



WORLD HERITAGE PROPERTY DATA

QUESTIONNAIRE FOR MANAGERS OF ROCK ART SITES ON THE WORLD HERITAGE LIST AND THE TENTATIVE LIST

1. GENERAL INFORMATION

N	QUESTION	RESPONSE
1.1	State Party	
1.2	Region	Africa / Arab States / Asia and the Pacific / Europe and North America / Latin America and the Caribbean
1.3	Name of property	
1.4	Type of property	Cultural / Cultural Landscape / Natural / Mixed
1.5	Identification number on the World Heritage List or Tentative List	
1.6	Year of inscription on World Heritage List/ year of submission to the Tentative List	
1.7	Year of inscription on World Heritage List in Danger, if applicable	
1.8	Year of removal from the World Heritage List in Danger, if applicable	
1.9	Criteria	Current Former
1.10	Approved extension of the property	Entirely located within the territory of the State Party Transboundary
1.11	Presence of serial components	Not applicable Serial national Serial transnational
1.12	Year(s) previous Periodic Reporting Cycle(s) submitted	
1.13	Person/entity completing this questionnaire	NAME: E-Mail: Telephone: Fax: Postal address:

1.14	Government institution responsible for the property	NAME: E-Mail: Telephone: Fax: Postal address:
1.15	Site manager / coordinator	NAME: E-Mail: Web address for site: Telephone: Fax: Postal address:
1.16	Geographical Information	Province(s) Region(s) State (For Federal countries)
1.17	Other International Conventions related to the site	

2. OUTSTANDING UNIVERSAL VALUE OF THE PROPERTY

N.	QUESTION	RESPONSE	
2.1	What are the major characteristics of the rock art?	Paintings (Pictograms)	Yes/ No
		Engravings (Petroglyphs)	Yes/No
		Other (specify)	
2.2	How many recorded rock art sites are there on the property?		
2.3	What is the approximate chronology of the rock art on the property?		
2.4	What is the current state of authenticity of the property?	Predominantly intact?	Yes/ No
		Partially degraded?	Yes/ No
		Degraded and impacting on the OUV?	Yes/ No
		Severely degraded?	Yes/ No
2.5	What is the current state of integrity of the property?	Predominantly intact?	Yes/ No
		Partially degraded?	Yes/ No
		Degraded and impacting on the OUV?	Yes/ No
		Severely degraded?	Yes/ No
2.6	Comments, conclusions and/or recommendations related to statement of outstanding universal value		
2.7	Can you mention any other site (related or not with this property) that could be considered for inclusion on the Tentative List or the World Heritage List?		

3. FACTORS AFFECTING THE PROPERTY

3.1	What are the main factors affecting the authenticity and integrity of the rock art on the property?	Describe the major impacts:			
3.2	Impact on buildings and development on the property	Positive impact C=current P=potential	Negative impact C=current P=potential	Property C=current P=potential	Buffer Zone C=current P=potential
3.2.1	Housing				
3.2.2	Commercial development				
3.2.3	Industrial development				
3.2.4	Major visitor accommodation and associated infrastructure				
3.2.5	Interpretative and visitation facilities				
3.3	Impact on transportation infrastructure				
3.3.1	Ground transport, public				
3.3.2	Ground transport, private				
3.3.3	Ground transport: trails				
3.3.4	Footpaths				
3.3.5	Air transport				
3.4	Impact on utilities or service infrastructure				
3.4.1	Water infrastructure				
3.4.2	Energy facilities				
3.4.3	Localized utilities				
3.4.4	Major linear facilities				
3.5	Impact of pollution				
3.5.1	Water pollution				
3.5.2	Air pollution				
3.5.3	Solid waste				
3.6	Impact on biological activities				
3.6.1	Change in land use				
3.6.2	Livestock in rock shelters				
3.6.3	Wild animals in rock shelters				
3.6.4	Crop production				
3.7	Physical resource extraction				
3.7.1	Mining				
3.7.2	Quarrying				
3.7.3	Oil/gas				
3.7.4	Water				
3.8	Local conditions affecting physical fabric at rock art sites				
3.8.1	Wind				
3.8.2	Relative humidity				
3.8.3	Temperature (heat and cold)				
3.8.4	Radiation / light				
3.8.5	Dust				
3.8.6	Water				
3.8.7	Insects				
3.8.8	Birds				
3.8.9	Small mammals				
3.8.10	Fungus				

