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Kimberley Foundation Ian Potter Chair in Rock Art

Acquittal Report on Activities

6 November 2013

Winthrop Professor Peter Veth and Associate Professor Sven Ouzman
Centre for Rock Art Research + Management, University of Western Australia



2013 KFA Rock Art School, Carson River



Professor Peter Veth at Rock Art Complex, Wyndham



Community Consultations, Wyndham, Kalumburu, Kandiwal and Mowanjum 24 -29 October 2013

Overview

Winthrop Professor Peter Veth was appointed Kimberley Foundation Ian Potter Chair in Rock Art ('the Chair') at an inauguration ceremony at the University of Western Australia's (UWA) Vice-Chancellery in late 2012. Professor Veth commenced serving in this position on 1 February 2013. This report documents the various activities undertaken by the Chair during the first 9 months of his reign, in accordance with the requirements of Agreement signed between UWA and the Kimberley Foundation of Australia (KFA).

During the reporting period significant progress has been made towards satisfying the four Goals agreed upon for the Chair by a meeting of the KFA held in 2010 (details pages 4-18).

At the time of his Chair appointment, Professor Veth was concurrently awarded the prestigious Australian Research Council's Discovery Outstanding Researcher Award (DORA), Professorial Level 3. This has both increased the research load but also the capacity of the Chair for the initial 3 years. A short-listed candidate for the Chair, Dr Sven Ouzman, has been appointed as Associate Professor until mid-2016, and is working collaboratively with Peter towards fulfilling the Chair's Goals and outputs.

The Chair resides within the Centre for Rock Art Research + Management at UWA (CRAR+M; www.uwa.edu.au/rock-art). CRAR+M now has six fulltime researchers who all provide input to the Kimberley research hub. UWA's School of Social Science provides infrastructure and administrative support that will optimise the research and other Chair outputs. Dr Leslie Zubieta Calvert has been appointed to CRAR+M (on industry funds) and is scoping projects on Kimberley rock art under the Chair's supervision. Though still in start-up phase, the outputs (detailed in **Appendix**; pages 24-26) are considerable. There has been significant progress towards establishing the overall research plan for a systematic 'catchment approach' research of Kimberley rock art, archaeology and associated heritage (**Goal 2**, pages 5-16). Before we outline our Vision under the 4 Goals, we summarise the main outputs to date in four primary areas of quantifiable progress – Nationally Competitive Grants Funding; Consultations and Conferences; Research Output; and Heritage Management and Public Outreach.

National Competitive Grants Funding: A major multidisciplinary \$480,000 ARC Linkage grant *Dating the Aboriginal rock art of the Kimberley region, Western Australia* was awarded with Peter Veth as the Project's CI archaeologist and incoming KFA Scientific Advisory Committee (SAC) Chair, Prof. Andrew Gleadow as Lead Chief Investigator. The KFA is a major Linkage partner (KFA CEO Cas Bennetto is a Principal Investigator). W/Prof. Veth also currently holds other ARC Grants - *Barrow Island Archaeology Project* (\$1.1 million; the largest 2013 ARC Grant in Australia; linked to his DORA) and the \$500 000 *Australian Historic Shipwrecks Protection Project*. These grants total over \$2 million. Sven Ouzman has developed his own initial research grants and submitted major projects to the ARC via the Discovery Early Career Researcher Award (\$394 405) and the ARC Future Fellowship (\$822 104). Peter Veth, Sven Ouzman and Leslie Zubieta Calvert are preparing a 2015 ARC Discovery Grant (~\$750 000) for research in Worrorrnan country. Total quantum attracted or applied for is ~\$4 million.

Consultations and Conferences: Major progress has been made in consulting and meeting with interested parties and Kimberley Stakeholders. In the last year Peter Veth participated in 37 consultative forums, Ministerial briefings, and meeting with Aboriginal Corporations and individuals, industry and heritage representatives, and academics;. A stand-out event was the KFA-UWA *The Future of Kimberley Rock Art Research Workshop* and associated *Nomenclature & Database* meeting 29 Sept-1 Oct 2013. Convened by KFA SAC Chair Dr. Jim Ross and W/Professor Peter Veth, large parts of the Research Plan were commented on by the 34 participants. There is a meeting mooted for 2014 between the Surveyor group, Pastoralists and the Tourism industry.

