

Sally K. MAY, *PERAHU - Place, Evolution and Rock Art Heritage Unit, Griffith University, QLD, Australia*

Jan Magne GJERDE, *Department, of History and Religious Studies. UiT - The Arctic University of Norway, Norway*

Paul S.C. TAÇON, *PERAHU - Place, Evolution and Rock Art Heritage Unit, Griffith University, QLD, Australia*

Contact email: s.may@griffith.edu.au; jan.magne.gjerde@uit.no; p.tacon@griffith.edu.au

The promotion of rock art landscapes into the UNESCO World Heritage system brings with it unique challenges and opportunities. While often used as part of broader World Heritage cultural place nominations, we have in more recent decades seen an increase in the nomination of places where rock art is the key cultural value. In this session we aim to critically explore the relationship between rock art and the World Heritage industry. Rather than focusing on the nature of the rock art found in World Heritage areas, we aim to explore the following: (a) the ways in which governments, local communities, ranger groups, and First Nation groups are managing rock art within broader World Heritage areas, (b) how World Heritage nomination and listing have or have not shifted relationships between stakeholder groups and rock art areas or associated cultural places, (c) how the act of World Heritage nomination and/or listing may have changed the cultural values for which the property was inscribed (or other cultural values not widely acknowledged), and (d) other critical reflections on rock art and World Heritage.

HANDPAS Project: a 3D web repository to research and dissemination of UNESCO's Rock Art sites

Jorge ANGÁS, *Universidad Politécnica de Madrid, Spain*

Hipólito Collado, Manuel Bea, José Ramón Bello

Contact email:

j.angas@3dscanner.es

Keywords: HANDPAS Project, News Technologies, Palaeolithic rock-art, Research, Dissemination, World Heritage

The HANDPAS Project is focused on documenting and disseminating information on some of the most interesting prehistoric rock art evidence in Western Europe: Palaeolithic hand stencils. Most of those representations are located in decorated caves considered World Heritage by UNESCO.

The HANDPAS Project is designed to create a high quality documentation, graphic and theoretical corpus of data wholly available for both researchers and the general public, through a digital open-access platform. Particular features related to this heritage asset being researched (fragility and access difficulty) determined our documentation methodology. It represents a powerful tool for scholars whose research is focused on aspects related to hand stencils, so that they may work remotely, overcoming physical, conservation or administrative barriers.

This Project intends to create a multimedia platform, which allows World Heritage rock art to become more accessible and at the same time performs graphic and metric research. The user enters into a database with high quality content, launching an integrated database that enables the viewing of high resolution 3D models (in a web environment) of the decorated panels with the possibility to interact in a digital framework through different digital tools. The aim is for complete accessibility for researchers, curators, students and the general public.

The Rock Carvings in Tanum, Sweden - successes and failures over a quarter of a century

Ulf BERTILSSON, *Swedish Rock Art research Archives, University of Gothenburg, Sweden*

Contact email: ulf@shfa.se

Keywords: rock art, Tanum, Sweden, management plans, UNESCO World Heritage

The Rock Carvings in Tanum, Sweden, were inscribed into the UNESCO World Heritage List in 1994. The application had a modern approach for its time, and Tanum municipality received the first official World Heritage Diploma. Subsequently a World Heritage Council was formed which, in record time, developed and implemented a management plan. A new visitor's centre was built, opening in 1998. The "Rock Care- Tanum Culture Heritage Laboratory" project funded by the European Commission between 1998 and 2004 was a springboard to great advances in research. Meanwhile, the Management Council drew up a new and exceptional management plan, which has never been fully implemented. In 2007, the "Svenskt Hällristnings Forsknings Arkiv" infrastructure was established by the University of Gothenburg to strengthen rock art research and local landowners formed the public association "Hiking in World Heritage". But despite the successes, issues appeared. The visitor centre had become a museum where research on the carvings was being pushed aside by ethnological and anthroposophical perspectives. Tanum heritage was also threatened by plans for a new highway, supported by local politicians and some of the public who increasingly questioned the concept of world heritage. This paper describes what happened next in this complex and tense development process and its path over the following decade.

