

Rock art, didactics and museology

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Musealizzazione e fruizione dell'arte rupestre: fra la ricerca del minimo impatto ambientale e nuove tecnologie

IL CASO DELLA RISERVA NATURALE DELLE INCISIONI RUPESTRI DI CETO, CIMBERGO E PASPARDO

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SUMMARY (MUSEUMIZATION AND USE OF ROCK ART: BETWEEN THE SEARCH FOR MINIMUM ENVIRONMENTAL IMPACT AND NEW TECHNOLOGIES)

A case study of the Natural Reserve of rock art engravings in Ceto, Cimbergo and Paspardo.

Communication tools with access to the internet (through smartphone, tablet, etc.), can become valid aids in the management and use of areas with outdoor rock art.

These areas are characterized by:

- a) The size of the site.
- b) The heterogeneous distribution of both archaeological and environmental elements: historiated rocks, housing and environmental features, paths, areas of geo-morphological interest, and any other relevance that requires directional and information signs for identification and use.
- c) The need for panels capable of explaining rock art elements and giving interpretative references.

At this stage, we have tried to respond to this educational and infrastructural need, with the placement of traditional signs (panels, directional arrows and regulatory signs) which have led to transforming many of our sites into a forest of signs that are not ideal for experiencing the natural landscape or in regard to the conservation impact. The environmental context is fundamental to understanding this type of rock art, a 'land art form' deeply embedded in its context.

These considerations point to the need to 'clean up' the landscape of all the associated infrastructure signage, previously indispensable for a traditional museumization process, but which visually pollute the rock art context.

Technology makes it possible to draw on a series of digital resources such as APP, QR code, and GPS indicators that can help to resolve, or at least mitigate, these issues.

The Natural Reserve of rock art engravings of Ceto Cimbergo and Paspardo (Valcamonica), in collaboration with technical partners including a number of professors at the Catholic University of Milan, have recently prepared an experimental app derived from a GIS model, with augmented reality functionality.

When collecting the entrance ticket to the park, a QR code is issued to the visitor to activate an app which, in addition to geolocation and guiding the visitor inside the park, also includes a rock art engraving recognition feature allowing the user to connect to a series of audio and video information modules on the website www.arterupestre.it.

RIASSUNTO

I supporti comunicativi con accesso al web (smartphone, tablet, etc.), possono divenire validi aiuti nella gestione e nella fruizione delle aree con arte rupestre all'aperto.

Queste aree si caratterizzano per:

- a) ampiezza del sito;
- b) diffusione eterogenea delle emergenze sia archeologiche che ambientali: rocce istoriate, contesti abitativi e ambientali, sentieristica, ambiti di interesse geo-morfologico, e qualsiasi altra rilevanza che richieda segnaletica direzionale e informativa per essere individuata e fruita;
- c) necessità di pannellistica atta a spiegare contenuti e a dare riferimenti interpretativi.

Finora si è cercato di rispondere a queste esigenze, al contempo didattiche e infrastrutturali, con il posizionamento di segnaletica tradizionale (pannelli, frecce direzionali, cartelli regolamentali) che hanno portato a trasformare molti dei nostri siti in una selva di segnali che poco si adatta allo spirito di conservazione del paesaggio. Il contesto ambientale è fondamentale per comprendere questa tipologia di arte, una forma land art profondamente calata nel proprio contesto.

Da questa riflessione, nasce la necessità di "ripulire" il paesaggio da tutte le aggiunte infrastrutturali, fino ad oggi indispensabili per una musealizzazione tradizionale, ma che inquinano visivamente il contesto.

La tecnologia permette di attingere a una serie di risorse digitali quali APP, QR code, segnalatori GPS che possono essere d'aiuto per risolvere, o almeno ad attenuare, questo contrasto.

La Riserva naturale delle incisioni rupestri di Ceto Cimbergo e Paspardo (Valcamonica), in collaborazione con partner tecnici e alcuni docenti di Università Cattolica di Milano, ha recentemente predisposto una app sperimentale derivata da un modello GIS, con funzionalità di realtà aumentata.

Al momento del ritiro del biglietto di ingresso al parco, viene rilasciato al visitatore un QR code per attivare l'app che, oltre a geolocalizzare e guidare all'interno del parco, offre un servizio di riconoscimento delle incisioni e permette di collegarsi a una serie di approfondimenti audio e video già presenti sul sito www.arterupestre.it.

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APP di facilitazione e informazione alla visita al sito con arte rupestre di Foppe di Nadro

Gianluca Nicosia *

SUMMARY

MIT is a technological solution designed by Hidonix for the protection and enhancement of cultural, artistic, and environmental heritage. Hidonix is Private Equity backed company based in Milan and with offices in Catania, Los Angeles, and New York. It has worked on this pilot project to provide the Natural Reserve with a technological tool to attract, manage and entertain an increasing number of visitors.

The platform is a modular solution, consisting of a mobile app and a dedicated management system, offering more than 40 features.

The WeTootle App was developed in collaboration with the Rock Art Natural Reserve of Ceto, Cimbergo, Paspardo - to whom we are grateful for their help. With their help we have identified the following features for phase one of the project:

ARound: A space navigation system that allows the reserve to be explored independently.

Points of interest can be viewed on the app's interactive digital map or through augmented reality, framing the surrounding environment in the in-app camera;

Thematic routes: Thematic routes will provide suggested visits that can be customized as desired by users. Visitors will be able to organize their activities, taking into account the advice of those who know the Reserve ins and outs;

Artwork Recognition: There will be no need for paper support to convey information and insights on rock engravings or other historical artifacts of the Reserve. This feature will allow visitors to frame the engravings with the app's camera and retrieve all the information and special content on offer;

Events: The "events" feature offers a tab with a description, time, and location details of the event, with the option of sending push notifications to users to remind them of the events on the schedule.

The app is modular and can be customized with more features upon request. Among those we have the most relevant as: Botanical data sheets on forest heritage, Social share, E-commerce, Blog, Virtual tours, Booking services, Multilingual, QR code Ticketing or in-app purchase

RIASSUNTO

MIT è una soluzione tecnologica pensata per la tutela e la valorizzazione di patrimoni culturali, artistici ed ambientali.

Hidonix, società che ha sede a Milano, Catania, Los Angeles, New York ha lavorato a questo progetto pilota per dotare la Riserva di un nuovo strumento digitale per attrarre, gestire, intrattenere un numero sempre più crescente di visitatori.

La piattaforma è una soluzione modulare, composta da una app mobile e da un gestionale dedicato, che offre più di 40 funzionalità.

Per la App WeTootle, nata grazie alla collaborazione con la riserva naturale delle incisioni rupestri di Ceto, Cimbergo e Paspardo a cui va il nostro ringraziamento e la disponibilità mostrata, abbiamo individuato in questa prima fase le seguenti funzionalità:

ARound: Sistema di navigazione degli spazi che permette di rendere esplorabile la riserva in tutta autonomia.

I punti di interesse sono visualizzabili sulla mappa digitale interattiva della app o attraverso la realtà aumentata, inquadrando l'ambiente circostante con la fotocamera in-app;

Percorsi tematici: I percorsi tematici daranno dei suggerimenti di visita che potranno essere modificati a piacimento dagli utenti. Ognuno sarà libero di organizzare le proprie attività tenendo conto dei consigli di chi conosce bene la Riserva e tutte ciò che ha da offrire;

Riconoscimento delle Opere: Non si avrà bisogno di supporti materiali per veicolare informazioni e approfondimenti sulle incisioni rupestri o sulle altre testimonianze storiche della Riserva. Il riconoscimento permetterà ai visitatori di inquadrare le incisioni con la fotocamera della app e avere accesso a tutte le informazioni e contenuti speciali che desidereremo dare;

Eventi: La funzionalità "eventi" offre una scheda con descrizione, ora e luogo dell'evento, con la possibilità di inviare notifiche push agli utenti per ricordare loro degli appuntamenti in calendario.

Tante **ulteriori funzionalità** potranno essere integrate all'interno della App. Tra queste abbiamo già individuato: Schede botaniche relative al patrimonio boschivo, Social share, E-commerce, Blog, Virtual Tour, Prenotazione dei servizi, Multilingua, QR code Ticketing o in-app purchase.

