ROCK ART MANAGEMENT AND EDUCATION PROGRAMS FOR SITE VISITORS

Introduction to the papers from Symposium E, Third AURA Congress, Alice Springs, 2000

Natalie Franklin, Guest Editor

Sound management of rock art sites that are open to public visitation includes the application of both specific technical methods for conservation and of various techniques for visitor control and public education. It has become increasingly clear in recent years that people are less likely to damage rock art sites if they are aware of their value. Education has a key role to play in the recognition of site value. Heritage managers are required not only to protect sites and 'the past', but also to make them available and intelligible for the present. Education and publicity are therefore essential for the future of rock art sites. Carefully opened to tourists, rock art sites can contribute significantly to the process of educating the public about local cultures, the value of cultural heritage and the advantages of conservation (Jacobs and Gale 1994).

Symposium E at the Third AURA Congress, which was held in Alice Springs in July 2000, sought to address the management of publicly visited rock art sites within the context of education programs aimed at fostering site protection. The issues that the symposium highlighted for discussion included:

- The ways in which appropriate education programs have enhanced visitor appreciation of rock art and assisted in the protection of sites;
- The design of educative strategies in order to meet the needs of a range of audiences;
- Research on the evaluation of educative strategies at rock art sites (e.g. visitor surveys, visitor books and visitor monitoring);
- Research into public perceptions of rock art and how these might be 'managed';
- The involvement of indigenous people in education programs about rock art sites and regions;
- The aspects visitors look for in guided tours and site information; and
- How to balance indigenous and scientific perspectives of rock art for the public.

The present papers from the symposium have addressed most of these issues. Several papers described the educative strategies used in particular regions to enhance visitor appreciation of rock art. The papers by Fossati, Hygen and Olsson discussed work being undertaken in Italy, Norway and Sweden centring around the education of children, involving some exciting projects on rock art and archaeology in local schools. The aims of these projects have been to enhance the involvement of young people directly with rock art in attempts to strengthen its protection through education. The ultimate goal is to spread knowledge and appreciation from school children in the local areas to other school children in other rock art areas, to the families of the students, and ultimately to society as a whole. As Hygen has stated the goal 'was to make rock art more available to the public—physically, intellectually and mentally; besides to stimulate wonder, interest, demand for more knowledge and ultimately the will and wish to preserve'.

The particular interpretive strategies described in these papers include:

- At Bohuslän in western Sweden and Østfold in southeast Norway, the production of information leaflets and booklets for particular sites, a multi-media program on the Internet, education of tourist guides, a travelling exhibition and the production of a popular-scientific book (Hygen);
- In the Tanum World Heritage Area of Sweden, use of a reconstructed Bronze Age farm as a basis for school activities; a website produced by school children; lectures; participation of students in archaeological excavations within the framework of a larger rock art protection program; excursions to rock art sites; and a 'Schools adopting monuments' program, whereby young researchers work with various experts to document sites and sample and analyse environmental data (Olsson);
- In Valcamonica and Valtellina, Italy, guided excursions to rock art sites and local archaeological and ethnographical museums, the distribution of research results through travelling exhibitions, and a program with local schools that includes lessons with slide presentations, the training of students in the documentation of rock art sites, and publication of the results of projects on the Internet (Fossati);
- A permanent rock art exhibition at the National Museum of Namibia, including messages about appropriate behaviour for visiting sites, combined with education

programs aimed at the neighbouring communities of the rock art sites, including consultations with local people, slide shows and workshops on presentation of the past (Gwasira);

- A general educational program to increase public awareness of Queensland's cultural heritage through the production of information sheets, and more specifically, the implementation of a visitor management and interpretation plan for two sites in central Queensland, involving on-site signage and information leaflets (Frank-lin); and
- The use of on-site interpretive signs, walking tracks, boardwalks and visitor books for the management and interpretation of rock art sites in the Flinders Group National Park, north Queensland (Brown et al.).

The importance of the Internet in the education of visitors about rock art was highlighted in the papers by Olsson, Hygen and Fossati. Similarly, Olsson and Gwasira stressed the potential of museums and visitor centres adjacent to rock art sites for the education of visitors and for cultural heritage protection.

The evaluation of interpretive strategies at rock art sites is a problematic field of research that was considered in some of the symposium papers. For example, Hygen asks at the conclusion of her paper whether the education program was successful within the overall Bohuslän/Østfold project. She counters that this is unknown, given that results need to be considered over a long time perspective. She also notes that success depends on whether projects are kept constantly alive through changes and further development of educational tools. This issue has been addressed to some extent at the Vitlycke Museum in the Tanum World Heritage Area, Sweden, through the provision of new temporary exhibitions every second or third year. It is pertinent in this context that the Museum does not have a permanent exhibition (see the paper by Olsson).

Despite the inherent difficulties involved in evaluating the effectiveness of interpretive strategies at rock art sites, some of the present papers (Brown et al. and Franklin) nevertheless attempt some such evaluation, or at least indicate where particular techniques may be useful. At Stanley Island in the Flinders Group National Park, north Queensland, the requirement for evaluation of interpretive strategies over a long time span has been met by the visitor books which have been kept at the rock imagery sites over a fifteen-year period, providing a continuous record of visitor comments. Brown et al. have used the comments in the books to evaluate existing interpretation and visitor management infrastructure, and to develop a new interpretive plan to provide the basis for revamping interpretation of the island group. The visitor books were also used to identify common misunderstandings, negative stereotypical beliefs, and the level of cultural awareness among visitors so that new on- and off-site interpretation can directly address these barriers to the cultural awareness and understanding of visitors. The paper engendered a deal of fruitful discussion at the symposium on the usefulness of visitor books for devising appropriate rock art management and interpretive strategies, an interest which is reflected in subsequent papers and research (e.g. Buhrich 2002; Gunn 2001; Lawie 2001).

The paper by Franklin indicates that observations of visitors and visitor surveys respectively can be used as a means of evaluating educative strategies within the broader aims of rock art management. At Laura, north Queensland, visitor monitoring at the Split Rock Circuit during the peak visitation period of the biennial Dance Festival, although having a more immediate management concern as its focus, led to some baseline data for upgrading the public interpretation of the site, particularly the need for more and clearer information (Franklin).

Gwasira considered the involvement of indigenous people in rock art management and education programs in Namibia. He argued that successful participation and control of rock art by indigenous people is a reciprocal process. It involves the provision of adequate training for the community as guides and site managers from institutions such as the National Museum of Namibia, but also the collection of information from the community about traditional systems of conservation and ancestral models of interpretation of the rock art. Such information can then be fed back into interpretive material for the wider community. Gwasira calls for the formulation of a scientifically informed management plan for one Namibian rock art site (Twyfelfontein) to assist the local community to adequately manage the site within a cultural tourism context that will provide economic benefits to the people.

In conclusion, Symposium E at the Third AURA Congress in Alice Springs considered a wide range of issues in relation to management and education programs for publicly visited rock art sites. Similar symposia at future AURA Congresses could be used to monitor the progress of the initiatives described in these papers. As a first step towards this aim, and in line with the editorial policy of *Rock Art Research*, comments are invited on all the papers in this collection, for publication in the November issue of this journal.

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KEYWORDS: ***National Park – Management – Education program – Valcamonica – Valtellina***

‘BUT THEY ARE ONLY PUPPETS ...’

Problems of management and educational programs in Rock Engravings National Parks, Valcamonica and Valtellina, Lombardy, Italy

Angelo Fossati

Abstract. Valcamonica and Valtellina, alpine valleys in northern Italy, present an important petroglyph complex that is today part of the prestigious World Heritage List. Instead of welcoming the cultural tourism, most of the inhabitants think that the petroglyphs are only ‘puppets’ (*pitoti* in local dialect), minimising their importance. To improve the situation a didactic project has been conducted with young people with special itineraries. The paper discusses also problems of management encountered and some proposals are made.

Valcamonica and Valtellina, Italy, are the home of one of the major rock art complexes in Europe. In fact, the rock art tradition existing in these alpine valleys in the provinces of Bergamo, Brescia and Sondrio, in northern Italy (Fig. 1), constitutes an archaeological, artistic, ethnographic and historical patrimony of inestimable value (since 1979 inscribed in the UNESCO World Heritage List), not only for its antiquity but, above all, for the thematic and iconographic wealth (Anati 1982; De Marinis 1988; Arcà et al. 1995).

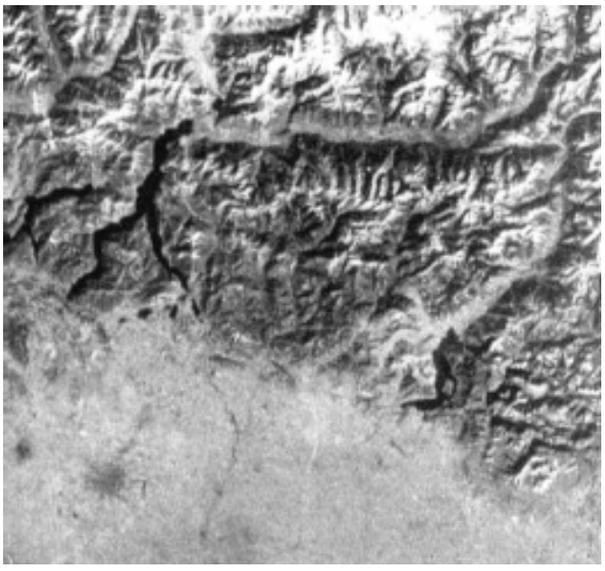


Figure 1. *Satellite picture of Valcamonica and Valtellina.*

The Footsteps of Man Archaeological Co-operative Society is based in Valcamonica, and since its founding in 1988 the Society works not only in rock art research, but also in the field of didactics and popularisation of the art. Series of notebooks are published, lessons in the schools are conducted (with the help of PowerPoint presentations, slides, videos and working on chalk casts) and students are guided to the rock art and archaeological sites. Results and presentations of this didactic work with schools appear in our web page *www.rupestre.net.*

The Valcamonica-Valtellina rock art traditions

The rock art traditions of the two valleys (Fig. 2) consist of about three hundred thousand engraved figures. However, at the beginning of the 20th century, only the Cemmo boulders in Valcamonica were known, due to the discoveries of the geographer Walther Laeng (Laeng 1914) who found and published the boulders that local people used to call ‘the rock of the puppets’ (*le prede dei pitoti* in local dialect). Most discoveries in Valcamonica were made during the 1930s, thanks to the archaeologist Raffaello Battaglia (Battaglia 1934) and the anthropologist Giovanni Marro (Marro 1930). A more scientific comprehension of the different phases appeared during the 1960s and the 1970s, with the works of Emmanuel Anati (Anati 1976) and other scholars, among them especially Raffaele De Marinis (De Marinis 1988, 1995). With the ‘discovery’ of rock art also in Valtellina, a border valley in the north of Valcamonica, in 1966 (Pace 1968), we know today that this zone of the central-eastern Alps, that is, Valcamonica and Valtellina, can be considered a single petroglyph area.