3.8.11	Lichen				
3.8.12	Micro-organisms				
3.9	Social/Cultural uses of rock art and heritage	Positive impact C=current P=potential	Negative impact C=current P=potential	Property	Buffer Zone
3.9.1	Ritual/spiritual/religious and associative uses of rock art				
3.9.2	Social value of rock art to current community				
3.9.3	Indigenous use of rock art				
3.9.4	Changes in traditional lifeways and knowledge				
3.9.5	Identity, social cohesion, changes in local community				
3.9.6	Positive impacts of tourism/visitors/recreation				
3.9.7	Negative impacts of tourism/visitors/recreation				
3.9.8	Rock art research				
3.9.9	Public education programmes				
3.10	Other human activities				
3.10.1	Graffiti at rock art sites				
3.10.2	Damage to rock art				
3.10.3	Camping / living in site perimeters				
3.10.4	Political attitudes to rock art				
3.10.5	War / terrorism / civil unrest				
3.11	Climate and severe weather events affecting rock art				
3.11.1	Storms and wind				
3.11.2	Flooding				
3.11.3	Rising sea level				
3.11.4	Drought / desertification				
3.12	Sudden ecological or geological events affecting rock art				
3.12.1	Volcanic eruption				
3.12.2	Earthquake				
3.12.3	Tsunami / tidal wave				
3.12.4	Avalanche / landslide				
3.12.5	Erosion / deposition				
3.12.6	Fire				
3.13	Management and institutional factors				
3.13.1	Legal framework				
3.13.2	Governance				
3.13.3	Management systems / Management Plan				
3.13.4	Financial resources				
3.13.5	Human resources				
3.13.6	Low impact research / monitoring activities				
3.13.7	High impact research / monitoring activities				
3.13.8	Management activities				

4. PROTECTION, MANAGEMENT AND MONITORING OF ROCK ART

4.1	Boundaries and buffer zone		
4.1.1	Area of the property		
4.1.2	Area of the buffer zone, if applicable		
4.1.3	Total area		
4.1.4	Are the boundaries of the property adequate to maintain the outstanding universal value of the rock art?	Inadequacies make it difficult to maintain Boundaries could be improved Boundaries are adequate	Yes/No Yes/No Yes/No
4.2	Measures to protect rock art		
4.2.1	What kind of legal protection is in place?		
4.2.2	Is the legal framework adequate to maintain the outstanding universal value, authenticity and integrity of the rock art?	The legal framework is inadequate The legal framework has some deficiencies The legal framework is adequate	Yes/No Yes/No Yes/No
4.2.3	Can the legislative framework be enforced?	Yes No	
4.3	Management System / Management Plan		
4.3.1	Is there a current management plan for the site?	The site management plan is in force It is in the process of approval It is in the process of revision	Yes/No Yes/No Yes/No
4.3.2	Is there a specific conservation plan for the rock art within the Management Plan?	It is part of the general management plan There is a separate chapter for rock art There are plans for individual rock art sites	Yes/No Yes/No Yes/No
4.3.3	Is the management system/plan adequate to maintain the outstanding universal value of the rock art on the property?	There is no system or plan in place The system/plan is not adequate The system/plan is partially adequate The system/plan is fully adequate	Yes/No Yes/No Yes/No Yes/No
4.3.4	Is the management system/plan being implemented?	No current management system is in place The system/plan is not being implemented The system/plan is partially implemented The system/plan is fully implemented	Yes/No Yes/No Yes/No Yes/No
4.3.5	Is the cooperation and relationship with the following groups excellent (4), average (3), poor (2), non-existent (1) or not applicable (0)?	Local communities/residents Local authorities Indigenous groups Descendants of the artists Landowners Researchers Tour operators Industry and commercial companies	
4.3.6	Do the local communities residing in or near the property and/or buffer zone have input in management decisions that maintain the outstanding universal value of the rock art?	No local communities are resident nearby Local communities have no input Local communities have some input, but no direct role in management Local communities contribute to decisions Local communities participate fully	Yes/No Yes/No Yes/No Yes/No Yes/No
4.3.7	Is there cooperation with industry	There is little or no contact	Yes/No

