



THESSISMUN

THESSALONIKI INTERNATIONAL STUDENT
MODEL UNITED NATIONS

Executive Board of UNESCO

United Nations Educational, Scientific and Cultural Organization

*Topic Area B: "Promoting and safeguarding
the underwater cultural heritage"*



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Topic Area B: Promoting and safeguarding the underwater cultural heritage

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1. Welcoming Letter

Distinguished Delegates,

We officially welcome you to Thessaloniki International Student Model United Nations (ThessISMUN) 2019 and especially to the Executive Board of UNESCO, where we have the utmost honor to serve you as your Board Members. We are very thrilled that we will cooperate with you and that we will discuss two very important issues regarding our committee's mandate.

Above all, we would like to inform you that the Executive Board of UNESCO, as an Organization of the United Nations, is being committed in existing challenges regarding educational, cultural and scientific issues. We are very keen on this year's topics since we believe that they are innovative enough, as well as interesting and debatable.

To start with, we strongly believe that the comprehensive sexuality education is an issue of great importance globally due to the fact that gender-based violence is a common phenomenon regarding which there are still many stereotypes and taboo subjects. On the other hand, the preservation and promotion of cultural diversity depends on the tangible cultural heritage part of which is the underwater one, which has been enriched, especially after the World War II; many actions have been implemented by the UNESCO and other Organizations - nevertheless, there are lot yet to be done.

This Study Guide is being provided to you as an initiative step of our cooperation and as a first tool so that you start your research on the Topic Areas. Of course, you can make use of this Study Guide in order to focus properly on the substantial matters that should be discussed during our sessions, but under no circumstances you are limited to use further resources; on the contrary you are encouraged to do so in order to deepen at your debates and to be able to deliver a complete position paper.

We hope to contribute efficiently to your study and we are really looking forward to meeting you all in person and to having fruitful and interesting discussions. We will remain always at your disposal.

With kind regards,

The Executive Board of UNESCO,
Andrianni Emmanouela, *President*
Fessatidou Erato, *Vice-President*

2. Introduction to the Committee

The United Nations Educational, Scientific and Cultural Organization was introduced right after the World War II as an initiative of the Conference of Allied Ministers of Education (CAME)¹. The conference resulted into the founding of UNESCO under the auspices of The Constitution of UNESCO, which came into force in 1946 after the ratification of only 20 countries².

Today the UNESCO counts 195 Member States and 11 Associate Members³ with the sole purpose to build and promote peace via international cooperation in Education, Sciences, as well as Culture. In the spirit of comprehensive dialogue and mutual understanding, the UNESCO develops educational tools and programs, encourages cultural heritage and equal dignity amongst all nations and highlights the right to freedom of expression. The aforementioned are mostly accomplished through the adoption of particular international standards and the management of national programs, that encourage the free flow of ideas worldwide⁴. In addition, the UNESCO's programs also contribute to the achievement of the Sustainable Development Goals as defined in the 2030 Agenda, adopted in the UN General Assembly in 2015⁵.

The UNESCO operates mainly through the General Conference and the Executive Board. The General Conference, which takes place every two years, is the primary decision-making body that comprises representatives of all Member States. Each General Conference aims to determine the policies and main lines of the Organization⁶.

On the other hand, the Executive Board, composed by 58 Member States, meets twice a year and is responsible for a) monitoring the implementation of decisions taken by the General Conference, b) preparing the agenda for the latter, while c) examining the Organization's budget and performances⁷, in general. Furthermore, it is important to underline the UNESCO's two main standard-setting legal instruments; International Conventions and Recommendations, which are both prepared in accordance with a pre-established procedure⁸. The International Conventions⁹, being adopted by the General Conference and being subject to ratification, acceptance or accession by States, basically define the rules under which States undertake to comply. On the contrary, Recommendations¹⁰ are norms that are not subject to ratification, however Member States are invited to apply with the intention to influence their national law and practices.

To sum up, as stated in Article 1 of The Constitution¹¹, UNESCO's vision for a *"universal respect for justice, for the rule of law and for the human rights and fundamental freedoms"* that will apply to all people of the world indiscriminately, can be proven by the

¹UNESCO (2018), *The Organization's History*, Available at: <http://www.unesco.org/new/en/unesco/about-us/who-we-are/history>

[Retrieved 13/12/2018]

²Ibid

³UNESCO (2018), *Member States*, Available at: <https://en.unesco.org/countries/member-states>

⁴<https://en.unesco.org/about-us/introducing-unesco>

[Retrieved 13/12/2018]

⁵Ibid

⁶http://portal.unesco.org/en/ev.php-URL_ID=3332&URL_DO=DO_TOPIC&URL_SECTION=201.html

⁷Ibid

⁸UNESCO (2018), *Legal Instruments*, Available at: http://portal.unesco.org/en/ev.php-URL_ID=21681&URL_DO=DO_TOPIC&URL_SECTION=201.html

[Retrieved 13/12/2018]

⁹UNESCO (2018), *Conventions*, Available at: http://portal.unesco.org/en/ev.php-URL_ID=12025&URL_DO=DO_TOPIC&URL_SECTION=-471.html

[Retrieved 13/12/2018]

¹⁰Ibid

¹¹Ibid

tremendous work of the Organization, that stands out both from a quality and quantity perspective.

3. Introduction to Topic Area B

The preservation of the cultural heritage is a substantial factor for the promotion and the assurance of cultural diversity, nowadays. Culture connects people with specific social values and beliefs, traditional customs as well as with a certain historical background. As a result, cultural heritage can provide people with a sense of unity and belonging within a group, making them realize the significance of safeguarding what the previous generations bequeathed to the next ones¹².

The underwater cultural heritage is not of less importance than the movable and immovable tangible cultural heritage¹³. Although the illicit trafficking and the possible devastations frequently refer to the other types of cultural heritage, like sculptures, paintings, archeological sites, there is a cultural richness which is being sunken and its protection is even more hard cause to this fact.

Having said that and after examining how the International Community has incorporated a legal framework for the defense of underwater cultural heritage, we will proceed by focusing on the substantial issues that may arise. It is indisputable that there are many threats regarding its preservation in the era of commercialization and globalization, but which are exactly these threats and how can we confront them in order to be conscious citizens with sense of responsibility?

On the other hand, it is obvious that the access to submerged sites and monuments is far more tough than on land. So how important is it to reach shipwrecks, ruins, submerged caves and how can the experts achieve it without provoking any harm to them? At the same time, we will be confused about the way we can combine the protection of underwater cultural heritage with its exhibition. How can this be sustainable and helpful for us to safeguard it? More than that, a common phenomenon regarding cultural heritage as a whole, is illicit trafficking and looting of world heritage, especially as far as it concerns the conflict zones.