From the geological point of view, the valleys were excavated and polished by the glaciers during the last hundred thousand years, and the art is mainly located in the open air and on flat rocks. From the Iseo Lake, south of Valcamonica, to the sites of Sellero - Grevo in the middle valley, the rocks are composed of sandstone, while in the upper part of the valley and in the entire Valtellina they consist of schist. Both are very polished and moulded. In these areas we find mainly petroglyphs, as only six paintings have been discovered

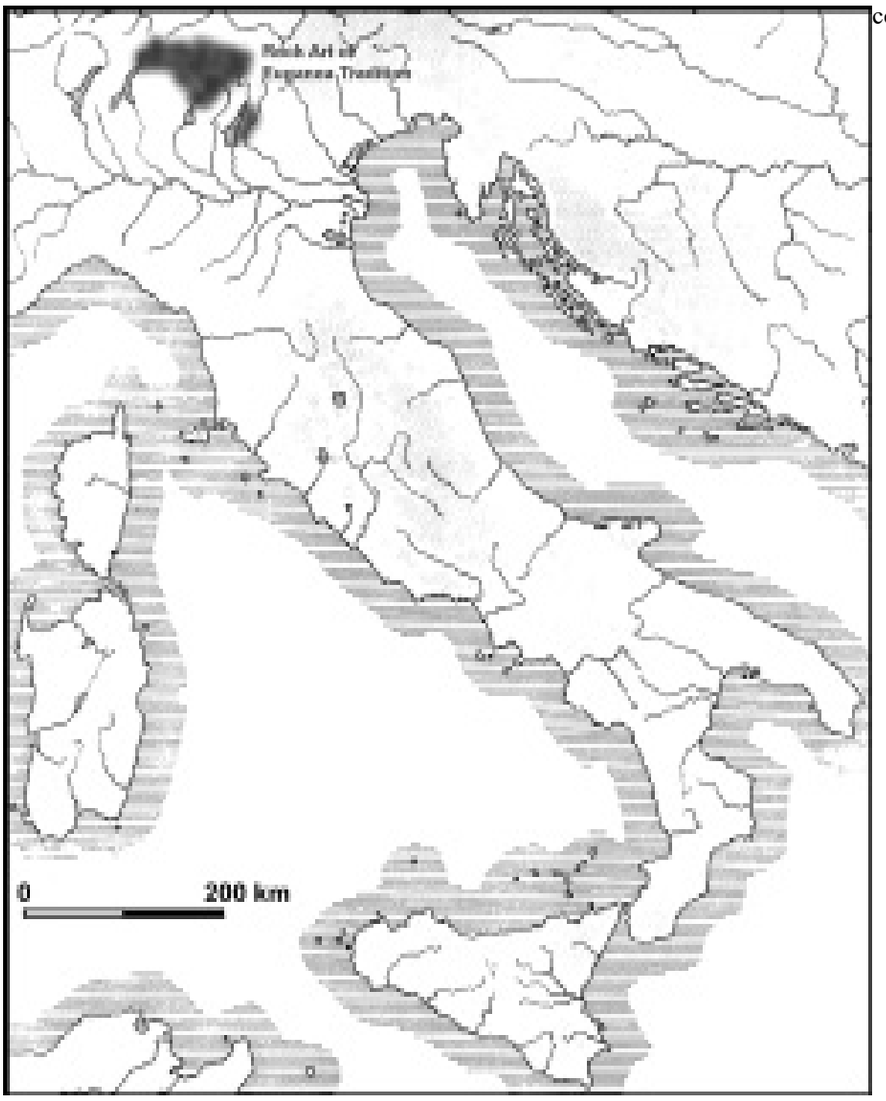


Figure 2. *Map of the Euganea region with Valcamonica rock art tradition, Italy.*

to date (Fossati 2001). The engravers used hammering and scratching techniques, with hammering being the most common. To hammer the rocks they used quartz tools and it is possible to find these artefacts as they have been abandoned near the rocks (Fossati 1993a).

In this area, at present, the rock art is viewed as belonging to four fundamental periods, from the Neolithic to the arrival of the Romans in the valleys (Fig. 3; Anati 1976; De Marinis 1988; Fossati 1991, 1993b). Obviously the rock art tradition does not always assume in these phases the same meaning for the populations that produced it.

In the first phase, the period dating between the end of the Neolithic and the Copper Age (4th millennium B.C., 1st/2nd – beginning of the 3rdA styles of the Camunnian rock art, Fig. 3), presumed topographical figures are found, the first representations of the territory whose execution on cliffs is perhaps tied to a real division of agricultural lands sanctioned by the ritual practice of rock art (Fossati 1993a, 1994). Other figures attributed to this phase are spirals and 'necklaces'.

ccepted that this first phase is preceded by a more ancient period, perhaps going back to the end of the Paleolithic (Anati 1974). The figures of this ancient period therefore are very few and all represent animals, especially presumed 'elks' and 'deer'. This phase, called Protocamunnian (Fig. 3) for its great antiquity and content, is in some way tied to the style and chronology of the Ice Age art, today also attested outside caves, from the recent findings of Ice Age art on walls in the open air in Spain and Portugal (Abreu et al. 1995).

The second phase, corresponding to the full Copper Age (4th–3rd millennium B.C., the so-called 3rdA Camunnian style, Fig. 3), is characterised by the phenomenon of the stele and menhir, boulders that represent the first anthropomorphous divinities of alpine people (Casini and Fossati 1994; De Marinis 1994). The most important depiction is thought to be of the Sun, sometimes represented as a man crowned by a solar circle with beams, and often associated with weapons. Two other personages are represented: one feminine, adorned with numerous 'jewels', and another male 'divinity', symbolised by a 'cloak with fringes'. The iconographic repertoire of the boulders is very rich, including animals like 'deer', 'dogs', 'foxes', 'wolves', 'chamois', 'ibexes', 'boars', 'bovines' and 'weapons' such as 'axes', 'halberds' and 'daggers'.

The third phase of the rock art of Valtellina and Valca-monica (the 3rd B-C-D Camunnian styles, Fig. 3) is generally dated to the 2nd millennium B.C. and corresponds to the Bronze Age (De Marinis 1995). The iconographic repertoire is more reduced in comparison with the figures of the Copper Age, but not for this reason less important: numerous weapons (in this case no longer associated with 'divinities'), 'ploughing scenes', 'ritual scenes' formed by 'praying' anthropomorphs, and 'symbols' ('solar signs' and 'shovels'). In the Final Bronze Age (12th–9th century B.C.) the first 'warrior' figures appear, a prelude to the immense repertoire of the Iron Age, the 1st millennium B.C. (Fossati 1992). This last phase of the pre-Historic rock art of Valcamonica and Valtellina (the so-called 4th style, Fig. 3) is, from the thematic point of view, the most interesting and richest (Fossati 1991). It is thought to be tied to the initiation rites of young people of the local warrior aris-

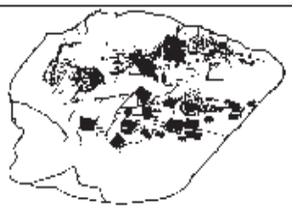
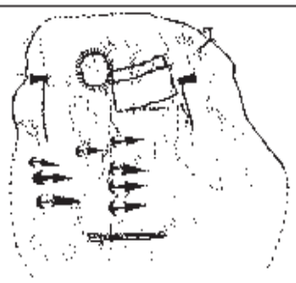
Style	Themes	Chronology
Protocamunnian		13th-6th Mill. BC
1st-2nd		5th-4th Mill. BC
3rd A		4th-3rd Mill. BC
3rd B-C-D		2nd Mill. BC
4th		1st Mill. BC
Postcamunnian		Roman - Mediaeval – Recent

Figure 3. *Themes and tentative chronology in Valcamonica-Valtellina rock art tradition.*

tocracy. Among these figures are supposed hunting scenes, ritual duels, races and armed dances, constructions, wagons, weapons, musical instruments, agricultural scenes, 'symbols' (footprints, cup marks, swastikas, stars, shovels), 'divinities' and 'topographical representations'.

In Valtellina the pre-Historic rock art tradition ended earlier than in Valcamonica, probably during the 6th century B.C. The reasons for this interruption are still unknown (Fossati 1995). In Valcamonica the rock art tradition continued till the arrival of the Romans, who reached the area in 16 B.C. A legion (about 6000 soldiers) under the direction of the Consul Publio Silio Nerva subjected the Triump-lini, Camunni and Vennonetes, the inhabitants of Valtrom-pia, Valcamonica and Valtellina respectively, in a single swift military campaign. This is attested by the registration of these three names in the Tropaeum Alpium, the monument constructed by the Emperor Augustus in A.D. 6–7 at La Turbie (France) (Rossi 1987). The interruption of the rock art tradition in Valcamonica is perhaps due to the process of assuming Roman culture during the second part of the 1st century A.D. (Flavian Age). This resulted in a diminution in the authority of the social classes that held power until that time. The Roman settlements, in particular the new colony of Civitas Camunnorum, were probably an economic, cultural and religious attraction which reduced and finally destroyed the power of the social aristocratic classes whose traditional themes had constituted, till then, the iconographic patrimony of the petroglyphs (Fossati 1991).

With the arrival of the Christian religion artists came back to the rocky areas that were newly engraved with themes taken from the Christian symbols: crosses, keys, shears, Solomon's knots (a cabalistic design of knot without end to the cords), warriors, castles and, obviously, dates and inscriptions. This art has nothing to do with the pre-

Figure 4. *A group visiting with a guide Rock No. 1 of the National Engravings Park of Naquane, Capo di Ponte (BS), Italy.*

Historic art of the periods previously described. At the moment it is not possible to date this phase (called Postca-munnian) more precisely, since sufficiently detailed studies have yet to be undertaken (Sansoni 1993).

The didactic work

Among these rock art sites the Footsteps of Man Society brings visitors to the National Park of the Rock Engravings of Naquane in Valcamonica**.** This park was established in 1955 by the state archaeological organisation**.** At present it is visited every year by 70 000 persons, compared with the three million visitors to the Colosseum in Rome. The fact that Valcamonica rock art has been the first site inscribed in the UNESCO World Heritage List, in 1979, does not seem to matter to the state organisation that manages the site. But for us this small number of people is a success when one considers that the work started with the great efforts of Mila Simões de Abreu at the beginning of the 1980s. When Abreu worked at the Centro Camuno di Studi Preistorici she started didactic projects to bring students to the rocks engraved in the valley (Fig. 4) and to distribute publicity to all the schools of northern Italy, in a period when little interest in pre-History was shown in schools.

At the entrance to the Park the guide must read the rules for appropriate behaviour to the students, and the same can be said for the other parks where we conduct tours: the National Park of Rock Engravings of Grosio in Valtellina is another example. These rules are simple and effective: do not touch, walk or write on the rocks; silence during the visit is recommended; do not eat in the park. Students and visitors are obliged to walk on wooden paths (where they exist) where, for single visitors without a guide, there are also panels with thematic explanations in two languages, English and Italian. These panels are the result of drawing and analysis we carried out on the fifteen major rocks of the Naquane Park towards the end of the 1980s. The rocks were completely drawn and some themes were chosen to be interpreted. There are five different itineraries in the park. Each route is indicated

Figure 5. *Students drawing petroglyphs at Plemo, Valcamonica.*

by different colours in the panels, which brings people to view different rocks in the park.

Our guides try to explain the rock art to the students in simple and didactic language (Fig. 4), but we also draw archaeological comparisons where possible, so that students can better understand chronologies and interpretations.

We also guide people in local archaeological and ethnographical museums, such as the National Roman Museum of Cividate Camuno and the Le Fudine Museum (a blacksmith workshop). In the latter museum, the Society prepared a permanent exhibition called 'Iron, a metal between earth and sky'.

Part of our work consists also of the distribution of research results through exhibitions. We tour exhibits of Valcamonica and Valtellina rock art as well as rock art shows of colleagues, such as the Himalayan rock art of Yashodhar Mathpal, or thematic exhibitions, such as deer in rock art. To date, rock art exhibitions have been conducted in, apart from Italy, India, Singapore, Thailand, Austria and Portugal. There are also projects to send exhibits to the United States. Rock art exhibits from abroad are sometimes managed by the Society, for example, the beautiful exhibition 'Rock art of central India' by the National Museum of Man, Bhopal, India, and 'Save the rock art of Côa', by APAAR (IFRAO member from Portugal).

As part of the popularisation we also participate in international congresses and seminars to make the rock art better known in the world of mainstream archaeology.

The problem remains as to how to educate the local populations of the alpine valleys about the importance of rock art studies, especially in Valcamonica. For centuries people have considered rock art as something apart from their own experience, as the rock imagery belonged to other populations and not to their immediate ancestors. When a road or a house is being constructed and it happens that an engraved rock is discovered, it is quite common that workers or owners do not inform the archaeological officers. Sometimes rocks are destroyed; '…but they are only puppets...' are the common words of the people. To address such poor attitudes we decided to start a program with the local schools. This program includes lessons in the class with slide presentations and work on rock art sites, where students are trained to draw the petroglyphs on plastic sheets (Fig. 5).

Figure 6. *A video page of the project 'On the path of rock art'.*

After that in the last lesson, students summarise the results of the project in a file that is published on the Internet, in our on-line bulletin *Tracce*. A similar program was conducted with schools in Genoa and Turin with a project called 'On the path of rock art' (Fig. 6). A booklet that introduces the study of 'rupestrian archaeology', *The figure on the rock*, was published in 1997 (Gambari and Arcà 1997), while two other very useful booklets were published in 1989 and 1993 (Camuri and Musitelli 1989; Camuri 1993).

School has given us a good chance to start a reappraisal of rock art in the world of the student. This means knowledge of rock art will also be spread into the families of the students, and so there is an opportunity to open the local culture to a different vision of the world.

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KEYWORDS: ***Sweden – Norway – Philosophy of education – Information – Rock art protection***

CO-OPERATION FOR EDUCATION — FILLING THE DEMAND FOR EDUCATIONAL TOOLS

A joint Swedish-Norwegian program for rock art education, information and tourism

Anne-Sophie Hygen

Abstract. One of the five sub-projects within the major joint Swedish-Norwegian regional project 'Rock carvings in the Borderlands' performed in 1998–1999 was 'Education, information and tourism'. In Bohuslän in western Sweden and Østfold in south-east Norway, more than 5000 petroglyph sites are known. Through several educational tools the goal of the sub-project was to make rock art more available to the public—physically, intellectually and mentally; besides to stimulate wonder, interest, demand for more knowledge and ultimately the will and wish to preserve. Three aspects of the rationale of cultural heritage education are discussed: enlightenment of the people, ideologies connected to the environment, and strengthening of the protection of rock art sites through education and presentation.