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Mupre and Naquane Park. Forms and educational contents for everyone before and after 2020

Valentina Cane *, Maria Giuseppina Ruggiero **

SUMMARY

With the intermittent closure of cultural sites, the pandemic has made it difficult for students to approach directly the heritage, which was the fundamental value of "educational tours". The year 2020 has been the moment that imposed a rethinking on how to establish a relationship between museums and the world of school at a time when meeting and contact with places, objects and professionals became impossible. The communication aims to show the forms in which the disciplinary contents were made available before and after the sanitary emergency. A look to the past and to the future that has, as its main theme, the wide-ranging educational value of the rock art sites, as an authentic presence of the cultural heritage in the territory.

RIASSUNTO (MUPRE E PARCO DI NAQUANE. FORME E CONTENUTI DIDATTICI PER TUTTI PRIMA E DOPO IL 2020)

La pandemia con la chiusura a intermittenza dei luoghi della cultura ha reso difficile per gli studenti l'accostamento diretto al patrimonio, che costituiva il valore fondamentale delle "gite di istruzione". Il 2020 è stato uno spartiacque, che ha imposto la riflessione su come impostare un rapporto tra musei e mondo della scuola in un momento in cui l'incontro e il contatto con luoghi, oggetti, professionisti divenivano impossibili. La comunicazione illustra le forme in cui i contenuti disciplinari sono stati messi a disposizione prima e dopo l'emergenza sanitaria. Uno sguardo al passato e al futuro che ha come filo conduttore la valenza educativa ad ampio raggio dei siti di arte rupestre, autentici presidi del patrimonio culturale del territorio.

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Le musée départemental des Merveilles à Tende (France, Alpes-Maritimes) entre tradition, innovation et résilience

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SUMMARY (THE DEPARTMENTAL MUSEUM OF WONDERS IN TENDE (FRANCE, ALPES-MARITIMES) BETWEEN TRADITION, INNOVATION AND RESILIENCE)

The museum of Marvels, which is a result of the cultural policy of the Alpes-Maritimes Department, is a recognized local actor for its abilities to preserve and promote the mount Bego rock art but also the upper Roya valley archeological and historical heritage. The museum of Marvels is an exceptional tool of dissemination of archaeological and ethnological knowledge, offering visitors from all horizons and all ages (more than 630,000 visitors since its opening/ about 30,000 visitors a year) a brand new museography (completely renovated in 2019) extending over 900 sq. metres, brand new chapters, scientific updates and cutting-edge technology. Encouraged by its renewal, the museum is part of the current momentum of people in the field who work with territorial and cultural institutions, for the common interest and the transmission of knowledge. As a survivor of the terrible storm Alex, of October 2, 2020 and thanks to the support of its management and the fighting spirit of its dynamic team, the Museum of Marvels was quickly able to reinvent itself in the heart of a territory which has been severely impacted by the disaster. Despite harsh road conditions and real logistical difficulties in the context of the Covid-19 pandemic, the museum reopened its doors on May 19, 2021 fresh from a new major temporary exhibition called "Around the Gaul table" and ready for summer events such as the Gaul Archaeological Days or conferences for the general public. Between tradition, innovation and resilience.

Keywords: rock engravings, mount Bego, museum of Marvels, museography, cultural mediation.

RÉSUMÉ

Le musée départemental des Merveilles est un acteur territorial reconnu au niveau de la sauvegarde et de la promotion du patrimoine rupestre de la région du mont Bego, mais aussi du patrimoine archéologique et historique de la haute vallée de la Roya (Alpes-Maritimes, France). Il s'agit d'un lieu de diffusion de connaissances archéologiques et ethnologiques d'exception qui offre aux visiteurs de tous horizons et de tous âges (plus de 630 000 depuis son ouverture en 1996, environ 30 000 visiteurs par an), une muséographie de 900 m², entièrement rénovée en 2019, mise à jour scientifiquement et enrichie de nouveaux chapitres et de technologies de pointe. Fort de ce renouveau, ce musée atteste de la dynamique actuelle, qui voit plus que jamais les acteurs de terrain collaborer étroitement avec les institutions territoriales et culturelles, au nom de l'intérêt commun et pour la transmission du savoir à tous. Rescapé de la « tempête Alex » du 2 octobre 2020, il a su réinventer au cœur d'un territoire fortement impacté par cette catastrophe naturelle inédite, fort du soutien de sa hiérarchie et du dynamisme de son équipe de « combattants ». Malgré les conditions d'accès rédhibitoires, une gestion logistique de l'établissement plus que compliquée et la concomitance avec les conséquences de la pandémie Covid 19, le musée est arrivé à rouvrir ses portes au public le 19 mai 2021 avec une nouvelle exposition temporaire d'envergure, « À la table des Gaulois », et une programmation estivale riche d'événements, telles que les journées d'archéologie gauloise et les animations-conférences. Entre tradition, innovation et résilience.

Mots-clés : gravures rupestres, mont Bego, musée des Merveilles, muséographie, médiation

Situé dans le département des Alpes-Maritimes et sur le territoire de la commune de Tende, le site archéologique du mont Bego est le plus grand site de gravures rupestres à ciel ouvert d'Europe. D'une superficie de 14 km², intégré à la zone Cœur du Parc national du Mercantour et classé Monument Historique depuis 1989, ce site exceptionnel recense à lui seul 50 000 gravures, réalisées sur près de 4 000 roches entre la fin du Néolithique et la deuxième moitié du XXe siècle. Les 38 000 gravures datées de la Protohistoire (3 500 à 1 300 ans av. J.-C.) sont le témoignage unique de peuples qui s'inscrivent dans l'essor de l'économie agropastorale du bassin méditerranéen et dans l'émergence de l'introduction des métaux (cuivre et bronze) dans les sociétés alpines. Les 12 000 gravures historiques, quant à elles, ne sont qu'une continuité gestuelle et graphique des

gravures protohistoriques, qui s'étendent de l'époque romaine aux lendemains de l'annexion de la haute vallée de la Roya par la France (1947). Ces symboles particulièrement diversifiés et complexes, qui attestent de la fréquentation quasi permanente de ces hautes vallées depuis l'Antiquité, témoignent du passage de très nombreux visiteurs d'origines et de conditions très diverses, durant près de deux mille ans. Fruit de la politique culturelle très active du Département des Alpes-Maritimes, le musée des Merveilles, inauguré à Tende le 12 juillet 1996, demeure aujourd'hui un acteur territorial reconnu au niveau de la sauvegarde et de la promotion du patrimoine rupestre de la région du mont Bego, mais aussi du patrimoine archéologique et historique de la Haute Roya (Fig. 1). Labellisé Musée de France depuis février 2003, partenaire d'ins-

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titutions de recherche internationales et lui-même centre d'études, le musée des Merveilles transmet au grand public le fruit des campagnes de fouilles et des recherches menées sur le site des gravures rupestres ou dans les zones montagneuses des Alpes-Maritimes. Outil de diffusion de connaissances archéologiques et ethnologiques d'exception, le musée des Merveilles offre aux visiteurs de tous horizons et de tous âges une muséographie de 900 m², entièrement rénovée en 2019, mise à jour scientifiquement et enrichie de nouveaux chapitres et de technologies de pointe.

1. MUSÉOGRAPHIE

1.1 *Le paysage*

Dans cet espace, la géologie et la géomorphologie de la région sont présentées au public (espace tactile et film d'animation), ainsi que la topographie (carte en relief) et la paléoclimatologie depuis le début de l'Holocène. Du Carbonifère au Permien, là où se forment les grands dépôts de boues argileuses qui sont aujourd'hui les pélites vertes et violettes des vallées des Merveilles et de Fontanalbe... de la formation de l'océan Téthys aux glaciations du Quaternaire... le paysage du massif du mont Bego demeure le résultat d'une évolution géomorphologique et climatique millénaire.

