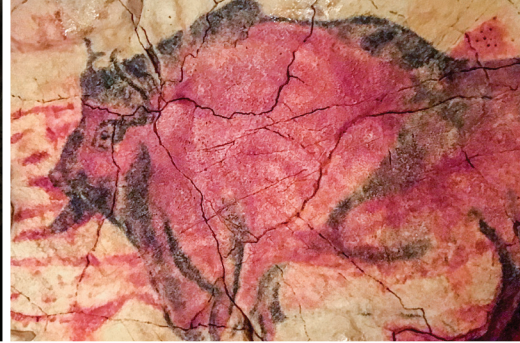
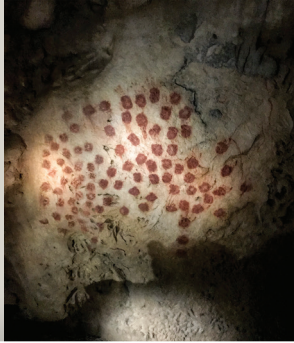


**NETWORKING
FOR ROCK ART**
Global Challenges,
Local Solutions



Edited by
Neville Agnew
Janette Deacon
Nicholas Hall
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THE GETTY CONSERVATION INSTITUTE

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LOS ANGELES

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The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. It serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world’s cultural heritage.

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Cover images:

Top: Painted Rock, a horseshoe-shaped sandstone feature in central California’s Carrizo Plain, features numerous paintings on the walls of its interior. Its paintings have suffered greatly from disrespectful visitors, primarily in the first half of the twentieth century. Painted Rock was the focus of an on-site training course for rock art conservation, organized by Getty Conservation Institute, in 1991. See Chapter 3.1 for more information. Image: Tom McClintock.

Middle Right: The Cave of Altamira outside Santillana del Mar, Spain, was discovered in 1868. After decades of heavy visitation, authorities recognized the cave’s delicate climate was being impacted to the detriment of the paintings’ preservation. It was closed to the public in 1977 and a replica (pictured) was built for visitors, which opened in 2001. See Chapter 4.2 for more information. Image: Tom McClintock.

Bottom: The White Shaman Mural is one of the best preserved and most narratively elaborate paintings in North America. Located in the Lower Pecos River Region of southwest Texas, the site is currently managed by the Witte Museum in San Antonio. See Chapter 3.3 for more information on the rock art of the Lower Pecos. Image: Tom McClintock.

Middle Left: The Chauvet-Pont d’Arc Cave was closed immediately following its discovery in 1994, a decision that was based on the impacts observed at other sites like Altamira and Lascaux. At the time of discovery, the paintings yielded some of the earliest known radiocarbon dates for rock art, roughly 32,000 years old. A facsimile of the cave and its paintings was opened to the public in 2015. Pictured here is the replica of the “grand panneau des Points-Paumes,” nearly one hundred ochre palm prints evoking the shape of a bison. See Chapters 2.4, 4.1, and 4.7 for more information. Image: Tom McClintock.

Contents

Preface	vii
<i>Neville Agnew and Janette Deacon</i>	
Chapter 1: The Four Pillars of Rock Art Conservation and Practice: Success Stories in Australia	1
<i>Terry Little</i>	
1.1 Pillar I: Public and Political Awareness: Vivid Sydney	3
<i>Jo McDonald and Sharon Sullivan</i>	
1.2 Pillar II: Effective Management Systems: Murujuga Rock Art Strategy to Protect Aboriginal Rock Art	5
<i>Jo McDonald and Sharon Sullivan</i>	
1.3 Pillar III: Physical and Cultural Conservation Practice: Uluru—Kata Tjuta National Park Following Traditional Anangu Law, Tjukurpa	7
<i>Nicholas Hall</i>	
1.4 Pillar IV: Community Involvement and Benefits: Warddeken Indigenous Protected Area and Injalak Hill	9
<i>Paul Taçon</i>	
Chapter 2: Art on the Rocks	11
<i>Engaging the Public and Professionals to Network for Rock Art Conservation (Namibia)</i>	
<i>Terry Little and Tom McClintock</i>	
2.1 Bradshaw Foundation and the Rock Art Network	12
<i>Peter Robinson and Neville Agnew</i>	
2.2 Alliances and Citizen Participation: Firsthand Experiences from the Visit to the Brandberg, Namibia	14
<i>Janette Deacon</i>	
2.3 Engaging Communities in Rock Art Projects in Africa	18
<i>David Coulson</i>	
2.4 <i>The Final Passage</i> and the Cinematic Powers of 3D Excursions	22
<i>Martin Marquet and Patricia Marquet Geneste</i>	
2.5 Rock Art Network: Outreach and Communication	25
<i>Ben Dickins</i>	

