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This research report will assess the potential impact of development proposals for Port Royal, Jamaica from 1965 to the present day. These proposals will be discussed in the context of the contesting of the site by developers and archaeologists and the absence of community involvement. These conflicting, and absent, agendas are presented within the framework of contemporary heritage values of representation, interpretation, tourism and authenticity.

Port Royal is a fishing village of approximately 2,000 residents situated on a spit of land opposite Kingston Harbour (Figure 1; UNESCO, 2018) with evidence of inequality, lack of appropriate housing, squatters, overcrowding, unemployment, rising levels of crime and poor infrastructure (Jamaica Observer, 2009; Jamaica Observer, 2014; Jamaica Gleaner, 2018). Despite its modest size and population, it has a turbulent past and a reputation as having once been the 'wickedest city on earth'. At its peak capacity prior to the earthquake of 1692 it was a bustling and wealthy city with a population of 6,500-10,000 (Texas A&M University, 2014).

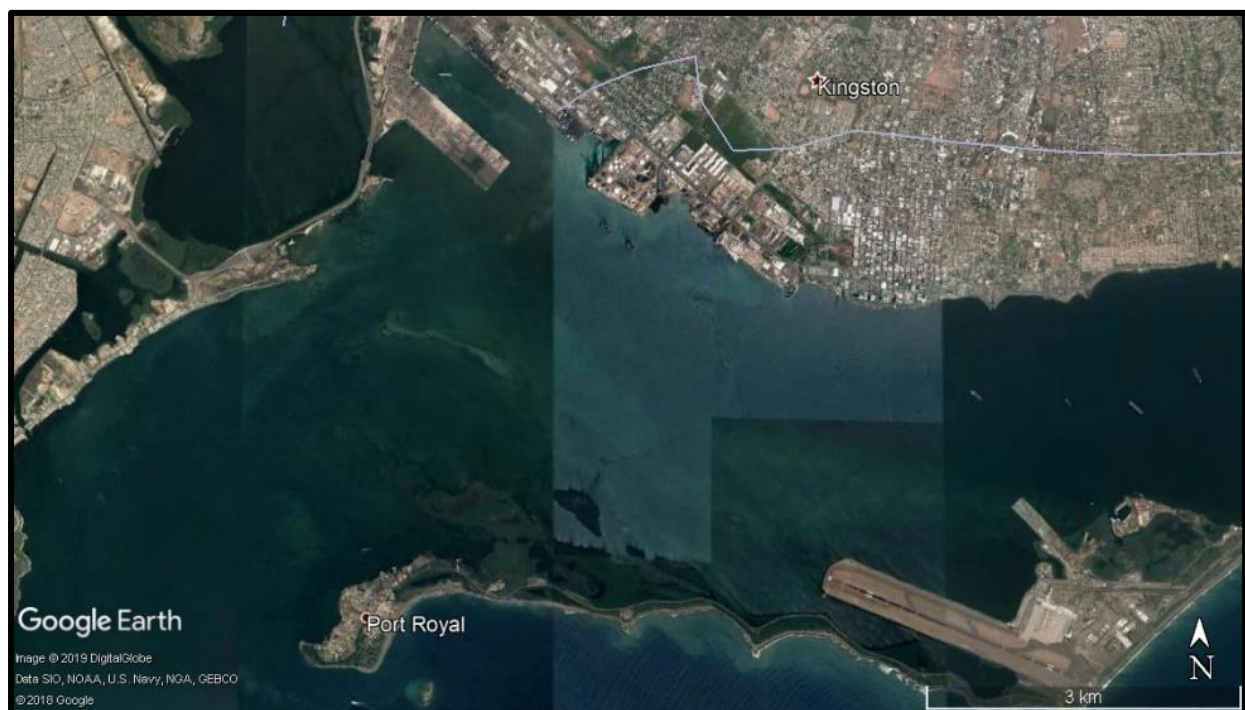


Figure 1 = Port Royal Map. Google Earth, 2018

Originally inhabited by Arawaks and colonised by the Spanish in the 1530s, Port Royal was taken by the British in 1655 in their colonisation of Jamaica (1655–1962). Port Royal's value lay in its strategically protective position at the end of a long, sandy, spit of land - the Palisadoes - partially blockading Kingston Harbour. Kingston was the primary Caribbean trading post for slavery until emancipation in 1838, and for tobacco, sugar and cocoa (Waters, 2006, p.2; LEADR, 2015).

In 1657, the Jamaican governor employed pirates under license as buccaneers to defend British trade against the Spanish and provide profit for the port and the British Navy. After licences were revoked in 1670, buccaneer activity continued as illegal piracy and it is this for which Port Royal has become best known (Nautical Archaeology Program, 2014, p.13; UNESCO, 2018). In 1692, a severe earthquake and consequent tsunami destroyed Port Royal resulting in 5,000 deaths. A section of the city sank into the sea (Figure 2), thus preserving a time capsule of life in Port Royal before 1692 (UNESCO, 2018).