1 Introduction: the problem

One of the five sub-projects within the major joint Swedish-Norwegian regional project '*Rock carvings in the Borderlands*' 1996–1999 (Kallhovd and Magnusson 2000) dealt with '*Education, information and tourism*' (Hygen 2000).

In Bohuslän in western Sweden and Østfold in south-east Norway more than 5000 for the most part Bronze Age (about 1800–500 B.C.) petroglyph sites are known—a not insubstantial number within the frame of the European cultural heritage. Several sites in this region have been managed for years and are well known and much visited.

Would it be possible to make rock art sites even more attractive to visitation and tourism without compromising the sites? Would it be possible to put together an educational package covering several needs and several target groups at the same time? The goal was to make the rock art more available to the public—physically, intellectually and mentally; and to stimulate wonder, interest, experience, the demand for more knowledge and ultimately the will and wish to preserve.

2 Needs and obligations

Everybody working within the world of museums and cultural heritage will at least once have wanted to get rid of the noisy, demanding, over-enthusiastic and sometimes bored and even indifferent and careless public; that visitors would just go away and leave us to do our work in peace.

But, of course, the past belongs to everybody, and it is a standing obligation to let the past and the manifestations of the past be available for inhabitants and visitors to experience, wonder about and learn about. When they show that they care, we get to remember why we bother to do the virtually impossible work we do.

Impossible, even a paradox in a way, because the better work we do and the better products we create, the more people will be interested in the sites themselves and more happy people will want to visit them—and so what happens? What happens is increased wear and tear of the sites, always the demand for more and better educational tools, always the demand for more beautifully kept sites to visit etc. Then add the fact that funds and means are always scarce ...

This was our situation, too, in the region Østfold-Bohuslän, when a substantial grant from the European Union in Sweden and the Norwegian Government made the large trans-border rock art project possible. The project was organised in five sub-projects, covering archaeological research into Bronze Age settlement and landscape use; documentation and recording; preservation and protection; management and monitoring routines; development of a rock art data-base and the creation of educational tools. We realised that we needed to create new and better educational tools in order to be able to place the rock art in its cultural, social, ritual, political and economic contexts. We needed a larger playground than we had before.

3 Goals and products— and the philosophy behind them

Within the sub-project we were able to increase in-field management and presentation activities and up-date information boards. We produced an information leaflet (Hygen 1999a) and booklets to visitor's sites (Bengtsson 1999; Hygen 1999b), put together a multi-media program on the Internet (*http://www.bergkonst.org*), we educated

tourist guides, produced a simple travelling exhibition, and made the popular-scientific book *Rock carvings in the Borderlands – Bohuslän and Østfold*, authored by Lasse Bengtsson and myself (Hygen and Bengtsson 2000). All the written products were published in Norwegian, Swedish, English and German.

What we aimed at was to include visitors and readers into the study and the discussions of the present archaeological, religious, social, political, phenomenological, cosmological and philosophical interpretations of rock art and the Bronze Age, in the perspective of the research results of yesterday. The public in this region is generally well informed about previous, and often very simplistic, interpretations. As we all know, interpretations change with changing research traditions, changing paradigms and of course new results. We needed to introduce very different concepts, based on archaeological interpretation, narration, structuration and contextual thinking, in the interface between explanation and understanding. In this process we had to kill some common myths about the petroglyphs.

The basic idea was to deal with rock art as one of several working forces in the Bronze Age—although an important and central one. We wanted to lead the public into a wide, interpretation-depending understanding of life, beliefs, acts and choices manifested in this extremely exciting dimension of our past, rock art. In this way, the public will, hopefully, get a wider understanding of the degree to which the different aspects of the Bronze Age influence, and are influenced by, each other and how human beings and their physical and spiritual manifestations, too, mould and are moulded by each other. At the same time, the readers and visitors become included and involved in how different phenomena may be understood in different ways, depending upon context. Thus, what is conveyed through education and how education is performed is theory dependent, too.

By focusing on how human beings act and create in material as well as in immaterial ways, we get an awareness of how even these manifestations influence and are influenced by each other.

It will be obvious by now that we were much inspired by hermeneutics and theories of structuration (Giddens 1984). Such theoretical and methodological approaches enabled us to 'shop around' in archaeology, philosophy, anthropology, cosmology and history of religion; not to construct interpretive analogies—that is a minefield to be avoided when working with rock art—but to be able to give sensible illustrations of human phenomena in time and space. There is a very important theoretical and practical difference between the two—analogy and illustration.

4 The rationale of cultural heritage education

We may classify the rationale of cultural heritage education into three main categories: *enlightenment of the people*; *ideologies connected to the environment* and *strengthening the protection of the sites through education and presentation*.

4.1 Enlightenment of the people

This category may also be called 'knowledge to the masses'. Within the museum world and cultural heritage the idea of democratisation of knowledge was revitalised in the radical 1970s. The aim was and is to encourage people of all ages to get involved in their own cultural heritage. I believe, however, that rock art is particularly suitable for engaging young people (see also Olsson, this volume) since, in fact, rock art imagery is quite 'exotic' in its hidden-ness/openness and symbolism. This may be a good educational starting point for the creation of wonder. The past is a long time ago; different, foreign, 'the otherness', sometimes strange, definitely unfamiliar, indeed 'exotic' and open to fantasy and wonder.

Playing on different-ness, and at the same time creating connections between *them* and *us* by focusing on what is common (even archetypical) to all mankind, may be a good starting-point for education: the same—although at the same time extremely strange and different.

Maybe even *we* are exotic, when considered in a long perspective.

The concept of 'enlightenment' is relevant to tourism, too. What we would call cultural-tourism today is not a new phenomenon. Today, however, travelling has, in the same way as cultural heritage knowledge, undergone a democratisation process, socially and economically. When people get used to travelling, the demand for meaningful experiences grows. Heritage sites are relevant and popular goals for this kind of travelling, and will probably become more and more so. This means that we must deliver proper information and educational tools and well-managed and well-presented sites to visit.

4.2 Ideologies connected to the environment

In both Sweden and Norway cultural heritage is—politically and ideologically—included in a wide environmental concept. Obviously, there are major ideological, scientific and practical differences between the humanist and the natural-scientific topics involved in the concept of environment. Still, the 'objects' are *out there*, in the same landscape, the same environment, the same complex contexts.

Nature and culture may be conceived of as opposites as well as sides of the same coin. One of the great misconceptions at the fringes of archaeology, often even in the writings of archaeologists themselves, is that natural conditions always define and set the premises for cultural phenomena and development. Accordingly, cultural, social, ritual and other changes have to be accounted for through changes in resources, climate etc. The other extreme is to regard man as a manipulator, who through technology, ideology and political and ritual means uses and tries to control and change nature and its resources according to his intentions, which are often understood to be pure increase of profit.

Extremes seldom work very well in interpretation of pre-Historic phenomena. The world is never simple and one-dimensional; not in the past, not in the present. There is a dynamic, always changing—structurating in

Giddens' (1984) words—relationship between man and environment, nature and culture. *How* and *why* get to be important environmental questions, so do *use*, *misuse* and *interplay*. Applied with sense and care, environmental ideologies work quite well as a framework for interpretation as well as for the organisation of cultural heritage management itself.

Another environmental aspect is 'man the producer of explanations'. How did people explain vital things in the interplay between nature and culture in the Bronze Age and how do we explain them today? How did they deal with basic existential questions in the past, like: Why are things around us like they are? What happens with the sun when it gets dark? What happens when we no longer breathe? Why do all these strange things happen? The relationship between man/society and environment turns into an interaction with many dimensions.

4.3 Strengthening the protection of the sites through education and presentation

The third perspective of cultural heritage, education and presentation, is an instrumental as well as an ideological one. Through *something* we obtain *something else*. If the public is knowledgeable and interested in the extremely visual and suggestive rock art, it may be motivated to take part in the protection of it, too. It will, at least, not want to endanger or destroy it. Through education, information and presentation, knowledge and interest may be strengthened, and ultimately and presumably, so will the will and wish to preserve.

It follows that education, information and the opening of sites to visitation must be based on sound principles of conservation, preservation and protection. Sometimes, though, this is easier said than done. In Scandinavia, and even more so in developing countries, cultural heritage sites and monuments are frequently regarded as sources of income to local communities and to nations. Earning big money fast may be what is in the forefront, rather than sustainability, conservation and often costly management and monitoring programs. There is a lot of pressure on the heritage management.

Presumably, most of the Bronze Age rock art in Scandi-navia was meant to be used. One of its several functions may have been to be means of communication and information in the social, economic and ritual landscapes, for the inhabitants as well as for visitors to the area. Thus, if we make *visibility*, *communication* and *use* our keywords, it becomes fully legitimate for people of today to 'use' the rock art, too, though within the proper ethical limits as to the *how* of using it (see Cheremesin 2002 for a discussion of current use of rock art by the indigenous peoples of Altai, Siberia). Education as well as practical measures for the public must be balanced with the proper respect for the people who thought of, created and used the rock art in the first place.

So, educational programs for visitors turn into a paradox. What should be the level and amount of information? Maybe we should more often under-communicate the rock art sites rather than communicate them. How should we prepare sites for visitors? In many cases we should not. How many sites, and where? Are we too willingly making presentation our priority? Too encouraging? Might it not hit back?

Managing rock art sites means to find the optimal compromises between the legitimate demands for availability, the regard to the landscapes of today, the obligation to protect, and the respect for the manifest expressions of pre-Historic societies (and of present traditions where this is relevant). If we manage to involve the public in the rock art of the past within the context of the present, we have come a long way and may have a fair chance to succeed.

5 Concluding remarks

Did we succeed with our educational program within the overall project in Bohuslän and Østfold?

The obvious answer is, of course, that we do not know. With this kind of project, you have to consider the results in a much longer time perspective. Attitudes are slow in growing and may be slow in getting manifest. Besides, success depends upon whether the project is kept constantly alive. Any educational tool gets out-dated after a few years—and should in fact do so. For a project not just to die out, changes and further development must come in the wake of it.

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KEYWORDS: ***Petroglyph – Citizen participation – Site management – Namibia***

COMMUNITY INVOLVEMENT IN ROCK ART SITE MANAGEMENT IN NAMIBIA

Goodman Gwasira

Abstract. This paper concentrates on the threat of deterioration of rock art in Namibia and is aimed at raising issues concerning conservation and preservation of rock art. Twyfelfontein will be used as a case study because at least three major causes of deterioration have been identified there. Furthermore, the site is currently being used to monitor deterioration of rock art and it is hoped that the knowledge obtained through this pilot study will be used to manage similar rock art sites in the country. Twyfelfontein was chosen because most of the rock art studies in southern Africa, and Namibia in particular, concentrate on paintings, and petroglyphs are often omitted. The paper will also hint on the question of citizen participation or community involvement in cultural heritage management.

Introduction

Archaeological research in Namibia has for the past fifty years concerned itself mainly with rock art. This is by no means surprising, if the concentration, which is believed to be one of the largest in Africa (Viereck and Rudner 1959), and diversity in style and images are taken into account.

Two overall approaches to rock art research have developed in Namibia, documentation (empiricist) and interpretation (explanatory) (Gwasira 2000). This research forms the basis on which issues of conservation can be deliberated. Documentation and interpretation of rock art is in itself a form of preservation. There is no established rock art research unit in the country. This leaves the role of conserving rock art to the National Monuments Council of Namibia and the National Museum of Namibia. Both institutions are trying to preserve and conserve the cultural heritage with the assistance of foreign institutions. Therefore, stronger links have to be established between the local and foreign-based institutions so as to co-ordinate efforts towards rock art conservation. Such links would allow smooth sharing of resources such as databases and expertise. The museum's role is to preserve, conserve and interpret to the public, Namibia's cultural and natural heritage. As far as rock art is concerned, the National Museum is the custodian of the earliest rock art copies of researchers such as Rudner, Maack, Scherz and Breuil (e.g. Breuil 1957). These invaluable copies are accessioned and stored in the Archaeology Laboratory and are available to *bona fide* researchers. Thousands of Scherz' black and white photographs of rock art are also housed in the Laboratory. These have been properly accessioned as part of the Department's *'Endangered art: threatened heritage'* program.

Recently the Department, in collaboration with the Heinrich-Barth-Institute of the University of Cologne, constructed a permanent rock art exhibition entitled *'Rock art in Namibia: its past, present and future*'. This is one way of educating the general public about rock art. The exhibition (funded by the Federal Republic of Germany) addresses the key issue of conservation. It was built to convey simple messages about how to behave at rock art sites. The location of the exhibition was deliberately chosen as the Alte Feste Museum in Windhoek because most tourists visit this museum before proceeding to the sites. The exhibition creates awareness among museum visitors about the different models of interpretation that dominate rock art research in Namibia today. University students use it as an alternative source of historical data. Many primary school and high school teachers have realised the potential of the exhibition as a teaching aid and have brought their pupils for arranged guided tours. The museum can disseminate useful information about preservation of the fragile art through exhibitions and pamphlets. Since conservation is viewed as one of the museum's major areas of concern, it has embarked on a process of monitoring the agents of deterioration at Twyfelfontein with the aim of using the data obtained from this project at other sites that might suffer from similar forces. Preliminary results of this project are reported here.