1.2 *L'évolution de l'homme*

L'espace consacré à l'évolution de l'Homme s'insère naturellement dans la muséographie, à la suite de l'espace consacré à l'histoire du paysage. Partant de Toumaï, premier maillon de la chaîne humaine ayant vécu au Tchad il y a 7 millions d'années, une frise chronologique évolutive conduit le visiteur jusqu'à *Homo sapiens*, via les différents stades du « buissonnement » de l'Homme : du *Sahelanthropus tchadensis* à l'Australopitèque, en passant par *Homo Habilis* et *Antecessor*, sans oublier bien sûr le très célèbre Néandertalien. Mais cet espace ne serait pas complet sans le magnifique *morphing* qui l'accompagne, jeu subtil de mélange des nombreux visages d'une même Humanité (Fig. 2).

1.3 *Le site archéologique du mont Bego*

Préambule à l'immersion du visiteur dans la Protohistoire, un grand panneau destiné aux adultes mais aussi aux enfants (*Le mont Bego pour les Petits*) (Fig. 3), est en quelque sorte une carte d'identité du site archéologique, présentant en un discours d'introduction simple son contexte protohistorique et historique, sa superficie et son importance dans le monde des gravures rupestres. Loin d'avoir livré tous ses secrets, ce lieu offre aux archéologues un terrain de recherche exceptionnel. Ces archives à ciel ouvert constituent un héritage à la valeur inestimable qui demeure cependant soumis à des dégradations irréversibles. Chacun de nous se doit de le respecter, afin de le transmettre intact aux générations futures.

1.4 *La Protohistoire*

Cet espace se présente sous la forme d'une longue frise murale colorée (Fig. 4) relatant les progrès sociétaux et techniques des habitants du territoire des Alpes du Sud sur une période d'environ 10 000 ans, avec un tout

nouveau focus sur les découvertes archéologiques effectuées dans la haute vallée de la Roya. Il s'agit là d'expliquer aux visiteurs la « Protohistoire », période s'intercalant entre la fin de la Préhistoire *stricto sensu* et l'Antiquité, intégrant le Néolithique et les âges des métaux (Bronze et Fer). Des vitrines mettent en scène des objets contemporains de chaque époque décrite et des films pédagogiques diffusés sur tablette.

1.5 *Ötzi, l'homme des glaces*

Intégralement mis à jour scientifiquement, l'espace Ötzi du musée des Merveilles invite le visiteur à s'interroger sur l'un des plus passionnants mystères de l'histoire de l'Humanité, celui de la plus ancienne momie naturelle retrouvée en Europe. L'Homme des Glaces étant contemporain des gravures du mont Bego, une reproduction du corps avec tout son équipement ainsi qu'un mannequin en pied d'Ötzi sont visibles au musée des Merveilles. Les peuples qui ont gravé sur les dalles rouges de ce massif étaient donc certainement habillés et équipés comme lui...

1.6 *Les gravures protohistoriques*

Les gravures rupestres sont le cœur scientifique, historique et culturel du musée. Ce premier espace muséographique dédié aux gravures du mont Bego aborde de manière claire et simple leurs différentes familles (animaux à cornes et attelages ; figures géométriques, dont les réticulés ; armes et outils, dont les poignards et les hallebardes ; figures anthropomorphes ; figures non représentatives) et leur symbolique, tout en restant mesuré sur leur interprétation. En effet, il n'existe pour l'heure aucune interprétation qui puisse être complètement recevable ; la signification des gravures est loin d'être univoque et la clef de compréhension de celles-ci repose probablement sur une approche ouverte et multidisciplinaire.

1.7 *La modélisation 3D du paysage et des roches gravées*

Trois espaces différents mais complémentaires proposent au public les résultats de plusieurs campagnes de photogrammétrie 3D du site et des roches gravées du mont Bego, menées depuis 2019. Le premier espace dédié à cette technologie innovante concerne les deux niveaux de prises de vues, que sont le pédestre et le drone. Le deuxième est une table tactile comportant une visite virtuelle en trois langues (Fr, It, An) qui sera amenée à évoluer vers une visite guidée du site encore plus interactive, à l'aide d'un casque de réalité virtuelle. Le troisième est une projection sur très grand écran de la photogrammétrie du site en survol ULM... vraiment spectaculaire ! (Fig. 5)

1.8 *Le mont Bego, montagne des dieux ou montagne des hommes ?*

Le mont Bego a vraisemblablement été considéré par les hommes de la Protohistoire comme un lieu sacré. Gravier la montagne du Bego pouvait représenter, après plusieurs jours de marche, un effort exceptionnel réservé à quelques initiés du service divin. Toutefois, la dimension culturelle des gravures piquetées s'inscrit en étroite interaction avec les contextes culturels des graveurs. Ainsi, les gravures rupestres repré-

sentant des araires, des champs cultivés, des animaux et des armes témoignent autant des préoccupations religieuses que des modes de vie de ces populations protohistoriques, lors du passage entre le Néolithique (agro-pastoralisme) et les âges des métaux (tensions sociales, conflits, développement de l'armement).

1.9 Les découvreurs des gravures

Arpentée depuis des millénaires, la vallée des Merveilles n'est citée dans la littérature qu'à partir du XVI^e siècle et n'éveillera l'intérêt des chercheurs qu'à la fin du XIX^e siècle.

Le premier découvreur authentique, en 1868, est un botaniste anglais, Matthew Moggridge, suivi en 1877 par le Français Émile Rivière qui, le premier, date de l'âge du Bronze les armes gravées. Mais le chercheur le plus efficace est sans doute l'Anglais Clarence Bicknell, un botaniste érudit qui, de 1897 à 1917, s'intéresse de plus en plus aux roches gravées dans le but de les faire connaître au plus grand nombre, mais aussi de les protéger. En 1922, le travail de Bicknell est repris par les Italiens Piero Barocelli puis Carlo Conti. Avec l'annexion à la France en 1947, un conservateur, Maurice Louis, y est nommé puis, en 1966, le professeur Henry de Lumley lui succède...

1.10 L'art rupestre dans le monde

S'il est l'un des plus vastes d'Europe à ciel ouvert et l'un des plus complexes, le site archéologique du mont Bego est pourtant bien loin d'être le seul du genre à l'échelle planétaire. C'est la raison pour laquelle le musée des Merveilles a choisi de consacrer un espace à l'art rupestre dans le monde. Depuis le Paléolithique, et sur tous les continents, des peintures et des gravures ornent les parois des grottes ou les roches des sites de plein air, autant d'espoirs, de doutes, d'inquiétudes, de coutumes et de prières exprimés par nos ancêtres.

1.11 Le site archéologique du col de Tende

Découvert en 1994 mais fouillé en 2011-2012 sous la direction du Service régional de l'Archéologie, le site du col de Tende témoigne de son importance à l'âge du Fer, mais aussi à l'époque romaine. Les vestiges archéologiques mis au jour sur le site gravitent principalement autour de dépôts votifs (galets, foyers, céramiques puis monnaies et objets en métal). L'espace dédié à cette découverte archéologique majeure est enrichi d'un décor reconstituant la fouille, où l'on peut découvrir le coffre votif original, les pierres votives blanches ainsi que des reproductions de pièces de monnaie romaines, sous un ensemble de panneaux explicatifs très complets. (Fig. 6)

1.12 L'histoire de la Haute Roya

Zone de frontière et de contrastes, la Haute Roya devient territoire des comtes de Vintimille autour de l'An Mil puis s'allie à la puissante république de Gênes à la fin du XII^e siècle. Au XIII^e siècle, le seigneur de Tende épouse Eudoxie, la fille de Théodore II Lascaris, empereur de Byzance : c'est alors que le nom des Lascaris est associé à l'histoire de la vallée. Longtemps indépendant de la Maison de Savoie, le comté de Tende passe officiellement au duc Charles-Emmanuel I^{er} en 1581,

offrant ainsi à son puissant duché une route directe vers la mer, régulièrement entretenue et aménagée par la suite. Malgré un bref épisode napoléonien (1796-1815), le destin de la Haute Roya suit celui du royaume Piémont-Sardaigne puis, en 1861, du royaume naissant d'Italie. C'est seulement en 1947, après la période tragique et confuse de la Seconde Guerre mondiale, et par le traité de Paris, que ce territoire devient français.