Figure 2 = Port Royal 1692 Earthquake. LEADR, 2015a

Port Royal has been subject to several proposals to develop the island as a tourist destination. Some of these have exclusively focussed on the piratical history of the city (Waters, 2006, pp.21-36). Port Royal is built on silt, sand and gravel (Mayes, 1972, p.2) and the liquefaction of these frail materials caused a section of Port Royal to sink within minutes during the 1692 earthquake (LEADR, 2015). Port Royal's geology and location within the Caribbean Plate and the Gonave Microplate (Figure 3) could be problematic for future development (NPR, 2010).



Figure 3 = Showing proximity of Gonave Microplate and Caribbean Plate to Jamaica. NPR, 2010

In 1703, a fire destroyed the town, followed by sixteen hurricanes between 1712 and 1951 (UNESCO, 2018). Catastrophic damage resulted in Port Royal's decline and Kingston's rise as a trading and naval port (National Library of Jamaica, 2015, p.1). The pirate legacy was so profound that it continues to frame Port Royal's reputation and representation today: all the proposals for future development of Port Royal are based on this heritage.

Section One: Heritage

Disneyfication, Representation, Authenticity & Pseudo-History

This section considers the different proposals as manifestations of the agendas in the contested space of Port Royal's development. Any development can potentially affect the authenticity and value of a heritage site (Nguyen & Cheung, 2015, p.999). Recent modern developments and improvements at Port Royal may be necessary but the capacity of the stewards to manage the development responsibly and protect the archaeology has been doubted. Donny Hamilton states that the archaeology, archival material and the data gathered from excavations (Figure 4; Appendix 1) have been ignored by the developers (ICOMOS, 2006, p.50), and buildings, archival material and considerable quantities of excavated artefacts have created a snapshot of life in Port Royal at the precise moment of the 1692 earthquake. UNESCO provides a historical description and context, physical description, justification of outstanding universal value, statements of authenticity and/or integrity, and a comparison with other similar properties (UNESCO 2018).

Port Royal was accepted on the UNESCO Tentative List in 2009 and local government efforts are ongoing to reclassify its status to a World Heritage site (UNESCO, 2018; JIS, 2018a). UNESCO (2018) assesses Port Royal's heritage and archaeological value highly, due to its being the 'only authentic sunken city in the Western Hemisphere,' as well as acknowledging the pressures that Port Royal is under in terms of the economic value of its piratical legacy (Waters, 2006, pp.47-48).

Archaeologist	Years	Excavated Area	Marine / Terrestrial
Edwin Link	1956-1959	- Fort James - Littleton's Tavern - King's Warehouse	Marine / Pre-Earthquake Shoreline
Norman Scott	1960	- Fort Carlisle	Marine / Pre-Earthquake Shoreline
Robert Marx	1966-1968	- Fisher's Row	Marine / Pre-Earthquake Shoreline
Philip Mayes	1968-1971	- Old Naval Dockyard - 1682 Church of St. Paul - 17th century high street - 18th/19th century dockyard structures	Terrestrial
Antony Priddy	1970's	- Residential Dwellings on New Street	Terrestrial
Donny Hamilton	1981-1990	- Lime Street	Marine / Pre-Earthquake Shoreline

Figure 4 = Port Royal Excavations. ICOMOS, 2006, p.50; UNESCO, 2018; Marx, 2003; Mayes, 1972; Pawson & Buisseret, 2000, p.207; INA, 1990, pp.4-8

Development Proposals

Two of the development proposals, the 1965 *Port Royal Company of Merchants (PRCMP)* and the 1996 *Port Royal Development Company Limited (PRDCLP)*, attempt to balance entertainment and academic integrity through proposing the creation of Port Royal as an open-air museum (Waters, 2006, pp.21-36). If we take the definitions of Ali & Zawawi (2010, p.2) and Walsh (1992, pp.94-95) as a framework for analysing open-air museums, we can see how these two proposals operate. Neither claim to provide a true and authentic representation of the past. They both provide a nostalgic atmosphere through the replication of buildings and *PRDCLP* specifically provides a dramatic sensory experience through an earthquake simulation in the Giddy House (Figure 5) (Waters, 2006, pp.21-36). Walsh (1992, p.94) observes that the expense of sensory provision is costly and leads to a 'need to make its representation more exciting if the past is to make money.' This is consistently manifested in all development proposals for Port Royal discussed in this report. This profit driven agenda can result in a theme being selected for financial value and representation being limited to mythology and pseudo-history and a loss of integrity. Too many entertaining aspects of a heritage site could result in difficulties in differentiating between what is entertainment and what is educational, or what is real and what is fantasy (Walsh, 1992, p.105), and could potentially drown out the more difficult heritage of Port Royal's disturbing profiteering from slavery, piracy and the 5,000 earthquake victims in the Sunken City (UNESCO, 2018). Uzzell (2006, p.3) states that heritage sites are becoming 'less of a memorial and more of a tourist attraction'. This appears to be the case with Port Royal.