2.6	Leave a Like and Subscribe: Using Social and Digital Media to Engage Schoolkids and Children of All Ages <i>Noel Hidalgo Tan</i>	27
2.7	Defining the Role of the Rock Art Conservator <i>Lori Wong and Terry Little</i>	29
2.8	Preserving Rock Art in Satpura National Park (Madhya Pradesh), India <i>Meenakshi Dubey-Pathak</i>	32
2.9	Collaboration Between the University of Witwatersrand (Wits) and the University of Edinburgh Helps Protect and Promote South African Heritage <i>Sam Challis</i>	34
2.10	Co-Producing Rock Art Recording with Community Members in Scotland <i>Qian Gao</i>	35
2.11	Aotearoa New Zealand Community Engagement <i>Gerard O'Regan</i>	36
2.12	Achieving Effective Community Engagement in Makgabeng, South Africa <i>Catherine Namono</i>	38
	Chapter 3: Action Plans for Public and Professional Networking (USA) <i>Tom McClintock</i>	40
3.1	The GCI Rock Art Management and Conservation Workshop at Painted Rock <i>Johannes Loubser and Nicholas Hall</i>	42
3.2	Volunteers for Rock Art: Tapping the Potential at Little Lake, California <i>Jo Anne Van Tilburg and Wendy All</i>	46
3.3	The Alexandria Project: Baseline Documentation of an Archaic Library <i>Carolyn Boyd</i>	50
3.4	Improving Rock Art Conservation and Management in the United States <i>David S. Whitley</i>	54
3.5	Achieving Effective Community Engagement in Australia <i>Paul S. C. Taçon</i>	58
3.6	Out of the Archive. Rock Art Exhibitions and Community Involvement: The Case of the Frobenius Rock Art Collection <i>Richard Kuba</i>	61
3.7	Rock Art Conservation in Wales through SWOT <i>George Nash</i>	64
3.8	Rock Art in Egypt <i>Salima Ikram</i>	67

3.9 The Power of Rock Art <i>Terry Little</i>	69
Chapter 4: Replication of Rock Art as Conservation (France/Spain) <i>Terry Little</i>	70
4.1 Rock Art Site Facsimiles: Genuine Tourism Resources which also Serve as Tools for Conservation, Research, Teaching, and Cultural Mediation <i>Jean-Michel Geneste</i>	72
4.2 Preventive Conservation at the Cave of Altamira, Spain <i>Pilar Fatás Monforte</i>	77
4.3 Rock art on UNESCO's World Heritage List <i>Pilar Fatás Monforte</i>	79
4.3.1 ICOMOS-IUCN Connecting Practice Project and the Culture-Nature Journey <i>Janette Deacon</i>	82
4.3.2 World Heritage Outstanding Universal Values <i>Paul Taçon</i>	83
4.3.3 The Periphery of UNESCO World Heritage Sites <i>Savino di Lernia</i>	84
4.3.4 Central Asian Rock Art on the World Heritage List and Tentative List <i>Knut Helskog</i>	86
4.3.5 The 2010 World Heritage Survey <i>Janette Deacon</i>	88
4.4 CARE Rock Art Monitoring App and Portal <i>Aron Mazel and Myra Giesen</i>	89
4.5 Rock Art and Public Engagement: A Case Study from Bryn Celli Ddu Passage Tomb, Anglesey, United Kingdom <i>Ffion Reynolds</i>	93
4.6 Public Engagement with Rock Art through Digital Accessibility <i>Tom McClintock</i>	97
4.7 <i>L'Atlas de la grotte Chauvet-Pont d'Arc: Seeing and Discovering the Cave through Maps</i> <i>Jean-Michel Geneste</i>	99
Chapter 5: Pandemics, Climate Change, and Tourism <i>Neville Agnew</i>	103
5.1 Rapa Nui: Tradition and Survival During a Global Pandemic <i>Jo Anne Van Tilburg</i>	105
5.2 Rock Art in South American Landscapes under Anthropocene Threats <i>Maria Isabel Hernández Llosas</i>	108

