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The Protection of the  
Underwater Cultural Heritage

# UNIT 16

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# Museology



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## Museology

### Core Knowledge of the Unit

This unit provides students with an understanding of the role of museums and their importance in the preservation of underwater cultural heritage.

#### Upon completion of the Museology unit, students will:

- Have a basic knowledge of museology
- Understand that museology can be useful for integrating the knowledge of many fields related to underwater cultural heritage
- Understand the relationship between the archaeologist and the museum
- Have knowledge of the ethical issues surrounding museum collections
- Have knowledge of how to prepare an exhibition and create storyboards

### Introduction to the Unit

A museum is usually regarded as a public building which showcases objects of artistic, cultural, historical or scientific interest, through permanent or temporary exhibitions. Museums have a story to tell people; the story that is presented may be influenced by archaeologists in order to convey a message that they think is important. By providing a floor to disseminate information, museums play an important role in raising awareness, which in turn assists the preservation of cultural heritage. This unit will explore both the practical and theoretical aspects of museums and how they can be employed for maritime archaeological purposes.



Opened in 1784, the Teylers Museum is the Netherlands' first and oldest museum. © RCE

## 1 What is Museology?

Museology is the theoretical study of museum practices, encompassing the history and development of museums, infrastructural organization and museum management.

There are an enormous variety of subjects that can be taught under Museology. This unit will focus on a selection of topics that are of specific interest for underwater archaeologists: the objects, the museum and its functions, and society. These issues are all important to understand when archaeologists have to work together with museum institutions.

### 1.1 The Object

In museology, it is not the aesthetic value of an object that matters, but the meaning within the object. In the same way this can be said for archaeologists, for whom an object has value because of the information it contains.

In principle, museology focuses on the responsibility for preserving an object or heritage and making it accessible. This also encapsulates the responsibility for presenting information and taking advantage of intellectual opportunities concerning an object.



Sometimes museums present objects to the public because they are beautiful (aesthetical value) or valuable (economical value). This is often the practice in art museums. For objects in archaeological museums, archaeologists customarily provide detailed context to create valuable meaning for artefacts (see also Unit 6: *Significance Assessment*).



### 1.1.1 Information

An artefact not only contains information about its physical state, material, form, etc., but also information about its function and meaning. We can determine aspects such as how and why it was used, by whom and by which culture, etc (see Unit 15: *Material Culture Analysis*)

### 1.1.2 Context

To learn more about the context of an object, information concerning the object has to be collected and studied. As an example, a pen is a familiar object that can be used for writing. It is not a particularly special object in itself, however, an 'everyday' pen may have been used to write an important text, agreement or treaty, which transforms it into an object of high historical or cultural significance.

A good maritime example of this is that a normal ceramic creamware plate costs a few dollars, whereas a creamware plate from the White Star Line costs approximately US\$50 to US\$100. In comparison, a creamware plate from the White Star Line that was recovered from the Titanic costs approximately US\$900 (at auction). This has everything to do with the added value provided by context and provenance.

### 1.1.3 Value

An object can be of great value because of its high economic value or if it provides a missing link or holds a fascinating story (see Unit 6: *Significance Assessment*).

Hundreds of ceramics plates being stored at the Horniman Museum and Gardens in London, United Kingdom. Only the context of an individual plate would make it stand out against the others. © B. Boelen



A conservator is checking the finds that have been excavated from the *Avondster* (1659) wreck site, Sri Lanka. © MAU

## 1.2 Functions of the Museum

A museum has three basic functions regarding the artefacts or collections, these are:

### 1.2.1 Preservation

Preservation is also known as collection management. It involves acquisition, registration, documentation, conservation and restoration.

Museums can obtain artefacts in many ways, from collector's bequests, loans from other museums, trade with private sectors, to acquisition from the field. Fieldwork is an important source from which archaeological museums, in particular, can establish new collections with the direct involvement of archaeologists. Through fieldwork documentation, detailed information concerning the context of an object can be obtained, however, collecting through fieldwork often has ethical and legislative problems.

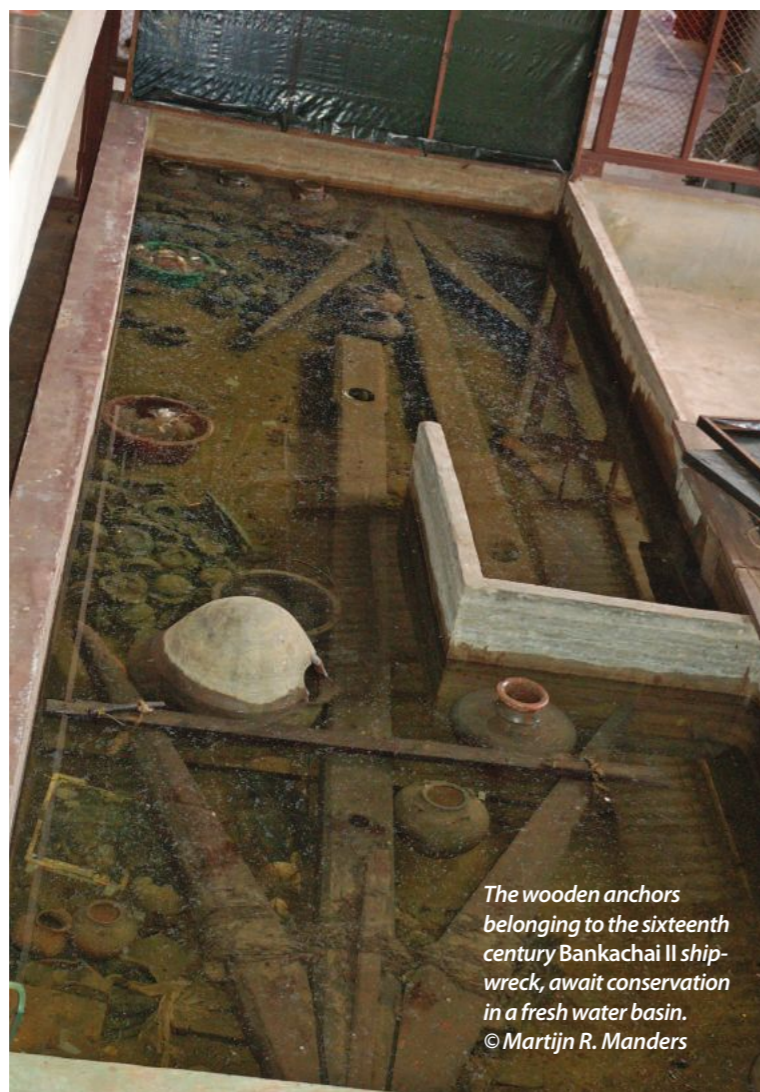
A collection usually consists of objects from different backgrounds that have been brought