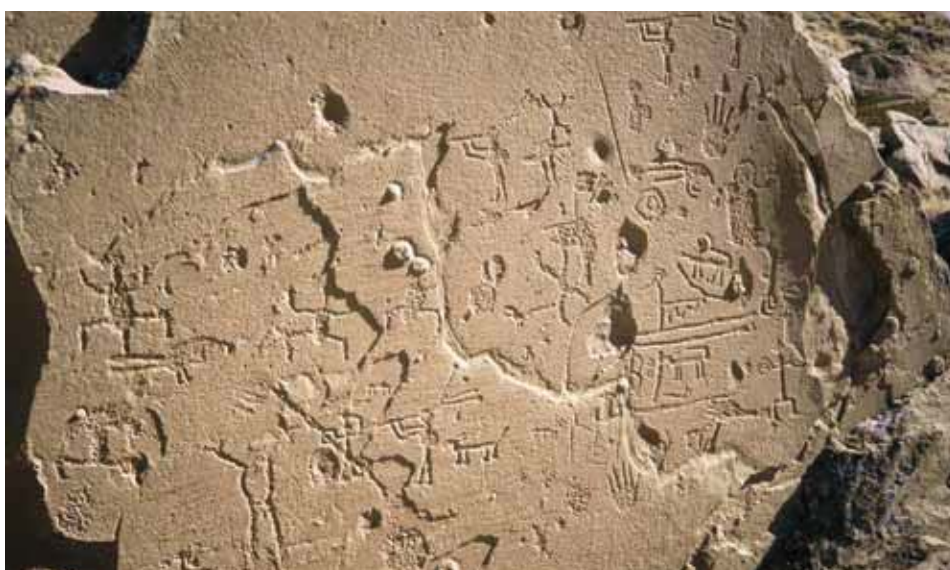
Native Descendant and US Government Heritage of Chaco Culture National Historical Park

Marilyn (Honyesnem)
FREDERICKS, *Hopi Tribe*
Jane KOLBER, Chaco Culture
National Historical Park
Contact email:
jkolber@theriver.com

Keywords: World Heritage,
Chaco, Hopi, tribal
consultation, conservation

Chaco Canyon contains the largest prehistoric architecture in the United States. It has been a UNESCO World Heritage site since 1987. Rock-art covers most of the cliff walls and boulders in the 10 miles of the canyon within the park. The rock-art was not specifically mentioned in the World Heritage nomination. As a result, among others, very little attention was given to this resource and only recently have in depth documentation and conservation projects been undertaken.

Cultural affiliation with Chaco is claimed by 26 descendant tribal groups who are consulted when any changes are considered to the Park and its management. These Native Peoples often have different, alternative, and sometimes opposing connections to Chacoan rock-art other than that of the US government. Each of the descendant groups has its own beliefs and ideas about its importance and how it should be dealt with. We will present the concepts of one member of the Hopi Tribe, which has one of the strongest connections to their traditional heritage and to Chaco Canyon.



Shulgan-Tash (Kapova) Cave Culture Heritage Site from the UNESCO Tentative list, Russia

D.A. GAINULLIN, Centre for the protection and management of immovable cultural heritage of Bashkortostan Republic, Ufa, Russia

Eduard GRESHNIKOV, National Research Centre Kurchatov Institute, Moscow, Russia

Ekaterina DEVLET, Institute of Archeology of the Russian Academy of Sciences, Moscow, Russia

Contact email:
eketek@yandex.ru;
levkon1963@yandex.ru

Keywords: Eurasia, Upper Palaeolithic, UNESCO, Shulgan-Tash, Kapova cave

The Shulgan-Tash (Kapova) cave is located on the territory of the Bashkortostan Republic (Russia). The cave consists of an extensive system of chambers, passageways and galleries, where over fifty paintings have been found worked in a variety of techniques. Paintings depict geometric forms and extinct species of ice-age animals, there are mammoths, horses, rhinoceroses and bison worked in a variety of red paints. In 2017 in the course of the restoration the figure of a camel was also revealed.