Twyfelfontein

Twyfelfontein valley is about 150 kilometres north of the Brandberg in the present day Khorixas district of Namibia (20º 35' S, 14º 23' E). The name Twyfelfontein means 'Doubtful Fountain' and is named after a spring that is found on the slopes of the valley. The site is complete with material culture such as stone tools and even well-preserved stone circles that suggest that pre-Historic people lived there. It was declared a national monument in 1952

after the vigorous campaign of Scherz (Viereck and Rudner 1959). It is reported that the same person who first made public his encounter with the 'White Lady', Reinhard Maack, was the first to make known his 'discovery' of the petroglyphs at Twyfelfontein during the First World War (Viereck and Rudner 1959). All the petroglyphs and paintings at the site are executed on sandstone of the red Etjo formation. The rock engravings are found on flat rock slabs. Some are hammered into upright standing slabs (van Hoek 2002). As with many rock engraving sites of southern Africa some of the petroglyphs are made on low-lying slabs such that it is very easy to walk on them without noticing the art. Contrary to petroglyphs, the paintings at Twyfel-fontein are on rockshelter walls. It is a rare occurrence to find both petroglyphs and paintings at the same site. The site is now under the management of a community-based tourism group. The rock art of Twyfelfontein remains threatened until a proper site management plan is put in place. This does not mean that there is no current management of the site. It is, however, imperative that a management and conservation plan that is scientifically informed should be developed for use by the community group that manages the site. The problems experienced at Twyfelfontein do affect other sites in its vicinity.

The major problem experienced at Twyfelfontein is that of tourist influx. Tourism is fast becoming a major source of foreign currency in Namibia and most of southern Africa. Rock art research in the region should take into account the pace at which cultural or archaeo-tourism is taking place. This paper supports the kind of tourism that is developing in Namibia, which seeks to empower the local communities. Rock art sites need adequate policing and local residents are best suited to do this job. The moment a sense of ownership of the sites is developed in the minds of the community, a sense of responsibility towards the art develops. What this entails is that the community needs to be adequately trained as guides and site managers. They should be trained to offer the different interpretations of the art and the general environment at the sites.

The threats to the art that have been linked to the tourist factor are threefold. The first and foremost is what they take from and what they leave at sites. Many stone artefacts are strewn all over the site at Twyfelfontein. Some of them are easy to find because they are made of quartz and this raw material stands out amongst sandstone. Once these surface scatters are disturbed the whole picture of early human cultural activity is distorted. One other serious problem is that of graffiti. Some visitors leave their names painted on the rocks where petroglyphs exist. Some even engrave their names, dates or just initials. The problem of graffiti is becoming widespread and has been reported at other sites such at Spitzkoppe and the Brandberg.

Visitors often come in large numbers and this usually exerts stress on the site. Groups of up to thirty individuals have been observed at Twyfelfontein. Such groups have to be divided into smaller groups of less than ten people and should not visit the same panel at the same time because otherwise the purpose of division is defeated. Rock art is generally very sensitive to dust and hence dividing visitors into smaller groups ensures that less dust is kicked up during walks. The problem with dividing the visitors is that not all tourists welcome the idea and usually the tour operators support their tourists. Ideally some walking boards would lessen the problem of dust but again such extreme measures should be taken cautiously because they are not always environmentally friendly.

Two routes exist at Twyfelfontein. The shorter route takes about forty minutes while the longer takes about an hour. It is therefore easy to divide visitors according to their preference and finally have fewer visitors on either route at a time. The footpaths are well defined but one other problem that has been observed at Twyfelfontein is that visitors do not want to keep to the footpaths. It has already been mentioned that some petroglyphs are found on flat slabs and many at Twyfelfontein have been damaged by people walking on them. Besides wearing down the petroglyphs the ecosystem is disturbed. The routes are designed so that keeping to defined tracks can save the art, microfauna and flora.

Community involvement

Most of the rock art in Namibia is found in communal areas and is therefore more threatened than that found on private farms. Some of the art is damaged by local communities who advertise its existence since they have realised the potential financial value from growing cultural tourism. They, however, damage it out of ignorance and for that reason the archaeology laboratory of the National Museum of Namibia has designed a public program (*Endangered art: threatened heritage*) aimed at the 'neighbours of rock art' (communities that live in the vicinity of the sites). The public program involves consultations with the local communities, slide shows and workshops on presentation of the past to visitors. The workshops and seminars have been prompted by the gradual move by communities to using the sites as a source of income. The slide shows will focus mainly on the destruction of the heritage due to unregulated visits, and the beauty of the rock art. It is hoped that through such contacts with the communities the Museum will assist in the preservation of the pre-Historic art and will obtain feedback from the people who are 'living' with the art daily.

The public archaeology program is a reaction to the recognition that public education is vital for the conservation of immovable cultural heritage. In southern Africa and in Namibia in particular, communities are beginning to claim their heritage, which was alienated from them for a long time due to colonial domination. Rock art sites that were and still are of outstanding scientific and aesthetic value were declared national monuments and in some cases were fenced off. Communities were moved from their ancestral lands and were forbidden to interact with their cultural heritage. The dawn of independence ushered in new opportunities for the previously marginalised communities, especially in the communal lands where they are free to settle where they feel comfortable. This, coupled with the fact that heritage management of rock art sites in Namibia is centralised in the capital and yet the sites are in remote

areas, calls for a well-designed approach towards (1) gaining the trust of the people and (2) convincing the general public of the importance of archaeological sites and the need for their conservation. One way of achieving this goal is by involving communities at every level of site management. The fundamental principle used in this exercise by the archaeology laboratory is informed by the understanding that '... it is not stricter laws that are desired but rather the understanding and support of the general public' (Mazel 1982: 7). In other words, as heritage managers we have to make our work and presence relevant to the communities if we are to make an impact at all, or else we will end up facing the harsh truth of Fritz and Plog's words:

> We suspect that unless the heritage specialist finds ways to make their research relevant to the modern world, the modern world will find itself increasingly capable to getting along without past remains (as cited in Ndoro 1999).

Be that as it may it is important to note that the approach favoured by the 'Endangered art: threatened heritage' program does not view the education of the communities as a top-down process but rather a lateral procedure. The archaeology laboratory in return gains immensely from the traditional systems of conservation and even ancestral models of interpretation of the rock art, which would otherwise be left untapped if such a mutual approach were not employed. The approach has opened new dimensions that have allowed for information concerning the inherited memories about rock art to be collected. The next step after gaining the confidence of the communities is to set up management structures that can assist in the 'decentralisa-tion' of supervision and administration of rock art sites. It is granted that the process of citizen participation is complex and will take a long time to be achieved but it is equally believed that a solid foundation for community involvement is based on the general understanding of the need for conservation and the potential benefits on the part of the community involved.

Conclusion

In conclusion, it has been observed so far that the main causes of rock art deterioration at Twyfelfontein are:

(1) poor management (resulting from a lack of a site management and conservation plan);
(2) lack of regular inspection by the responsible state organ;
(3) tourist influx; and
(4) the natural disintegration of the sandstone due to temperature fluctuations.

All of these factors have to be monitored but the main question is who should monitor. There is a great move towards creating sustainable resource management plans. The communities who live in the vicinity of the rock art have realised the economic gain that they can obtain by being involved or involving themselves in cultural tourism projects. Obvious questions that arise when community or citizen involvement is concerned are: who are the community members? To what extent should they be involved? And who should set the parameters concerning community involvement—and the basic question is *what is* community involvement?

The '*Endangered art: threatened heritage'* program mentioned above, as part of its agenda, is involved in a research project that aims at addressing the issues pertaining to co-management of rock art sites. In the meantime it is clearly evident that more work has to be done at Twyfel-fontein. The question of management, ownership and custodianship of archaeological heritage in Namibia still remains to be thoroughly dealt with. It is noteworthy, though, that part of the problems with the management of Twyfelfontein is caused by the state of pseudo-community involvement that exists at the site. Community-based projects function smoothly once the interests, level of participation and the benefits of all stakeholders are clearly outlined, understood and taken into account. It is hoped that the lessons that will derive from this project will be useful to other sites such as the Brandberg, especially now that it is being prepared for nomination to the World Heritage List.

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RAR 20-629

KEYWORDS: ***Rock art – World Heritage management – Education – Vitlycke Museum – Sweden***

EDUCATION, MUSEUMS AND SCHOOLS: NEW APPROACHES IN THE TANUM WORLD HERITAGE AREA, SWEDEN

Camilla Olsson

Abstract. Museums have a variety of ways of approaching schoolchildren and schools in fulfilling one of their most important goals—to educate the general public. The traditional way is to regard schoolchildren as ordinary museum visitors, not as interactive individuals who actually can take an active part in the daily work, goals or aims of the museums. This article deals with and presents how Vitlycke Museum in the Tanum World Heritage Area, Sweden, has tried to find new ways of working interactively with schools and schoolchildren in the World Heritage Area.

In 1994 a 45-square-kilometre area in Tanum in the province of Bohuslän, western Sweden, was included in UNESCO's World Heritage List. About 450 petroglyph sites of different sizes are located in the area. The new Vitlycke Rock Art Museum, situated in the heart of this area, was opened in 1998 (Fig. 1; Hygen and Bengtsson 2000). Four petroglyph sites have been opened for visitation in the World Heritage Area; three of them are situated in the close vicinity of the museum. Most of the rock art in this cultural area dates to the late period of the Scandinavian Bronze Age (1100–500 B.C.). The museum has different aims and goals. One of the most important is to educate the general public in rock art and the contexts and the society in which it was made. This is mainly done within the frame of traditional museum work. The museum does not have a permanent exhibition. The aim is to be flexible and to open new exhibitions every second or third year, and to create smaller and temporary exhibitions which fo

Figure 1. *Vitlycke Museum. The new museum was completed in 1998 and is located in the heart of the Tanum World Heritage Area, which was inscribed on UNESCO's World Heritage List in 1994 (photo: Camilla Olsson).*

Figure 2. *Grade 7-9 group in an area of major petroglyph concentration made available to visitors in the Tanum World Heritage Area (photo: Hans Schub).*

cus on specific subjects and complement the larger exhibitions. One of the main pedagogical tools in educating the public is a reconstructed Bronze Age farm. In spring and autumn this farm is booked for school activities, mainly two-day camps.

Traditionally museums have worked within the concept of schoolchildren being treated as just ordinary visitors. Together with their teachers, schoolchildren of all ages visit the museums, study the exhibitions, are guided to sites and do different activities mostly created and produced by the individual museum itself. There are many ways in which a museum can fulfil one of its most important roles, namely being an educational institution. Since the opening of the new Vitlycke Museum, work has been aimed at finding and developing new ways of working with education and the schools on a non-traditional basis.

From the museum's point of view the main interest is to educate for the protection of the cultural heritage, in this case with a focus on the petroglyphs in the World Heritage Area in Tanum. Naturally the aim is even wider since it includes the respect and recognition of the cultural heritage in general. The schools have different aims and goals and are also bound to follow the educational guidelines drawn up by the government. In many ways, making these two institutions collaborate is a great challenge, because of the necessity to integrate the interests of both parties without losing the most important part—the young people themselves. Together with the schools in the municipality of Tanum, the museum has tried to find new ways not only for co-operation between the schools and the museum, but also for the development of a new pedagogical tool, placing the students themselves in focus.

Initial discussions were held with representatives from the schools and the museum, resulting in a project called '*Världens Bilder*' ('Images of the World') which started in 1998 (see also Carlgren 1999). The foundation of the project lies in a problem-based learning where the main aim is that 'schoolchildren shall teach other schoolchildren' about the cultural heritage in their region. In this case, the focus is naturally petroglyphs and the Bronze Age culture within the frame of which most of them were created.

The project involves young people from the ages of seven to fifteen, corresponding to grades 1–9 in the Swedish school system. Schoolchildren in grades 7–9 have an option to work in the project for a minimum of one year (Fig. 2). To gain continuity in the project younger schoolchildren in grades 1–6 were also included. Unfortunately it was necessary to limit the number of participants in the project. Therefore, grades 1–6 include two school-classes and grades 7–9 have a maximum of about twenty participants. The schoolchildren are not only regarded as participants; they take an active part in the process of shaping and creating the project itself. Archaeologists, museum educators and teachers are resources to the students and also guide the project when necessary. Children of different ages have different needs and demands. Consequently, the program and the work of the project are redefined each semester through discussions between the archaeologists, museum educators, teachers and the schoolchildren.