together. These objects do not necessarily have to come from the same source, but instead, are often combined to convey a theme or a narrative that the museum wants to present to public. By doing this, a collection creates a vibrant image of the past.

The way the objects are displayed or collected is the choice of the curator. Even within the collection of one shipwreck, choosing what to display takes careful consideration. Should only the precious finds be displayed? Or can other finds, such as the wood from the ship or the cargo of wheat, also help tell a larger story? The story of the daily life of the crew is a very different narrative to the grandeur of a story regarding the 'treasures' that are found on a wreck site.

BELOW: The Westfries Museum (Hoorn, the Netherlands) created an exhibition tracing the voyage of Schouten and Lemaire. Artefacts recovered from the Hoorn (1615) wreck site, combined with other objects from different sites and periods, were used to create a unique atmosphere. © Martijn R. Manders



The wooden anchors belonging to the sixteenth century Bankachai II shipwreck, await conservation in a fresh water basin. © Martijn R. Manders



### 1.2.2 Communication

Communication with the public in a museum is done through presentation (exhibitions), education and publications. The most effective way that a museum can communicate with the public, is through an exhibition.

This process of communication is analysed in *The Museum Experience* (Falk en Dierking, 1992) and is known to take place in the interaction between three contexts:

The personal context: knowledge, experience and expectations of the individual. This defines the way a visitor looks at and understands the exhibition.

**The social context:** the social environment, family members and friends. Is the visitor alone or with a small or large group? The accompanying individuals can influence a visitor's museum experience.

**The physical context:** not only the exhibition itself (the showcases, colors used and the lighting), but also the building or museum complex.



Visitors at the Samed Ngam Community Museum in Thailand. © Martijn R. Manders

Different types of exhibitions can be distinguished. Objects can be arranged in different orders: chronological, by theme, by using a story as a starting point, etc.

### 1.2.3 Research

Collections are often used for research. Not only are the objects themselves used, but even more importantly, the information about their original context is studied. This contextual information is usually entered into a database system as soon as the objects are collected and arrive at the museum. This information is crucial for researchers who were not present when the archaeological objects were originally found or excavated.

One example of such a database is Adlib: [www.adlibsoft.com](http://www.adlibsoft.com) (Accessed February 2012.)