Figure 5 = Giddy House in Port Royal. Historical Marker Database, 2016

The loss of integrity can lead to a loss of authenticity (Nguyen & Cheung, 2015, p.999). However, sites can also be rehabilitated to stage a heightened pseudo-authenticity, as in the \$79 million development of Colonial Williamsburg which saw 'the destruction of more than 700 post-1790 buildings in order to fabricate the late eighteenth-century ambience.' Despite the potential for heritage attractions becoming over commercialised and obtaining a Disney effect, English Heritage argues for the replication of history (Walsh, 1992, pp.96-103). The replicated asset has more value than the original asset. Port Royal is particularly vulnerable in this sense, as shown in Waters' example of Walt Disney himself conceiving pirate themed notions for developing the island in 1954 and it being the setting for the Disney film *Pirates of the Caribbean*:

The Curse of the Black Pearl. Given that there are already several pirate theme parks and attractions in the Caribbean, the US and the UK (Waters, 2006, pp.20-44), the attraction of Port Royal would ironically be in its authentic piratical history which, as Donny Hamilton points out, could in fact be destroyed by the very development that is exploiting that history (ICOMOS, 2006, p.51).

1965: Port Royal Company of Merchants Proposal (*PRCMP*)

The emphasis of this first documented development proposal was to display the wealth and grandeur of British Port Royal prior to the 1692 earthquake, hence the historical focus was from 1655 when the British took the port from the Spanish, up until the earthquake (Appendix 2) (Waters, 2006, pp.2, 21-23). Donny Hamilton (ICOMOS, 2006, p.51) considers that archaeologists with in-depth knowledge of Port Royal and its history should be involved and consulted throughout every aspect of the planning and developing process. The clear conflict of interests between the developers and archaeologist Robert Marx is shown in Marx's excavations and findings pushing back *PRCMP's* development for at least 2 years. The *PRCMP* proposal was eventually abandoned as a result of the pressure of time (Appendix 3) (Marx, 1973, pp.116-118).

1967: Urban Development Corporation Proposal (*UDCP*)

The *UDC* (Jamaican Government) proposal for Port Royal echoed *PRCMP*, minus the pier facility for cruises, and focussed on buccaneers, pirates and admirals (Appendix 4) with the Hanover Gun Battery to be developed into a pirate museum for children. Unlike *PRCMP*, *UDCP* called for archaeologists and historians to be involved throughout the planning and development stages. Although hotels were to be built, *UDCP* was clear in discouraging development along the strip (Waters, 2006, p.23), possibly due to threats to geological integrity (UNESCO, 2018), and a fundamental question remains over the safety of any proposed development of Port Royal as a tourist destination that increases population density.

1978: Historic Theme Park & Funland Proposal (*Funland*)

Funland would have seen Port Royal become a version of Disneyworld with rides, roller coasters, costumes and carnivals. This proposal, however commercially driven, was at least the first to acknowledge the derivation of Port Royal's wealth from the slave trade, albeit by crassly proposing a performance of a choreographed dance depicting the disembarking of African slaves at the port (Waters, 2006, pp.24-25).

1987: UNESCO Proposal

The 1987 UNESCO development plan for Port Royal had an archaeological focus and benefitted from the input of Donny Hamilton and Texas A&M University. The proposal was to exhibit an ongoing archaeological excavation of the Sunken City with direct engagement from a diving audience (Appendix 5). UNESCO states that the restoration of Port Royal would be positive in terms of visitor attraction as the piratical history has

a magnetism and romantic appeal that other areas in Jamaica do not have. The glamour of piracy tends to overshadow their reality of violence and criminality in many of these and other representations (Waters, 2006, pp.28-48). Interestingly, Hamilton states that the only archaeological evidence linked to piracy at Port Royal are the three shipwrecks of *HMS Swan*, *The French Prize*, and a fifth-rate warship (ICOMOS, 2006, pp.50-51).