The final result or the main pedagogical tool is a web site produced by the school children (*www.varldensbilder.net*). This web-site is a replacement of the traditional schoolbook and is shaped and created by the schoolchildren, to some extent with the assistance of a professional web-designer. In this way, not only is the subject of pre-History included, but also other school subjects such as the Swedish language (writing and spelling), computer programming and the English language (translating the web-site). The web-site is structured in two main sections—the basic facts and the questions. On the site there is a question-box where mainly young people have an opportunity to ask questions about petroglyphs and the Bronze Age (Fig. 3). The questions are to be answered by the pupils and the answers also shape the base of facts for the textual parts of the site. Archaeologists work closely with the schoolchildren in this process. If there are questions the schoolchildren have difficulties in answering, they either get help finding the literature where answers to the problem/question can be found, or have sessions with the archaeologists where the questions are discussed. This work is a very important part of the project since the schoolchildren for the most part will have to find the answers by themselves, either by studying the problem or reaching an answer through discussions in a group.

The web-site is a dynamic one and is never to be considered finished. It is supposed to grow and change continuously with the different schoolchildren involved and the questions asked by the visitors to the site. Dependent upon the areas in which the pupils' interest lies, different aspects of the petroglyphs and the Bronze Age are stressed at different times.

In order for the students to acquire knowledge, work is done on several levels with different kinds of activities. Besides the basic facts of petroglyphs and the Scandinavian/European Bronze Age, the archaeologists give lectures in areas in which the pupils choose to specialise. At the museum's reconstructed Bronze Age farm they have an opportunity to try their hand at different pre-Historic techniques and experience daily life in the Bronze Age (Fig. 4). The older pupils have participated in archaeological excavations

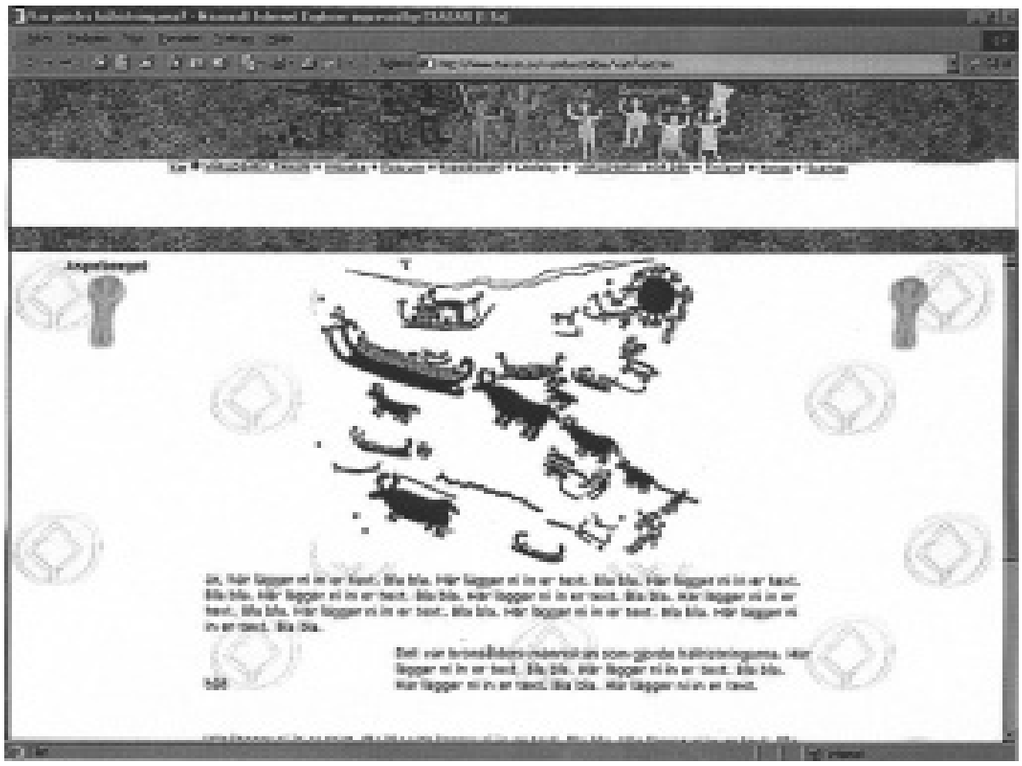

Figure 3. *Web-page project 'Pictures of the world', created by schoolchildren for other schoolchildren. Here they can find information about rock art and also have an opportunity to ask questions.*

Figure 4. *Grade 4-6 student in the reconstructed Bronze Age farm, lighting a fire for baking bread (photo: Margareta Nilsson).*

carried out within the framework of an EU-project (Interreg II – *Rock carvings in the Borderlands*; Kallhovd and Magnusson 2000). Landscape archaeology is becoming a more and more important topic. In order to create a contextual understanding of the distribution of rock art in the landscape, excursions are arranged to teach the students how to 'read' and interpret pre-Historic landscapes.

The schoolchildren also take an active part in the daily work of the museum. During their summer holidays they have an opportunity to work in the reconstructed farm. At special occasions such as exhibition openings, they participate and show their work. Where it does not interfere with their daily schoolwork, they are also involved in the promotion and marketing of the project at different public events such as conventions or meetings. The school and the museum together are normally responsible for the organisation and planning of their participation, whereas the schoolchildren take responsibility for the content and the performance.

In autumn 1999 the whole project visited the Rock Art Centre at Capo di Ponte in Val Camonica, Italy. The purpose of the trip was to deepen the knowledge and awareness of European rock art and Bronze Age culture and to establish collaboration with a school in the Val Camonica area; this work is still in progress.

As a continuation of this project a new sub-project started in February 2000, involving two new institutions, the project *Rock Care* and The Swedish National Heritage Board (Bertilsson 2000). In this project, called 'Schools adopting monuments', the focus lies on young researchers working together with experts. The project is also linked to other national museum projects and the venture of UNESCO's World Heritage Centre. So far, four petroglyph sites have been adopted, two of which are the most important ones in the area. Experts such as geologists, geochemists and archaeologists train the pupils alongside with science teachers in the school. The schoolchildren take an active part in the sampling and analysing of environmental data

at a research plant in the area (Fig. 5). They also document the sites using different techniques. The methods used for the documentation of the sites follow the guidelines issued by The Swedish National Heritage Board[1]. At this point a damage inventory of the rock panels has been carried out and the documentation of the figures/images has begun. Within the framework of the Rock Care project the aim is also to work more closely with the World Heritage sites of Foz Côa, Portugal and Val Camonica, Italy. In the long run the intention is that the projects shall grow and expand to involve collaboration with other petroglyph areas of the world as well.

Figure 5. *Taking samples for environmental analyses in the project 'Schools adopting monuments' (photo: Hans Schub).*

The financing of the different projects presented in this article consists of contributions from the institutions involved as well as other funds. The work does not require extensive funding and the amount and extent of involvement can be adapted to changing conditions and circumstances. The most important part is *the people* involved in the projects; time, engagement and human resources can never be over-valued. Of course economical issues are of importance, time being the most important and costly factor. But time can be spent in many different ways. To set aside time and to value it in terms of fulfilling the main aims of the museum and the schools alike—education—is the most important decision of all.

So far we have had nothing but positive experiences from the project work. Despite the fact that many people are involved it seems to work well, although sometimes with a bit of confusion and chaos at bigger events. Even though we work with different age groups demanding different pedagogical methods, we encounter a great interest not only in our pre-History, but also in different human experiences throughout the history of mankind. Not only do we find similarities between people, experiences and solutions across time, we also find differences. To adapt to different ways of thinking is also a step towards a greater understanding of cultural differences in general. In addition, we see important spin-offs from the projects since the children involve their parents and friends, who in their turn involve their friends and so on. Locally, this is of vital importance in creating a greater respect for the cultural heritage.

We can never avoid the professional subjectivity of the information we chose to bring our visitors. Involving schoolchildren can be one of several ways of reducing it. They bring forward other and different perspectives and questions which they choose to publish on the web-site or promote at different occasions. Complemented by the knowledge of the educators and archaeologist at the museum, the questions asked by visitors to the web-site, and the answers given, the information about the petroglyphs and the cultural heritage may be enhanced. Not only do we who work at museums have a lot to teach young people, they have a lot to teach us, too.

Note: The author of this article was at the time of the presentation of the paper at the Third AURA Congress in Alice Springs 2000 employed by the Vitlycke Museum. She has worked as an archaeologist within the frame of both projects presented in the article. If further information is required, the author can provide information about how the practical work with the schoolchildren has been carried out (*ylson@hotmail.com*). Other information is provided by the Vitlycke Museum (*www.vitlycke.bohusmus.se*).

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[1] The documentation methods used within the project were criticised by a member of the audience at the presentation of this paper at the Alice Springs conference and a discussion took place around this particular subject. However, in this paper I will not deal with or discuss this issue. If the National Heritage Board changes its guidelines, the project will follow whatever new directions are given by this authority.

KEYWORDS: ***Visitor book – Site management – Rock art site – Stanley Island – Queensland***

VISITOR BOOKS — A TOOL FOR PLANNING AND EVALUATING VISITOR MANAGEMENT AT ROCK ART SITES

Ross Brown, Clarrie Flinders, Julie Swartz and Roger Wilkinson

Abstract. A formal interpretive planning process, based on culturally appropriate and effective negotiations with Traditional Owners, was used to evaluate existing interpretation and visitor management infrastructure on Stanley Island, Flinders Group National Park, in north Queensland, and to develop a new interpretive plan to provide the basis for revamping interpretation of the island group. In addition to consultation, comments in visitor books kept over a number of years were used to evaluate existing interpretation and visitor management of rock art sites, through assessing change in visitor attitude to Aboriginal cultural heritage and conservation after installation of two boardwalks and signs. The visitor books were used in evaluation to develop the interpretive plan and new interpretive signs by identifying common misunderstandings, negative stereotypical beliefs, and the level of cultural awareness among visitors so the new interpretation directly addressed these barriers to visitors' cultural awareness and understanding.

1. Introduction

The potential for inadvertent damage to rock art sites from visitors and the subsequent need for strategic visitor management, such as site hardening and interpretation, is well documented (cf. Jacobs and Gale 1994; Flood 1984).

Visitor books have long been considered a useful tool for 'absorbing' (diverting) graffiti and other forms of vandalism at rock art sites. Their broader application to site management, though, has largely been ignored. We propose that visitor books are valuable tools for planning and evaluating site management and visitor management strategies for protecting cultural places.

This study examines a continuous record of visitors' comments over a fifteen-year period at the rock art sites on Stanley Island, in the Flinders Group National Park in north Queensland. The comments, which encompass visitors' attitudes towards rock art, broader Aboriginal issues and their responses to site management, are analysed to evaluate the effectiveness of existing visitor management strategies, such as site hardening and interpretive signs. Recommendations are also made in relation to planning for future visitor management strategies and interpretation needs on Stanley Island.

1.1 The site

The Flinders Group is located in Princess Charlotte Bay, 340 km north of Cairns, Queensland. Collectively, the seven islands in the group are the first National Parks to be successfully recognised for claim under the Aboriginal Land Act 1994 (Qld). In due course, the islands will become National Park (Aboriginal Land) and will be managed jointly by the Queensland Parks and Wildlife Service (QPWS) and the Yiithuwarra (Traditional Owners).

The cultural landscape of the island group, which contributes to the identity of the Yiithuwarra, contains many significant Aboriginal rock art sites. Some sites cannot be visited, however, an extensive rock art site on Stanley Island (Yindayin), which probably documents the period of intensive contact between Yiithuwarra and Europeans during the late 1800s and early 1900s, is the most heavily visited site in the island group. This site is of national and possibly international significance.

1.2 Management

Due to its remote location, the Flinders Group National Park does not have permanent on-site management. Instead, QPWS rangers travel by vessel to the island group four or five times each year, spending several days to a week on site at any one time.

The island group was home to Yiithuwarra until the appearance of Europeans in the late 1800s disrupted their traditional lifestyles. European and Japanese vessels sought crew for the bêche-de-mer, pearling and trochus shell industries and a trading store was established on Flinders Island. Government policy during the first half of the 20th century resulted in Yiithuwarra moving to the mainland. By 1927, ethnologists Hale and Tindale recorded what were possibly the last traditional ceremonies held on the islands (Hale and Tindale 1934).