1.13 Les gravures historiques

Cet espace est entièrement dédié aux quelque 12 000 gravures rupestres datées de l'époque romaine jusqu'au XX^e siècle, découvertes sur le site de la région du mont Bego. Moins connues que les gravures des époques précédentes mais tout aussi fascinantes, les gravures historiques retracent la fréquentation de ce haut lieu alpin par des « randonneurs » d'antan : voyageurs lettrés, marins, soldats, pèlerins et, surtout, bergers... De l'inscription latine sur la « Paroi vitrifiée » (ou « Paroi B »), dans la vallée des Merveilles, aux « gravures schématiques linéaires » (arboriformes, flèches, pectiniformes, zigzags...), des symboles religieux « christianisant » les roches recouvertes de motifs « diaboliques » (animaux à cornes) aux incisions populaires (signatures, textes, dates...), des bateaux aux scènes militaires... elles sont de véritables « archives » rupestres, reflets de la vie quotidienne et spirituelle des habitants de la Haute Roya. (Fig. 7)

1.14 Gens de frontière

Ce dernier espace raconte aux visiteurs les différentes facettes de la culture locale. Tende et La Brigue résument à elles seules ce qu'est la vie d'un territoire de frontière, entre crises bilatérales, fortifications et échanges commerciaux, dans ces zones tantôt poreuses tantôt hermétiques où s'entremêlent les amitiés et les inimitiés. Face aux changements identitaires survenus au cours de leur histoire, les villages de la Haute Roya ont développé une identité forte, véritable culture de l'Entre-deux, où la volonté de rester soi-même imprègne tous les étages de la vie communautaire : dialecte, chants, confréries, cuisine et objets usuels du quotidien. Fortement marquée par le pastoralisme, la vie sociale de la Haute Roya fait, depuis deux décennies, l'objet d'études diverses menées pour sauvegarder ses traits vernaculaires. Cet espace final du musée présente les identités tendasque et brigasque telles qu'elles apparaissent aujourd'hui dans le paysage moderne, fruits d'une très longue tradition et de diverses influences : ligures, piémontaises, savoyardes, provençales, italiennes et, enfin, françaises. (Fig. 8)

2. MÉDIATION

2.1 Le parcours enfants

Le parcours enfants du musée des Merveilles est construit autour d'une petite mascotte, « Tylus », un reptile « miniature » (*Varanopus curvoidactylus*) de l'époque du Permien, et de 7 îlots de jeux indépendants (puzzle, chronologie, memory, jeu de taquin...) permettant aux enfants à la fois de se divertir et de mener leur propre visite, en parallèle des parents ou

des encadrants. Apprendre en s'amusant, voilà un beau petit programme ! (Fig. 9)

2.2 La programmation culturelle

Au cours de l'année, le musée organise plusieurs activités : expositions temporaires ; « *Autour de l'exposition* » : animations spécifiques en relation avec l'exposition temporaire en cours ; « *Apprendre au musée* » : cycles de conférences grand public (printemps et automne) ; « *S'aMusée* » : animations interactives pour les familles (printemps et automne) ; « *Archéo-logiquement* » : animations interactives autour de l'archéologie (été) ; conférences scientifiques ; colloques et séminaires ; concerts et spectacles.

2.3 La pédagogie

Outil dynamique de découverte, le service éducatif du musée des Merveilles propose aux scolaires divers modules pédagogiques : visite guidée des galeries, articulée autour de thématiques différentes (hommes de la Protohistoire ; gravures protohistoriques ; gravures historiques ; métier de l'archéologue...) ; atelier pratique, à caractère ludique ; visite tactile, avec manipulation de reconstitutions d'objets archéologiques.

2.4 La recherche et la conservation

La recherche et la conservation sont à la base de toute démarche de médiation à la fois scientifique et « grand public ». Chaque année, le musée organise des expositions temporaires, accueille ou participe à des colloques, participe à des comités scientifiques. Il est également un Centre de Conservation et d'Étude pour le compte de la DRAC SRA PACA, agréé pour l'ensemble des découvertes faites dans le Mercantour. Les documents issus de ces recherches sont à la base de l'élaboration de toutes les publications éditées par l'équipe scientifique du musée. Dans ses réserves et ses vitrines, le musée étudie, conserve et présente au public des milliers d'indices de la présence humaine dans les Alpes du Sud, constituant ainsi des collections uniques qui retracent la vie agro-pastorale de cette région depuis plus de 5 000 ans.

2.5 Les services

La **bibliothèque** est un lieu de découverte et de recherche offrant aux chercheurs/scientifiques, aux étudiants et aux visiteurs internationaux une vaste documentation, unique dans le département des Alpes-Maritimes, sur les thèmes suivants : les gravures rupestres des Alpes et du monde, l'âge des métaux, les civilisations agro-pastorales du Néolithique à nos jours. La **médiathèque** vient compléter et enrichir le fonds documentaire sur les thèmes propres au musée (gravures rupestres du mont Bego, gravures rupestres des Alpes, histoire et tradition locales...). Ce sont à ce jour plus de 4 000 ouvrages pour adultes et enfants et environ 21 000 documents (photographies, diapositives, dessins...) qui sont directement consultables au musée.

L'**atelier de moulage** a pour mission principale de réaliser des reproductions de roches gravées (Fig. 10) et d'objets archéologiques. Ces moulages, véritables

copies d'archive, permettent au public ainsi qu'aux scientifiques de découvrir et d'étudier aisément, au sein même du musée, les gravures de la région du mont Bego et de nombreux objets relatifs à la Protohistoire.

Une **salle polyvalente** d'une capacité de 70 places assises permet l'accueil de manifestations diverses : projections de films, conférences, colloques, concerts et réunions d'associations culturelles qui intègrent ainsi le musée des Merveilles au tissu économique de la vallée de la Roya. Dotée d'un ensemble d'équipements audio et vidéo performants, cette salle à géométrie variable est conçue pour répondre à l'ensemble des besoins de communication du musée.

Complément indispensable de la visite du musée, la **boutique**, qui jouxte les galeries d'exposition, offre un remarquable espace d'information et d'achat au service du public. Des centaines de produits dérivés et artisanaux, sont proposés aux adultes et aux enfants : céramiques, bijoux, textiles, jeux éducatifs, objets de décoration... Un bookshop très fourni propose une riche gamme d'ouvrages à la fois scientifiques et de divulgation, sur les thèmes de l'archéologie, de l'ethnologie, des gravures rupestres et de l'environnement alpin.

3. RÉSILIENCE

3.1 La tempête « Alex » et ses conséquences

À la suite du passage de la tempête « Alex » le 2 octobre 2020, la Haute-Roya est devenue inaccessible par la route pendant près de deux mois. De nombreuses portions de voie ont été emportées par le fleuve Roya, gonflé par les 600 litres au m² de pluies diluviennes tombés en 24h. Du jour au lendemain, même si le musée n'a pas subi de dommages directs, ses 13 agents ont chacun été impactés dans leur quotidien, soit parce qu'ils avaient vécu le traumatisme de la catastrophe, soit parce qu'ils en subissaient les conséquences directes dans l'accès à leur travail (route coupée et horaires de train inadaptés à la conciliation vie de famille/travail, convois routiers à heure fixe). Les agents habitant la vallée ont, avec le soutien du Département des Alpes-Maritimes, consacré leurs journées à des missions autres que culturelles mais qui étaient de première nécessité durant tout le mois d'octobre : déchargement des hélicoptères, distribution d'eau et de repas, nettoyage des routes et des maisons. Par la suite, le télétravail, déjà expérimenté lors du confinement de mars 2020 lié à la pandémie de Covid-19, ainsi qu'une permanence dans le musée fermé au public pour des missions de rangement et d'inventaire ont permis une continuité des activités muséales jusqu'à la réouverture au public. Alors qu'un an s'est passé depuis cette catastrophe naturelle, la vallée de la Roya retrouve tout juste un accès par feux alternatifs et non plus par des convois routiers à heure fixe (3 convois journaliers à partir de décembre 2020). Au cours de cette année, il aura donc fallu faire preuve d'inventivité pour donner à voir au public et pour lui donner envie de s'aventurer jusqu'aux portes du musée. (Fig. 11)

3.2 Aller vers le public

Alors que le ravitaillement de Tende en matériel et en denrées de première nécessité se faisait exclusivement par le train ou par les airs, le personnel du musée a su se réinventer pour aller à la rencontre du public. Les traumatismes vécus lors de cette catastrophe naturelle et la situation d'enclavement étant pesants pour l'ensemble de la population, les membres du personnel avaient à cœur de proposer des activités culturelles afin de permettre aux habitants d'oublier pendant quelques heures leur lourd quotidien. L'équipe de médiateurs s'est fortement mobilisée en proposant des ateliers pédagogiques aux enfants de la vallée de la Roya et des exercices de mémoire ou des lectures aux patients de l'EHPAD de Tende. Cet élan a perduré au cours des six mois de fermeture du musée pour cause de pandémie de Covid-19, en proposant aux écoles et collèges des vallées Roya et Bévera de la médiation « Hors les murs ». Dans le but de faire connaître les gravures rupestres et le musée des Merveilles au plus grand nombre, des conférences et des quizz spécifiques ont aussi été diffusés sur des plateformes virtuelles.

