



United Nations
Educational, Scientific and
Cultural Organization



World Heritage Convention

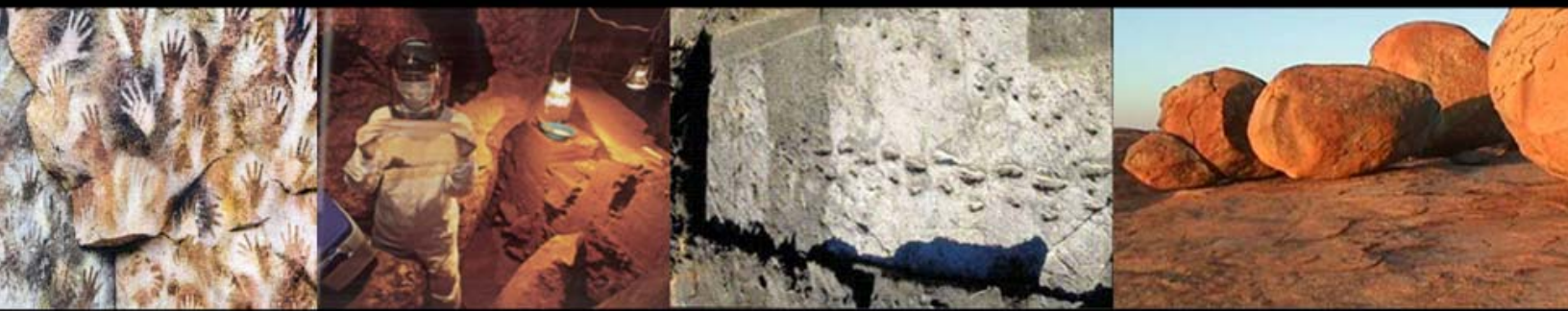
Rock Art and the World Heritage Convention

Agenda

International Experts Meeting

3-8 April 2009

ukhahlamba/ Drakensberg Park, UNESCO World Heritage Site
SOUTH AFRICA



CATHEDRAL PEAK HOTEL

Drakensberg South Africa, P.O. Winterton 3340, KwaZulu Natal, South Africa

Tel.: +27 (36) 488 1888, Fax: +27 (36) 488 1889, email: info@cathedralpeak.co.za



Rock Art and the World Heritage Convention

uKhahlamba/ Drakensberg Park World Heritage site, South Africa, 3-8 April 2009

Friday 3 April	
12.30	Arrival of participants in Johannesburg and transfer by coach to uKhahlamba/Drakensberg Park World Heritage site Coach leaves meeting point at Johannesburg Tambo International Airport, via Sunnyside Park Hotel, Johannesburg
	PACKED LUNCH ON COACH
18.30	Arrival of participants to Cathedral Peak Hotel, uKhahlamba/Drakensberg Park
19.30	Dinner at Cathedral Peak Hotel

Saturday 4 April	
9.00-11.30	OFFICIAL OPENING Her Exc. Dr Konji Sebati (President of Opening Session), Ambassador of South Africa to UNESCO Her. Exc. Mrs María Jesús San Segundo Ambassador of Spain to UNESCO, Chairperson of the World Heritage Committee Mr. José Jimenez, Director-General of Fine Arts and Cultural Goods, Ministry of Culture, Spain Local authorities of South Africa, TBA (TBC) Ms. Nuria Sanz, Coordinator of the Action Plan on Prehistory, Chief, Latin America and the Caribbean Unit, World Heritage Centre, UNESCO Her Exc. Dr Konji Sebati, Official Opening Address OBJECTIVES OF THE MEETING WITHIN THE FRAMEWORK OF THE PREHISTORY PROGRAMME OF THE WORLD HERITAGE CENTRE, UNESCO Nuria Sanz, World Heritage Centre, UNESCO 20' ROCK ART AND THE WORLD HERITAGE CONVENTION Emmanuel Anati (Chair) Rock Art & the World Heritage List 20' Keynote addresses: Benjamin Smith, Director, Rock Art Research Institute, University of the Witwatersrand, South Africa Origins and diversity of rock art and its global significance 20' Aron Mazel, International Centre for Cultural and Heritage Studies (ICCHS), Newcastle University, UK Values of the uKhahlamba/ Drakensberg Park World Heritage Site 20'
11.30-45	Coffee break