	(tourism, mining, agriculture, etc.) regarding management of the rock art and property?	There is contact but little co-operation	Yes/No
		There is contact but only some co-operation	Yes/No
		There is regular contact re management	Yes/No
4.3.8	How are rock art records kept?	Digital database	Yes/No
		GIS	Yes/No
		Paper files	Yes/No
		Digital photographs	Yes/No
		Slides and prints	Yes/No
4.3.9	Where are the original rock art records kept?	Originals are kept at the WH property	Yes/No
		Copies are lodged elsewhere	Yes/No
		Originals are kept at another facility	Yes/No
4.4	Financial and human resources		
4.4.1	Is the conservation and management of rock art on the property part of the operating budget or is it a separate line item on the budget?	The management of rock art is outsourced	Yes/No
		There is no separate budget for rock art	Yes/No
		There is a separate budget for rock art	Yes/No
4.4.2	What percentage of the annual operating budget for the World Heritage Property was spent on the conservation / management of rock art on the property over the last 5 years (excl. salaries)?	Less than 0.5%	Yes/No
		Between 0.5 and 1%	Yes/No
		Between 1 and 5%	Yes/No
		Between 5 and 10%	Yes/No
		More than 10%	Yes/No
4.4.3	How much international assistance has been received for rock art conservation and management for the property in 2005-2008?	Less than US\$1000	Yes/No
		Between \$1000 and \$10,000	Yes/No
		Between \$10,000 and \$100,000	Yes/No
		More than \$100,000	Yes/No
4.4.4	Is the current budget sufficient to manage the property effectively and retain the outstanding universal value of the rock art?	There is no budget for management	Yes/No
		The available budget is inadequate	Yes/No
		The available budget is acceptable but could be improved	Yes/No
		The available budget is sufficient	Yes/No
4.4.5	Does the local community receive economic benefits from the rock art?	The local community receives no direct economic benefits	Yes/No
		There are a few jobs for local people at the site	Yes/No
		The local community receives a percentage of profits	Yes/No
4.4.6	Are available resources such as equipment, facilities, vehicles and infrastructure sufficient to meet rock art management needs?	There are little or no facilities or equipment	Yes/No
		Facilities and equipment are inadequate	Yes/No
		Facilities and equipment are adequate	Yes/No
		More sophisticated equipment is needed	Yes/No
4.4.7	How many people are involved in managing the property?	Total number employed:	
		Full-time contract	
		Full-time permanent	
		Part-time	
		Volunteer	
4.4.8	How many of the staff members listed in 4.4.7 have been trained in rock art tourism, conservation or management?	Rock art conservators/managers	
		Rock art tourist guides	
		Rock Art researchers	

4.4.9	How many staff members who have not had formal training in rock art tourism, conservation or management are employed to manage the rock art?	Rock art tourist guide	
		Visitor administration	
		Rock art site monitoring	
4.5	Scientific Studies and Research Projects		
4.5.1	Is there adequate knowledge about the rock art of the property to support planning, management and decision-making to ensure that the outstanding universal value is maintained?	Rock Art researchers	Yes/No
		There's some research, but it is not planned	Yes/No
		There is a lot not research but it is not directed towards management needs or improving outstanding universal value	Yes/No
		There is a comprehensive, integrated programme of research	Yes/No
4.5.2	Are results from rock art research programmes disseminated to staff and local participants at the property?	Research results are not shared	Yes/No
		Shared, but no active outreach	Yes/No
		Shared with selected stakeholders	Yes/No
		Shared widely locally and internationally	Yes/No
4.5.3	Does the property have its own website?	Yes/No	
4.5.4	Is there specific information about the rock art on the website?	Yes/No	
		When was it last updated?	
4.6	Education, Information and Awareness-raising		
4.6.1	Is there a planned education and awareness-raising programme linked to the outstanding universal value of the rock art of the property?	There is no planned education and awareness-raising programme for rock art	
		The planned programme has not been implemented	
		The programme has been implemented	
4.6.2	What kinds of education and/or awareness-raising programmes are planned?	Guided tours to rock art sites	Yes/No
		Self-guided tours to rock art sites	Yes/No
		Information pamphlets on rock art	Yes/No
		Special programmes for local communities	Yes/No
		On-site signage and information	Yes/No
		Displays in an interpretation centre	Yes/No
		Information packs for schools and educators	Yes/No
		Films and TV programmes	Yes/No
4.6.3	Which of these programmes are already in place?	Guided tours to rock art sites	Yes/No
		Self-guided tours to rock art sites	Yes/No
		Special programmes for local communities	Yes/No
		Information pamphlets on rock art	Yes/No
		On-site signage and information	Yes/No
		Displays in an interpretation centre	Yes/No
		Information packs for schools and educators	Yes/No
		Films and TV programmes	Yes/No
4.6.4	Have rock art images been used for branding the property?	Yes/No	
4.6.5	If yes, in what medium? (Please underline relevant words)	Posters T-shirts and clothing Caps and hats Table mats and cloths Postcards	