La volonté du musée de faciliter l'accès au public s'est aussi concrétisée par la mise en place de la gratuité des visites guidées à destination des habitants de la vallée, afin que chacun puisse découvrir ou se réapproprier son patrimoine.

3.3 Des projets fédérateurs

Les projets fédérateurs qui impliquent une cohésion d'équipe permettent de donner du sens. Il en est ainsi par exemple de l'idée de créer un Click & Collect pour la boutique du musée des Merveilles afin de permettre aux habitants locaux, subissant l'enclavement, d'avoir une enseigne locale où acheter des cadeaux pour Noël mais aussi de continuer à faire vivre le musée, devenu peu accessible par la route, au-delà de la vallée. Tous les agents du musée se sont investis, que ce soit pour la prise de vue des produits, la création d'un catalogue dédié, la prise de commandes, ou la présence pour le retrait des produits par les clients. De nombreuses personnes de toute la France, désirant être solidaires avec le musée, ont ainsi passé commande lors des fêtes de fin d'année. Le Click & Collect a ensuite continué à fonctionner jusqu'à la réouverture du musée au public, le 19 mai 2021 (jour de réouverture nationale dans le contexte de pandémie de Covid-19).

Le montage de l'exposition temporaire « *A la table des Gaulois. Aristocrates, guerriers et pouvoirs sur les Cimes des Alpes-Maritimes* » a aussi été l'un des projets majeurs de l'équipe dans les mois qui ont suivi la tempête. Pendant les six mois de fermeture COVID, l'équipe du musée a travaillé au montage de cette exposition dédiée à un sanctuaire gaulois datant du V^{ème} siècle, retrouvé sur une cime du massif du Mercantour. Les accès routiers étant fastidieux ou inexistant, il a fallu compter sur la bonne volonté et la solidarité du scénographe de l'exposition (Hapax Torino) qui a tout mis en œuvre pour faire parvenir les éléments scénographiques, même par le train. Les contraintes logistiques ont été un inconvénient de taille durant cette période post-tempête. Aucun livreur ne pouvant arriver à Tende, les livraisons étaient re-routées vers Nice ou Breil-sur-Roya impliquant des allers-retours réguliers pour aller chercher les marchandises. L'exposition a pu être inaugurée le 10 juillet 2021, et les animations gratuites afférentes ont alors pu débuter pour la période estivale (visites guidées, animations-conférences élaborées par le personnel du musée, ateliers pour enfants). (Fig. 12)

Le moment phare de l'été a été le weekend d'archéologie expérimentale sur la thématique des Gaulois, pour lequel six intervenants ont répondu présents, malgré les difficultés d'accès. Le public a fait part de son engouement (676 personnes en deux jours), notamment grâce à la gratuité du train instaurée par la Région pour la saison estivale.

Alors que les sites de gravures rupestres de la vallée des Merveilles demeurent peu accessibles, ce sont plus de 9000 visiteurs qui ont visité le musée entre le 19 mai et le 31 août 2021, un résultat plus qu'honorable considérant la conjoncture actuelle.

En conclusion, le musée départemental des Merveilles à Tende est à la fois un musée de site, un musée archéologique et un musée ethnographique où recherche historique et technologie multimédia se mélangent de façon harmonieuse et constructive, où tous les publics peuvent connaître le plaisir de la découverte, où le dynamisme et la force d'une équipe polyvalente font la différence. Entre tradition, innovation et résilience.



Fig. 1 - Le parvis du musée des Merveilles à Tende (Alpes-Maritimes, France). © CD06 - musée des Merveilles - S. Rouah



Fig. 2 - Le mannequin hyperréaliste d'*Homo Sapiens* réalisé par l'artiste Élisabeth Daynès. © CD06 - musée des Merveilles - S. Rouah



Fig. 3 - Galerie permanente. Espace de présentation du site de gravures rupestres de la région du mont Bego. © CD06 - musée des Merveilles - S. Rouah



Fig. 4 - Galerie permanente. Espace de la Protohistoire, avec la frise chronologique. © CD06 - musée des Merveilles - S. Rouah



Fig. 5 - Modélisation 3D du site (vallées des Merveilles et de Fontanalbe). © CD06 - Direction des Services Numériques - musée des Merveilles



Fig. 6 - Galerie permanente. Espace du site archéologique du col de Tende. © CD06 - musée des Merveilles - S. Rouah



Fig. 7 - Galerie permanente. Espace des gravures historiques.
© CD06 - musée des Merveilles - S. Rouah



Fig. 8 - Galerie permanente. Espace des « Gens de frontière ».
© CD06 - musée des Merveilles - S. Rouah



Fig. 9 - La mascotte «Tylus» et les jeux pour les enfants. © CD06 -
musée des Merveilles - S. Rouah



Fig. 10 - Moulage de roche gravée dans la galerie permanente.
© CD06 - musée des Merveilles - S. Rouah



Fig. 11 - Conséquences du passage de la tempête « Alex ». © CD06 -
musée des Merveilles - S. Rouah



Fig. 12 - Exposition temporaire « A la table des Gaulois ». © CD06 -
musée des Merveilles - M. Gaignon



Rock art management in Kuku-yalanji country

Johnny Murison *, Marisa Giorgi **

SUMMARY

Rock art sites are part of Indigenous Australia's living culture and are embedded in a complex web of cultural meaning which transects landscape, identity and *Dreaming*. The western management frameworks have a tendency of separating and museumising these sites from their broader cultural construct. This paper highlights how successful management by the traditional owners, creating culturally safe processes can result in the use of rock art sites in a manner which benefits the primary stakeholders who are the traditional owners of the cultural landscape and at the same time deliver opportunities for tourism. The results lie in both internal and external stakeholder benefits as well as increased conservation outcomes. This work critically investigates and proposes new directions for rock art sites through examples from Cape York, Queensland, Australia. A case study of the sites situated in Kuku-yalanji country and managed by the Jarramali Rock Art Tours to contrast other site management practices offering differing perceptions for stakeholders for a sustainable direction in conservation, tourism and cultural sustainability. This work also highlights the prioritisation of community involvement in the decision-making processes and elder consultation into the management strategies. We hope this paper opens critical discussions on how changing perceptions of rock art management can recognise the continuation and contemporaneous relevance of knowledge that prioritises education and the strengthening of cultural bonds to land through the medium of rock art.

Keywords: rock art, Kuku-yalanji, Cape York, Jarramali, site management

RIASSUNTO

I siti di arte rupestre fanno parte della cultura vivente dell'Australia indigena e sono incorporati in una complessa rete di significato culturale che interseca paesaggio, identità e sogno. I sistemi di gestione occidentali hanno la tendenza a musealizzare e separare e questi siti dal loro più ampio contesto culturale. Questo documento evidenzia come una gestione di successo da parte dei proprietari tradizionali, la creazione di procedure culturalmente sicure possa portare alla fruizione dei siti di arte rupestre in un modo che avvantaggia le principali parti interessate: i proprietari tradizionali del paesaggio culturale, e allo stesso tempo offrono opportunità per il turismo. I risultati risiedono nei benefici sia interni che esterni per le parti interessate, nonché nell'aumento dei risultati in termini di conservazione. Questo lavoro indaga criticamente e propone nuove direzioni per i siti di arte rupestre attraverso esempi da Cape York (Queensland, Australia). Un caso di studio sono i siti situati nel territorio di Kuku-yalanji e gestiti dal Jarramali Rock Art Tours in contrasto ad altre pratiche di gestione del sito, che offrono prospettive diverse per i soggetti coinvolti orientate alla sostenibilità nella conservazione, nel turismo e alla sostenibilità culturale. Questo lavoro evidenzia anche la priorità del coinvolgimento della comunità nei processi decisionali e della consultazione degli anziani nelle strategie di gestione. Ci auguriamo che questo articolo apra discussioni critiche su come i cambiamenti di percezione nella gestione dell'arte rupestre possano riconoscere la perpetuazione e la contemporanea rilevanza di una conoscenza che dà priorità all'educazione e al rafforzamento dei legami culturali con la terra attraverso l'arte rupestre.