11.45-13.00	WORKING SESSION I <u>Criteria and Outstanding Universal Value for Rock Art on the World Heritage List</u> Robert Bednarik : Evaluation of distribution and quantity of rock art themes and traditions 20' Janette Deacon : Evaluation of quality and rarity of rock art themes and traditions 20' Margaret Conkey : Assessment of authenticity and integrity of narratives and themes in rock art 20'												
13.00-14.00	Lunch at Cathedral Peak Hotel												
14.00-16.30	<u>Working Groups</u> <table border="1"> <thead> <tr> <th>MODERATOR AND RAPPORTEUR</th><th>ROCK ART TOPIC</th></tr> </thead> <tbody> <tr> <td>Emmanuel Anati Colum Zhuwau</td><td>Criteria and OUV</td></tr> <tr> <td>Robert Bednarik Malahat Farajova</td><td>Evaluation of distribution and quantity</td></tr> <tr> <td>Janette Deacon Tshimangadzo Nemaheni</td><td>Evaluation of quality and rarity</td></tr> <tr> <td>Margaret Conkey Gisele Daltrini Felice</td><td>Assessment of authenticity and integrity</td></tr> <tr> <td>ICOMOS Ulf Bertilsson</td><td>Thematic studies</td></tr> </tbody> </table>	MODERATOR AND RAPPORTEUR	ROCK ART TOPIC	Emmanuel Anati Colum Zhuwau	Criteria and OUV	Robert Bednarik Malahat Farajova	Evaluation of distribution and quantity	Janette Deacon Tshimangadzo Nemaheni	Evaluation of quality and rarity	Margaret Conkey Gisele Daltrini Felice	Assessment of authenticity and integrity	ICOMOS Ulf Bertilsson	Thematic studies
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16.30-16.45	Coffee break												
	<u>Conclusions of Working Groups</u>												
20.00	Dinner at Cathedral Peak Hotel												

Sunday 5 April													
9.00-11.45	WORKING SESSION II <u>Regional Surveys</u> Introduction: Nuria Sanz 10' Africa: Benjamin Smith 10' Asia Pacific: TBC 10' Arab States: Salah Amokrane 10' Europe and North America: Gerd Johanne Valen 10' Latin America and the Caribbean: Maria Mercedes Podestá 10' <u>Geographic Working Groups</u> <table border="1"> <thead> <tr> <th>MODERATOR & RAPPORTEUR</th><th>REGION</th></tr> </thead> <tbody> <tr> <td>Janette Deacon Victor Syatyoka</td><td>Africa</td></tr> <tr> <td>Robert Bednarik TBA</td><td>Asia Pacific</td></tr> <tr> <td>Ulf Bertilsson Gerd Johanne Valen</td><td>Europe & North America</td></tr> <tr> <td>Mourad Betrouni Salah Amokrane</td><td>Arab States</td></tr> <tr> <td>Richard Alcazar Maria MercedesPodesta</td><td>Latin America & Caribbean</td></tr> </tbody> </table>	MODERATOR & RAPPORTEUR	REGION	Janette Deacon Victor Syatyoka	Africa	Robert Bednarik TBA	Asia Pacific	Ulf Bertilsson Gerd Johanne Valen	Europe & North America	Mourad Betrouni Salah Amokrane	Arab States	Richard Alcazar Maria MercedesPodesta	Latin America & Caribbean
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11.15-30	Coffee break
11.30-12.30	<u>Conclusions of Geographic Working Groups</u>
12.30-13.30	LUNCH: Cathedral Peak Hotel
13.30	Visit to Didima Rock Art Centre Groups take turns to visit the Didima Rock Art Centre and rock paintings at Lower Mushroom Rock Shelter Hosts: Jeremy Hollmann, Celeste Rossouw
19.30	Dinner at Cathedral Peak Hotel
20.00-21.30	EVENING SESSION: Creativity and Contemporary Rock Art