Research Output: Veth and Ouzman delivered 28 plenary and other presentations at 21 conferences and workshops; both domestically and internationally in the last 9 months. 11 scholarly works, including the state-of-the-art 700 000 word book on World Rock Art and 2 major reports were produced; with numerous works in preparation including a major review article of Kimberley Rock Art research. CRAR+M has 4 rock art Postgraduates and descriptions of viable Kimberley rock art projects have been drafted and circulated to prospective students. The Chair is liaising with the Chair of the KFA SAC and leveraging off new ARC Grants towards new Postgraduate scholarships for start in 2014-2015. Two field excursions – one as guest of the KFA’s annual Rock Art School - were made; with significant fieldwork programs a major focus in three regions of the Kimberley for Peter Veth, Sven Ouzman and Leslie Zubieta Calvert from 2014, onwards.

Heritage Management & Public Outreach: The knowledge base of Kimberley rock art and associated archaeology and heritage needs to be consolidated and accessed. The enormous work by dedicated individuals often exists in isolation or is hard to access by the larger research community. For example, offers from David Welch and the Coates family to deposit field and research data they have produced or are holding in trust are being followed up. With colleagues at CRAR+M and in the Kimberley a list of legacy collections has been identified. UWA is building a state-of-the-art 3-story Cultural Precinct covering ~4500 square metres and costing \$70 million to host the Berndt Museum and CRAR+M. The Cultural Precinct is in final architectural planning with a build date of 2016-2017. The Kimberley Foundation Ian Potter Chair in Rock Art - one of three Winthrop Professors in Rock Art - will be based in the Cultural Precinct. The other two are CRAR+M Director and Rio Tinto Chair in Rock Art W/Professor Jo McDonald, and W/Professor Ben Smith, Chair in Global Rock Art. Together with Assoc/Professor Sven Ouzman, Dr. Leslie Zubieta Calvert and Dr. Jamie Hampson, this is the greatest concentration of rock art expertise in the world. The Ian Potter Foundation endowment represents a critical anchorage for this global group. Crucially, the new Cultural Precinct will be a stable repository where rock art images and information can be conserved and accessed to international standards that are respectful of Indigenous protocols. There will be dedicated spaces for libraries; digitisation of images and records, visualisation of rock art; theatrettes for students and public lectures; as well as a café and ample parking. The recent KFA-UWA workshops on *The Future of Kimberley Rock Art Research* and *Nomenclature & Databases* focused on the need for a centralised facility to host myriad digital and hard copy collections for the use and enhancement of researchers, traditional owners, students, avocational researchers and the public. The Cultural Precinct offers just such a facility and will have provisions for linking in with other Rock Art Centres, Cultural Studies and Quaternary Science centres and individuals in Australia and internationally.

A major public education and outreach achievement was the ground-breaking television series *First Footprints* that went to air on the ABC on 12th July 2013, in which Kimberley and more other Australian Rock Art featured prominently. The Chair Peter Veth was the primary Archaeology Advisor and Series Consultant. Developed over 3 years, and evolving from collaborative work from the Canning Stock Route (on which the documentary *Contact* was based); the *First Footprints* series has already been awarded the NSW Premier’s Multi-Media Award and is short-listed for both the ATOM awards and the prestigious Walkley Documentary Award (www.walkleys.com/documentary). Established in 1956, the Walkleys are the most prestigious awards for Australian journalism. In its third year, the award “recognises excellence in documentary production that is grounded in the principles of journalism – accuracy, impact, public benefit, ethics, creativity, research and reporting – together with rigorous filmmaking.” In a recent Press Release, The Australian Archaeological Association noted it was “thrilled to see a documentary showcasing the richness of Australian archaeology, *First Footprints*, recognised at this prestigious level”. In addition to *First Footprints*, the Chair gave over 20 public lectures during 2013 in, *Inter alia*, Perth, Fremantle, Broome, Melbourne, Sydney, Wollongong, Brisbane, Albuquerque, Honolulu and Szczecin.