Parole chiave: arte rupestre, Kuku-yalanji, Cape York, Jarramali, Gestione dei siti

INTRODUCTION

The majority of rock art sites have management structures embedded in a western framework which lend themselves to management that museumises rock art sites rather than presenting them as aspects of living culture. Within the Australian context many rock art sites benefit from a level of continuity or connection to contemporary Indigenous communities, thus creating an invaluable cultural resource. It is becoming increasingly apparent, that indigenous participation in the management, research and interpretation of sites has many benefits as well as challenges for all the stakeholders involved (GIORGI and TAÇON 2019). This paper proposes new directions for rock art sites through the case study of the sites situated in Kuku-yalanji country (see Figure 1 and 2) and managed by the Jarramali Rock Art Tours to contrast other site management

practices offering differing perceptions for stakeholders for a sustainable direction in conservation, tourism and cultural sustainability. This is contrasted and compared to rock art site use and management at Split Rock and Carnarvon Gorge to highlight different approaches and community involvement.

Past rock art management analysis based on the increasing pressures of mining and tourism has been largely covered by Cole (2016) and Cole and Buhrich (2012) and more generally by Deacon (2006) Franklin (2003, 2011), and Mulvaney (2011), and Trezise and Roughsey (1975), this research mainly focuses on the 'insider' perspective and the associated case study. Whilst there is agreement on the need to protect cultural heritage and identity and include the Indigenous voice, some aspects of the site management and legislation are not conducive to encouraging Indigenous

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community participation. This being the case, new measures need to be developed to facilitate cultural use, and management of country. This work critically investigates and proposes new directions for rock art sites through these examples from Queensland.

LOCATION OF CASE STUDY

This main case study focus is of the site situated in Kuku-yalanji *country* and managed by the Jarramali Rock Art Tours, Cape York, Queensland, Australia (see Figure 2). The primary rock art site being that called 'Magnificent'. Early archaeological research on the area was carried out by Flood (1983), Morwood and Hobbs (1995) Rosenfeld (1981) and Trezise (1969). As part of what is designated as Quinkan country it sits under the Australian Heritage Estate and listed by UNESCO as being among the top 10 rock art sites in the world.

NOT JUST THE ROCK ART

Though the focus is on rock art it must be understood that for the Indigenous community several factors and interlinked and need to be taken into consideration. The '*insider's*' view, being that of the Kuku-yalanji, requires the inclusion of the various landscape features associated with the rock art as they have sacred aspects. Many of the animals, plants and trees are totems and therefore tie into the rock art and important aspects of environmental conservation. As a part of living culture rock art also transects community considerations and thus community consultation. The intimate and complex relationships involving people, country, spirits, and the *Dreaming* all contribute to the meaning of rock art (BRADY, BRADLEY 2016, p. 84). The risk is that the western management frameworks have a tendency of separating and museumising these rock art sites from their broader cultural construct. Rock art site management needs to be sensitive to the complexities of representing cultural spaces.

CONTINUATION OF CULTURE

Interacting and sharing with Aboriginal custodians whose knowledge extend rock art interpretation, allows us to gain further insights into contemporary perceptions and the continuum of the cultural base the rock art stems from. Rock art sites are part of Indigenous Australia's living culture and are embedded in a complex web of cultural meaning which transects landscape, identity and *Dreaming*. An example of living culture would be the creation of contemporary rock art in proximity to the known rock art sites (TAÇON 1992) and the cultural engagement at the sites of Kuku-yalanji elders and cross generational teaching (see Figure 3 and 4). Superimpositions also reflect the continuation of culture and its evolving nature. The passing down stories through storytelling and dance, culture, law, tradition are all aspects of living culture that are ties to the graphic expressions on the rock art sites.

Another expression of the continuation of culture are the cases of contact rock art in the area. One of the famous contact art pieces is the painted figure of a six-

meter horse, at Giant Horse rock shelter, which has generated a number of possible interpretations for the possible expeditions this horse could be associated with. Contact art was an expression trying to make sense of the new exposures to facets of colonial contact such as the new animals they encountered.

SUCCESSFUL ROCK ART MANAGEMENT WORKING WITHIN THE CURRENT LEGISLATION

Permission is at the core of successful rock art management. Successful management by the traditional owners creating culturally safe processes can result in the use of rock art sites in a manner which benefits the primary stakeholders who are the traditional caretakers of the sites. Agreements allow for community to be informed and create and maintain workable parameters for site use. These agreements have to sit within The Native Title, The Land Trust, and within the parameters of the western legislation, landowners having the ownership of the subdivision of land on a 99yr lease. Since 2015, new rules gave Aboriginal and Torres Strait Islander communities the option to convert some of their communal lands into freehold land to facilitate investment and ability to sell. Development permit need to be acquired for the '*material change of use*' of the land, such as nature-based tourism.

To protect the rock art, as the area is not designated as National Park, the East Quinkan and West Quinkan Reserves were established. The area is owned by the Aboriginal Land Trusts (under the *Australian Government's Corporations (Aboriginal and Torres Strait Islander) Act 2006*) operated by Aboriginal people offering freehold title land. The minimum date of the rock art is around 15,000 years old but likely extends much further, regionally up to 25000 years old (COLE and WATCHMAN 2005).

As a recognition of the importance of Indigenous involvement in site management the Queensland sacred sites and cultural heritage are protected under the *Aboriginal Cultural Heritage Act 2003*, which recognises Aboriginal people as the 'primary guardians, keepers and knowledge holders of Aboriginal cultural heritage'. Though cultural sensitivity and cultural requirements to site access and management are recognised (e.g., ICOMOS 1999, Burra charter 2013) they are not always at the fore of tourism management frameworks.

The North Queensland Land Council (NQLC) is the recognised Native Title Representative Body for this region, assisting with native title consent determinations. The Queensland Government is responsible for managing unallocated state land. (Indigenous Land Operations).

Internationally they sit under the UNESCO Convention and the Protection and Promotion of the Diversity of Cultural Expression (2005) and the United Nations Declaration on the Rights of Indigenous People (2007) and the guidelines for World Heritage sites (UNESCO 2001).

The ICOMOS International Cultural Tourism Charter (ICTC), for example, provides broad guidelines for conservation applicable to cultural tourism develop-

ment (ICOMOS 2002 n, DEACON 2006, p. 386). Those developing rock art tourism 'products' in the past have focused on the commodification, pricing, promotion and other income-generating factors influenced by a wide range of interests and agendas (DEACON 2006, p. 379).

Rock art management (according to ICOMOS 2002) would include impact assessment; protection of paintings against dust and water; graffiti removal; signage; reporting; management of research; management of landscape setting; engagement with local communities; development of protocols for private land owners; integration of rock art site management with wildlife and environmental; procedures for management of disasters, fire and waste; access routes and paths; information nodes for visitors; integration of product with regional and national tourism bodies; identification and documentation. Achieving this with limited government funding can be a considerable challenge.

POTENTIAL PROBLEMS

Much of the land with rock art in the Laura region is multi-tenured and therefore various models are needed for their management and protection (COLE 2016, p. 206). With support from Traditional Owners, the state is also converting existing national parks, to jointly managed national parks CYPAL (Cape York Peninsula Aboriginal Land). In national park CYPAL areas, with Aboriginal freehold as the underlying tenure development is regulated by the management principles of national parks, which incorporate joint management arrangements with Traditional Owners. Challenges lie in the mining interests in the area creating pressures for both the government direction and for Traditional Owner management. Highlighting the success of the Laura region, on the East Quinkan Reserve, Aboriginal community have resisted mining activities and it highlights the community commitment to protecting cultural lands (COLE 2016, p. 206; Gundjeihmi Aboriginal Corporation 2012). The Queensland government's approval of mining exploration in Quinkan rock art regions, including within a supposedly protected area (the DLA) is a major risk. Mining activity is excluded within 500 metres of the Declared Landscape Area (DLA 002) boundary; however, the majority of the area only has protection under the Aboriginal Cultural Heritage Act, which permits mining activity within 100 meters of a cultural site (Laura River Dreaming 2013, p. 11). The economic pressures of mining opportunities and the risk to heritage and the environment are important factors for the area (COLE and BUHRICH 2012; MULVANEY 2011).