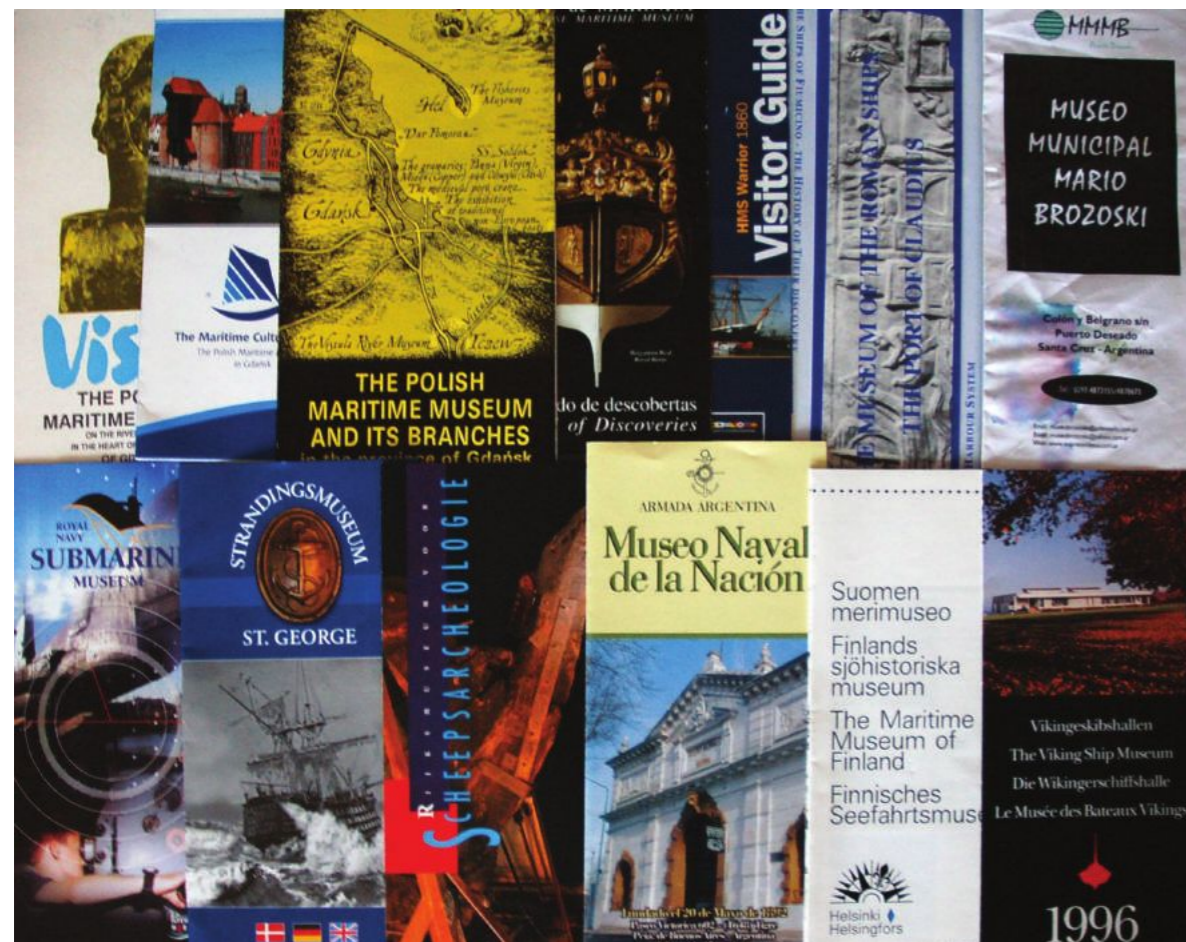
### 1.3 The Museum

According to the International Council of Museums (ICOM), the definition of a museum evolves over time, in line with developments in society. Since its creation in 1946, ICOM has updated their definition in accordance with the realities of the global museum community. The most recent definition was adopted in 2007 during the 21st General Conference in Vienna, Austria, and states,

*A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.*

Source: <http://icom.museum/who-we-are/the-vision/museum-definition.html> (Accessed February 2012.)

This definition can be used as a reference for the international community. According to it, a museum is involved with all kinds of heritage concerning mankind and its environment. There are many categories of museums, including zoological (collecting animals) and botanical gardens (collecting plants), archives, libraries and institutions for nature and monument preservation. Each will have its own specific interest of collection. This collection needs to be well preserved, conserved and researched, in order to disseminate the insight provided through exhibitions to society.



Brochures belonging to maritime museums from all over the world. © Martijn R. Manders

In the last few years museums have been established in the field; the archaeological site itself has become the museum. There are underwater museums, for example, shipwrecks open to the public that have been established all over the world. This is not in conflict with the ICOM definition, but for many people it is still difficult to accept this concept as a museum.

**One example of a museum which is very much worth emphasizing here is that of the ecomuseum. The term 'ecomuseum' describes ecological activities which aim to make a region a living museum. There are three elements:**

- The preservation of different kinds of heritage in a region, including natural, cultural and industrial.
- The management and entrepreneurship of this heritage, which allows participation of the locals for the sake of their future
- The function of preservation is similar to that of a museum

One such example in Thailand is the Samed Ngam wreck site that consists of a 200 year old dockyard and a shipwreck (Asian junk). The first investigations in 1982 explored the ship's interior, followed by further external investigations during the SPAFA training in 1989. (See Additional Information 1).

Today the site consists of a small part of the remaining dockyard and within that dockyard, the wreck is preserved *in situ* just below the water level. The site is also now part of a community museum that includes an exhibition centre that examines the site and the archaeological work that has been executed on it (See Additional Information 1).

#### ADDITIONAL INFORMATION

1 SEAMEO-SPAFA, the Regional Centre for Archaeology and Fine Arts. The Centre is under the aegis of the South-east Asian Ministers of Education Organization (SEAMEO) and is hosted by the Government of Thailand. For more information see: <http://www.seameo-spafo.org> (Accessed January 2012.)

#### Suggested Reading

- Ohara, K. 1998. The image of 'Ecomuseum' in Japan. *Pacific Friends*, Vol. 25. No. 12, pp. 26-27. <http://members.jcom.home.ne.jp/ikko-ohara/the%20image%20of%20ecomuseum%20in%20Japan.PDF> (Accessed February 2012.)
- Meijer, M. & van Mensch, P. 2008. Teaching Theory, Practice and Ethics of Collecting at the Reinwardt Academy. *Collectingnet* 4, pp. 6-7.



The structure above the Samed Ngam archaeological shipwreck. © Martijn R. Manders



The Samed Ngam shipwreck. © Martijn R. Manders



The museum adjacent to the archaeological site. © Martijn R. Manders

## 1.4 Society

According to the ICOM definition, museums are in the service of society. Here, we need to consider what society is and the role it plays in determining displays in museums.

The Universal Declaration of the Human Rights (Paris 1948) stipulates that everybody should have the right to participate in the cultural life of a community, to enjoy it and to share in scientific advancement and its benefits. Derived from this point of view, the Council of Europe developed the Framework Convention on the Value of Cultural Heritage for Society, (Faro 2005), which emphasizes the rights of the public to give meaning to heritage and aid its preservation. In this way, the public has been given its own voice and to allow them to participate, cultural heritage management and museums will have to adopt a bottom up approach. Is this in service of society or is it even more; is it determined by society? (See Unit 17: *Public Archaeology and Raising Awareness*).

### Suggested Reading

- HREA. 2003. Right to Culture. [http://www.hrea.org/index.php?doc\\_id=423](http://www.hrea.org/index.php?doc_id=423) (Accessed February 2012.)
- United Nations. 1948. *The Universal Declaration of the Human Rights*. Paris. [http://www.un.org/en/documents/udhr/index.shtml#a1.Article 27](http://www.un.org/en/documents/udhr/index.shtml#a1.Article%2027) (Accessed February 2012.)

## 2 Museums at Work

Although museums have often been established out of interest from a collector, they have become a learning institution for society. People can gain knowledge from visiting museums and studying the collections.



Visitors being educated at the Teylers Museum in Haarlem, the Netherlands. © G.J. Luijendijk



As a consequence, it is necessary that the museum has in-house trained professionals in museum management (i.e. curator, conservator, exhibition designer and educator) in order to be well equipped for raising awareness with the general public, supporting the scientists and managing both the collection and museum in general. These different duties may be done by one single person or by several people in larger museums.

Once a collection enters into the museum, it must be registered and recorded. The information recorded will include a variety of detailed data about an object, such as its provenance. The object will then be preserved and either displayed or safely stored.



Artefacts recovered from the Hoon (1615) wreck site in Argentina, are being cleaned and registered. © J. Wijnands

The curator, who is responsible for the overall collection or a specific part of the collection, is also responsible for the research that gives each object a place in the collection. The curator has to then deliver the content of an exhibition, permanent or temporary. This function may be executed by or with the help of archaeologists. When an exhibition is created about a specific shipwreck, an archaeologist who has excavated the site may be invited to take up the position as a (guest) curator.