1996: Port Royal Development Company Limited Proposal (*PRDCLP*)

This ongoing proposal (Appendix 6) acknowledges and attempts to represent the diverse historical narratives of Port Royal, and it included a commemoration of the contribution of African slaves and their culture that was considerably more sensitive than that of *Funland*. There was a continuous battle of agendas from developers, archaeologists and historians, and the Jamaican Government (UDC) in this multi-agency development proposal. Developers wanted a pirate tourist attraction to make a speedy financial return, but the focus of Jamaican archaeologists and historians was to preserve and protect the site in the interest of authentic representation (Waters, 2006, pp.31-35). Donny Hamilton feared that *PRDCLP* would destroy the incomplete archaeological record of The Sunken City (ICOMOS, 2006, p.51). Philip Paulwell, MP for East Kingston and Port Royal, intended to pursue the idea of The Sunken City as an underwater museum with a glass encased escalator providing the viewing experience, but the cost was considered exorbitant and prohibitive. Funding issues resulted in the Jamaican Government considering, but declining, a proposal from a group associated with Disneyworld which could have been completed in 8 weeks (Waters, 2006, pp.37-39), and financial restrictions allow only small tranches of development at a time. At present, *PRCDLP* is progressing with the aim of constructing a cruise ship pier in 2019 (Figure 6). The project was granted \$7.4 million for this floating pier, which would allow cruise ships to berth there without affecting The Sunken City. UDC have stated that another focus is to restore the town to its former day (Jamaica Observer, 2018; JIS, 2018b; JIS, 2018c). Issues with this approach have been highlighted previously in this report with reference to the development of Colonial Williamsburg (Walsh, 1992, p.96).

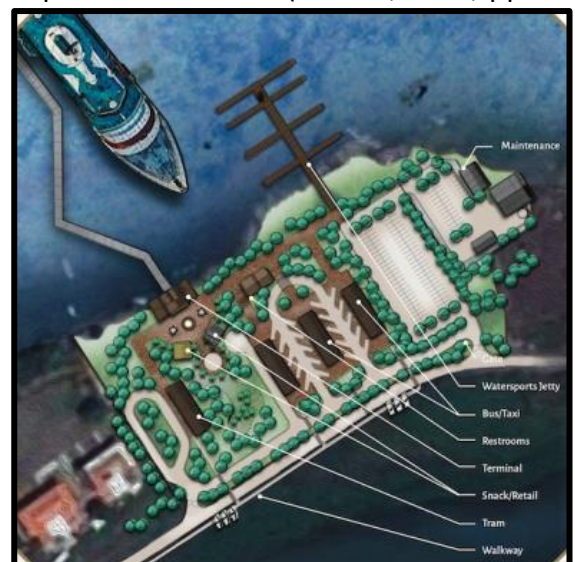


Figure 6 = Port Royal Floating Cruise Pier. *Seatrade Cruise News*, 2018

Section Two: Discussion

Interpretation, Tourism & Authenticity, Community.

The interpretation of Port Royal's heritage is selected by stewardships. If the selected values are appropriately disseminated, they can reach the widest possible audience within that demographic. This involves the subjective approach of a chosen few deciding what information is conveyed, how it is portrayed and who the intended audience are (Howard, 2003, p.244; Boniface, 1995, pp.87-94). The breadth of the debate within heritage tourism around notions of interpretation is wide (Nuryanti, 1996; Garrod & Fyall, 2000; Poria, Butler & Airey, 2003; Howard, 2003, p.244), and there is not necessarily a clear-cut approach for heritage representation that will always 'get it right'. Whatever representations are selected will inevitably be challenged. This is especially true in the case of Port Royal caught between the demands of accurately representing the history and fulfilling the community's economic need, making a full representation essentially un-representable.

Tilden's (1977, p.8) definition of heritage interpretation as an educational activity engaging through direct experiential participation, rather than simply being told about the site's history, might have been realised in UNESCO's 1987 proposal for Port Royal in which visitors would have been able to observe ongoing excavations, dive with nautical archaeologists and participate in archaeological tourism and associated activities. However, funding for the project was not realised, possibly because it wasn't perceived as being profitable enough to protect the funds from being diverted to hurricane relief (Waters, 2006, pp.28-30). The proposal was based on the values of a limited audience who would appreciate the history from the perspective of archaeological integrity and in addition may have excluded access to those unable to dive as well as those with no archaeological interest or prior knowledge.

More inclusive interactive methods are now considered preferable and more efficient for disseminating information in the heritage industry (Uzzell, 2006, p.6). Curators face the problem of maintaining academic integrity whilst disseminating information in an entertaining way. The issue here is that heritage sites could become overwhelmingly entertaining and be transformed into theme parks, as can be seen in *Funland*. Although the heritage industry has been 'criticised for using heritage as a vehicle for entertainment', it has however attracted new audiences (Boniface, 1995, pp.81-94; Waters, 2006, pp.24-25).

Howard (2003, pp.247-254) believes that interpretation methods are limiting and subjective as the interpreter chooses one biography, story or perspective to convey. Every heritage site should have alternative interpretations. However, the portrayal of one version, as can be particularly seen in the

grotesque uber-Disneyfication of *Funland* or *PRCMP* focussing on the years of British colonisation, makes that discourse manipulative in appearing as the truth (Uzzell, 2006, pp.3-4; Waters, 2006, pp.21-25).