COMPARISONS OF 3 SITES

In comparing the case study of the sites situated in Kuku-yalanji *country* namely the 'Magnificent' site (see Figure 1) and managed by the Jarramali Rock Art Tours and contrasted to other site management practices, being the Split rock site and Carnarvon Gorge in the Central Queensland Highlands. These comparisons contrast use, management and outcomes.

1. Split rock

The carpark for the Split Rock site is approximately 12 km south of Laura on the Peninsula Development Road (see Figure 2). Here it is possible to see examples of painted and engraved Indigenous rock art close to the carpark. The Laura area is well known for its rock art however most of the sites require guides so Split Rock is seen as an easily locatable site that can be accessed at any time so long as the road isn't closed which is sometimes the case during the wet season. The easy trail from the carpark, 30 minutes return, is basic and well maintained with some sections with rock steps suitable for most fitness levels. The main gallery areas of rock art have interpretive signage and like many Indigenous cultural sites there are some signed areas that are restricted from public access at the request of traditional owners. It is possible to view rock art images such as anthropomorphs, dingos, and flying foxes at the site.

Due to security issues concerning the facilities at the site and the honesty payment box being robbed, security at the Split Rock site has been upgraded to include cameras, a new steel-frame door and reinforced padlocks (MOUNTER 2017). Even without these issues the honesty box was not very successful with a low percentage of participation in paying the entrance fee of \$5. This fee has recently increased to a \$30 entry fee, children over 12 years cost \$15.

Split Rock sits under a different reserve to the 'Magnificent' site. The QRCC (Quinkan Regional Cultural Centre) provides guided tours to Split Rock, Mushroom Rock, Giant Horse and the Quinkan Galleries providing casual and seasonal employment for three to four people. The QRCC is entrusted with maintaining the sites. Split Rock is a tenured site which differs from the Land Trust of many other areas/sites.

The signage at Split Rock is effectively conceived and included Indigenous community consultation in its creation. The challenges of the management of this site lie in the politics between the different clans and site damage. Graffiti has also been an issue over the years with some removal activity taking place in the 1990's. For sites both manned and unmanned visitor books can assist in obtaining feedback from visitors and provide an outlet for expression (FRANKLIN 2011). They have been considered effective in reducing graffiti. For maximum effectiveness visitor books require maintenance, storage and analysis. Graffiti and site damage can also occur at unmanned sites that have easy access. At this stage it appears that these have been removed from the site.

2. Carnarvon Gorge

In contrast Carnarvon Gorge, in the central Queensland Highlands, is a National Parks which, as high-profile Category 'A' Environmentally Significant areas (DERM 2001), enjoys widespread public recognition of its values and the need to protect them. This is primarily Bidjara and Karingbal *country*. Due to the high volume of visitors the extensive rock art sites have suf-

ferred from damage such as graffiti. Upgrades to the camera monitoring have assisted to some extent as does the use and maintenance of visitor books at the sites (FRANKLIN 2011). The park is a ranger maintained and monitored area but suffers from a lack of coverage due to its size and the resources available to the rangers.

Though consultation is high on the management plan's priorities it falls short in regard to aspects of interpretative signage as indicated by Bidjara feedback (GIORGI and TAÇON 2019). A number of guides operate in the gorge, but it is rare that these are Indigenous guides.

The damage to an important site called Baloon cave due to the existence of a synthetic material walkway (REPLAS Enduroplank recycled plastic products) which burst into flames during the 2018 fire season, highlighting the need for more Indigenous involvement in the management of the park. Several of the community were physically sick after the event due to the distress involved. The rock art in Carnarvon Gorge has been viewed by community elders as "our University" (GIORGI and TAÇON 2019, p.1 91) and therefore its care should be tied to community.

3. 'Magnificent' site

The 'Magnificent' site has more than 450 rock art motifs painted on the underside of a rock shelter, covering everything from Kuku-Yalanji spirits (see Figure 5) to fertility symbols, totems, fish and turtles. This is an example of the successful management of a rock art site in that it is self-managed and benefited from community consultation in the design of the management plan, the concept of the access and site use. Elders were taken on *country* to reconnect with the sites see first-hand what was being proposed. The site management includes the intergenerational mentoring of new Indigenous tour guides (see Figure 4). Environmental considerations and collaborations have resulted in extensive work carried out on *country* by organisations such as the Queensland Museum within the Bioblitz programme. There are also the various intergenerational knowledge exchanges with the enriching experiences of bringing groups of young community members and at-risk youth on *country* to strengthen their cultural connections (see Figure 6). There have also been extensions to this of language camps.

The Jarramali Rock Art Tours is a successful Aboriginal owned and operated tour guide company that shares the history and culture of pristine and culturally meaningful rock art sites in Far North Queensland. Jarramali Rock Art Tours has already been recognised as one of Australia's premier Indigenous Experiences by Tourism Australia. As the Owner and operator, Johnny Murison, stated: "This will help us to leverage the fame of the 'Magnificent' rock art site, allowing us to continue investment in the maintenance of the ancient site and expand employment and training opportunities of traditional owners".

Due to its remoteness and tour guide accompanied visits graffiti is not an issue. The same is reflected in the lack of damage to the infrastructure by visitors. As it is guided there is no need for a visitor book, but

feedback is recorded in other ways. Johnny Murison is the only person who brings visitors here, and his maximum group size is only ten visitors. Access is in his large 4WD truck or helicopter. Locating this rock art would be a challenge for an outsider.

DISCUSSION

Insider's view

As recounted by the owner of Jarramali Rock Art Tours "The Kuku-Yalanji people who lived here probably cooked some of those fish [seen in the rock art] (see Figure 7) in this very rock shelter. You can see the charcoal evidence that they had fires here". Researchers have also found mussel shells and bones from animals like kangaroos, possums, bats, and flying foxes at these sites.

The intimate connection of the guide to this site enriches the visitor experience and ensures the site is prioritised over economic benefits (see Figure 7 and 8). The visitor is ensured a culturally safe experience and benefits from a deeper understanding of the site within the landscape (see Figure 10). The tours include 'bush tucker' knowledge and plant and animal information. Not only does the visitor experience the art but appreciates it within the wider Indigenous knowledge framework, which is a much more enriching experience than self-guided signed interactions such as at Split Rock and most of the visitor interactions in Carnarvon Gorge.

The experience of the guided 'Magnificent' site ensures safe cultural practice for the visitor and the guide. Safe cultural practice can include restrictions on who can visit different areas, and various protocols such as the throwing of sand or pebbles into water nearby, calling out to the spirits that inhabit the site for permission to approach, and as described by Cole (2016, p.196). This includes the level of interpretation of some figures (see Figure 9).

Wydra (2018) discusses *mnemonic* or collective memory as a cultural strength that is being reclaimed, in this case through rock art interaction. This strength has been largely lost through the Western patterns of learning, education and a shift to relying on the digital archiving of personal and collective experiences (WYDRA 2018, p. 28) thus creating challenges for mnemonic transfer of memory through the generations. This emphasises the importance of rock art expressions of culture and memory, a theme aptly expressed by Fargo (2019) about contemporary Pintupi art from Western Australia: '[It] does not "represent" the Dreaming but recalls it'. By viewing the rock art in context, the culturally associated viewer has triggered recall of individual or community embedded myths, symbolic behaviours, initiations or connections to country.

The site also hosts at risk youth creating an opportunity for healing, confidence and cultural appreciation. The practical youth education programmes undertaken by the Jarramali Rock Art Tours also incorporate the natural sciences sphere of 'bush tucker' and the environment and could sit within the STEM (Science Technology Engineering and Maths) framework of learning with the Art and Indigenous elements added

to form STEAIM (GIORGI and HARDING 2021) education to embed Indigenous knowledge practices within the sciences and art practice and enable attraction of associated grants to propel these practices across different community platforms.