The current state of preservation of the paintings reflects the results of various attempts to clean off the calcite crusts and also that of the visitor impact. The site was nominated in the UNESCO Tentative List on January the 30th, 2012 and the Government of Bashkortostan is currently making every effort to ensure that access to the republic's cultural heritage is provided in the most appropriate way. A programme of graffiti removal and the restoration of several rock art panels in peril is being implemented. Eudald Guillamet from Andorra was invited to Shulgan-Tash in 2015 to share his experience of rock art restoration. A concept for a new museum was suggested in 2014.

UNESCO rock art sites of Africa: standing and potential

Marina GALLINARO, *University of Rome "La Sapienza", Italy*
 Contact email: marina.gallinaro@uniroma1.it

Keywords: Africa, sustainable development, management, post-colonialism, UNESCO

The impressive presence of rock art in Africa, widespread all over the continent, has, since 1982, led to a number of UNESCO WHL sites. Presently 11 African UNESCO World Heritage sites include rock art (painting and engravings), and many more are in the tentative list: no other continent shows a similar figures. Benjamin Smith recently (2013) estimated to around 50,000 the rock art sites formally recorded by universities, museums and heritage agencies, but this figure may represent as little as 10 percent of the actual number of sites.

This current research traces the main paths that have been followed in different African contexts to connect or re-connect the different rock art stakeholders, both inside and outside the continent, and the local communities. The balance is not always even, and it shows traits that require careful evaluation, in terms of cultural, political and economic backgrounds. Facts and figures (as far as available) on the impact that the UNESCO aegis has on conservation and sustainable development issues will be presented and discussed, as a stimulus to try to isolate the best practices that could help to recognize and fill the existing gaps.



Fig.1 - UNESCO Rock art sites of Africa. (author M. Gallinaro, base map source Google Earth)

Fig.2 - Rock art styles of the Tadrart Acacus Rock art sites (SW Libya). (photo M. Gallinaro; © The Italian Archaeological Mission in the Sahara)

Building a Nation on Rocks - A Discourse Analysis on Nationalist Propaganda Disseminated in the Wikipedia Article “Gobustan National Park” a World Heritage Site in Azerbaijan

Jeanette GIMMERSTAM, *school of archaeology and ancient history Leicester university UK, PhD-student*

Contact email:
jsg25@leicester.ac.uk

Keywords: Gobustan National Park, World Heritage, Wikipedia, nationalism, rock art

Azerbaijan is a new nation which was established after the collapse of the Soviet Union. The Azerbaijani people are eager to present themselves to the world as a modern nation with deep rooted historical ties to the Caucasus area. Historically speaking, this area has been under several foreign influences and ruled by a number of historical empires. In their eagerness to create a nation they provide us with archaeological evidence to support their claim that the Azerbaijani have been living in the area since the dawn of humanity. They are using ancient remains, as well as rock art, to establish their claim of origin to the land. This paper will use the Foucauldian discourse approach to analyse the Wikipedia article “Gobustan National Park”. The aim of this paper is three-fold: first, to highlight tendencies towards two dominating discourses within World Heritage sites: globalism and nationalism; second, to modify the Foucauldian discourse approach within a new framework for the analysis of Wikipedia articles; and third, to encourage more qualitative analytic research of online archaeology.

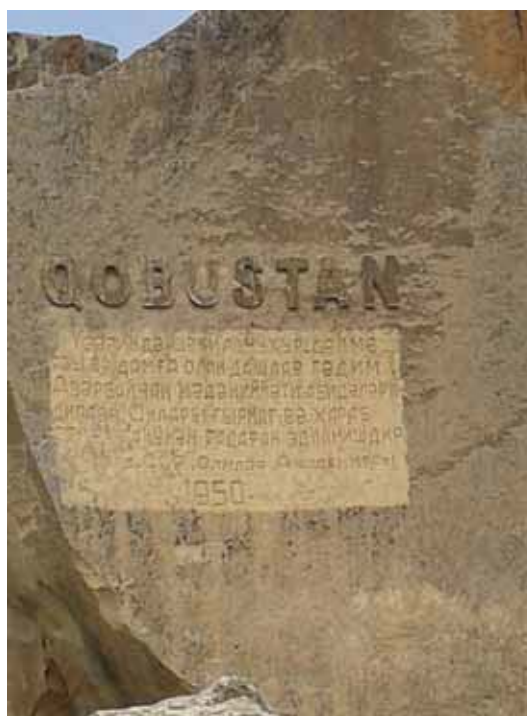


Fig.1 - Gobustan National Historical-Artistic Preserve, Azerbaijan. (photo Ruth Gimmerstam)