Different levels within the hierarchies of knowledge between audience and curator and corresponding differences in received meaning might be the reason for most problems in interpretation and dissemination (Boniface, 1995, pp.81-83). The Port Royal proposals tend to avoid these complexities possibly in order to ensure a good financial return. This approach can trivialise, glamorise and romanticise the past, its concoction of images of nostalgia and simplicity playing into notions that are unproblematic, elitist and upper class. Moral and ethical issues, and representations of social justice, are often omitted to avoid confusing, disturbing or upsetting the visitor (Uzzell, 2006, pp.1-5) and can lead to 'misinterpretation, lack of appreciation and understanding, a distorted image or diminished authenticity' (Bakiewicz, 2012, p.4).

Despite its uber-Disneyfication, *Funland* is the only development plan to allude to the slavery associated with Port Royal and with a total absence of irony, proposed a dance exhibition representing the disembarkation of slaves. This extraordinary notion displays major issues within this post-colonial contested space and leads to fundamental questions about whose representation is being portrayed and who should be claiming ownership of these representations. Who does Port Royal belong to: the Arawaks; the Spanish colonisers; the British colonisers; the African slaves? Or the descendants of all of these peoples who live in Port Royal today (Waters, 2006, pp.1-25)?

The heritage tourism industry attracts millions of visitors each year who are seeking feelings of nostalgia and a desire to relive the past. It may not be authenticity that visitors are seeking, but perceived authenticity. Hence, not every element of a heritage site needs to be authentic, as long as it generates those feelings of nostalgia (Chhabra, et al., 2003, p.703-705; Lee, et al., 2016, p.982; Nguyen & Cheung, 2015, p.999). In order for Port Royal to manage the volume of visitors it would need in order for the site to be profitable, and in order to protect the archaeology, the site would inevitably have to be altered or reconstructed resulting in the authenticity being compromised (Nguyen & Cheung, 2015, p.999).

In 1961, Boorstin challenged the idea that tourists are searching for authentic experiences, believing that heritage sites are not authentic, they are reconstructed to attract tourists who visit primarily for entertainment (Nguyen & Cheung, 2015, p.1000). Walsh (1992, pp.112-113) believes that although curators and stewardships may attempt to create an authentic landscape, atmosphere and experience, 'the emphasis is on an authenticity of form, rather than an authenticity of experience' which could eventually lead to museums of gimmicks. This re-creation or staged authenticity (MacCannell, 1973) could potentially happen in the development of Port Royal, regardless of whether that development is concerned or not with the

archaeological integrity of the site. However, it is the visitor's perception of the site's authentic/historical status that results in their satisfaction and has become an important selling point (Lee, et al, 2016, p.982; Nguyen & Cheung, 2015, p.1000). Herbert (1995, p.45) argues that visitors are likely to be dissatisfied if it is not authentic.

Nguyen & Cheung (2015, pp.1000-1001) believe that some tourists 'consider authenticity as intrinsic to places and objects' and that they are not knowledgeable enough to appraise the historical legitimacy of a site (Lee, et al, 2016, p.985). This somewhat patronising approach shows that not much may have changed since Boniface (1995, pp.81-83) published his concerns about knowledge hierarchies. In the context of Port Royal, Lee, et al (2016, p.985) would say that visitors to the *PRDCLP* development would not have been aware enough to question the historical validity of the representation of Port Royal's past. However, this does not take into account what individual visitors consider as authentic or what their subjective experience might entail (Littrell, et al, 1993; Waitt, 2000).

Where archaeology is truly prioritised is not in the Port Royal development proposals, but in academia. Chelsea Cohen's (2017) thesis, *Raising Port Royal: A Geospatial Reconstruction of the 1692 City Through Integrated GIS and 3D Modelling*, specifically focusses on the archaeology as it is not subject to the market forces of commercial development, and therefore is able to demonstrate the significance of the archaeology. Pre-earthquake (1692) maps, archival material, and contemporary sea depth measurements and satellite technology were used to reconstruct Port Royal's pre-1692 shoreline. Hamilton's excavation reports were also included to enable 3D digital modelling of five excavated houses. This data produced a digital representation of Port Royal's appearance pre-1692. Whereas the reconstruction of the shoreline is based solely on technologically derived data, the process of reconstructing buildings (none of which survived the earthquake intact and with little archival evidence of their appearance) is heavily reliant on the subjectivity of the researcher in actively determining the design, function and potentially assigning new values to the buildings (Cohen, 2017).