For an exhibition, a curator will have to work together with many professionals from different disciplines, including other specialists in the field of a collection, conservators, designers, technicians, educators and archaeologists.

Ideally, public relation officers and educators should be involved in the early stages of the creation of an exhibition, so that they can begin to prepare for the learning process and marketing of the exhibition. These individuals have an excellent understanding of the target audience and how they should be addressed in order to best convey a story.

### 3 Museum Ethics

In order for archaeologists and museums to work well together, it is important to acknowledge the ethics of both groups. There has to be a common ground or at least an understanding of ethical guidelines in order to work together effectively (see Unit 3: *Management of Underwater Cultural Heritage*).

#### Some issues that can come up when collecting or making an exhibition include:

- *Displaying human remains that could be part of the finds of a shipwreck*
- *Illicit trade on finds. See the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (Paris 1970) and the Intergovernmental Committee's Return Policy of Cultural Property (Paris 1978)*
- *How to handle 'difficult' heritage, e.g. finds regarding slavery on board, or illegal trading*

These days national heritage is a complex topic and includes repatriation and legal issues regarding the acquisition of museum collections and archaeological finds. Museum staff, those who are responsible for working with the collection, must learn about international laws and act on the code of ethics of each profession very carefully, in order to avoid becoming involved in an illegal procedure or a legal, but ethically controversial issue.

#### Suggested Reading

- ICOM. 1986. Museum Code of Ethics. <http://icom.museum/what-we-do/professional-standards/code-of-ethics/preamble/L/0.html> (Accessed February 2012.)
- UNESCO. 1970. Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Paris. [http://portal.unesco.org/en/ev.php-URL\\_ID=13039&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13039&URL_DO=DO_TOPIC&URL_SECTION=201.html) (Accessed February 2012.)
- UNESCO. 1985. Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit Appropriation. Athens. [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=35283&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=35283&URL_DO=DO_TOPIC&URL_SECTION=201.html) (Accessed February 2012.)

### 4 Museums and Underwater Archaeology

For many decades, museums exhibited finds that were salvaged from the seabed and the relationship between museums and underwater archaeology only extended as far as the acquisition process. This was to be expected; back then, the underwater world was inaccessible and everything that came to the surface was mysterious and often without context. The only context that could be given was a historical one, derived from written sources. Often, underwater archaeological objects were simply an illustration of something that was already known.

This relationship has however changed over time. Today the seabed has become more accessible through new technology that have been recognized by the museum world. Large exhibitions and even specialized museums have been created that focus solely on underwater cultural heritage. Sometimes, they are dedicated to a specific ship find, such as the *Mary Rose* in Portsmouth, United Kingdom (UK), *Strandingsmuseum St. George* in Thorsminde (Denmark), the *Vikingship Museum* in Roskilde (Denmark) and the *Vasa* in Stockholm (Sweden).



An information plate provides information about the SS Copenhagen, Pompano Beach, Florida. Heritage trails, including those underwater, have become a component of tourist infrastructure in many countries. The SS Copenhagen Underwater Archaeological Preserve became a State Preserve and Florida Heritage Site in 1994. © Florida Bureau of Archaeological Research



Other museums are devoted to regional underwater cultural heritage, such as the maritime museum on Texel, (the Netherlands), Hastings Shipwreck Heritage Centre (UK) and many other local maritime museums. Nowadays, national maritime museums often emphasize underwater archaeological aspects, such as the research techniques used. Museums, such as the Centralne Museum Morski in Gdansk (Poland), Musée de la Marine in Paris (France) and the National Maritime Museum in Chanthaburi (Thailand), study not just the historical and iconographical information, but also the material culture.

This evolution has continued, taking the museum out the building and into heritage trails and publicly accessible underwater sites. Museums even exist on the Internet, such as The Museum of Underwater Archaeology (MUA). See: [www.uri.edu/mua](http://www.uri.edu/mua) (Accessed March 2012.)



The Viking Ship Museum in Roskilde (Denmark) is dedicated to maritime archaeology. The museum's main exhibits are the Viking ships found at Skuldelev. © Martijn R. Manders

These new forms of museums have been created by professionals and avocationalists, governments and the wider public, using both a top down and bottom up approach. Creating impressive visitor experiences has become ever more important, either by artificially creating the underwater world in a building or getting the public themselves under water (see Unit 17: *Public Archaeology and Raising Awareness*).

#### 4.1 Underwater Museums and Heritage Trails

Below are examples of well-established underwater museums around the world (see also *Additional Information 2*).

##### Maritime Historical Underwater Park, Finland

Opened in 2000, the Maritime Historical Underwater Park is situated near the wreck of the Kronprins Gustav Adolf (Helsinki). Divers can access the wreck by following a line around the site. While exploring the site, visitors can read a series of twelve signs that contain information about the wreck. For more information see: [www.nba.fi/en/mmf\\_park](http://www.nba.fi/en/mmf_park) (Accessed February 2012.)

##### Underwater Museum Project, Egypt

The Underwater Museum Project exhibits sculptures and objects found in the harbour of Alexandria. During a UNESCO meeting it was decided that the museum should include not only an above water exhibition room for the interpretation of the archaeological finds, but also an accessible underwater area, such as an aquarium with tunnels. By creating this unique structure, visitors have the opportunity to see in situ protected objects and underwater archaeologists at work.

For more information see: [www.smithsonianmag.com/science-nature/Raising-Alexandria.html](http://www.smithsonianmag.com/science-nature/Raising-Alexandria.html) (Accessed February 2012.)

##### The Sunken Harbour of Caesarea, Israel

Opened in 2006, this museum claims to be the first underwater museum in the world. Following a network of underwater trails, divers and snorkellers can explore a Roman wreck, a ruin of a lighthouse and other structures.