During our sessions, we are anticipating that you will make efforts to answer specifically on questions that still exist. How can we control the illicit market of cultural pieces? Who is responsible for taking the appropriate measures in order for states that are being found in conflict zones, to maintain their cultural richness? Finally, how the International Community can react massively so that the pirates and looters cease their activities?

All those questions will rest meaningful through our studying of specific cases that will show us the significance of our Topic Area.

¹²Cultivating Culture (2013), *The importance of cultural heritage*, Available at: <http://www.cultivatingculture.com/2013/04/05/the-importance-of-cultural-heritage/> [Retrieved 13/12/2018]

¹³UNESCO (2018), *Illicit Trafficking of Cultural Heritage*, Available at: <http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/> [Retrieved 13/12/2018]

4. Definition of Key-Words

4.1 Cultural heritage

We can define as heritage any “*features belonging to the culture of a particular society, such as traditions, languages, or buildings, that were created in the past and still have historical importance*”¹⁴. The heritage can be divided into Cultural and Natural heritage¹⁵.

More rationally, cultural heritage is “the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations”¹⁶. Cultural heritage is being composed by Tangible and Intangible heritage¹⁷.

Tangible Heritage “includes buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture”¹⁸. Moreover, it contains three categories: i) movable heritage (e.g. paintings, sculptures) ii) immovable heritage (e.g. archeological sites) iii) underwater cultural heritage (e.g. shipwrecks, caves, ruins).¹⁹

On the contrary, intangible heritage includes “oral traditions, performing arts, rituals, traditional festivals, oral epics, customs, ways of life, traditional crafts”²⁰

4.2 Underwater Cultural Heritage:

The definition of the “underwater cultural heritage” encompasses:

1. “All traces of human existence that lie or have lain underwater and have a cultural or historical character; These traces can be
 - a. sites, structures, buildings, artefacts and human remains, together with their archaeological and natural context;
 - b. vessels, aircraft, other vehicles or any part thereof, their cargo or other contents, together with their archaeological and natural context;
 - c. Objects of prehistoric character.
2. Pipelines and cables placed on the seabed shall not be considered as underwater cultural heritage.

¹⁴Cambridge Dictionary (2018) ,*heritage*. Available at:
<https://dictionary.cambridge.org/dictionary/english/heritage>
[Retrieved 15/11/2018]

¹⁵UNESCO (2018), *Illicit Trafficking of Cultural Heritage* ,Available
at:<http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/>
[Retrieved 13/12/2018]

¹⁶UNESCO (2018), *Tangible Cultural Heritage*, Available at:
<http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/>
[Retrieved 15/11/2018]

¹⁷UNESCO (2018), *Illicit Trafficking of Cultural Heritage* ,Available
at:<http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/>
[Retrieved 13/12/2018]

¹⁸*ibid*

¹⁹*ibid*

²⁰UNESCO (2018), *Intangible Cultural Heritage*, Available
at:<http://www.unesco.org/new/en/cairo/culture/intangible-cultural-heritage/>
[Retrieved 15/11/2018]

3. Any “installations other than pipelines and cables, placed on the seabed and still in use, shall not be considered as underwater cultural heritage.”²¹.

4.3 Promoting Cultural Heritage:

Promoting Cultural Heritage means to “further or encourage to raise to a higher degree, urge the adoption of methods which ensure the preservation of the states’ cultural features and secure cultural diversity throughout the world”²² - in other words encouraging “the multiculturalism²³, a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization or society”²⁴.

4.4 Safeguarding Cultural Heritage:

Safeguarding has the sense of “protecting something from harm”²⁵. Therefore, the safeguarding of underwater cultural heritage reaches the context of taking the appropriate measures in order to protect underwater cultural heritage from being harmed by any kind of activities.

5. Legal Framework

Underwater cultural heritage is being protected by few International Laws and Treaties which pose the specific priorities regarding the underwater finds and the humankind activities beneath the water. The most significant Conventions regarding the preservation of underwater cultural heritage are as follows:

5.1 Convention on the Protection of the Underwater Cultural Heritage (2001)²⁶:

This Convention upholds the basic principles for the Protection of underwater cultural heritage while providing a States Cooperation System and a group of practical rules for the treatment and research of underwater cultural heritage.

The main principles²⁷ established in this Convention are:

²¹UNESCO (2018), *The world’s underwater cultural heritage*, Available at:<http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/underwater-cultural-heritage/>

²²Reverso Dictionary (2018), *promote*, Available at: <https://dictionary.reverso.net/english-definition/promotion+of+culture>
[Retrieved 15/11/2018]

²³Lisa D. Belfield, *What is Culture Diversity?*, Available at: <https://www.purdueglobal.edu/blog/social-behavioral-sciences/what-is-cultural-diversity/>
[Retrieved 15/11/2018]

²⁴Caleb Rosado, *What makes a school multiculturalism?*, Available at: <http://www.edchange.org/multicultural/papers/caleb/multicultural.html>
[Retrieved 13/12/2018]

²⁵Cambridge Dictionary, *safeguard*, Available at: <https://dictionary.cambridge.org/dictionary/english/safeguard>

²⁶ UNESCO(-), *About the Convention on the Protection of the Underwater Cultural Heritage*, Available at : <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/2001-convention/> [Retrieved 10/12/2018]

²⁷ ibid

1. The Obligation to Preserve Underwater Cultural Heritage²⁸: This obligation does not mean that States must undertake archeological excavations, but they should take measures for the preservation of cultural heritage according to their capabilities.
2. In Situ Preservation as first option: The in Situ Preservation should be the first option of States; that means the preservation of the underwater cultural heritage in its original location on the seafloor²⁹.
3. No Commercial Exploitation: This principle is being established in accordance with what already has been established regarding land cultural heritage and it concerns trade or speculation and not the archeological research or tourist access³⁰.
4. Training and Information sharing: This principle promotes the cooperation and exchange of information among State Parties in order to enhance the Underwater Archeology's efforts and to raise public awareness as far as the importance of Underwater Cultural Heritage is concerned³¹.

The 2001 Convention, as the main legal basis regarding the underwater cultural heritage, has been ratified or/and Accepted by 58 members, up to now.³²

5.2 Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)³³

This Convention sets out the basic principles regarding the protection and preservation of the “World Cultural and Natural Heritage”. It endorses the States to establish planning programs which would aim to integrate the preservation of World Heritage as one of the main goals, possibly achieved through the appropriate measures³⁴.

More specifically, States are encouraged to ensure the existence of appropriate staff and services as far as protection, conservation and presentation of the World Heritage is concerned. At the same time, the Convention sets the goal of conducting scientific and technical studies and research combined with operating methods so that threats against Natural and Cultural Heritage can be faced efficiently.