During the Second World War, a Royal Australian Air

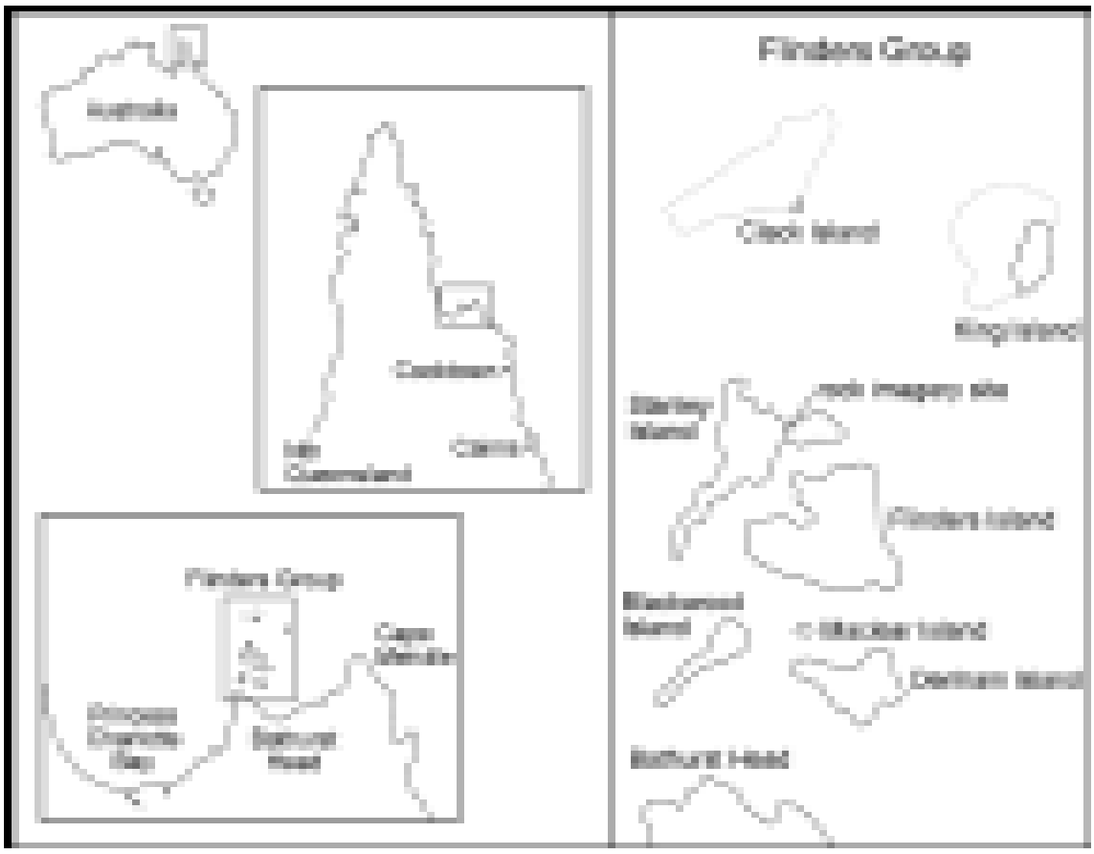

Figure 1. *Map of Flinders Group National Park.*

Figure 2. *Yindayin Shelter, Stanley Island.*

Force radar station was established on one of the islands. Visitation to the island group remained low due to its remoteness until the 1970s when it became a commercial base for the northern trawl-fishing industry (Walsh 1984). Concern about uncontrolled visitation and potential damage to the rock art sites on Stanley Island prompted the Queensland Parks and Wildlife Service (QPWS) to undertake site hardening—installing boardwalks, walking tracks and interpretive signs—to reduce potential visitor impacts (Walsh 1986, 1991; Devine 1986).

The high visitation, which began in the 1970s, declined by the late 1980s due to developments in shipping. Today, the island group is visited by recreational yachts and launches, fishing and small tourist vessels (10–25 pax) and, occasionally, boutique cruise ships (125 pax), although to date it has remained outside the mass tourist market.

Since the installation of the boardwalks, further inadvertent visitor damage from dust to the rock art has been significantly reduced. No vandalism has been recorded on rock art, signs or boardwalks on Stanley Island. Visitor books placed in a box on the boardwalk have remained in place and contain a continuous record of visitor responses to the site from June 1986 to the present (cf. Walsh 1991: 39). By way of contrast, graffiti has been found at imagery sites on nearby Clack Island where no site management has been implemented due to its significance as a sacred site.

1.3 Visitor books

The visitor books are soft-cover exercise books with lined pages. The presentation is simple—columns for 'date', 'name', 'vessel', 'group size' and 'comments' are hand-drawn. An information page is inserted inside the front cover of the book to provide visitors with greater understanding about the site and its management.

Three books have been kept during the period 1986 to the present. Periodically, books are replaced with another book, and temporarily removed for copying and repairs. At each visit to the island, books are also checked for vandalism and unacceptable comments. Comments have never had to be removed or altered by QPWS; and, if the occasion arises, Traditional Owners will be consulted before any action is

Figure 3. *Boardwalks in Yindayin Shelter, Stanley Island.*

taken. Sullivan (1984) notes that one reason for the placement of a visitor book is to allow a venue for this expression other than on the rock art itself. She also notes that other visitors who dislike it react by commenting upon it and a peer group pressure of comments builds up in the book. Removal of graffiti can also lead to an angry and dangerous reaction if the author returns. Sullivan concludes that there needs to be a balance between caring for the visitor book and allowing a venue for free expression.

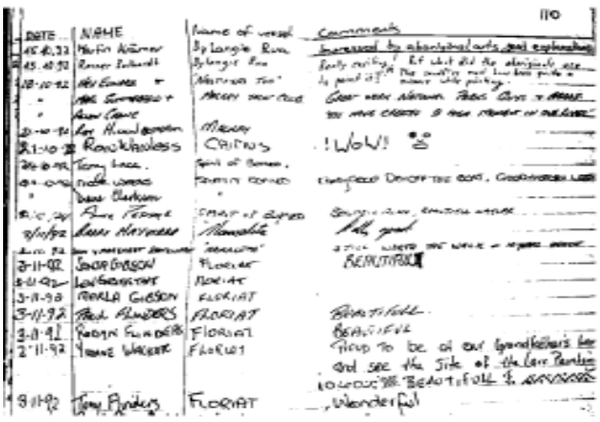

Figure 4. *Yiithuwarra are encouraged to make comments in the visitor book on each site inspection.*

The books are also used to indicate periodic management presence—QPWS staff and Yiithuwarra are encouraged to make entries in the book on each visit.

Thus visitor books are a useful source for gaining insight to the visitors' experiences on Stanley Island. Their comments allow management to analyse their appreciation of the rock art, attitudes towards broader Indigenous issues and responses to site management. The visitor books examined for the purpose of this paper cover the period from 1986 through to 1997.

2. Methodology

The analysis of visitor books in this study is a form of 'unobtrusive' research that is used within the social sciences (Kellehear 1993). Unobtrusive methods have the advantage of being non-reactive, that is, those under study cannot directly or indirectly '… react to the presence of the observer' (McBurney 1998). Unlike other studies of visitors' experience where unobtrusive methods have been employed, visitor books cannot give a demographic profile nor the time spent at the site by the participants (McArthur and Gardner 1992).

Like in all methodology, there are limitations. One limitation of this methodology is the danger of taking comments out of context and extrapolating too broadly. Another is the inherent bias in the data—entries in a visitor book probably do not represent a random sample of visitors' attitudes.

For this reason we have been cautious in interpreting these comments. Also, no demographic profile of visitors can be derived from the data.

The accepted method for identifying themes within this form of qualitative data is to read and re-read the data many times (Masberg and Silverman 1996). As the themes emerged from multiple readings of the visitor books they were identified and labelled and further sub-divided. Afterwards, a content analysis of the data indicated the frequency with which each category arose. In what follows for each of the three themes—appreciation of the rock art, attitudes towards Aboriginality, and responses to management of the site—categories were only counted once.

This strategy was mainly for simple counting purposes and in reality many entries could be coded under a number of categories. Within the analysis that follows they have not been regarded as mutually exclusive categories. Also, to be counted in each of the three categories, an entry had to specifically make reference to that category. For example, to be categorised and counted in the category of 'rock art', some reference to painting, rock imagery, etc. had to be made. Where generalised comments such as 'interesting place' or 'spectacular' were encountered, they were not entered into the category 'rock art' even though the writer of the entry might have been referring to the images. In this sense, there could be an under-reporting of important issues, but for the sake of this research we have been conservative in including comments.

3. Findings

3.1 Appreciation of rock art

In total there were around 144 specific entries which focused on the rock art, and most of these comments were positive. The important themes to emerge include general positive appreciation; a concern that the 'rock art has been touched up' and disappointment in the images as 'art'.

Sixty-nine entries used adjectives or short phrases to indicate that they were impressed by the imagery: 'excellent paintings', 'great rock art', 'well preserved paintings'. Some of the short comments also made reference to the surroundings such as 'great paintings, good view', 'lovely views and Aboriginal art'. These phrases indicate that the authors are impressed by some combination of the rock images, the remote surroundings and the experience of 'discovering' the images.

A further five entries expressed a positive appreciation of the imagery with more than one sentence. These longer entries indicated some prior knowledge of rock art and a greater sense of reflection: 'curious that these drawings are animal and hunting, not fertility'.

The misconception that images were 'touched up' was evident in 9% (13 of 144 entries) but did not indicate concern whereas 10% (8 of 82) of positive entries expressed some mild dissatisfaction about the perceived retouching of images. Comments include the following: 'pity the paints still wet'; 'Fair (repaint not good)'; 'who is the touch up artist'; 'you should not paint over them'; and 'some paintings look newly done'. One repeat visitor notes: 'Sure these paintings have been touched up since we were here 5 years ago'.

Some comments were negative. Nine entries expressed disappointment with their experience of the images, while another four referred to them as 'graffiti' and another five made ambiguous comments. It is clear from the comments that some people were not able to appreciate or understand rock art: 'why don't the paintings look like what they're supposed to be?'. Some of the more dismissive comments judged the images in terms of European 'art': 'need art lessons' and 'My 6 year old can paint better'. Overall, the comments reveal that some visitors do not appreciate rock art as a form of communication in a culture where written words do not exist.

It is not surprising, given the prevalence of graffiti in the inner cities and suburbs, that some reference would be made to Aboriginal rock art as graffiti. The connection between images on rock to images on concrete is easy to understand. There are four rather similar references: 'great graffiti', 'ancient graffiti', 'nice graffiti' and 'interesting graffiti'. While there is a general perception that graffiti is vandalism, these comments, we believe, should not be viewed as necessarily negative comments. Rather, they could be ways for non-Indigenous people to make sense of the rock images in the context of their own lives and serve to illustrate the Eurocentric views of some visitors to the site.

3.2 Attitudes to Aboriginality

There were 106 entries which referred to issues of Aboriginality. Of these, only 12% were negative. We found this a little surprising considering that issues about Aboriginality have become ever more politicised in Australian society and the visitor books are located on a remote island where people may not feel the need to make politically-correct statements.

Entries considered to be negative included derogatory comments in relation to colour, to supposed 'special benefits', or referred to Aborigines in condescending language. Many entries took the form of patronising remarks and, interestingly, most of these were directed at non-Indigenous society: 'Should have left the poor buggers alone!!! And they wouldn't be drinking our piss'. More usually the comments were shorter but no less condescending: 'Fantastic, should be more of it and less alcohol and they would probably be more of it (sic)'.

In passing, it is worth commenting on the issue of alcohol. Many an entry requested—sometimes jokingly—some type of drinks kiosk and requests for alcohol were quite common. It is an interesting paradox that non-Indigenous people critique Aborigines for drinking alcohol yet many throw-away entries made reference to an immediate desire to drink alcohol.

Whilst negative comments about Aboriginality are evident, these are outnumbered by 15% of responses which indicated recognition and critique of white colonisation: 'I am saddened that we sent Aboriginals away from this beautiful world'; 'We came, we saw, we conquered, we stuffed up a culture'; 'A moving sight. Who is civilised?' and 'Tragedy that a community was cleared from this beautiful home'. Generally, this form of critique is longer and more articulate than other comments, but judging from these and

other entries, it was often the experience of visiting the island and examining the rock images which triggered some of the self-questioning comments.

Twelve per cent of additional entries implied that viewing the rock art was analogous to an uplifting spiritual experience. Six entries referred to Aboriginal spirituality with terms such as 'spiritual'; 'the dreaming'; 'murri magic' and 'timeless'. Other entries referred to the immediate spiritual experience of the visitor: 'We've come to explore, adore and be inspired. A magical place of magic [sic]'.

In all, the entries which focused on issues of Aborigina-lity were generally positive and a few people described something akin to a spiritual experience.

3.3 Responses to site management

In relation to management of the site, from 123 responses, 51% (63 entries) were positive and only seven were negative general entries. The installation of the boardwalks in 1986 elicited nine positive comments such as 'boardwalk great'; 'boardwalk good idea' and 'superb site—the boardwalk gives excellent access to fascinating Australian history'.

Seven entries did not view the overall hardening of the site as positive: 'Leave the National Park in its natural state. Maybe we need the timber gallery here, but we don't need steel posts, concrete walks and the wasted timber (trees) else where, especially at the lookout'.