For more information see: [www.sacred-destinations.com/israel/caesarea-underwater-museum.htm](http://www.sacred-destinations.com/israel/caesarea-underwater-museum.htm) (Accessed February 2012.)

BELOW: Using digital techniques, information about underwater sites can be brought into a museum. At the Westfries Museum (Hoorn, the Netherlands) visitors can go on an interactive journey, following the expedition of Schouten and Lemaire. © Martijn R. Manders



##### ADDITIONAL INFORMATION

2 For additional information on underwater museums and dive trails, see: [www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/documents-publications/underwater-museums-and-dive-trails](http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/documents-publications/underwater-museums-and-dive-trails) (Accessed February 2012).



**Baiheliang Underwater Museum in Chongqing, China.**

Opened in 2009, the Baiheliang, (which translates to the White Crane Ridge) is an archaeological site in China, now submerged under the waters of the newly built Three Gorges Dam. The museum displays some of the world’s oldest hydrological inscriptions, recording 1,200 years of changes in the water level of the Yangtze River, north of the Fuling District of the Chongqing Municipality.

*For more information see:*

[www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/the-heritage/sites-and-museums/museums-and-tourism/baiheliang-underwater-museum/](http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/the-heritage/sites-and-museums/museums-and-tourism/baiheliang-underwater-museum/) (Accessed February 2012.)

**Unit Summary**

Museology is the study of museum theory that encompasses not only the object itself, but also the functions concerning the object, the museum and society. It is not the aesthetic value of an object that matters, but the meaning of the object. Museology focuses on the preservation of an object or heritage and the responsibility for disseminating information concerning it, in an educational form.

There are many types of museums, each with their own specific interest of collection. Every collection needs to be well preserved, conserved and researched, in order to disseminate what can be learnt from it through forms of presentation; most prominently, exhibitions.

Once a collection enters into a museum, it must be registered and recorded. The information recorded will include a variety of detailed data about an object, such as its provenance, possible dating, etc. The object will then be conserved and either displayed or safely stored away.

When working with other individuals or organizing an exhibition, ethical choices have to be made. Contentious issues can include illicit trading, displaying human remains or dealing with taboo. The laws regarding these issues have to be understood and the ethical consequences examined carefully.

For decades, the relationship between museums and underwater archaeology did not extended further than exhibiting finds salvaged from the seabed. This is rapidly changing and nowadays, larger, more informative exhibitions, heritage trails and underwater museums have been developed around the world.

It is, therefore, necessary that contemporary underwater archaeologists, whose responsibilities are now so closely linked with museum sectors, understand the museological aspects of their work. They will need to understand the museum’s perspective and work together closely with them in the way that benefits their investigation and interpretation of the excavated finds. This collaboration can result in better awareness raising for underwater archaeology and greater public engagement in the protection of the heritage.

**Suggested timetable**

30 mins	Introduction
90 mins	What is a Museum and What is Museology? Part I
	Break
60 mins	What is a Museum and What is Museology? Part II
	Break
60 mins	Museums at Work
30 mins	Museum Ethics
	Break
30 mins	Museums and Underwater Archaeology
60 mins	Storyboards
30 mins	Concluding Remarks and Closure



## Teaching Suggestions

This unit provides students with an understanding of the role of a museums and their importance in the preservation of cultural heritage. Some teaching suggestions, designed to enhance the student's knowledge of some of the topics in the unit, are listed below.

### Introduction

Discussion can often be an ideal way to engage students with a new topic.

#### Trainers may want to introduce this unit by asking the students the following questions:

- Do you regularly visit a museum?
- Do you go to museums primarily for work or leisure?
- Have you ever worked with museum staff?
- Have you ever worked on museum exhibitions?
- Do you think museology is important for foundation knowledge of underwater archaeology?

### 1.1 The Object

Trainers should select an object and ask the students what kind of information they can obtain, just by looking at it. It may be useful to ask students if they can think of other examples from their own countries, as often things are more valuable when placed in a specific socio-cultural context.

It can also be interesting to discuss the fact that an archaeologist may be able to provide an object's context, which immediately gives them a higher monetary value. This is one of the reasons why commercial salvage companies often undertake their own archaeological research.

### 1.2 Functions of the Museum

The function of a museum is an excellent topic for facilitating lively discussion.

#### It is recommended that trainers ask students the following questions:

- What choices can a curator make? Should they choose to display only treasures from shipwrecks or alternatively, also exhibit the grain found on a wreck, in order to tell a broad narrative about trading?
- Should a museum tell only the positive stories or also the negative stories ('wrong heritage')? How is this dealt with in the student's countries?

#### It may also be worth initiating a discussion on the following topics:

- Contexts have a significant influence on a visit to an exhibition. Can students give examples from their own experience?
- Exhibitions with familiar subjects. Are they different from exhibitions you know nothing about prior to the visit?
- How does visiting a museum alone differ from a group visit?
- To what extent does an exhibition which incorporates lots of colour and design have a different impact from one with white walls and minimal design? Is one better than the other?
- Students will very probably use a narrative order for the storyboard. It is however interesting to discuss with them how the exhibition would look if it was one of the other exhibition types.

### 1.3 The Museum

#### The definition of a museum may trigger a few discussions:

- What is meant by non-profit? Does it mean that a museum should not make any money?
- Or does non-profit mean that financial gain should not be the main goal of a museum? How would it affect the public if this was the main goal?
- What about the 'permanent institution'? What types of institutions are excluded by this definition? Do you feel an institution with no permanent collection can be called a museum?

#### It may also be interesting to discuss what constitutes a museum with students.

- Is an underwater archaeological site a museum? By placing information boards at a site, does it then become a museum?
- What examples can students think of from their own countries?

### 2 Museums at Work

Trainers should discuss with students how archaeological artefacts are deposited in a museum. Again, it is interesting to examine the similarities and differences between countries.

#### Ask students:

- Do artefacts have to be handed over in a conserved status?
- Do all the artefacts have to be brought in at the same time? Including all the archaeological reports? Or do the artefacts have to be brought to a depot and the museums can obtain (borrow) the objects from there?
- Who pays for the conservation? Who pays for the excavation?