²⁸ UNESCO Digital Library(2002), *Records of the General Conference, 31st session, Paris, 15 October to 3 November 2001, v. 1: Resolutions, p.51*, Available at: <https://unesdoc.unesco.org/ark:/48223/pf0000124687> [Retrieved 10/12/2018]

²⁹ UNESCO Digital Library(2002), *Records of the General Conference, 31st session, Paris, 15 October to 3 November 2001, v. 1: Resolutions, p.52*, Available at: <https://unesdoc.unesco.org/ark:/48223/pf0000124687> [Retrieved 10/12/2018]

³⁰ibid

³¹ UNESCO Digital Library(2002), *Records of the General Conference, 31st session, Paris, 15 October to 3 November 2001, v. 1: Resolutions, p.55*, Available at: <https://unesdoc.unesco.org/ark:/48223/pf0000124687> [Retrieved 10/12/2018]

³² UNESCO (2018), *Convention on the Protection of Underwater Cultural Heritage.Paris, 2 November 2001*, Available at: <http://www.unesco.org/eri/la/convention.asp?KO=13520&language=E&order=alpha#> [Retrieved 10/12/2018]

³³UNESCO (2018), *Convention Concerning the Protection of the World Cultural and Natural Heritage*, Available at: <https://whc.unesco.org/en/conventiontext/> [Retrieved 10/12/2018]

³⁴UNESCO(2018),*Convention Concerning the Protection of the World Cultural and Natural Heritage*, Available at: <https://whc.unesco.org/archive/convention-en.pdf> [Retrieved 10/12/2018]

Finally, Contracting Parties are being endorsed to adopt the appropriate legal, scientific, technical, administrative and financial measures in order to ensure the protection and conservation of World Heritage as well as to establish national or regional centres for training of staff for the same goal.

This Convention has been Ratified or/and Accepted by 193 States³⁵.

5.3 Convention on the Law of the Sea (UNCLOS), 1982³⁶

The 1982 United Nations Convention on the Law of the Sea (UNCLOS) is an important reference text. Although it was drafted with a view to offering general provisions on the law of the sea, it includes two provisions - Articles 149 and 303- that refer specifically to archaeological and historical objects³⁷. These provisions confirm the specificity of these objects, distinguishing them from “ordinary” objects. The content of these provisions (Articles 149 and 303 paragraph 1) establish an obligation for States Parties to protect such objects although specific measures to be taken are not provided. This lack is being covered by the 2001 Convention. The UNCLOS has been ratified by 150 States³⁸.

6. Underwater Archeology

To define what “archeology” and “underwater archeology” are, it is imperative to cite the UNESCO’s definition. Specifically, “*Archeology studies human cultures through the analysis of their historical traces and their context. It aims at explaining the origin and development of civilizations, as well as the understanding of culture and history. Underwater archaeology is a sub-discipline, which studies submerged sites, artifacts, human remains and landscapes. It is to be seen in the larger context of maritime archaeology, which studies human relations with oceans, lakes and rivers and is complemented by nautical archaeology, which studies vessel construction and use*”³⁹.

Why underwater archeological research is important⁴⁰?

Taking into consideration that $\frac{3}{4}$ of Earth’s surface is water⁴¹, it is evident that beneath the water it is being found a great part of humankind’s traces such as shipwrecks, cities,

³⁵ UNESCO (2018), *States Parties Ratification Status*, Available at: <https://whc.unesco.org/en/statesparties/>
[Retrieved 10/12/2018]

³⁶ Ben Juvelier, “*Salvaging*” *History: Underwater Cultural Heritage And Commercial Salvage*, Available at: <https://digitalcommons.wcl.american.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1909&context=auilr>
[Retrieved 13/12/2018]

³⁷ *ibid*

³⁸ UNESCO (2018), *Convention on the protection of Underwater Cultural Heritage*, Available at: http://www.unesco.org/culture/underwater/infokit_en/files/gb-2001convention-infokit%2007-2009.pdf
[Retrieved 13/12/2018]

³⁹ UNESCO (2018), *Underwater Archeology*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/underwater-archaeology/>
[Retrieved 10/12/2018]

⁴⁰ Underwater Archeology Field School (2012), *The importance of underwater archeological research*, Available at: <https://www.slideshare.net/Ecomuseum/the-importance-of-underwater-archaeological-research>
[Retrieved 10/12/2018]

harbor works. As a result, the underwater transportation can facilitate the research of most of the globe. At the same time maritime navigation can become safer through the placement of lighthouses, safety buoys, marking of dangerous streams on nautical charts.

Moreover, many laws and regulations demand that few sites be located and studied by qualified archeologists before they are destroyed or deteriorated, since archaeological sites are very fragile and sensitive to intrusion. Even an intervention that opens a site for research purposes “damages” the archaeological information contained therein, as the site is no longer undisturbed⁴².

The 2001 Convention therefore regulates in its Annex, containing the “Rules concerning activities directed at underwater cultural heritage”, that only qualified and properly trained persons should be permitted to intervene on submerged sites⁴³.

Rule 22. Activities directed at underwater cultural heritage shall only be undertaken under the direction and control of, and in the regular presence of, a qualified underwater archaeologist with scientific competence appropriate to the project.

Rule 23. All persons on the project team shall be qualified and have demonstrated competence appropriate to their roles in the project.

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7. Maritime Exploitation and Access to Underwater Cultural Heritage

The preservation and protection of underwater cultural heritage cannot be achieved without the proper infrastructure, in order to proceed to bottoms. Furthermore, the conservation and promotion of underwater cultural heritage requires raising public awareness, through the public access to it.

7.1 Infrastructure needed

The oceans are the world’s biggest museum. They contain numerous cultural treasures - from shipwrecks to sunken cities and prehistoric sites gradually submerged by global sea, which need to be explored without getting harmed⁴⁵. With attention to appropriate design and materials, infrastructure projects can achieve their goals while conserving cultural heritage.

⁴¹ UNESCO (2018), *Underwater Archeology*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/underwater-archaeology/> [Retrieved 10/12/2018]

⁴² ibid

⁴³ ibid

⁴⁴ ibid

⁴⁵ UNESCO (2018), *Public Access to Underwater Cultural Heritage*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/access/> [Retrieved 12/12/2018]

Infrastructure Services should be installed with specific features and principles; some of them are the minimal destruction of historic structures and sites; access for service maintenance and renewal that does not require disruption of historic materials or structures; reversible processes that allow for further restoration of sites when future technology or research findings become available⁴⁶.