While a few entries claimed that they felt the site had been degraded by the introduction of the boardwalks and the signage, still more entries requested extra signage and information. Most requests, however, were for dates and general information. The following quotes are illustrative of the type of comment: 'I would like to see an estimate of age'; 'Some information required'; 'Excellent but rough dates would be nice' and 'Really nice paintings. How about some info. Plaques, like how old are the ships'.

Several visitors asked for interpretation of the site—it is difficult to know whether such requests are the same as requests for 'information'. However, both requests are considered to be expressions of a desire to gain a greater understanding of the rock art as part of the visitor experience.

More specific requests centred on the construction of the images: 'I wonder what they used to draw these? Bark? Rock?' and 'Really exciting! But what did the Aboriginals use to paint it?' While a number of individuals complained about the boardwalks at the site, only one person complained about too much signage.

4. Recommendations

Examination of the visitor books has shown that overall, the reporting of visitors' experiences was positive. The issues raised require consideration for the future management of the site in order to ensure effective protection of the rock art and to enhance the visitor experience.

4.1 Visitor book design

It is evident from this research that the design of the visitor books influences the type of information gathered from visitors. We noticed that the space allowed on the page determines the length of the comment as there is a reluctance to write over more than one line, and that each page is a discrete unit, that is, visitors tend to respond to other comments on the page, generating what we have described as 'diatribe'. Thus visitors influence each other's comments within the page.

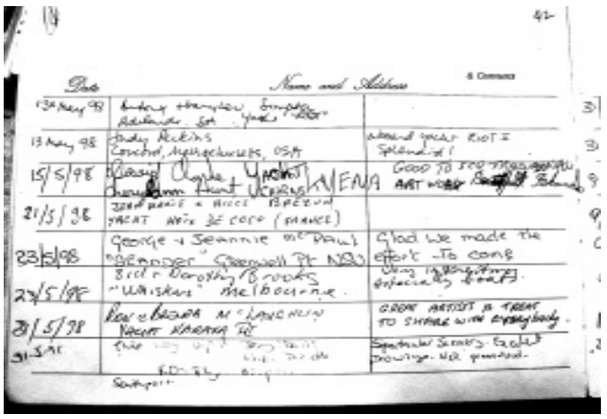

Figure 5. *Example of simple 'home made' visitor book used to date. Note that the format of this book differs to that shown in Figure 4, largely due to the inclinations of the officers responsible for installing the books at the time and the lack of a standard format for visitor books in Australia.*

The design of the visitor book then is critical in the collection of the required information. We propose that generic visitor books should contain the following categories: 'date', 'name', 'state/country of origin', 'vessel', 'number in group', 'repeat visit? Y/N' and 'comments'. Pages should be A4 in size and landscape in orientation to reduce the number of entries on each page (and the possibility of diatribe). This also allows maximum space for comments. It is likely that introducing more formal structure to the visitor books may serve to reduce the spontaneity of visitor comments and thereby increase the 'reactivity' of the methodology, so a balance must be found between information sought and the level of formality imposed on the visitor.

Although we cannot compare our visitor books with others in similar circumstances, we believe that a simple item is less likely to be vandalised or removed than a slick or corporate tome. We recommend that generic visitor books suitable for rock art sites be designed and produced by an organisation such as AURA, AIATSIS or the Australian Heritage Commission.

4.2 Site management

It was not unexpected that a few visitors would view the hardening of the site in a negative light. Many visitors to remote tourist destinations are motivated by expectations of 'discovery' and 'personal challenge' (Ballantyne et al. 1998). These visitors may perceive that the visitor experience is diminished when site protection structures such as boardwalks, tracks and signs control and define the visitor experience.

Date	Name	State/Country origin	Vessel	No. in group	Repeat visit? Y/N	Comments

Figure 6. *Proposed standard visitor book format for island sites. Note that for sites on the mainland of Australia, the vessel column is not required. It could be replaced by a column such as 'mode of transport' which would elicit information about independent travellers versus tour groups.*

Although it is difficult to design a boardwalk to be unobtrusive, small gains can be made by strategic siting and sensitive use of colours and other materials such as concrete. In order to cater for the range of visitor expectations from a remote unstructured challenging experience to a safe, short structured experience, different grades of walks with varying levels of interpretation could be considered to better meet visitor needs.

Most visitors, however, supported the boardwalks, which make the rock art more accessible to a wider audience, and appeared to understand the need for management of the site. They even suggested further development of the site in the form of additional signage. The visitor books thus support the QPWS management strategy of minimal site hardening, strategic placement of site protection structures such as boardwalks and tracks, and careful design and placement of signage to retain the cultural integrity of the site.

4.3 Interpretation needs

Visitors' responses to the rock art indicated a generally low understanding of the purpose of rock art as a means of communication in Aboriginal culture, and little appreciation of the significance of the site as a legacy of traditional Aboriginal culture and a record of rapid cultural change during the period of early European colonisation. This result illustrates the challenge facing effective interpretation of the site as most visitors lack even basic understanding of Indigenous cultures.

We also found a widely held misconception about the supposed 'touching up' of images by QPWS or Yiithuwarra, possibly due to the tradition of painting over images and the striking brightness of newer images compared to the faded, dust-covered older images. For the record, no restorative work has been completed by Yiithuwarra or QPWS. Therefore, future site interpretation will address such misconceptions.

Existing information provided on signs at the site identifies the various images as far as is known, from anthropological and historical viewpoints, but does not attempt to present the images in their broader cultural or contemporary context. The existing signs are clearly inadequate in altering visitors' misconceptions and in developing greater appreciation and understanding of rock art.

Negative views tend to reflect commonly held stereotypical perceptions of Aboriginal people and issues (Gibson 1993) and may be indicative of a general ignorance of the contact history of Aboriginal people. Thus presentation of the story of the Yiithuwarra since European colonisation, as part of the experience of viewing their legacy of rock art, may prompt visitors to revise their stereotyped attitudes.

The books also reveal that the visitor experience of Stanley Island is, for some people a spiritual experience, or at the very least an experience conducive to reflection upon previously held attitudes towards Aboriginal issues. Thus, there may be a lost opportunity to engender among visitors greater understanding of, empathy with and positive attitudes towards Aboriginal cultures. This will also be addressed in future interpretation.

Visitors also showed a high level of awareness of the need for site management and there is opportunity to engender further support and understanding of the need for management and ways in which visitors can reduce their impacts. As visitor behaviour is governed by their attitudes, and as protection of this remote site relies upon visitors 'doing the right thing', taking advantage of such interpretive opportunities is particularly important.

The specific requests by visitors for more information is worthy of consideration. Most people request simple facts about the rock art such as dates, techniques and materials, indicating a low level of understanding and an attempt to make their experience meaningful in the context of their existing knowledge.

The gaps in existing on-site information and opportunities for future interpretation on site (signs and guided walks) and off-site information (brochure, web-site and other publications) have been determined from analysis of the comments in the visitor books. Clearly, simple information such as dates, materials and techniques used to create the images as well as their function, not as 'art' but as a means of communication, and ways to minimise visitor impacts need to be provided for visitors. This information should be provided both on-site—in new interpretive signs and occasional guided walks by cultural guides for cruise ships—and off site—in publications and web-sites.

As a remote location visited mostly by recreational yachts, publications such as the book Cruising the Coral Coast (Lucas 1994) are an important source of information about the site. QPWS should take steps to ensure that appropriate and accurate information is provided in this publication and others.

More complex contextual information—traditional lifestyles, importance of the site as a record of contact history and implications for Yiithuwarra and other Aboriginal cultures—should also be presented sensitively to maximise the opportunities of interpretation on site. Some of this information should also be included in web-sites and brochures, if appropriate.

Finally, the recommendations contained in this paper will be presented to and discussed with the Yiithuwarra as part of the joint interpretive planning process for the Flinders Group.

5. Conclusion

Information contained within the visitor books is useful in evaluating existing management strategies and in planning future management undertakings such as visitor book design, track development, site hardening and installation of interpretive signs. Analysis of information contained in visitor books provides a basis from which to manage the visitor experience, not only to decrease visitor impacts on the site but to encourage acceptance of the need for effective site management which may otherwise be viewed as detracting from visitor satisfaction. This study of visitor books also indicates an opportunity to promote greater understanding and appreciation of the cultural context of the site and develop empathy with traditional and contemporary Aboriginal cultures.

Note: Views expressed in this paper are those of the authors and do not purport to represent the views of the Queensland Parks and Wildlife Service (QPWS).

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CURRENT INITIATIVES IN ROCK ART MANAGEMENT AND PUBLIC EDUCATION IN QUEENSLAND

Natalie Franklin

Abstract. Research has shown that appropriate and effective education about rock art is essential for its protection from visitor impact. This paper discusses three initiatives, which are currently being undertaken in Queensland by the Environmental Protection Agency with regard to rock art management and public education. Two of these, the production of information sheets and a visitor management and interpretation plan for two sites in central Queensland, are concerted attempts to foster the protection of rock art through appropriate interpretive programs. However, the third initiative, a visitor monitoring project at Split Rock during the 1999 Laura Dance Festival, had a more immediate site management concern, but had unexpected spin-offs for site interpretation and education. The three initiatives fit within the context of a Queensland-wide strategy for the protection of rock art sites which are currently subject to regular public visitation.

Introduction

Sound management of rock art sites which are open to public visitation includes the application of both specific technical methods for conservation and of various techniques for visitor control. It has become clear in recent years that the latter, in particular, combined with appropriate public education about rock art, can reduce the chances of vandalism and inadvertent damage to rock art sites, lessen the impact of visitation upon the surrounding environment, and enhance visitor appreciation of the art. Increasingly research is showing that visitors are less likely to cause damage to rock art sites if they are aware of their value (Jacobs and Gale 1994). Education has a key role to play in the recognition of site value. If education programs about rock art sites are effectively achieved, cultural heritage in general will become a valued dimension of everyday life and will be treated with the respect and care necessary to ensure its preservation for future generations. Appropriate and effective education about rock art is therefore essential for its protection against damage that may be caused by visitors (Jacobs and Gale 1994).

This paper will discuss three projects which are currently being undertaken in Queensland, Australia, by the Environmental Protection Agency with regard to rock art management and public education. Two of these are consciously planned attempts to foster the protection of rock art through appropriate interpretive programs. However, one of the projects discussed had a more immediate visitor management concern, but in the process led to recommendations for improved site interpretation and education.

Current initiatives in Queensland

The initiatives discussed in this paper fit within the context of a Queensland-wide overview of rock art sites which are currently subject to regular public visitation, aiming to monitor at state-level sites currently being visited with a view to determining overall strategies for their protection (Franklin 2000). One of the strategies which has been given a high priority is the formulation of appropriate interpretive programs for publicly visited rock art sites. The implementation of this strategy is currently in its early stages, however, the aim is to initially foster public awareness about Queensland rock art in general, and then focus on individual sites and regions which receive a high level of visitation.

Public education programs

The Environmental Protection Agency (EPA) is the state government department responsible for the protection of Aboriginal and Torres Strait Islander cultural heritage places in Queensland. Recently a public education program was instigated by the Cultural Heritage Branch of the EPA to produce a series of information sheets on Queensland's cultural heritage, both Indigenous and historical. The information sheets are designed to raise public awareness and thereby foster appreciation of cultural heritage and hence the protection of sites. The information series is produced as double-sided A4 illustrated sheets or A3 sheets folded to make A4 size leaflets. They cover a range of topics from cultural heritage in general, such as the importance of the links between people and places and descriptions of the particular types of Indigenous sites which occur in Queensland, to consideration of specific Indigenous and historical cultural heritage places. They appear in printed versions and can be downloaded from the Cultural Heritage section of the EPA's web-site (*www.epa.qld.gov. au*). The sheets are also

distributed to all local government authorities in Queensland.

Three different series of information sheets will be produced as part of this public education program, entitled 'Places and meanings', 'Conservation and management' and 'The legislative framework'. There is considerable scope to include rock art in each of these series, from information about particular sites, to how to protect rock art and the legislative framework within which this is undertaken.

One of the first sheets produced dealt with rock art in Queensland, covering its techniques of production, regional variation, dating and protection. This has fulfilled one aspect of the interpretive strategy, the fostering of public awareness of Queensland's rock art in general.

Visitor monitoring at
Split Rock Art Site Complex, Laura

A visitor monitoring project at the Split Rock Art Site Complex in the Laura region, south-east Cape York, during the 1999 Aboriginal Dance and Cultural Festival had unexpected spin-offs in terms of the upgrading of interpretive and regulatory information for visitors (Franklin 1999a). The rock art sites of the Laura region are of international cultural heritage significance (e.g. see Sullivan 1992). The Laura Aboriginal Dance and Cultural Festival, which is held over a period of three days every two years, is a period of peak visitation to the region, during which time visitors are encouraged to view the rock art sites of the Split Rock Circuit. The Dance Festival is therefore a major event in Cape York Peninsula, which places particularly high visitor pressure on the Split Rock Circuit.