It is important to also examine the differences between conservation and restoration. Conservation is the treatment of objects to ensure their condition is stable, while restoration is the preparation of objects for exhibition.

For example, a small shipwreck:

**Conserving the wreck:** is looking after the wood in order to keep the condition of the wreck in such a state that it can be kept for a long time.

**Restoring the wreck:** is putting it back together to make it look like a ship again. This may include reconstructing parts of the ship in order to complete the structure.

### 3 Museum Ethics

Trainers can engage students in a discussion on the *UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (Paris 1970)* and the Intergovernmental Committee's Return Policy of Cultural Property (Paris 1978). Trainers can begin the discussion by posing the question: have the students encountered similar issues in their own country?



**Trainers can then further discuss the tensions between what is considered academically correct and what is attractive, for example:**

- Do students limit themselves to pictures only from the excavation that they are studying or working on, for use in their exhibitions or publications? Or do they borrow illustrations from other excavations to make the sequence of their narratives complete? Can this be a problem?
- Can an exhibition on a shipwreck focus solely on the ceramics that have been found? Or should there be also an emphasis on the stories about how the ship was constructed and the lives of the crew on board?
- Can students identify any other potential tensions?

**4 Museums and Underwater Archaeology**

It may be useful for trainers to illustrate this section by also referring to UNESCO’s exhibition on underwater cultural heritage in Thailand. For more information see: [www.unescobkk.org/culture/uch/exhibition](http://www.unescobkk.org/culture/uch/exhibition) (Accessed February 2012.)

*Practical Session*

**The Storyboard**

One objective of the Foundation Course is to create storyboards that can be used for display and raising awareness. By creating storyboards, students use the archaeological data gathered during the training and ‘translate’ it in such a way that the story of the site is brought to life for the wider public. In the process of doing so, students will learn how an exhibition is constructed.

The subject of the storyboard is the Mannok Island shipwreck. The shipwreck is an early twentieth century steel boat, with possible Asian features and contains material from the French Colonial period, as well as typical Asian artefacts.

The students have to develop the story they want to tell and the message that they want to transmit to the wider public. In this case, the audience will be visitors to the Maritime Museum in Chanthaburi, Thailand. During both fieldwork and the post-fieldwork processing, students have to keep in mind what kind of information they need to collect in order to be able to tell the story in an engaging manner.

The students should be provided with a maximum of six A0 posters that they can use to tell the story. The students need to consider all the possible options and come to a collective agreement on what story they want to show and tell.

After deciding the theme of their exhibition, students (usually in their fieldwork groups), have to divide the story into three segments and assign each one to a fieldwork group. Each group must then consider what data and pictures they have and draft the contents into a series of storyboards. Once complete, each group should present their storyboard and merge all of the boards from the different groups, to form one complete six-panel exhibition set.

A storyboard created by students during the Third UNESCO Foundation Course. © UNESCO

**The Mannok Shipwreck: Let the Voyage Continue**  
Showing the Importance of Protecting Underwater Cultural Heritage for the Future

The story of Mannok Shipwreck's voyage is slowly being uncovered. Every piece of wood, metal, coin, brick, charcoal and other remains give us clues. Like a piece of a puzzle, we connect all these clues to know more about the voyage, to tell her story and help the journey continue peacefully.

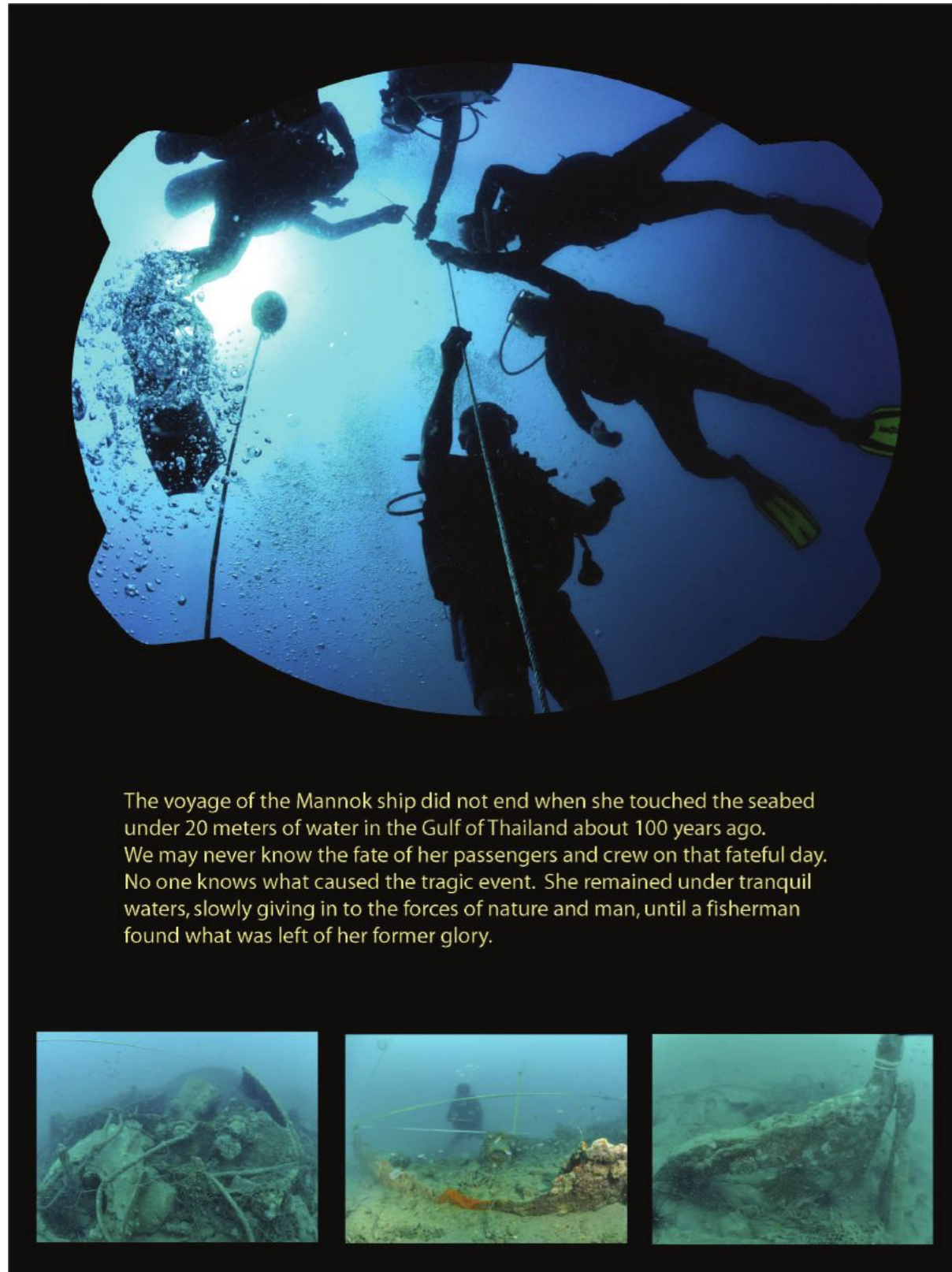
Mannok Shipwreck is one of the 64 shipwrecks discovered in Thailand and one of few properly investigated shipwrecks around the world, each of which had her own voyage, stories and legends to tell.