7.2 Public Access to Underwater Cultural Heritage

Public access to underwater cultural heritage functions in various ways and contributes to its preservation. More specifically, It provides people with a real connection to their past, enhances local conscience and stimulates people's awareness and respect for underwater heritage. At the same time, it constitutes a diversified tourism source which can lead to an economic development combined with the preservation of archeological sites beneath the water through sustainable methods and initiatives⁴⁷, such as:

- **Museums:** There are major museums in numerous countries where artefacts or whole wrecks are exhibited and state visible to public, providing a lasting factor of attraction and tourism development⁴⁸. Spectacular examples are the Vasa Museum in Sweden, the Mary Rose Museum in the UK, the Bodrum Museum in Turkey, the Roskilde Museum in Denmark, and the ARQUA Museum in Spain⁴⁹.
- **Virtual Museums:** Virtual imagery of underwater cultural heritage allows us to explore shipwrecks deeply sunk without getting wet and preserve digitally endangered sites for future research⁵⁰. Therefore, the sites can be visible to public even when it is not possible to be visited, while not being endangered by human activities. For instance, Pavlopetri Project, in Greece -started in 2009 and finalized in 2014- permitted the study of the history and development of the submerged ancient town of "Pavlopetri" in southern Laconia, Greece. The data extracted from the excavation was used in collaboration with the BBC to create reconstructions of the site for the forthcoming BBC/Discovery Channel documentary⁵¹

⁴⁶KatrinkaEbbe (-), *Infrastructure and Heritage Conservation: Opportunities for urban revitalization and development*, Available at: <http://siteresources.worldbank.org/INTURBANDEVELOPMENT/Resources/336387-1226422021646/Directions3.pdf?resourceurlname=Directions3.pdf>

[Retrieved 12/12/2018]

⁴⁷UNESCO (2018), *Public Access to Underwater Cultural Heritage*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/access/>

[Retrieved 12/12/2018]

⁴⁸ibid

⁴⁹UNESCO (2001), *The Benefit of the Protection of Underwater Cultural Heritage for Sustainable Growth, Tourism and Urban Development*, Available at:

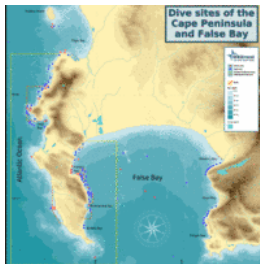
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/UNESCO_UCH_Development_Study.pdf

[Retrieved 12/12/2018]

⁵⁰UNESCO (2018), *Virtual Museums*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/access/virtual-museums/>

[Retrieved 13/12/2018]

⁵¹ibid



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- **In Situ Access:** It refers to visiting underwater archeological sites in their origin location, to avoid any devastation or destruction of the integrity of heritage⁵⁶. To this purpose, diving tourism provides to divers with capable equipment to explore the bottom of seas and oceans. Scuba diving is increasing in popularity worldwide, with the number of certified divers growing by an estimated 12-14% annually⁵⁷.

For all those who do not dare diving, several recent initiatives have been undertaken to provide the visitors with in situ experiences. These include tours on glass-bottom boats or submersible for non-divers⁵⁸. Spectacular examples constitute Dive sites of the Cape Peninsula (South Africa), Guide to underwater archeological sites (Sicily, Italy), Underwater Archaeological Park of Cesarea (Israel), Underwater Archaeological Park of Baia, Italy^{59, 60}.⁶¹

- **Replicas:** The role of experimental archeology, the reconstruction of ships and the making of replicas, along with the field of underwater archeology, has been recognized among the experts. In the construction of the replicas, based on archaeological vestiges, iconography or documentation, interpretation and interpolation are necessary to build the hulls, the rigging, the sails, the number of the crew and many other critical aspects for the working of a ship⁶².

⁵² UNESCO (2018), *In situ Access*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/access/in-situ-access/>

[Retrieved 12/12/2018]

⁵³ ibid

⁵⁴ ibid

⁵⁵ ibid

⁵⁶ ibid

⁵⁷ UNESCO (2018), *Public Access to Underwater Cultural Heritage*, Available at:

<http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/access/>

[Retrieved 13/12/2018]

⁵⁹ UNESCO (2018), *The UNESCO Convention on the Protection of Underwater Cultural Heritage*, Available at:

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/UNESCO_UCH_Development_Study.pdf

[Retrieved 13/12/2018]

⁶⁰ ibid

⁶¹ UNESCO (2018), *In situ Access*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/access/in-situ-access/>

[Retrieved 13/12/2018]

⁶² UNESCO (2018), *Replicas*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/access/replicas/>

[Retrieved 13/12/2018]

The use of replicas has been a very effective way for the education and dissemination of Underwater Cultural Heritage and for the navigation in antiquity in order to conclude in specific features of population and some territories⁶³.



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8. Different Interests regarding Underwater Cultural Heritage

The preservation and the protection of Underwater Cultural Heritage serves specific interests of the scientific community, the archeologists as well as the population. Therefore, in the attached table, we can see essential interests and goals that safeguarding underwater cultural heritage may satisfy and achieve.

| Interest | Object | Main Aims |
|----------------------|--|---|
| Scientific Research | Study of the Underwater Cultural Sites | To identify and interpret the underwater cultural sites |
| Conservation | Underwater Cultural Resources | To avoid the destruction and degradation of the underwater cultural heritage in order to keep it available for current and future generations |
| Protection | Underwater Cultural Resources | To avoid damages and the pillaging of the underwater cultural heritage to keep it available for current and future generations |
| Preservation in situ | Underwater Cultural Heritage Context | To maintain the underwater cultural heritage untouched in its context |

⁶³ibid

⁶⁴ ibid

⁶⁵ ibid

| | | |
|-----------------------|---------------------------------|--|
| Access | Public | To create the conditions for the enjoyment of the underwater cultural heritage by the public |
| Promotion | Scientific Community and Public | To create awareness and understanding of the underwater cultural heritage |
| Socio-Economic Impact | Local Community | To derive socio-economic benefits from the management of the underwater cultural heritage |

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9. Threats against Underwater Cultural Heritage

During the last decades, the interest regarding the Underwater Cultural Heritage has been increased resulting to numerous excavations and activities of exploitation, in general. However, the Underwater Cultural Heritage constitutes one of the most endangered types of heritage globally.

Consequently, we should focus not only on the exploitation of underwater resources and sites but also on their protection and preservation⁶⁷. To this purpose, we need to face specific threats that the Underwater Cultural Heritage faces nowadays. More specifically, tourism development, commercial exploitation, environmental and climate change, trawling and fishing, seabed's development and pillage are some of the main perils that sites beneath the water's surface confront⁶⁸.