Monday 6 April											
9.00-11.00	WORKING SESSION III <u>Good practice case studies</u> Her. Exc. Mrs María Jesús San Segundo Improving cooperation at the World Heritage Committee and identification of good practice <u>Contributors</u> Scandinavia: Ulf Bertilsson Patagonia: Andrés Troncoso Spain: Roberto Ontañón Peredo Namibia: Rev Salomon April North America: Margaret Conkey uKhahlamba: Barry Marshall										
11.00-15	Coffee break										
11.15-13.00	Round table discussion concerning interpretation and management of the uKhahlamba and other sites										
13.00-14.00	LUNCH: Cathedral Peak Hotel										
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16.00-16.15	Coffee break										
16.15-18.00	<u>Conclusions of Working Groups</u> <u>Contribution to the Action Plan on Prehistory</u>										
19.30	Dinner at Cathedral Peak Hotel										

Tuesday 7 April	
7.30	Depart Caathedral Peak Hotel for visit to Giant's Castle rock art site Hosts: Frans Prins, Sello Mokhanja
	PICNIC LUNCH: TBA
16.00	Return to Cathedral Park Hotel
16.00-16.15	Coffee break/ refreshments
16.15-18.00	Plenary Session
19.30	Dinner at Cathedral Peak Hotel

Wednesday 8 April	
10.00	Press Conference Departure of the Official Authorities and participants from uKhahlamba Drakensberg World Heritage site to Johannesburg and Johannesburg Tambo International Airport by coach 1 st Group: 9.00 2 nd Group: 12.00
	PACKED LUNCH ON COACH



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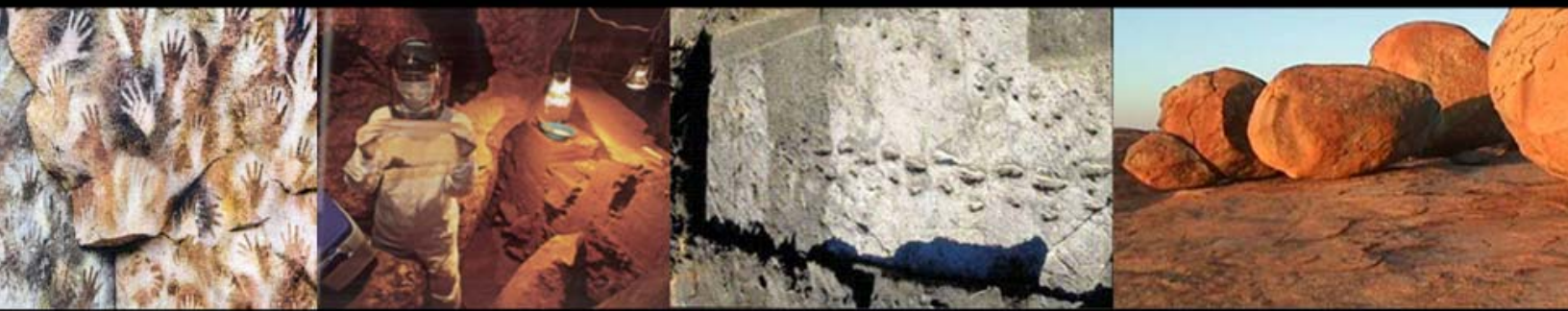
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Annotated Agenda

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Annotated Agenda

First session Keynote speakers

First section: Criteria and outstanding universal value for rock art sites (tentative guidelines for discussion)

1- Introduction: Rock art as the manifestation of human conceptual thoughts and beliefs, 20'

Rock art is the manifestation of human conceptual thoughts and beliefs of traditional societies through time. Over what time period has it endured? Where do we draw the line between “prehistoric” rock art and “classical” art? Is there adequate representation of all the major conceptual beliefs? Are there any narrative themes that are not represented? What is the value of the quality of the physical environment in which rock art is situated?

2-Distribution and quantity of rock art themes and tradition, 20'

Rock art is found on every continent, but should the WH list reflect the relative abundance of sites in different regions? If rock art is very common in one region, how do we evaluate this in terms of OUV? How can we reflect the distribution and relative quantity of rock art themes and traditions through time? Does the dating of sites increase their significance? Is a long artistic tradition more significant than one that lasted a relatively short time?