Technological diving advances and improvements in digital technology have enabled significant development opportunities to explore the marine archaeology at Port Royal (Waters, 2006, p.19). Data gathered from diving and high-tech survey equipment has allowed Dr Jon Henderson from Nottingham University to create a digital representation of The Sunken City with the water, and associated visibility, safety and taphonomic issues removed (Channel 5, 2018). Hamilton discusses the possibility of supervised public diving at Port Royal and that the role this could play in contributing to Port Royal's economy and terrestrial development (ICOMOS, 2006, p.51).

Both of these uncomprisingly archaeologically driven projects (Cohen, 2017; Channel 5, 2018) will play a role in the development of Port Royal in terms of proposed reconstructions of the site. This, ironically, will add significantly to the commercial aspect of heritage developments in providing a level of authenticity to any future representations of Port Royal.

What can be seen in all the development proposals discussed in this report is that there has been little, if any, consultation with the Port Royal community. As Waters (2006, pp.80-83) points out, development will not be sustainable without the co-operation from the residents and that major issues with Port Royal's infrastructure need be addressed. However, these improvements for the community are slow. Waters (2006, p.85) describes how in June 2001, bulldozers began to clear a patch of land for new community housing, but in December 2004 these had not been built, and how the Jamaican National Heritage Trust prevented the community clearing the towns football field whilst refusing to spend money on derelict and crumbling buildings. Waters (2006, pp.88-89) ethnographic data shows a community questioning where JA\$40 million of investment funds was going as there seemed to be no tangible evidence of outlay, but other responses saw development as positive due to promises of infrastructural improvement. Waters (2016) data appears to be the only published evidence of any form of community involvement or response to proposed developments of Port Royal. Although the Jamaica Observer (2018) refers to community consultation, this lack of evidence of community engagement is of real concern and reveals an empty, rather than a contested, space.

Barthel-Bouchier (2007, pp.458-459) criticises Waters work by stating that she only spent one month with the residents in Port Royal and that Waters study shows the 'residents did not share her own critical, postmodern stance. Instead, they accepted Eurocentric narratives and took pride in their European connections'. However, the inequality and structural issues in Port Royal, and the lack of regard for a community voice (Jamaica Observer 2009; Jamaica Observer, 2014; Jamaica Gleaner, 2018) may demonstrate that Port Royal's 'empty space' is actually the result of a vacancy of community representation and a disengagement from the development processes and discourse, rather than acceptance of the Eurocentric narrative.

"From I ah pickney ah come up I hear seh Port Royal fi develop. I am now 44-years-old an is di same ole story" – (Jamaica Observer, 2009)

Conclusion

Reflections & Recommendations

This report has clearly shown the different interests of Port Royal and how the different agendas and interpretations of a site can alter the way a heritage site is represented. It is clear that it is not always possible to represent the whole history, or people, of a site, and often a single theme is selected to tell 'the' history of that site (Walsh, 1992, p.105). The Port Royal development proposals use, even exploit, piratical history to make the site more appealing, entertaining and profitable (Waters, 2009, pp.21-36). In comparison to Pompeii where the victims are the main exhibit (USGS, 2014, p.2), the Port Royal development plans do not address that 5,000 adults and children lost their lives in the 1692 earthquake and the remains of some of the victims have been found (UNESCO, 2018). The lack of concern for the living voices of Port Royal and the lack of regard for Port Royal's dead is troubling. Is it therefore ethical to turn this site into a tourist attraction without ensuring a respectful educational balance?

The geological issues discussed earlier in this report raise further questions as to whether Port Royal should be developed at all. The daily docking of cruise ships with their thousands of visitors could result in environmental damage, such as seabed disturbance, which could have a detrimental effect on the fragile geology of the island itself, as well as harming the archaeological remains. Port Royal's susceptibility to earthquakes and hurricanes is also problematic (Waters, 2006, p.26). One possibility is to combine and develop the *UNESCO* and *PRDCL* proposals and build a glass aquarium museum around the Sunken City providing protection for the remains from marine traffic, for the archaeologists from marine predators and for facilitating excavation and preservation, and allowing safe diving for the public.

A glass wall containing an observation run could be built around the archaeology allowing tourists access to view the underwater remains as well as observing archaeologists conducting their research. A filtering system could be introduced to reduce pollution from the harbour and improve visibility for archaeologists and tourists. This in-situ preservation of the remains could provide visitors with an empirical experience. This has proved to be very successful at the Pearl Harbor Memorial where millions of visitors are able to view the *USS Arizona* wreck beneath the museum floor (Pearl Harbor Historic Sites, 2019). However, as with all the development plans, funding plays a major role in what can and cannot be done.

However, the question remains, should so much money be spent on Port Royal in the first place?