⁶⁶Alberto Frigerio (2011), *Table relating interests, objects and main aims*, Edition: Burlington House, page 43, Available at: https://www.academia.edu/7335302/The_Underwater_Cultural_Heritage_a_Comparative_Analysis_of_International_Perspectives_Laws_and_Methods_of_Management

[Retrieved 12/12/2018]

⁶⁷ UNESCO (2018), *Threats to the Underwater Cultural Heritage*, Available at:

<http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/thegeneral-context/>

[Retrieved 11/12/2018]

⁶⁸ibid

9.1 Tourism Development

Tourism is undeniably linked with culture, taking into consideration that 37% of global tourism has cultural motivation⁶⁹. Certainly, cultural heritage of every state absolutely constitutes the main feature of it as far as it concerns the tourists, contributing to its economic development through the touristic evolution. Especially, regarding the Underwater Cultural Heritage, the sites are far more attractive than the land ones due to their specific origin, beneath the water, providing, thus, long-term opportunities based on their exploitation by the cultural and touristic agencies. However, the context of urbanization and materialism has led to a negative impact for underwater heritage.

More specifically, there are activities of tourists that may constitute chances for development, while being a significant risk for the preservation of the archeological site.

Firstly, Leisure Diving can have a negative impact taking into consideration the equipment needed for diving as well as the existence of conscience of tourists⁷⁰. For example, underwater sites can be blocked when a group of dive boats make constant visits or deteriorated when they anchor on wreck halls, which belong to under preservation heritage⁷¹. At the same time lack of tourism development and infrastructure for proper diving activities may lead to damaging corals and obscuring any shipwrecks or submerged caves⁷². Besides, it has been observed that most tourists are not conscious upon the sites they visit beneath the water or upon the effect of their activities/hobbies on cultural and/or natural heritage⁷³.

On the other hand, the exploitation of beaches and coasts also poses an essential threat. There are cases where shipwrecks, laid on the coast, has been removed so that beach can be exploited for tourism reasons and be suitable for bathing⁷⁴. Moreover, Construction activities and operations provoke a significant damage to historic shipwrecks, making the inclusion of heritage into the planning of the beaches an emergent need⁷⁵. To this purpose, some states have already taken measures; Normandy, France, USA have created a heritage trail so that the combination of preservation of heritage and tourism development on beaches be succeeded⁷⁶.

Finally, the tourism industry has a negative impact on underwater cultural heritage, since frequently hotels' waste is being disposed to inland waters, deteriorating heritage's integrity⁷⁷. The precaution of water pollution makes the preservation of underwater cultural heritage more difficult, requiring proper infrastructure and capable measures from the State Parties⁷⁸.

⁶⁹ UNESCO (2018), *Tourism- between chance and threat*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/tourism/> [Retrieved 11/12/2018]

⁷⁰ UNESCO (2018), *Tourism- between chance and threat*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/tourism/> [Retrieved 11/12/2018]

⁷¹ ibid

⁷² ibid

⁷³ ibid

⁷⁴ Alberto Frigerio (2011), *The Underwater Cultural Heritage: a Comparative Analysis of International Perspectives, Laws and Methods of Management*, Edition: Burlington House, page 24, Available at: https://www.academia.edu/7335302/The_Underwater_Cultural_Heritage_a_Comparative_Analysis_of_International_Perspectives_Laws_and_Methods_of_Management [Retrieved 12/12/2018]

⁷⁵ ibid

⁷⁶ ibid

⁷⁷ ibid

⁷⁸ ibid

Ultimately, the development of tourism should take place always with respect and promote cultural diversity by implementing sustainable tourism methods. Thoroughly organized diving trails and guided tours as well as the diversification of tourism offerings can contribute to an increase of sustainable tourism development as well as to safeguarding underwater cultural heritage which presents a unique opportunity to diversify⁷⁹. Lastly, the demarcation of the already known underwater sites' boundaries through warning signal buoys, may prevent the expansion of tourism industries through those areas⁸⁰.

9.2 Commercial Exploitation

Commercial exploitation is “*the legal recovery of artefacts from a heritage site with the aim of putting them up for sale*”⁸¹. This phenomenon is one of the main threats posed against the preservation of underwater cultural heritage. More specifically, some human activities that can result to destroying underwater cultural heritage are commercial exploitation operations such as infrastructural work related to development of harbors or development of power generation infrastructures and drilling operations related to installation of pipelines and links or eradication of oil, gas, metal⁸².

Furthermore, these operations regularly disregard scientific norms as far as the excavation of archeological sites is concerned, focusing mostly on restoration of valuable and profitable materials⁸³. Consequently, the research upon those sites instead of safeguarding their rehabilitation, has a damaging effect on them⁸⁴.

Some recent cases of Commercial Exploitation can indicate the impact on Underwater Cultural heritage.

- The Cirebon Wreck (Indonesia)⁸⁵: In 2003 an Indonesian fisher caught Chinese ceramics in their nets in the Northern Java Sea, off Cirebon, Indonesia. These objects were part of a wreck, which sank in the end of the 1st Millennium, while transporting “Yue yao” (Yue ware), a porcelain produced in the ancient region of Yue, China. In April 2004, Cirebon wreck was commercially exploited by a private Belgian

⁷⁹ UNESCO (2018), *Underwater Cultural Heritage and Sustainable Development*, Available at: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/2_Underwater_Cultural_Heritage_and_Sustainable_Development.pptx

⁸⁰ ibid

[Retrieved 12/12/2018]

⁸¹ UNESCO (2018), *The threat of the commercial exploitation of underwater cultural heritage*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/commercial-exploitation/>

[Retrieved 12/12/2018]

⁸² Alberto Frigerio (2011), *The Underwater Cultural Heritage: a Comparative Analysis of International Perspectives, Laws and Methods of Management*, Editions: JNAPC and Individual Authors, page 32, Available at: https://www.academia.edu/7335302/The_Underwater_Cultural_Heritage_a_Comparative_Analysis_of_International_Perspectives_Laws_and_Methods_of_Management

[Retrieved 12/12/2018]

⁸³ UNESCO (2018), *The threat of the Commercial Exploitation of underwater cultural heritage*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/commercial-exploitation/>

[Retrieved 12/12/2018]

⁸⁴ ibid

⁸⁵ ibid

company, assisted by a Belgian Museum. It raised some 500.000 pieces of the freight. However, it threw half of the artifacts (250.000) back into the ocean in order to destroy them, as they could not be sold at a high price, because they required an excessive conservation effort. The commercial exploitation devastated the 10th century site, damaged most artifacts and destroyed many, including the hull. The Cirebon wreck discovery was important due to the large variety of items, religious and other, found on the wreck which was largely devastated.