Threats caused by natural processes of environment and harmful human activities have been preventing these shipwrecks from unveiling their stories.

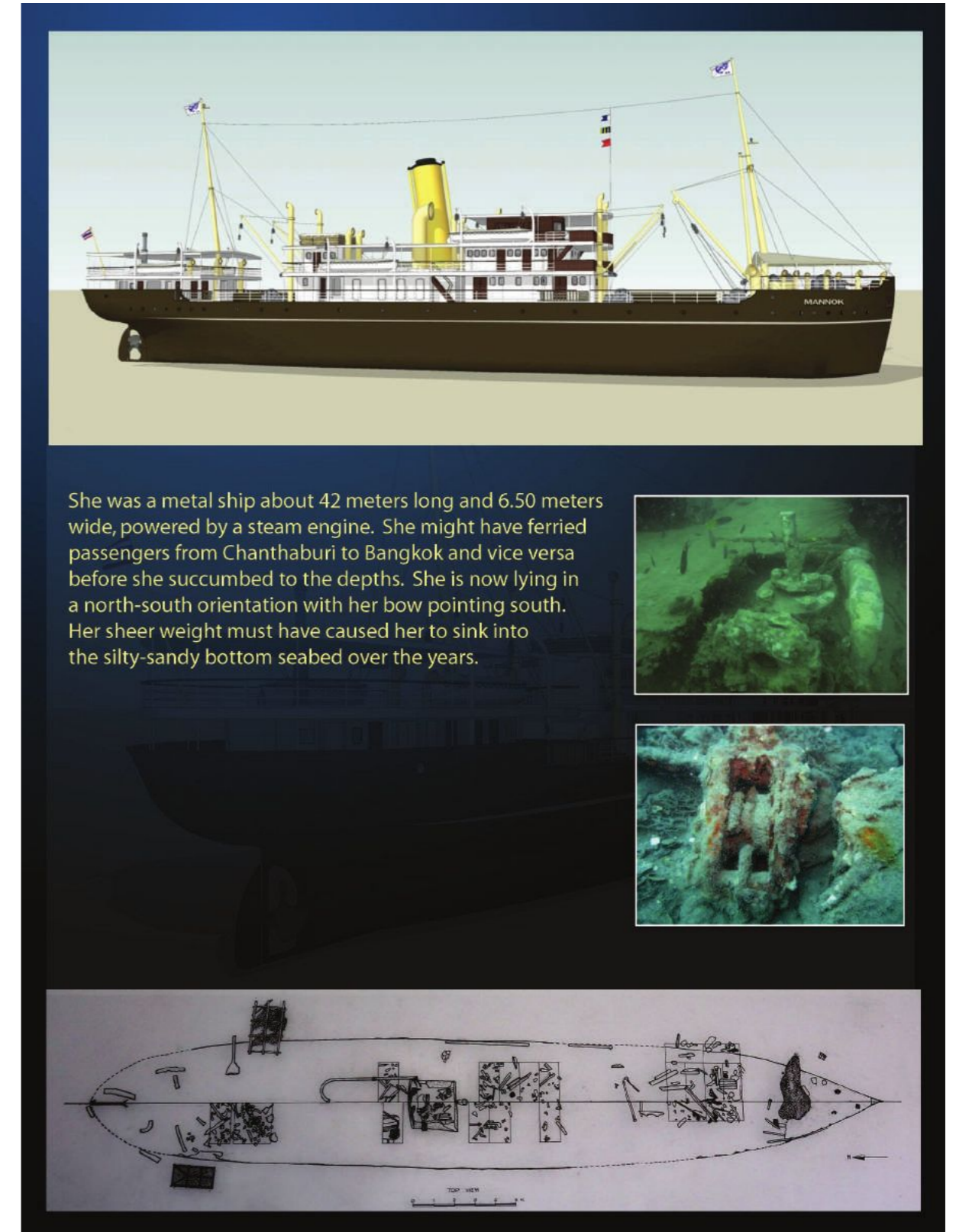
With the UNESCO 2001 Convention on the Protection of the Underwater Cultural Heritage, we can help Mannok Shipwreck and other shipwrecks continue their voyages.

Among its aims are to make us aware of the significance of our Underwater Cultural Heritage and to provide trainings for concerned professionals and competent authorities to develop proper management and preservation.





The voyage of the Mannok ship did not end when she touched the seabed under 20 meters of water in the Gulf of Thailand about 100 years ago. We may never know the fate of her passengers and crew on that fateful day. No one knows what caused the tragic event. She remained under tranquil waters, slowly giving in to the forces of nature and man, until a fisherman found what was left of her former glory.