There is no doubt that Port Royal needs to be developed but it has to be done sympathetically to the needs of residents and the archaeology. This can improve infrastructure, promote the educational values of that Port Royal and have a positive economic effect on the region. Many people know of Port Royal from the Disney film, but few know of the other histories associated with it. From an archaeological perspective, the most important aspect of the site is the material culture and this is what comes under threat if the site is commercialised, as this will result in the diminished status of the remains and their preservation. From a sociological perspective, the needs of Port Royal's community is the most important aspect of any development. However, the lack of published evidence of community involvement prevents any truthful interpretations and sustainable representations for this important archaeological site.

Words: 4249

Appendices

Appendix 1

- Edwin Link, an American engineer and inventor, came to Port Royal in 1956 and undertook a survey of the immediate area surrounding Fort James where he discovered and excavated a cannon. In 1959, Link returned to the island with sponsorship from the Smithsonian and Neo Geographic, and with the help from Navy divers, ended up discovering a watch dating to 1686 which had stopped at the precise moment the earthquake struck. Additionally, large quantities of glassware, pewter and clay pipes were recovered (Pawson & Buisseret, 2000, pp.204-205; Binghamton University, 1999, p.14).
- Norman Scott visited Port Royal in 1960 and focussed on the area surrounding Fort Carlisle where he discovered a wooden wheel, glass bottles and clay pipes (Pawson & Buisseret, 2000, p.205)
- Robert Marx visited Port Royal from 1966 to 1968 and focussed on the area surrounding the Naval Hospital where he discovered and excavated a wealth of artefacts including glassware, coins, a pocket-watch and metal objects made of pewter, copper and brass (Pawson & Buisseret, 2000, p.205).
- Philip Mayes, British archaeologist, was commissioned by the Jamaica National trust from 1968 to 1971 to conduct terrestrial excavations around the Old Naval Dockyard. Mayes also organised conservation laboratories to be set up in the Old Naval Hospital (Pawson & Buisseret, 2000, pp.205-207).
- Antony Priddy visited and conducted terrestrial excavations in the 1970s on a block of 8 or more houses in New Street where he discovered thousands of artefacts (UNESCO, 2018; Pawson & Buisseret, 2000, p.207). The finds showed that the area was once a bustling location with many different trades (DAACS, 2019).
- Donny Hamilton conducted the most extensive excavations at Port Royal in 1981 to 1990 with the cooperation of his students at Texas A&M University. The excavations were on 5 different styled buildings in Lime Street where a wealth of artefacts have been discovered. The function of these buildings and rooms have been determined through these excavated artefacts. Other artefacts include porcelain ornaments, cups and bowls, candlesticks, mortars, gold and silvery cutlery, and jewellery (UNESCO, 2018; INA, 1990, pp.4-5).

PORT ROYAL, JAMAICA Past and Present Features

- Pre-Earthquake Shoreline
- Pre-Earthquake Street Plan
- Historic Walls and Fortifications
- Present Shoreline
- Present Street Plan
- Standing Walls and Fortifications
- Areas Excavated before 1980
- INA Excavations 1981-90