- San José Wreck (Panama)⁸⁶: In 2015 the UNESCO Scientific and Technical Advisory Body of the 2001 Convention cooperated with the Panamanian authorities to investigate the condition of the site of the San José shipwreck, a Spanish “galleon” that sank in the archipelago of Las Perlas in the 17th century. Treasure-hunters’ operations on the San José had created great holes in the seabed using “propeller-wash deflectors”, collecting all artefacts found in the area without sufficient analysis and instruction and equally without any further research. They had then so excessively cleaned artefacts off silver that they almost seemed unnatural. The San José discovery would have provided an ideal occasion for the establishment of a museum exhibition for Panama.

Nonetheless, competent authorities may adopt some measures in order to prevent or, at least, mitigate the potential impact of these threats. Among the available solutions there are the development of predictive techniques aimed to protect sites- not yet discovered- or the negotiation and ratification of cooperative agreements with construction and extractive companies, so as to prevent the unsuitable or improper excavations without capable research, infrastructure or capable staff framing these operations⁸⁷.

9.3 Environmental and Climate Change

Climate change is affecting the world heritage sites across the globe, Environmental changes, such as climate change, stronger erosion and current change, tsunamis, coastal erosion, and water warming threaten underwater cultural heritage sites.

Regarding climate change, the relationship between rising sea levels and the vertical movement of the earth’s crust leads to alterations in the sea levels on the continental edge. Climate change can also lead to the destruction of many sites, because changes in preservation patterns are occurred and new animal species are introduced in waters⁸⁸.

⁸⁶ ibid

⁸⁷UNESCO (2018), *Underwater Cultural Heritage and Sustainable Development*, Available at: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/2_Underwater_Cultural_Heritage_and_Sustainable_Developm.pptx
[Retrieved 12/12/2018]

⁸⁸ UNESCO (2018), *Environmental Impact and Climate Change*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/environmental-impact-and-climate-change/>
[Retrieved 12/12/2018]

Many of the world's most important coral reefs, including in the islands of New Caledonia in the western Pacific, have suffered uncommon coral "bleaching" linked to climate change⁸⁹.

Thus, accounting for these changes is essential in planning and executing archaeological surveys on the continental shelf. Globally, we need to understand, monitor and address climate change threats to World Heritage sites better⁹⁰.

A special example of the threat of climate change is to be noted in the Baltic Sea⁹¹. Biological deterioration of wooden wrecks happens naturally. However, marine drills such as ship-worm causes an acceleration of this process. Wrecks in the Baltic sea have until now been well preserved due to the low salinity of the water and low temperatures, as well as its lack of marine borers. However, climate change has been alleged as a factor contributing to the escalation of marine borers existence in the Baltic in recent years.

Moreover, the formation of bacteria structures, such as the "rusticles" formed by *Halomonastitanae*, named after the wreck of the Titanic, where they were identified, can moreover quicken the oxidation of wrecks' format, posing another challenge in the preservation process.⁹²

According to 2001 Convention, research upon underwater cultural heritage must respect Environment⁹³. On the other hand, environmental studies and research can also contribute to safeguarding and promoting Underwater cultural heritage, through the implementation of techniques friendly to preservation of heritage and the proper training of antiquarians⁹⁴.

9.4 Trawling and Fishing

Fishing has always been one of the main reasons for the human kind to roam and explore the seas. Ancient fishing sites are of great archaeological interest, as some sites like fishing hooks from historic periods are a source of knowledge both on fishing and on the specific site. But often fishing has also a negative impact on submerged sites⁹⁵.

The effect of fishing activity on shipwrecks is analogous to the impact of the agriculture on land archaeological sites⁹⁶. Fishers are familiarized with their area and have been -up until the advance of new technologies at least- the prime discoverers of underwater sites. However, the exchange of information and know-how between fishers and archaeologists is very poor.

⁸⁹ Carrey Dune, 2016, *UNESCO Report Details How Climate Change Threatens World Heritage Sites*, Available at: <https://hyperallergic.com/302105/unesco-report-details-how-climate-change-threatens-world-heritage-sites/> [Retrieved 12/12/2018]

⁹⁰ *ibid*

⁹¹ UNESCO (2018), *Environmental Impact and Climate Change*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/environmental-impact-and-climate-change/> [Retrieved 12/12/2018]

⁹² *ibid*

⁹³ *ibid*

⁹⁴ *ibid*

⁹⁵ UNESCO (2018), *Fishing and trawling impacting underwater cultural heritage sites*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/trauling-and-fishing/> [Retrieved 12/12/2018]

⁹⁶ *ibid*

As a result, strong criticism is being observed among them; whereas an open dialogue of heritage professionals and professionals in the fishing industry would be helpful⁹⁷.

On the other hand, trawling activities are today a major challenge concerning the preservation of underwater cultural heritage⁹⁸. Bottom trawling flattens any upright structure on the seafloor, destroying coral reefs⁹⁹. Moreover, some tools used for trawling, are able to excavate the seafloor, creating a trench two meters large and at least 30 cm deep, destroying everything they meet¹⁰⁰. Nonetheless, efforts have started to be made in order to avoid the devastation of underwater sites by those methods. More specifically, there occurs an attempt so as the sites be recorded and, thus, protected from any harmful human activity¹⁰¹.

9.5 Developing the seabed

Many underwater cultural heritage sites, especially the prehistoric ones that are now submerged landscapes, are affected by the extraction of sand and gravel; the seabed is increasingly exploited by extractive industries¹⁰².

Nevertheless, the extractive industries are becoming administered under national and international frameworks, in order to combine interests while protecting the sea bed, cultural sites which need better control, supply and accurate data issue¹⁰³.

Information about fragile heritage on the seabed is also needed in planning other marine activities such as “cabling, dredging, fish farming, extracting gravel, laying pipelines, and renewable energy platform building”¹⁰⁴.

Developing the seabed in a way that facilitates the preservation and research of underwater cultural heritage depends on the collaboration between academia and the extractive industries which take the responsibility for developing the seabed¹⁰⁵.

⁹⁷ ibid

⁹⁸ UNESCO (2018), *Threats to Underwater Cultural Heritage*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/> [Retrieved 12/12/2018]

⁹⁹ Margot L. Stiles, Julie Stockbridge, Michelle Lande, Michael F. Hirshfield (2010), *Impacts of Bottom Trawling on Fisheries, Tourism, and the Marine Environment*, Available at: https://oceana.org/sites/default/files/reports/Trawling_BZ_10may10_toAudrey.pdf [Retrieved 12/12/2018]

¹⁰⁰ UNESCO (2018), *Fishing and trawling impacting underwater cultural heritage sites*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/trawling-and-fishing/> [Retrieved 12/12/2018]

¹⁰¹ ibid

¹⁰² UNESCO (2018), *Developing the seabed: resource extraction and energy development at sea*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/developing-the-seabed/> [Retrieved 12/12/2018]

¹⁰³ K.A. Miller, K.F. Thompson, Paul Johnston, David Santillo (2018), *An Overview of Seabed Mining Including the Current State of Development, Environmental Impacts, and Knowledge Gaps*, Available at: <https://www.frontiersin.org/articles/10.3389/fmars.2017.00418/full> [Retrieved 12/12/2018]

¹⁰⁴ UNESCO (2018), *Developing the seabed: resource extraction and energy development at sea*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/developing-the-seabed/> [Retrieved 12/12/2018]

¹⁰⁵ ibid

9.6 Pillage and Looting

Pillage is “*the theft of historical artefacts from a heritage site in violation of the law and without authorization*”. It is unfortunately a common phenomenon when it comes to ancient shipwrecks or underwater artefact deposits¹⁰⁶.