Fig.2 - Dancing Petroglyphs, Gobustan Azerbaijan. (photo Ruth Gimmerstam)

More than 30 years of Rock art and World Heritage in Alta, Northern Norway

Jan Magne GJERDE, *Department
of Archaeology, History,
Religious Studies and Theology.
UiT-The Arctic University of
Norway*

Contact email:
jan.magne.gjerde@uit.no

**Keywords: CRM, Alta Rock Art,
UNESCO World Heritage List,
Norway**

32 years has passed since the Alta Rock Art was inscribed on the UNESCO World Heritage List. At present 4 areas with rock carvings and 1 area with rock paintings form part of the listing. From about 3000 carvings known at the time of the listing, now more than 6000 figures are known, and recent discoveries expand the Alta-region rock art area. Much of the rock art in Alta is not made available to the general public. Mainly due to the location of rock art sites within the modern settlement of Alta but also for preservation reasons. The World Heritage Rock Art Centre – Alta Museum is the entrance to a system of pathways guiding the visitors through 5000 years of prehistoric rock art. The UNESCO listing of the Alta rock art and the cultural value of the rock art clearly has had impact on the cultural value of archaeological monuments and its landscape with implications for other archaeological sites. This presentation gives a general overview of the CRM (exploring issues relating to rock art research, management and conservation) at Alta from the initial discoveries in 1973.

Concerning Heritage: Lessons from Rock Art Management in the Maloti-Drakensberg Park World Heritage Site

Ghilaraen LAUE, *KwaZulu-Natal
Museum, Pietermaritzburg,
South Africa*

Sam Challis, Alice Mullen

Contact email:

glaue@nmsa.org.za

Keywords: rock art, heritage,
management, marketing,
communities, custodians,
Lesotho South Africa

At the time of writing, 16 years have passed since the inscription of the World Heritage Site (WHS) of the uKhahlamba-Drakensberg Park (uDP), South Africa. How has its cultural heritage been managed, and what lessons can be learned in order to inform its extension into the Kingdom of Lesotho? In 2013, UNESCO approved the inclusion of Lesotho's Sehlabathebe National Park (SNP) to create a trans-boundary World Heritage Site known as the Maloti-Drakensberg Park, Lesotho/South Africa (MDP). This contribution is a critique for those planning and implementing site management strategies at rock art World Heritage Sites. It draws specifically from experiences and outcomes on both sides of the international border (uDP and SNP). In this short essay, we touch on the underlying management frameworks and how these are affected by the relationships between cultural heritage practitioners, cultural heritage agencies and site managers. We outline the concerns of sustainability, tourism and marketing and whether these have hampered the park's integrity. We further indicate how, perhaps, some of the pitfalls hitherto encountered may be overcome. This is especially relevant to those heritage practitioners currently engaged in the planning of the new visitor centre at the SNP.