Details of each of these areas of progress are contained in the Appendix.

We now report on specific work that falls under the rubric of each of the four **Goals** with a focus on Goal 2, the Research Plan.

Goal 1

Appointment of the Chair with Appropriate Governance Principles

The Chair, Peter Veth, was appointed on 1 February 2013. On 1 July 2013 Dr. Sven Ouzman, formerly Chief Curator of Archaeology at Iziko South African Museum joined him in a 'twinning' arrangement to accommodate Professor Veth's concurrent ARC Barrow Island DORA. This arrangement is planned to be in force until 31 June 2016. Winthrop Professor Veth and Associate Professor Ouzman are in regular consultation with regards the larger, systematic and long-term planning into Kimberley Heritage, with rock art at the fore, in accordance with the Kimberley Foundation's mandate of '*Researching, Preserving and Promoting Kimberley Rock Art.*'

The governance principles for the Chair are rigorous and multi-tiered. *The Kimberley Chair Steering Group*, as per the KFA-UWA Agreement, comprises the Chair of the KFA, Maria Myers; Board Member of the KFA Deidre Willmott; the Director of CRAR+M, Winthrop Professor Jo McDonald; Head of the School of Social Sciences Professor Alistair Paterson; and the Chair, Winthrop Professor Peter Veth. This Committee will meet to effectively liaise with, evaluate, and monitor the Chair's actions against agreed targets.

UWA has annual reporting that requires an Academic Portfolio in which all Teaching and Learning; Research; and Service outputs are listed and assessed. There are also regular planning meetings and budget reviews with the School Manager; Head of School; Dean of the Faculty of Arts; Pro-Vice Chancellor Research; Deputy Vice-Chancellors and, on occasion, the Vice-Chancellor. Academic Level E appointees are expected to make international contributions in their research communications and publications; to seek nationally competitive research grants; to foster and mentor earlier career academics and postgraduates; to engage in ongoing service and outreach at a superior and senior level; and to initiate research collaborations both domestically and internationally. These outputs are rigorously assessed by a number of instruments including the quality of publications (e.g. peer-reviewed papers in A-ranked journals); citation and impact indices; number and content of grants applied for, serviced and satisfactorily completed; major research and practitioner workshops convened; and contributions to the Academy, practitioner, policy and public arenas.

Of critical importance is the observance of ethical, sustainable and culturally-targeted research that satisfies both identified research priorities of CRAR+M; UWA; the KFA (cf. KFA-UWA Workshop Recommendations 2013); and Australian National Research Priorities. Major groundwork and ongoing consultation with multiple stakeholders and instruments include Traditional Owner Representative Bodies; the Higher Education Research Ethics Committee; the AIATSIS Guidelines for Ethical Research in Indigenous Studies (www.aiatsis.gov.au/research/docs/ethics); s16 Permits for research and physical sampling of art and the sites within which art occurs; occupation sites for excavations and the collection of other cultural materials under the 1972-80 WA *Aboriginal Heritage Act*. Valid Ministerial permits recommended by the Aboriginal Cultural Materials Committee note specific research actions and are time-limited. In addition, the Kimberley Land Council has a Research Ethics Committee and many of the Native Title Corporations (which now own ~70% of the Kimberley) have their own Research and Access committees and Boards of Directors. Developing sound and long-term working relationships with these groups and other stakeholders such as Pastoralists and Leaseholders, is critical to ensuring the success of the research initiatives of the Chair in collaboration with colleagues.