She was a metal ship about 42 meters long and 6.50 meters wide, powered by a steam engine. She might have ferried passengers from Chanthaburi to Bangkok and vice versa before she succumbed to the depths. She is now lying in a north-south orientation with her bow pointing south. Her sheer weight must have caused her to sink into the silty-sandy bottom seabed over the years.

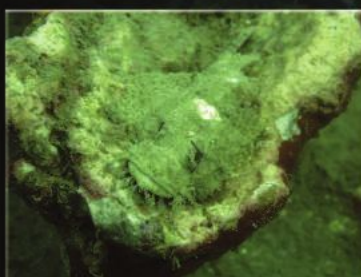




Underwater archaeological survey provided some clues of her heydays. Just before she sank, she must be already in her prime. Her rusting iron hull was reinforced with concrete. Her decks may have been of wood. Her cargo included ceramics, bottles, and coins, aside from loads of charcoal fuel to run her steam engine. She had at least one life boat hanging on the upper deck from two inverted "J"- shaped metal pipes. The lifeboat may have been lowered down to sea and take in surviving passengers or crew before she went down.



Presently, she hosts a variety of marine lives making her an attraction to fishermen and diving enthusiasts alike. We believe that she should be assisted to revert back to her tranquil state and continue her voyage.



## THREATS TO MANNOK SITE

### 1. FISHING

Shipwrecks make conducive breeding sites for fish which attract fishermen. Traveling for fish destroys fragile underwater shipwreck sites and removes artefacts that may be lost forever. Fishing nets also hamper site exploration.

### 2. LACK OF A MANAGEMENT PLAN

The main threat to Mannok shipwreck is the lack of a management plan. Management plans outline all issues relating to site management: planning, conservation and maintenance, administration, policies among others. Lack of this important tool leads to poor or lack of management of the resource.

### 3. ENVIRONMENTAL IMPACTS

Submerged artefacts are not only threatened by human impacts but also threats attributed by environment such as sedimentation, corrosion of metal ship parts and decay of organic artifacts.

## MITIGATION

### 1. PUBLIC AWARENESS / SENSITIZATION

It is important that the public, specifically the local people are sensitized on the importance of protecting heritage as part of their history. They form a key partner in the preservation of the site. This can be achieved through billboards, radio, television, schools.

### 2. STAKEHOLDER INVOLVEMENT IN MANAGEMENT OF THE SITE

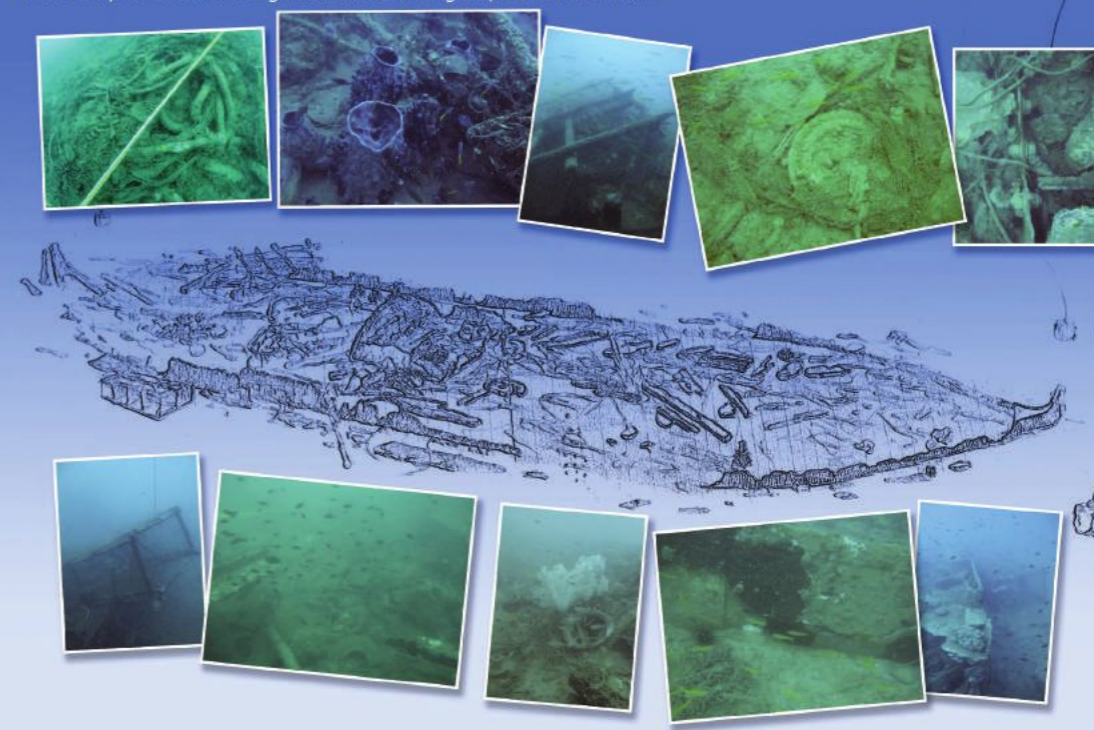
These include tour operators, divers, tour guides, fishermen, media, security, navy, local administration. These are to be actively involved in collaboration with Underwater Archaeology Division of Thailand.

### 3. BOUYS AT THE SITE TO WARN / CAUTION

A bouy may be placed at the site to inform or warn or caution fishermen and tourists. This can be done in collaboration with local administration and the Navy.

### 4. REMOVAL OF FOREIGN MATERIALS FROM THE SITE

To appreciate the shipwreck as a museum there is a need to rid the site of materials that do not belong to the ship. These include glass bottles, fishing traps and net sinkers.





## Future Use of Mannok Shipwreck



Lying at reasonable depth and in water that offers good visibility, makes this site suitable for use as an underwater museum. Other uses that can go alongside an underwater museum are research and site use for underwater archaeology trainings.



As a museum, Mannok Shipwreck's voyage, continues...



## Suggested Reading: Full List

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