Looting is “*treasure hunting or commercial salvage*”¹⁰⁷; actually, it refers to the theft of the underwater cultural heritage in order to make profit of their commercial exploitation¹⁰⁸. However, even when the “salvage” is done under oversight of an admiralty court, it is too often focused on commerce and private profit without due regard to the public interest in the scientific standards for research, conservation and curation of our common heritage resources¹⁰⁹. Humankind is provided with various opportunities so as to discover and have access to the deepest parts of the oceans thanks to the technology’s advances and progress and modern equipment. Nevertheless, at the same time an utmost threat is being posed since this access is a chance for treasure hunting, thefts and destructions.

Extensive pillage is currently occurring under water. Even sites located deep in the ocean have already been subject to unethical artefact recovery¹¹⁰. Pillage often defiles the grave sites common to ship wrecks. A wide variety of actors are involved in the pillaging of these sites, from sport divers who hunt aiming at catching a souvenir to specialized treasure hunting enterprises¹¹¹. Since the advent of SCUBA¹¹² in the 1940s, many divers are “hunters” aiming at getting richer by salvaging gold, silver and jewels from long lost shipwrecks¹¹³.

Many underwater archaeological sites have already fallen prey to heavy pillage and theft. As early as 1974, studies showed that all known wrecks off the Turkish coast had been looted¹¹⁴. By the 1990s, Israeli archaeologists estimated that almost 60 per cent of cultural

¹⁰⁶ UNESCO (2018), *Pillage*, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/pillage/>
[Retrieved 12/12/2018]

¹⁰⁷Ole Varmer (2008), *New International Law to Protect Underwater Cultural Heritage*, Available at: <https://www.americanbar.org/content/dam/aba/migrated/intlaw/committees/ARTLAWNEWSLETTERIV.authcheckdam.pdf>
[Retrieved 13/12/2018]

¹⁰⁸UNESCO (2018), *Convention on the protection of Underwater Cultural Heritage*, Available at: http://www.unesco.org/culture/underwater/infokit_en/files/gb-2001convention-infokit%2007-2009.pdf
[Retrieved 13/12/2018]

¹⁰⁹Ole Varmer (2008), *New International Law to Protect Underwater Cultural Heritage*, Available at: <https://www.americanbar.org/content/dam/aba/migrated/intlaw/committees/ARTLAWNEWSLETTERIV.authcheckdam.pdf>
[Retrieved 13/12/2018]

¹¹⁰ ibid

¹¹¹ UNESCO (2018), *The impact of treasure hunting on the submerged archeological sites*, Available at: <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/BrochurePillageADOPTEDdec2.pdf>
[Retrieved 12/12/2018]

¹¹² SCUBA diving is “the sport of swimming underwater with special breathing equipment”. Cambridge (2018), *Definition of Scuba diving*, Available at: <https://dictionary.cambridge.org/dictionary/english/scuba-diving>
[Retrieved 12/12/2018]

¹¹³Ole Varmer (2008), *New International Law to Protect Underwater Cultural Heritage*, Available at: <https://www.americanbar.org/content/dam/aba/migrated/intlaw/committees/ARTLAWNEWSLETTERIV.authcheckdam.pdf>
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¹¹⁴ UNESCO (2018), *The UNESCO Convention on the Protection of Underwater Cultural Heritage*, Available at: http://www.unesco.org/culture/underwater/infokit_en/files/gb-2001convention-infokit%2007-2009.pdf

objects originally immersed in Israeli waters had been recovered and dispersed with no trace in public collections¹¹⁵. Similarly, French scientists estimate that, of all antique wrecks known to lie off the coast of France, only 5 per cent remain untouched¹¹⁶.

The 2001 Convention provides for strong measures, preventing the pillaging of underwater cultural heritage. They range from “direct site protection measures to the interdiction of trafficking pillaged artefacts, port closure, seizure, sanctioning and international cooperation in the investigation and pursuit”¹¹⁷.

Every State, seeking to protect its underwater heritage from pillage has an interest to ratify the Convention¹¹⁸.

10. Significant Cases

Through the study of significant cases regarding underwater finds, we will be able to better understand the importance of preservation of the underwater cultural heritage.

10.1 Shipwrecks

An estimated 3 million shipwrecks are spread across ocean floors around the planet¹¹⁹. Some of these wrecks are thousands of years old and can provide precious historical information¹²⁰.

10.1.1 *The Titanic wreck (Newfoundland, Canada)*

Being sank in 1912, after hitting an iceberg was sought in vain, until 1985 that the Titanic was finally located¹²¹. Despite an international “plea” that the wreck be left untouched and respected as a mass grave and archaeological site, a first expedition began removing artefacts from the site in 1987¹²². Subsequently, a private company found an additional 1,800 artefacts from the wreck. Most of those artefacts are about to be sold and dispersed. However, the UK, Canada, France and the USA are now cooperating towards enforcing protection of the wreck¹²³.

[Retrieved 13/12/2018]

¹¹⁵ ibid

¹¹⁶ ibid

¹¹⁷ UNESCO (2018), Pillage, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/threats/pillage/>

[Retrieved 12/12/2018]

¹¹⁸ ibid

¹¹⁹ UNESCO (2018), Wrecks, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/underwater-cultural-heritage/wrecks/>

[Retrieved 13/12/2018]

¹²⁰ ibid

¹²¹ UNESCO (2018), Convention on the Protection of Underwater Cultural Heritage, Available at: http://www.unesco.org/culture/underwater/infokit_en/

[Retrieved 13/12/2018]

¹²² ibid

¹²³ ibid

10.1.2 *The Elizabeth and Mary wreck (Phips's Fleet), Baie-Trinité, Canada*

The oldest shipwreck ever found in Quebec is the Elizabeth and Mary, discovered in 1994 in less than 3 meters of water, revealing one of the most valuable archeological collections found inside the ship¹²⁴. The Parks Canada Underwater Archaeology Service proceeded to survey and excavate the wreck over three summers, guarding it round the clock to protect it against storms and treasure hunters¹²⁵. This constant presence also facilitated the recovery of artefacts that floated to the surface¹²⁶. The remains of the ship's hull were drawn, recorded, dismantled and afterwards submerged once more in a nearby lake¹²⁷. Overall, the site yielded about 400 separate discoveries¹²⁸.