The rock art sites of the Laura region are jointly managed by the Environmental Protection Agency and the Aboriginal community in Laura (represented at that time by the Ang-Gnarra Aboriginal Corporation). Split Rock Circuit is one of only three Aboriginal rock art complexes in the Laura region which are open to public visitation. It is the only complex that can be visited on a self-guided basis. The Circuit comprises the main visited gallery at Split Rock itself, where a viewing platform and a visitor book have been installed, two other heavily visited sites nearby (known as Flying Fox and Tall Spirits), which have no major management infrastructure, plus a series of other sites to the south and the north (frequently known as the Gugu Yalanji galleries) which receive much less visitation. All of the sites are on a walking track that climbs up the slope from a car park to the top of the sandstone escarpment and then wends its away across the plateau, linking the Split Rock galleries with the Northern Art Sites. Split Rock, Flying Fox and Tall Spirits are a short walk up a fairly steep slope from the car park, although the entire Circuit takes some two to three hours to walk. Visitors pay $5 to visit the Split Rock Main Site, Flying Fox and Tall Spirits and $10 to visit the entire Circuit. These fees are not enforced. Instead, an 'honour system' is used, whereby a box is placed in the car park for visitors to deposit the money.

Interpretation of Split Rock Circuit for the public takes the form of a sign in the car park, plaques illustrating and explaining selected motifs which are set into the boardwalk handrails at the Main Site, and an interpretive brochure which covers the Main Site. The brochures are left in a box in the car park and are also available from the Visitor Centre just outside Laura, which was opened in 1999 at the time of the Dance Festival. A sign in the car park serves to define appropriate behaviour for people visiting the galleries, as well as regulating the taking of photographs. A draft interpretive brochure is also available at the Visitor Centre for the Northern Art Sites of the Circuit.

Monitoring of visitors to Split Rock Circuit during the Laura Dance Festival was undertaken on a formal basis for the first time in June 1999, in terms of observations of visitor behaviour and counts of the numbers of visitors (Franklin 1999a). This information, as well as that gathered from previous Laura Dance Festivals, will form a baseline to assist the future management of the Split Rock Circuit.

The monitoring was undertaken by a team from the Environmental Protection Agency and the Ang-Gnarra Aboriginal Corporation at different times throughout the three days of the Dance Festival, from 18–20 June 1999. It was not possible with the available resources to undertake the monitoring continuously throughout each day of the Festival, from when people first started to visit the sites in the morning until the end of each day. The following observations were made of visitors to Split Rock Circuit:

- Most people read the information on the handrail plaques and compared the pictures they could see on the rock surface with those on the plaques. They often asked each other what particular pictures were, and the plaque below did not always inform them;
- Many people read the brochure while sitting on the boardwalk;
- Several people commented on the need for more information on the rock art at Split Rock. There were no brochures left in the box at the car cark by 1 p.m. on the final day of the Festival;
- There were many favourable comments about the Split Rock Main Site, and one visitor compared it with the rock art of the Central Queensland Highlands, saying 'This is a little bit like Carnarvon Gorge, but there are more pictures … actually better than Carnarvon Gorge';
- As well as the favourable comments made by visitors, there were also some disparaging comments about the rock art at Split Rock. For example, some people were concerned that the art was not original, and that it was faded. Other people referred to the poor drawing of some of the figures;
- There were some misinterpretations of the rock art by visitors, with some people extrapolating the age of 13 000 years, which is given on one of the handrail plaques for the petroglyphs, to the paintings. Many visitors were also impressed by such a great age for the rock art;
- The visitor book at Split Rock was a source of great interest to some visitors, who looked through it in detail before signing. Some people talked to their companions about comments that previous visitors had made in the

book. For example, one woman referred to a comment in the book that the art was very faded, and observed 'What do you expect after 13 000 years?';
- Some visitors photographed each other while standing on the boardwalk at Split Rock, and others took detailed photographs of the rock art itself. There was confusion from many visitors as to whether photographing the rock art was allowed. This was probably because the information on the sign in the car park, stating that permission is required to take photographs of the rock art, conflicts with the Split Rock brochure, which states that the illustrations of the rock art provided in it are to assist visitors to interpret their photographs;
- There was some disappointment that the tours of the Split Rock Circuit which were advertised in the information tent at the Dance Festival Grounds did not eventuate. Comments were made by some visitors that the information tent was not very informative;
- Some visitors walked straight past Tall Spirits, as they did not see the stone steps leading up to the site;
- Some visitors to the Split Rock Main Site were not aware of the Flying Fox and Tall Spirits sites. It appears that many visitors do not read the information on the signs at the start of the track;
- Some people spent as long as half an hour at the Split Rock Main Site. In general, much less time was spent at Flying Fox and Tall Spirits, usually only about ten minutes at the most;
- Comments were made by several visitors that the track was not well sign-posted past Split Rock. One woman said that she had paid $5 for 'no information' and not knowing where she was going. She was uncertain as to whether she had actually seen the Northern Art Sites of the Circuit.

Observing people as they visited the Split Rock Circuit during the Dance Festival and recording their experiences resulted in several recommendations for the improved management and interpretation of the sites for the public, as follows:

- Consideration should be given to updating or adding more plaques to the boardwalk at Split Rock to assist visitors to interpret the pictures on the rock surface. A similar sign to that in the car park which shows a complete recording of the rock art could also be placed at the site itself;
- Brochures should be left in the box at the car park at all times so that visitors are able to better appreciate the rock art of the Split Rock Circuit;
- The Split Rock brochure should be updated to make it clear that the age of 13 000 years applies to the petro-glyphs alone, and that the paintings are probably much younger. There also needs to be a clear statement that the rock art was made by Aboriginal people, and that it is faded because of dust accumulation from the original occupation of the site, the nearby road which has now been sealed, and from visitors. It could then be explained why the boardwalk is required at the site;
- Clearer information should be provided for visitors as to whether photography is permissible or not. It should perhaps be stated on the 'Gallery visiting rules' sign in the car cark that photography for private purposes is allowed, but that permission for commercial filming is required;
- If guided tours to the Split Rock Circuit are advertised at future Dance Festivals, it needs to be ensured that the tours are actually organised and do take place in order to avoid disappointment on the part of visitors;
- The existence of Flying Fox and Tall Spirits should be highlighted by adding information about the time it takes to visit them to the sign in the car park, and/or by adding a small sign or signs at Split Rock itself with direction arrows to the sites, and the distances and times taken to reach them. A sign with a direction arrow could also be placed at the bottom of the steps leading up to Tall Spirits;
- Interpretive information should be provided for Flying Fox and Tall Spirits to complement that for Split Rock. People may spend less time at the former two sites than at Split Rock because of this lack of information;
- The draft brochure on the Northern Art Sites should be printed up and distributed at the Visitor Centre, and left in the box in the Split Rock car park;
- Further directional signs are required beyond Flying Fox and Tall Spirits, pointing out the way to the Northern Art Sites. These signs need to allow for visitors to walk in either direction around the Circuit.

The visitor monitoring program undertaken at the Split Rock Circuit during the 1999 Laura Aboriginal Dance and Cultural Festival has enabled the collection of baseline data to assist the future management of the Split Rock Circuit. It also unexpectedly resulted in several recommendations for the upgrading of the interpretive information currently available.

Interpretive program for Gracevale and Gray Rock, central western Queensland

The final initiative is the commencement of an interpretive program for Gracevale Rock Art Site and Gray Rock Historical Site in central western Queensland. Gracevale is a significant rock art site located on private land in Jericho Shire, while Gray Rock is a historical site complex located on Council land in Aramac Shire. The complex at Gray Rock comprises the remains of an old Cobb and Co way station, and a large, sloping rock surface with historical graffiti. The sites have been subjected to increasing visitation from tourists in recent years, and guided tours are conducted to both sites by a commercial operator based in Barcaldine.

A perceived need for fencing at Gracevale Rock Art Site and an approach by Aramac Shire Council to the Environmental Protection Agency for assistance with the protection of Gray Rock resulted in the formulation of management guidelines for both sites (Franklin 1999b; Franklin and Simmons 2000). The guidelines recommended the drawing up of interpretive plans for both sites, which would provide information about the sites, including information which the

tour operator could use, in an attempt to increase visitor appreciation of the sites and thereby encourage their protection. With a successful grant under the EPA's Queens-land Community Heritage Grants Scheme to Aramac Shire Council, the formulation of visitor management and interpretation plans for the sites has been completed (Gunn 2000).

The sites pose a challenge in terms of their interpretation for the public. As stated above, both sites are on the same tourist route and are often visited on the same tour, but they are distinctly different sites. The Gracevale site is a sandstone rockshelter approximately 200 m long and 5 m high, with rock art extending most of the way along the shelter on vertical and sloping surfaces. The rock art consists mostly of petroglyphs, although some stencils also occur. The engraved motifs include tracks and non-figurative motifs; the stencils comprise mainly hands. The rock art at the site fits within the general regional art assemblage for the Central Queensland Highlands (Gunn 2000). There are some graffiti throughout the site, both adjacent to and covering rock art. All graffiti are engraved, and the most recent dated vandalism was in 1980. Although graffiti are found throughout the site, they could not be called extensive.

By contrast, the major component of the Gray Rock Historical Site is a sloping grey rock surface covered in historical graffiti. However, little remains of the Gray Rock Hotel, which was established nearby in 1877 and was part of the network of hotels utilised by Cobb and Co coaches as part of the company's mail routes in central Queensland. The graffiti at Gray Rock date back to 1877, and are probably associated with the establishment of the hotel. Clearly, then, graffiti are part of the European history and use of the site, and there are several instances of historically significant graffiti which relate to the early history of European occupation of the Aramac region. The occurrence of graffiti on such a large scale is also one of the reasons why tourists visit Gray Rock in the first place. The practice of graffiti at the site has continued from the earliest times of European occupation through to the present, and there are several examples of recent dated names at the site, as well as graffiti dating back to the 1930s to 1970s. This continuity within the graffiti tradition at Gray Rock is in sharp contrast to the situation at Gracevale Rock Art Site, where graffiti are clearly not in keeping with the original nature of the site, there is no evidence for a long history of graffiti, and the aesthetic significance of the site would be diminished by any increase in the instances of graffiti (Franklin 1999b).

The challenge then for the interpretation of these sites is how to convey these two contrasting situations to the public, where on the one hand, graffiti are an integral part of one site, Gray Rock, while being an eyesore which diminishes the significance of the other, the Gracevale Rock Art Site. But this is not to say that there are no management issues concerning graffiti at the Gray Rock Historical Site. Firstly, although most of the graffiti are engraved, and some of it quite deeply, there are a few instances of painted graffiti in the form of names and a rainbow design on a vertical surface above the main slope. These are quite clearly recent graffiti which have been applied with house paint. These examples are not consistent with the major tradition of engraved graffiti at the site, and are not in keeping with its aesthetic significance: the names and design are an eyesore. Both Franklin and Simmons (2000) and Gunn (2000) recommend removal of the painted graffiti by qualified personnel.

Secondly, visitors are starting to place their names over existing ones as the rock slope becomes full of graffiti and limited space is available for new names. This has the potential to damage the historically significant graffiti at the site. Clearly some decision needs to be made as to what the community considers acceptable in terms of new graffiti at Gray Rock. Franklin and Simmons (2000) recommended further research to determine this aspect, the establishment of tracks at the site to channel visitors and control access across the main slope to discourage the incidence of new graffiti, the installation of a visitor book in a place in keeping with the natural amenity of the site, and appropriate on-site interpretation and/or education by tour guides. These aspects were also addressed in Gunn's interpretive plan (Gunn 2000), which also recommended the installation of a boardwalk at the site to prevent visitors from walking across the engraved rock surface. The implementation of the visitor management and interpretation plan is currently being taken up by Aramac Shire Council through a grant from the EPA under the Queensland Community Cultural Heritage Incentive Program. This will be a staged process, with the first stage being the installation of a boardwalk and visitor book at Gray Rock.

Conclusion

This paper has described three initiatives which are currently under way in Queensland with regard to rock art management and public education. The first project described an attempt to increase public awareness of Queensland's cultural heritage and Aboriginal rock art in general through the production of a series of information sheets. The other two projects focused on particular sites. The first of these, a visitor monitoring program at Split Rock Circuit during the 1999 Laura Dance Festival, was not designed to be an interpretation project specifically, but had unexpected spin-offs in terms of the public education aspects of site management. The final project, an interpretive program for the Gracevale and Gray Rock sites in central western Queensland, poses a significant challenge for the effective interpretation of the sites. The latter is a trial project which it is envisaged will provide solutions that are applicable in other areas and rock art sites in Queensland currently subject to tourism.

Note: Views expressed in this paper are those of the author and do not purport to represent the views of the Queensland Environmental Protection Agency.

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