The intergenerational knowledge exchanges include the training of new young guides. Johnny Murison extends his cultural inheritances through sharing the rock art traditions and their associated meanings, their stories and through ties to place. A broader inclusive narrative is explored through connecting community and the wider public to this heritage. Memories as expressed in the rock art reinforce identity and highlight the improved potential of the role of rock art in sharing identity and stories and creating spaces for visitors to learn. As such Murison is manifesting the Principles for Safeguarding Intangible Cultural Heritage (UNESCO 2003) in that he is transferring knowledge, skills and meaning. This also transects the ICOMOS Cultural Tourism Charter (ICOMOS, 2002) which recognises the need for Traditional custodians to manage their sites.

The disruption and loss of cultural knowledge (e.g., GIBSON 1992, PEDERSON and WOORUNMURRA 1995, MORPHY 2012, BRADY and BRADLEY 2016) can be offset by the reuse of rock art imagery, within the tourism industry, in a way that does not further disempower communities or appropriates imagery without Indigenous agency (GIORGI and HARDING 2021, p. 74). Given that rock art is part of cultural identity and spirituality and part of the knowledge systems and Laws of the community there is an increasing need for them to be recognised as relevant in many aspects of site of management and significance. The relevance of rock art sites within Indigenous communities is important in re-establishing cultural pride, identity and knowledge systems (TAÇON *et al.* 2016; BRADY 2009, p. 47). Brady and Bradley (2016, p. 84) have put forward that rock art should not be considered a 'thing' but a 'happening' whose 'meaning is negotiated and apprehended through people's participation and engagement with it'. This counters the old tropes of rock art as being from the past and not having contemporary relevance. For Indigenous communities, such as the Kuku-Yalanji people, the rock art is reflecting the past present and future outside Western perceptions of time

Rock art can function to 'unite people, to reaffirm/reinforce identity, to transmit cultural knowledge, as inspiration for modern and contemporary artists' (BRADY and TAÇON 2016, p. 6). Taking the etic (outsider's) and an emic (insider's) perspective together in assessing rock art management can provide insights. This renegotiation of rock art management reinforces the process of 'when members of a community assert control over their own lives and culture, politically, socially and artistically, they go beyond oppression' (LOFT 2005, p. 66).

Rock art management is a tool in the battle to reclaim and create further substantive discussions around cultural identity. In short, the transference of cultural memory is achieved through the contemporary utilisation of rock art with elder and community involvement and activating that memory through the rock

art, as well as other cultural processes such as dance and song. Both international and Australian cultural organisations are increasing their systems of inclusion of Indigenous voices in the maintenance and development of cultural identity through heritage involvement and expression. The contradiction between the Australian Government's emphasis on Indigenous rock art and national identity in tourism campaigns and their inability to support these projected ideals with more robust funding strategies is evident in some of the rock art management outcomes around the country.

Conclusion

This case study highlights the prioritisation of community involvement in the decision-making processes and elder consultation into the management strategies to ensure outcomes that are culturally safe for the delivery and participants of these rock art experiences. These strategies counter the old tropes of the museification of rock art and deliver on emic directions and management of sites by their traditional custodians. Whilst not all sites benefit from the same management approach it is essential to look at the successful elements of contemporary site management as models for the future.

Given that some sites do not benefit from Traditional Custodian management and that legislation is not always conducive to encouraging community participation, new measures need to be developed to facilitate cultural use and to prioritise the management of sites by their cultural custodians such as with the 'Magnificent' site.

We hope this paper opens critical discussions on how changing perceptions of rock art management can recognise the continuation and contemporaneous relevance of knowledge that prioritises education and the strengthening of cultural bonds to land through the medium of rock art. The different narratives gleaned through an Indigenous lens, in this case the in Kuku-Yalanji one, are invaluable to current and future rock art management.

Some of the case studies highlighted are projects that are successfully assisting in the intergenerational transference of knowledge and cultural connection to future generations within and external to the concerned communities. The case studies also examine the successful jointly managed projects that enable various individuals and institutions to work together towards constructive outcomes. The results lie in both internal and external stakeholder benefits as well as increased conservation outcomes

"Tourism is a way of coming back on country and providing meaningful employment for my people" Johnny Murison.

Acknowledgement: "I would like to thank the The Kuku-Yalanji community especially Brad Grogan and my wife and collaborator Erica for helping to make Jarramali Rock Art Tours a successful company. To my children Jarramali, Shiloh and Alle who will be the next generation safekeeping our cultural heritage".

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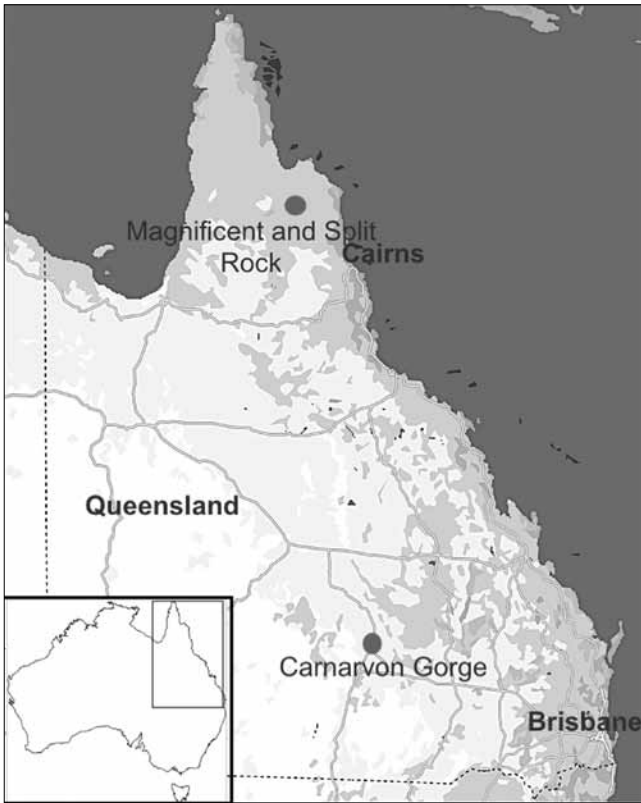


Fig. 1 - The rock art case studies in Queensland. Adapted from Google Maps 2021.

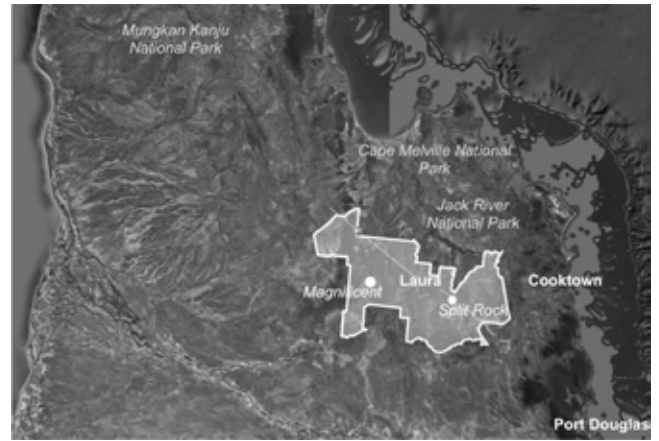


Fig. 2 - 'Magnificent' and Split Rock sites, East and West Quinkan Reserves in red outline. Adapted from Google Maps (2021 data, Landsat/Copernicus).



Fig. 3 - Elder visit and consultation. Photo, Johnny Murison.



Fig. 4 - Training young tour guides, cross generational mentoring. Photo, Johnny Murison.



Fig. 5 - Medicine man 'Magnificent' site. Photo, Johnny Murison.



Fig. 6 - At risk youth being brought on country. Photo, Johnny Murison.



Fig. 7 - Johnny Murison's office. Photo, Johnny Murison.



Fig. 8 - Rainbow Serpent gallery. Photo, Johnny Murison.



Fig. 9 - Medicine man. Photo, Johnny Murison.



Fig. 10 - Johnny Murison at 'Magnificent'. Photo, Johnny Murison.