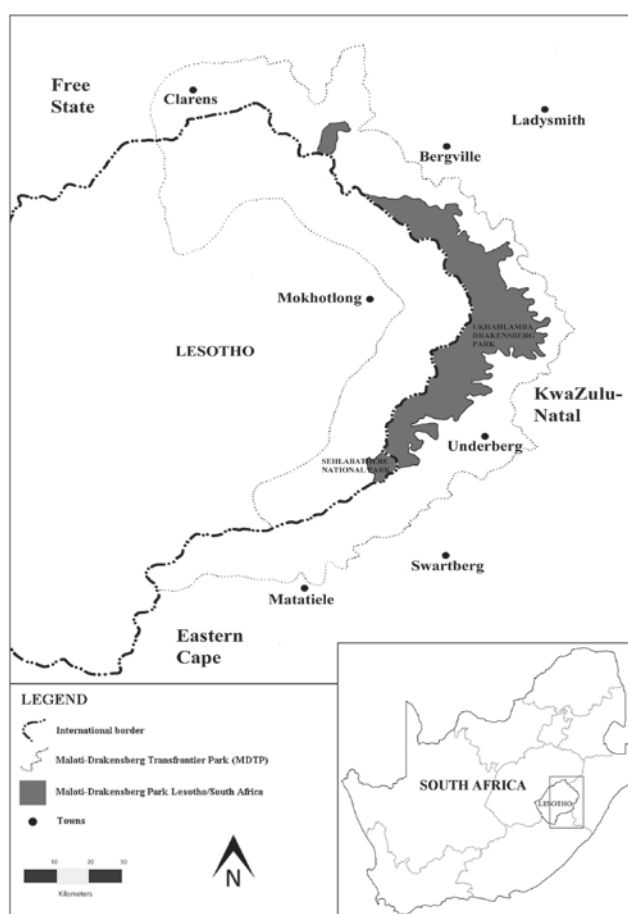


Fig.1 - Location of the Maloti,
Drakensberg Park World Heritage Site.
(photo G. Laue)

Fig.2 - Game Pass rock art shelter,
Kamberg, Drakensberg, South Africa. (©
Rock Art Research Institute)

Looking after rock art in Kakadu

This panel discussion will focus on rock art management and conservation in the World Heritage listed Kakadu National Park, Northern Territory, Australia. We will explore issues relating to the history of rock art research, management and conservation in Kakadu National Park, the impact of new additions to the existing World Heritage listing, on-the-ground issues relating to our different work, and Senior Traditional Owner Jeffrey Lee's experience fighting to protect rock art from the impact of mining in the Koongarra area. The panel members include Traditional Owners, National Park Rangers, conservation specialists and other researchers working collaboratively in this World Heritage area

Jeffrey LEE, *Parks Australia*,
PERAHU, *Griffith University*

Kadeem May, Gabrielle
O'Loughlin, Melissa Marshall,
Sally K. May

Contact email: s.may@griffith.edu.au

Keywords: Rock Art, Kakadu,
World Heritage, conservation

Critical reflections on rock art and world heritage

In this paper we draw upon the themes of this session to critically reflect on the relationship between rock art and the World Heritage system. Using case studies from our own work in Norway and Australia we touch upon the impacts of World Heritage listing and nomination, and the shifting relationships between stakeholders within these case study areas at local, national and international levels. We also explore ideas relating to the 'freezing' of intangible and tangible cultural values and related impacts on local communities. Finally, outcomes for long-term rock art conservation and management are considered in light of these discussions.

Sally Kate MAY, *Griffith
University, Australia*

Jan Magne GJERDE,
*Department, of History and
Religious Studies. UiT - The
Arctic University of Norway,
Norway*

Paul S.C. TAÇON, *PERAHU -
Place, Evolution and Rock
Art Heritage Unit, Griffith
University, QLD, Australia*

Contact email:
s.may@griffith.edu.au

Keywords: rock art,
management, conservation,
world heritage, critical
heritage, Australia, Norway

Forty years and still not there yet

Ken MULVANEY, *Rio Tinto, Dampier, Western Australia*
Contact email:
ken.mulvaney@riotinto.com

Keywords: government opposition, economic priority, shifting realities, UNESCO Heritage listing

As far back as 1980 a delegation of experts arrived in the Dampier Archipelago on the northwest coast of Australia to investigate world heritage claims. It was the rock art and associated archaeological places that people had recognised as of outstanding universal value. Unfortunately for the place, the resource industry had arrived much earlier. It was not that there is any mineral wealth in the archipelago; it was just that back in the 1960s it afforded a sheltered deep water port location. Decades on, while heritage practitioners were seeking protection and recognition of the cultural values, State Government and departmental lackeys saw the same area suitable as an industrial hub. There are many stages in the progress to UNESCO inclusion of a place, however there is the obligation to identify, protect, conserve, and present World Heritage properties. Despite Australia being one of the first countries to ratify the World Heritage Convention, the politics and economic imperative has meant decades slow headway. Even with the Aboriginal traditional owners calling for such recognition, and recent government acknowledgement of the places global cultural importance, we are no nearer to nomination than back in the late 1970s.