		Mugs Jewelry Hand-painted copies on rock Hand-painted copies on paper Other (please specify)	
4.7	Visitor Management		
4.7.1	Are there statistics on visitation to the property?	Yes / No	
4.7.2	If so, please provide the trend in annual visitation for the last five years, or for the years for which the figures are available.	2004 - 2005 - 2006 - 2007 - 2008 -	
4.7.3	If separate figures are available, how many people visited rock art sites on the property during the same years?	2004 - 2005 - 2006 - 2007 - 2008 -	
4.7.4	Is there a visitor use policy, plan or set of guidelines for the rock art sites?	Yes / No	
4.7.5	Are commercial tour operators permitted to take visitors to the rock art sites without a property staff member as a guide?	No Yes, but with strict protocols Yes, unrestricted access is allowed	
4.7.6	Are fees charged?	For entry to the property?	Yes/No
		With an additional fee to visit rock art sites?	Yes/No
4.7.7	Do the fees contribute directly to the conservation and management of rock art sites?	Yes No, only indirectly No, the fees only go towards salaries	
4.7.8	Are visitors' books kept to record all visits to rock art sites in the property?	Yes / No	
4.7.9	If so, approximately what percentage of visitors are local and what percentage are foreign?	% of visitors local % of visitors from State Party % of visitors from other countries	
4.7.10	Has the number of visitors to rock art sites increased or decreased since the property was inscribed?	Increased	Yes/No
		Decreased	Yes/No
		Not known	Yes/No
4.8	Monitoring		
4.8.1	Is there a conservation monitoring programme specifically for rock art at the property?	No monitoring programme for rock art	Yes/No
		The programme has not been implemented	Yes/No
		The monitoring is done intermittently	Yes/No
		Monitoring is done regularly	Yes/No
4.8.2	Are original condition reports, photographs and monitoring forms archived about the property?	Originals are kept at the property	Yes/No
		Copies are lodged elsewhere	Yes/No
		Originals are kept at another facility	Yes/No
4.8.3	What kind of monitoring has been done in the last two years? (Please underline relevant words)	Temperature Humidity Dust Water / Frost / Ice / Snow Salts Insect activity Bird activity	

		Mammal activity Vegetation Human impacts Other (please specify)
4.8.4	If monitoring has been done, have any interventions been necessary?	Yes/No
4.8.5	If so, what kinds of interventions have been made? (Please underline relevant words)	Removal of graffiti Removal of fungus Removal of bird droppings Removal of mammal droppings Removal of insect tracks or nests Removal/addition of vegetation Removal/addition of rubbish bin Installation of a gate, fence or barrier Installation of a boardwalk or floor covering Installation of drip lines Change in visitation policy The site was closed to the public Other (please specify)
4.8.6	Who made the interventions?	Maintenance staff member Professional staff member Qualified consultant Researcher
4.8.7	Is there a written record of the interventions with before and after photographs?	Yes / No

5. GENERAL ISSUES ABOUT ROCK ART AND WORLD HERITAGE

5.1	In your opinion, is there any outstanding universal value in rock art that is not yet represented on the World Heritage List or Tentative List?	Yes / No
5.2	Has the inscription of rock art sites on the World Heritage List helped to increase public awareness and appreciation of rock art?	Yes / No (please explain)
5.3	Has the inscription of rock art sites on the World Heritage List made rock art more vulnerable to damage?	Yes / No (please explain)