10.1.3 *La Juste, Pays de la Loire, France*

In the early 1970s, the wreck of La Juste, a warship of the French King Louis XV that sank in 1759, was destroyed by dredgers cleaning the shipping route in the mouth of the river Loire¹²⁹. However, some parts of the ship and few cannons were recovered. The remainders of the wreck, exhibited in the "Musée national de la Marine" in Paris, include woodwork and ropes¹³⁰. The quality of these objects reminds the viewers that the destruction of the wreck was a tremendous loss to archaeological and scientific research and to humanity, in general¹³¹.

10.2 Ruins

The remains of countless ancient buildings and settlements are now submerged under water¹³². Some remains are testimony to subsiding soil, others to the results of earthquakes, flooding, landslides or erosion¹³³.

10.2.1 *"The Pharos of Alexandria" and the "palace of Cleopatra", (Egypt)*

Sunk into the sea after a series of earthquakes, underwater archaeologists and other scientists have carried out several excavations to explore and save the ruins¹³⁴. Thousands of objects (statues, sphinxes, columns and blocks) have been recovered and presented to the public in major exhibitions¹³⁵. The rest of the ruins will be left in the bay, and the construction

¹²⁴ ibid

¹²⁵ ibid

¹²⁶ ibid

¹²⁷ ibid

¹²⁸ ibid

¹²⁹ ibid

¹³⁰ ibid

¹³¹ ibid

¹³² UNESCO (2018), *Submerged structures: Human settlements, caves and walls*, Available at:

<http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/underwater-cultural-heritage/ruins-caves-and-wells/>

[Retrieved 13/12/2018]

¹³³ ibid

¹³⁴ UNESCO (2018), *Convention on the Protection of Underwater Cultural Heritage*, Available at:

http://www.unesco.org/culture/underwater/infokit_en/

[Retrieved 13/12/2018]

¹³⁵ ibid

of an underwater museum in cooperation with UNESCO is being considered in order to preserve the relics in situ¹³⁶.

11. Actions Already taken

The UNESCO's efforts to protect cultural heritage is one of the most visible, universally acknowledged and respected international conservation initiatives ever undertaken¹³⁷. In detail, the UNESCO is commissioned with the protection of underwater cultural heritage since the 1960s, when a UNESCO mission first mapped the submerged remains of the Pharos lighthouse in Alexandria's harbor - one of the Seven Wonders of the Ancient World¹³⁸. Since then, the UNESCO has adopted a major legal treaty to protect submerged remains with the 2001 Convention¹³⁹.

Furthermore, the UNESCO has been charged with the training of underwater archaeologists worldwide, aiming at a better protection of heritage and fighting treasure-hunting and pillaging¹⁴⁰. It also provides an online international platform for states so as to adopt a common approach to heritage, posing as a main priority the raising of public awareness and the appreciation for the achievements of Antiquity¹⁴¹.

Meanwhile, numerous publications refer to the protection of underwater cultural heritage while a great number of initiatives has been carried out, such as the UNESCO University Twinning Network, an educative initiative focusing on safeguarding the underwater cultural heritage¹⁴².

Apart from the UNESCO's global activity, it is worth mentioning that there are numerous NGOs, accredited to the protection and conservation of Underwater Cultural Heritage such as but not limited to Advisory Council on Underwater Archeology (ACUA) or the "Association pour le développement de la recherche en archéologie maritime (ADRAMAR)"¹⁴³.

Finally, it is the states that are responsible to carry out specific activities and initiatives so as to safeguard and promote the cultural diversity through the preservation of underwater cultural heritage. A first step is the ratification of 2001 Convention by the global community. Apart from that, there are countries, like Spain¹⁴⁴, which execute activities in order to foster population's awareness; there are, moreover states that have established museums, land or underwater so as to exhibit the underwater finds or even they assure the "in situ" access of public to underwater cultural heritage¹⁴⁵.

¹³⁶ *ibid*

¹³⁷ UNESCO (2018), UNESCO's Work and Achievements in the Protection of the Underwater Cultural Heritage, Available at:

<http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/protection/unescos-work/>

[Retrieved 13/12/2018]

¹³⁸ *ibid*

¹³⁹ *ibid*

¹⁴⁰ *ibid*

¹⁴¹ UNESCO (2018), Meetings, Available at: <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/meetings/>

[Retrieved 13/12/2018]

¹⁴² *ibid*

¹⁴³ *ibid*

¹⁴⁴ *ibid*

¹⁴⁵ UNESCO (2018), Public Access to Underwater Cultural Heritage, Available at:

<http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/access/>

[Retrieved 12/12/2018]

Nevertheless, taking into consideration the number of threats that underwater cultural heritage confronts, nowadays, it is evident that there are yet lot to be done.

12. Conclusion

Taking into consideration the above mentioned, it is evident that the preservation of underwater cultural heritage is of great importance for safeguarding the global cultural identity. Nevertheless, unfortunate phenomena such as looting, pillaging, treasure hunting constitute a reality for many corners of the planet, aiming at destructing and devaluating the underwater cultural heritage.

As it is indicated through the specific cases posed, we can all understand the significance of protecting the underwater cultural heritage from those threats.

According to Sustainable Development Goals and especially, the SDG number 14 regarding life below water, the issue of protection of the underwater cultural heritage becomes even more emergent. Therefore, the question which arises and remains here is how, according to our mandate, we can face the dangers and safeguard and promote underwater cultural diversity.

13. Points to be Addressed

1. Why should the underwater cultural heritage be safeguarded and promoted?
2. Is the existent legal framework sufficient for the protection of underwater heritage?
3. How can archeologists be assisted in their work upon exploring underwater cultural heritage?
4. How can the maritime exploitation be facilitated? Is the existent infrastructure adequate?
5. How can international agencies raise public awareness? Can the public access to underwater heritage contribute to this procedure?
6. How can the different interests upon the UCH can be combined in an effective ,for its protection, way?
7. How can the tourism development avoid destructing UCH?
8. What can be done so as the phenomena of commercial exploitation to be faced?
9. What measures should be taken so as human activities like fishing avoid a negative impact on underwater cultural heritage?
10. How can the international community protect the UCH from the negative impact of seabed's development?
11. What measures should be taken in order for UCH to be protected from pillaging and looting- apart from a stricter legislation?
12. How can existent underwater ruins be preserved?
13. What other actions should be taken, nationally and internationally- to safeguard and promote UCH in the context of cultural's diversity promotion?

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