Fig.1 - Burrup Peninsula, Yara TAN and fertilizer plants. (photo © Ken Mulvaney)

Fig.2 - Burrup Peninsula, Kangaroo petroglyph. (photo © Ken Mulvaney)

N. 94 “Rock drawings in Valle Camonica”: the first Italian UNESCO World Heritage site

Maria Giuseppina RUGGIERO,
Polo Museale della Lombardia
Contact email:
mariagiuseppina.ruggiero@
beniculturali.it

Keywords: Valle Camonica,
UNESCO, management,
research, site improvement,
conservation

The site no. 94 “Rock drawings in Valle Camonica”, inscribed in 1979 as the first Italian UNESCO site, was only provided with its own management plan in 2005, coordinated by the *Soprintendenza per i Beni Archeologici della Lombardia (Ministero dei beni e delle Attività Culturali e del turismo-MiBACT)* in close collaboration with the local authorities. In 2006, to implement the management plan, the Institutional Coordination Group (GIC) was instituted: it is a working group established with the peripheral offices of MiBACT, the Municipalities where the rock art parks are placed and the *Comunità Montana della Valle Camonica* (Reference Office). In 2014 the National Museum of Prehistory (MUPRE) was opened; in 2015 the OUV was connected to the archaeological contexts and to the diachronic development of the rock art phenomenon. In 2015 and 2016 the *Ministero* was reorganized in its central and peripheral structure and this has also had repercussions on National Parks and the Museum. The cooperation with local authorities (*Regione Lombardia* and *Comunità Montana*) continues in several areas: management, monitoring conservation, site improvement and research to disseminate the knowledge relating to the rock art and to continue developing sustainable tourism in the valley.



Fig. 1 - Capo di Ponte (BS). Parco Nazionale delle Incisioni Rupestri, loc. Naquane. Detail of the Great Rock or Rock 1.

Fig. 2 - Capo di Ponte (BS). MUPRE- Museo Nazionale della Preistoria della Valle Camonica. The setup of the second floor of the museum.

Filling the gaps in rock art World Heritage

Paul TAÇON, *Place, Evolution
and Rock Art Heritage Unit,
Griffith Centre for Social &
Cultural Research, Griffith
University, Queensland,
Australia*

Contact email:
p.tacon@griffith.edu.au

Keywords: World Heritage,
Kakadu, China, Indonesia,
assessment, rock art
landscape

Why is there little to no rock art from Asia, the Pacific, Russia and North America on UNESCO's World Heritage List and why are there are no individual rock art sites from Australia? Initially rock art was nominated and assessed in terms of sites or site complexes, mainly from Europe and Africa. Sometimes, as with Kakadu National Park in Australia, thousands of rock art sites were added to the List by virtue of them being located in national parks that gained listing as mixed natural and cultural properties. Now a rock art cultural landscape approach to nomination is becoming more common, with the Zuojiang Huashan Rock Art Cultural Landscape of southern China the newest rock art related addition to the List. However, highly significant rock art landscapes such as Indonesia's Maros-Pangkep cave site region of Sulawesi languish on the Tentative List for years (in this case since 2009) despite now being shown to contain examples of the oldest scientifically dated hand stencils and animal depictions in the world. It is argued here that we need to come up with a new way of categorising, comparing and assessing rock art heritage that is culturally fair, balanced, relevant, timely and straight forward.



Fig. 1 - Leang Sakapao, Maros region
Sulawesi, Indonesia. (photo Paul S.C.
Taçon)

Fig. 2 Djulirri, northwest Arnhem Land,
Northern Territory, Australia. (photo
Paul S.C. Taçon)