5.3	The Future of Rock Art Tourism <i>Janette Deacon</i>	112
5.4	Can a Mining State be Pro-Heritage? Vital Steps to Avoid Another Juukan Gorge <i>Jo McDonald</i>	115
5.5	The Realities of Rock Art Promotion in the Pacific <i>Rachel Hoerman</i>	119
5.6	Rock Art Conservation in Conflict Regions <i>Savino di Lernia</i>	124
5.7	Tourism Aspirations in Australia <i>Johnny Murison</i>	127
5.8	A Shifting Landscape for Rock Art Funding After 2020 <i>Terry Little</i>	129
	Chapter 6: Nurturing RAN to a Self-Sustaining Future <i>Neville Agnew, Terry Little, and Tom McClintock</i>	131
6.1	Promoting Awareness and Safeguarding Rock Art Through Exhibitions <i>Aron Mazel</i>	134
6.2	Visiting Rock Art Sites: A RAN Working Group Model of Success <i>Nicholas Hall</i>	138
6.3	ABCs of Rock Art: A Children's Book <i>Wendy All</i>	140
6.4	Crafting a Statement About the Power of Rock Art <i>Terry Little</i>	143
	Chapter 7: Networking for Rock Art: Global Challenges, Local Solutions <i>Neville Agnew and Janette Deacon</i>	145
	Author Biographies	147
	Acknowledgments	156
	Resources	157

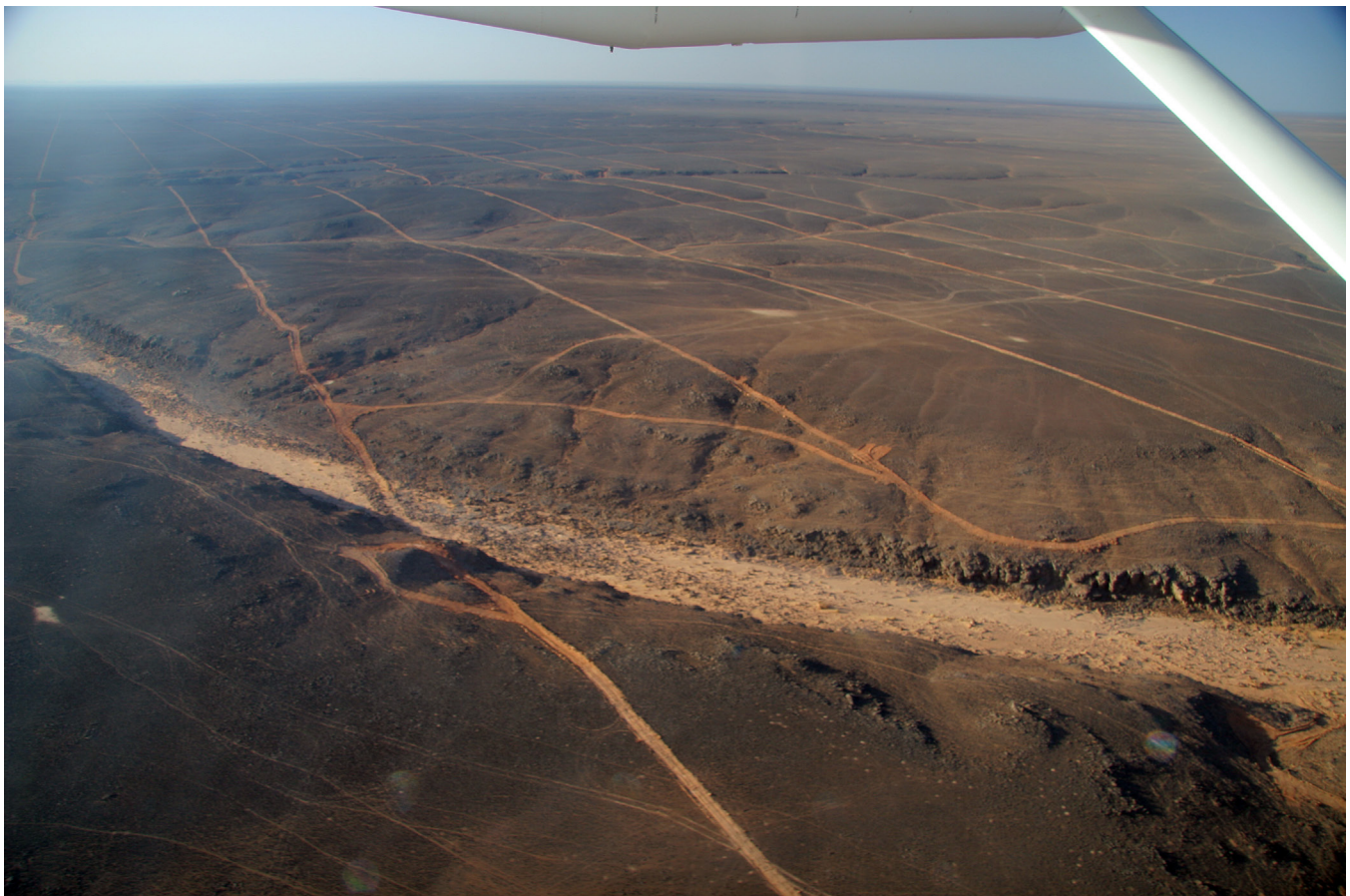
4.3.3 The Periphery of UNESCO World Heritage Sites