Scale 1 : 1250
0 50 100 200 300 400 500 600 ft

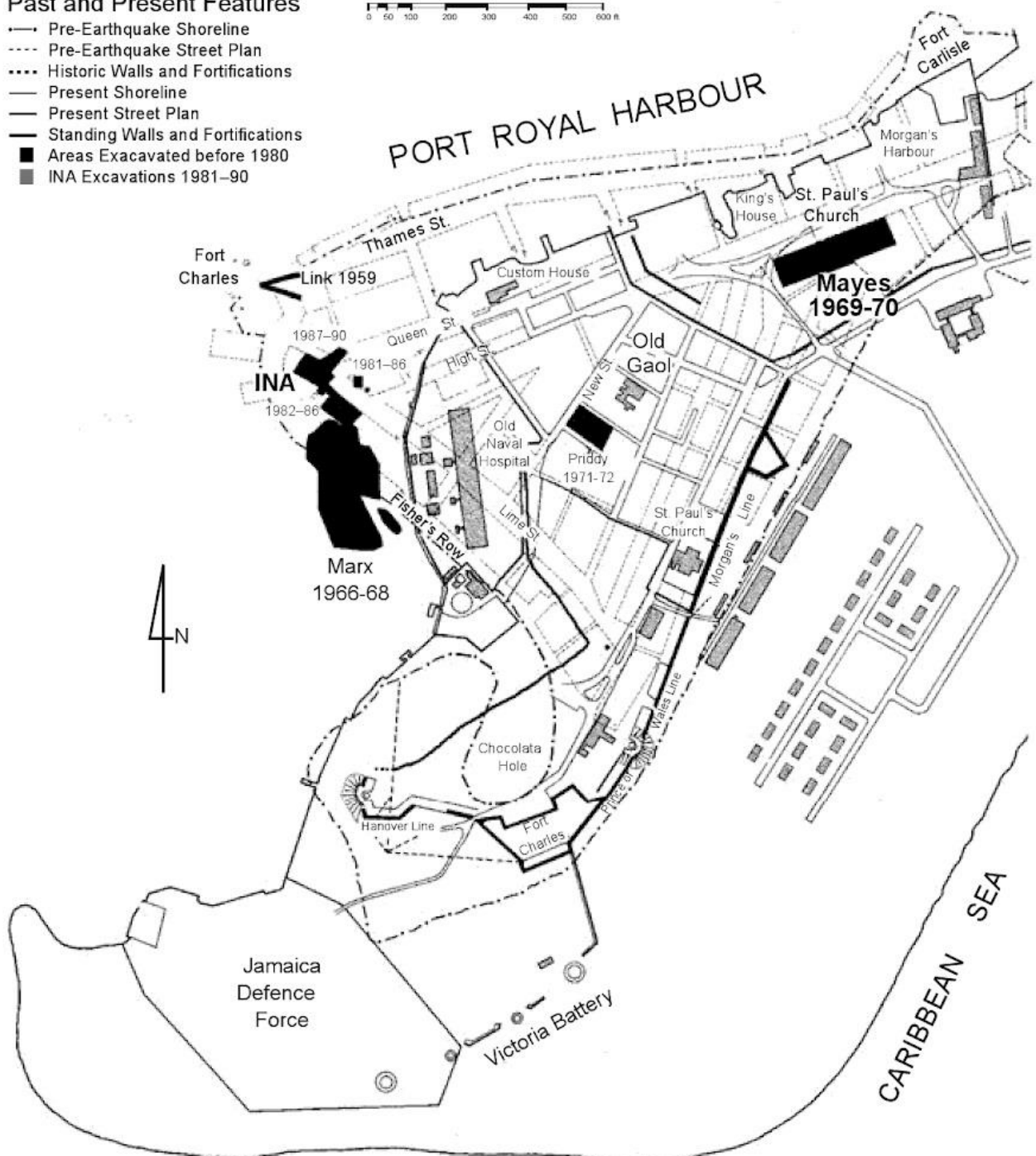


Figure 7 = Areas of Excavation at Port Royal. Hamilton, 2016, p.262

Appendix 2

PRCMP proposed two large hotels built within the remains of Fort Charles and the Old Coaling Station. Sand on the beach was to be replaced with imported white sand, a pier to dock cruise ships was to be built, as well as entertainment facilities such as bars, shops, bowling alleys, and swimming pools. Replicas of seven 17th century houses, St Pauls Church, a tavern, and the merchants exchange were planned in order to provide a historical element, and the Governor's House was to become a museum displaying Port Royal treasures (Waters, 2006, pp.21-22)

Appendix 3

Robert Marx (1973, pp.116-118) states that the developers of the *PRCMP* claimed that The Sunken City, which had not at this point been surveyed or mapped, could not be found within the area they had proposed a dredging process to enable the pier to be built. However, Marx excavated 50 test pits in that area and found buildings and artefacts in each of them. The 1965 Jamaican Government under Sir Alexander Bustamante, who had approved the development, consequently stopped the development from progressing until the area had been surveyed and mapped (Marx, 1973, pp.116-118; National Library of Jamaica, 2017).

Appendix 4

UDCP featured Captain Henry Morgan (1635-1688), Admiral John Benbow (1653-1702), Admiral George Rodney (1718-1792) and Lord Horatio Nelson (1758-1805), incorporating 150 years of Port Royal maritime history (Waters, 2006, p.23; Smithsonian, 2018; California State University, 2018; Coe College, 2016; English Heritage, 2018).

Appendix 5

Although the UNESCO proposal received \$10m funding from the Caribbean Development Bank, the money was re-routed to the 1988 Hurricane Gilbert recovery program, and the development was never realised (Waters, 2006, pp.28-30).

Appendix 6

PRDCLP called for a cruise ship pier to be built for the docking of a cruise ship, bringing approximately 5,000 visitors to Port Royal every day; an arrival centre would be the only building built, all the existing buildings would be restored and turned into museums or shops; and the Giddy House would be used to replicate the sound and feel of an earthquake (Waters, 2006, pp.31-33). In addition to this, the plans called for a shopping centre, restaurants, replicas of the tall multi-story buildings, staff dressed as famous pirates, rent or buy pirate costumes and a virtual reality experience of the Sunken City (University of West Indies, 2003, pp.9-30).

PRDCLP acknowledges the different periods and histories of Port Royal: the pirate involvement; the earthquake which created The Sunken City; the trading and naval history; and the community living in Port Royal today (Waters, 2006, pp.31-33).

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