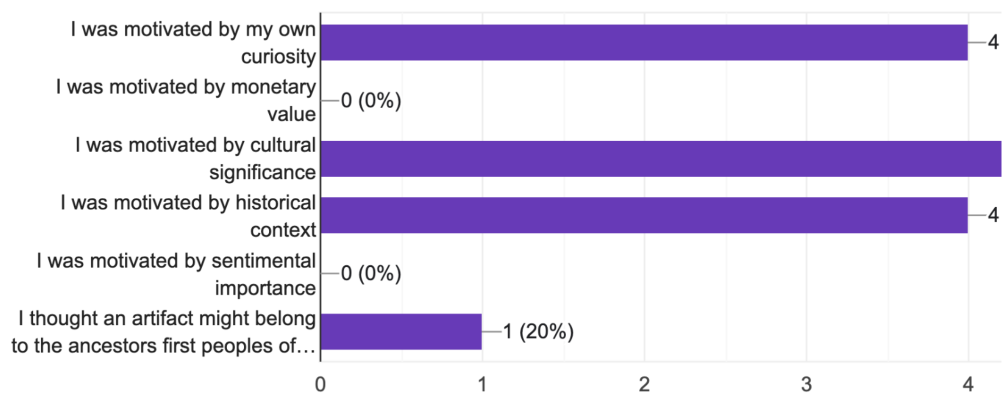
Did you feel that your inquiry was responded to in a timely manner?

5 responses

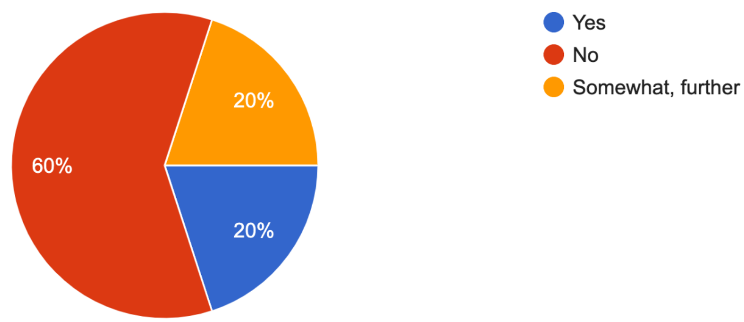


What motivated you to bring this artifact? Select all that apply.

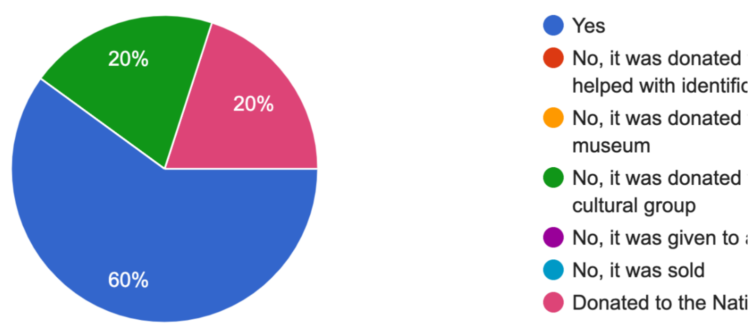
5 responses



Did you learn what you set out to learn?
5 responses



Does the object you brought for Artifact ID still belong to you?
5 responses



In what ways do you remain engaged with the museum that helped with the identification process? Please answer in 3-7 sentences, if possible.

5 responses

Not engaged

I have had no further contact until now.

I am even more likely to attend the physical facility as a visitor. I offered to suport the museum in accessing the site I found the artifact on.

Not at church this time

None

Would you like to be contacted to see the resulting publication in June? If so, pl
contact information below.

5 responses