Savino di Lernia

North Africa hosts three rock art properties on the UNESCO World Heritage list: Tassili n'Ajjer in Algeria (1982), Tadrart Acacus in Libya (1985), and Ennedi in Chad (2016). The management of the properties and involvement of stakeholders are different, as are the outcomes in terms of preservation and use. Inclusion on the UNESCO World Heritage list typically leads to several advantages: sites are better managed, better preserved, and are more attractive for socio-economic development and tourist exploitation. This disparity can have important repercussions on sites that are in the immediate vicinity of UNESCO properties.

As a case-study, the Tadrart Acacus rock art sites in Libya are separated by a mere fifty kilometers from the massif of the Messak, one of the richest rock art galleries in the world (fig. 4.11). The first rock art site in North Africa (Barth 1846) was recorded here, not far from the world-famous site of Mathendous (2008 World Monuments Watch). At approximately the same time of the Acacus inscription on the list, the entire Messak Plateau became the ground for oil exploration, with irreparable damages to the natural landscape, archaeological contexts, and rock art sites. Oil extraction infrastructures, recently paved roads, and other facilities have dramatically increased accessibility to rock art sites, further endangering their preservation.

FIGURE 4.11.
Aerial view of the seismic lines
scarring the surface of the Messak
plateau, southwest Libya. Image:
The Archaeological Mission in the Sahara,
Sapienza University of Rome.



A similar fate may befall the world-famous site of Niola Doa, on the northern side of the Ennedi Massif (fig. 4.12). The extent of the property listed was reduced by about 20% from the original map (which covered the entire massif), excluding extraordinary sites such as Niola Doa from the UNESCO property. In addition, the buffer zone was completely removed from the northern side and was limited to a one kilometer corridor. For these reasons, the criteria of authenticity and integrity are no longer satisfied (ICOMOS 2016). Given the interest for oil exploration in the region, is the fate of Niola Doa more endangered than other sites falling within the UNESCO property?

The relevance of a UNESCO site generates important benefits for the inscribed property and related activities. Nonetheless, it is necessary to develop adequate management plans so that the conservation of a UNESCO site will not be at the expense of an immediately adjacent context, as these Saharan cases illustrate.

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FIGURE 4.12.

Despite being physically located in the Ennedi Massif (northeast Chad), the magnificent engravings of Niola Doa are excluded from the present boundaries of the UNESCO World Heritage property. Image: David Coulson, Trust for African

Rock Art.