Evaluation of the distribution and quantity of rock art themes and traditions:

- the placement of the engravings and paintings in the landscape (geographical situation and spatial distribution)
- geographical extension and quantity of rock art
- the age of the rock art tradition;
- what is known about the site from research and potential research

3. Quality and rarity of rock art themes and traditions, 20'

The value and significance of rock art is often measured by the aesthetic quality and state of preservation. Is this a good measure? What about rare rock art traditions in a poor state of preservation? Does OUV automatically increase with rarity? If the rock art tradition is still being practiced, does this rare occurrence increase its value? Can the quality of management over-ride the quality of the rock art?

Evaluation of quality and rarity of rock art themes and traditions:

- the position of the tradition in the global development and origins of art
- the quality of the physical environment in which the rock art is found;
- aesthetic quality of the rock art
- rarity of images and themes and their exemplary value;
- duration of the tradition;
- evidence of a long artistic tradition;
- state of preservation;
- management status and threats to the rock art

4. Authenticity and integrity of narratives and themes in rock art 20'

There is a tendency to value sites where a lot of research has been conducted simply because the information is more detailed. Is this part of the OUV? Interpretation makes rock art more accessible, but how do we assess the authenticity and integrity of the research? Should sites be placed on the WH list because they are threatened? What are the physical impacts of existing or potential development at the site? What are the social/cultural uses of the rock art and heritage. How do we evaluate the significance of intangible heritage relating to rock art amongst descendant communities who no longer include artists in the old tradition? What is the impact of natural physical factors?

Assessment of authenticity and integrity of narratives and themes in rock art:

- knowledge about the motivation behind the rock art from contemporary descendant communities;
- the economy of the people who created it;
- the content of the art and the belief system that inspired it
- understanding the cultural development of the artists and their culture
- relationship of the tradition up to contemporary times to the rock art, and the involvement of descendants of the artists or the descendant community;
- interpretation

Working Groups

As a working framework, the agenda of the Working Groups should follow the *Questionnaire for Managers of Rock Art Sites on the World Heritage List and the Tentative List* distributed to participants prior to the conference, especially for Sessions I and III.

Session I

Discussion on criteria and Outstanding Universal Value (OUV)

- *Definition of criteria and OUV*, see Part 2 of the questionnaire
- *Evaluation factors*, see Part 3 of the questionnaire
- *Narratives and related thematic studies*, see Part 4 of the questionnaire

Session II

Regional surveys

The regional surveys do not only intend to suggest additional and complementary names for inclusion on the World Heritage List and the Tentative List, but to evaluate the regional area concerned and the possibility for further development. As such, their feedback, which will be presented by the coordinators of the Working Groups, should propose answers to the following questions:

- How is the regional area represented on the World Heritage List and on the Tentative List? Which other sites could complement the lists (in order of priority)?
- Beyond Rock Art, do some of those sites present other significance(s) of Outstanding Universal Value?
- What is the relevance of the regional area to the narratives and thematic studies presented in the questionnaire?
- According to the Working Group, are there any major narratives or thematic studies relevant to the area but lacking in the questionnaire?
- Can you provide examples of regional and thematic clusters of sites which may offer the potential of serial nominations or good practice case studies? [the question of trans-frontier nominations should be considered at this stage]
- Can you detail the level of need for documentation of the sites?
- Are the boundaries and buffer zones effective or do they need revision?

- What is the current state of cooperation with the Advisory Bodies within the concerned regional area?
- Are the WH sites adequately resourced in terms of funding, research, public awareness, visitor management, monitoring and staff?

Session III

Good practice case studies

- Conservation and Management Studies, see Part 4 of the Questionnaire
- Documentation and further actions to be developed see Part 5 of the Questionnaire
- The Working Group on feasible serial nominations should base discussions on the conclusions of the Regional Surveys Working Group (Session II), and present a synthesis about such a clustering policy in the framework of the World Heritage Convention. Special attention should be paid to the following questions:
 - o Is clustering intended to result in feasible serial nominations for Rock Art sites?
 - o What are the potential problems likely to be faced in this process? Are they specific to Rock Art or to Prehistory?
 - o What are the key potential benefits of serial nominations for the purpose of conservation and advancing scientific research, in relation to:
 - Regional/international collaboration;
 - Fostering a fruitful collaboration between sites managers and the Advisory Bodies;
 - Management policy also benefiting important sites which are not likely to be nominated because of limited OUV.