Goal 2

Determine and Develop the Research Plan

While the Chair's work is concerned primarily with Rock Art, it is essential that this highly visible, theoretically-informed, and publicly-engaging artefact be used as a flagship resource to unite a number of diverse data sets. These data include (but are not limited to): excavational archaeology, palaeoclimates, ancient DNA, ethnography and contemporary concerns about Kimberley heritage. Unified by the 'catchment approach' (details on page 9), these unique sources of information are understood not to exist in isolation but to combine into a singularly powerful and informative vehicle through which to systematically investigate one of the world's premier rock art regions over the past 50 000 years.

This work, which draws from past and present KFA, ARC and other research, has to leave a legacy that will be of the highest international standard. It must be reported regularly at both high-profile international and topic-specific local conferences and gatherings. This work must be published in monographs, edited volumes and high-impact scholarly journals. The data and work generated by the Chair must be archived in a stable and context-accessed database that will constitute a major resource for research, heritage management and Indigenous knowledge. We must also regularly report our findings in public forums using diverse media.

Major parts of this draft Research Plan were presented and commented upon at the joint KFA-UWA 30th September *Nomenclature & Database* Workshop and 1st October *The Future of Kimberley Rock Art Research* Workshop. We summarise the gist of these comments before detailing a Two Phase Plan we believe will make effective use of resources, maximise outputs, and encourage social engagement.

KFA-UWA Workshop Recommendations and Linkage to Chair's Research Plan

"The atmosphere and collegiality has been wonderful, with people ready and willing to offer suggestions. The Kimberley Foundation Chair and CRAR+M provide a strong rock art focus, and help shape research questions with this rock art focus."

Maria Myers, KFA-UWA Workshop, 1 October 2013.

"As a general comment, the collegiality shown during this workshop and interdisciplinary forum was at an extraordinary level, with the calibre of presentations being excellent. New synergies are occurring between different datasets."

Peter Veth, KFA-UWA Workshop, 1 October 2013.

These meetings were attended by 34 Kimberley specialists and adjuncts and provided an invaluable multi-institutional, inter-disciplinary context to the envisaged Chair's Plan. The 2 comments quoted above emphasize the collaborative— but also intellectually critical atmosphere – that has informed and inspired our approach. We highlight key Workshop recommendations related to the 31 research directions spread over 5 major research themes. We then b the Chair's proposed timetable for the next 3 years of work. The scale, range and complexity of the data we are dealing with requires a sophisticated yet simple means of ensuring work in different research domains and social arenas connects and builds knowledge. To this end we propose a 'catchment approach' (page 9). This ambitious and enormously exciting project demonstrates the increasing maturity and capacity of Kimberley archaeological and heritage research; together with Indigenous knowledge and management. This is the larger context that provides a general direction to the Chair's activities. We reproduce the gist of the Workshop findings, as summarised by KFA SAC Dr. Jim Ross and W/Professor Veth, humanised by key verbatim comments before providing our proposed Research Plan 2014-2016.

Theme 1: Chronology of human occupation of the Kimberley in the context of archaeological and genetic data from Sunda and Sahul

- i. Need organic and OSL dating at same sites to be confident of chronometric hygiene;
- ii. More site studies on Pleistocene regionalism in Northern Australia. Edge ground stone axes/other early economic specialisations and stone tool manufacturing strategies were identified as potential indicators, including use-wear and residue studies. These may contribute to the notion of a Kimberley cultural bloc;
- iii. The quest for deep-time focused archaeology needs to include areas between the caves, open site excavations involving large equipment, and also alluvial sequences;
- iv. Identify and study areas with high potential for continuous occupation, especially within the northern Kimberley Plateau and major drainage courses;
- v. Preservation in different geological and taphonomic contexts requires emphasis on limestone sites. Nimbing Range identified as an important formation with regional implications;
- vi. Optimum genetic studies require cross-interrogation with archaeological data and early human material as time sequence markers. Hair and aDNA which could be screened from sediments;
- vii. Comparison of the Kimberley with Pilbara, Great Sandy Desert and Arnhem Land, and more work in SE Asia (subject of O'Connor's Laureate studies over the next 5 years).

Theme 2: Antiquity of engraved and pigment art in the Kimberley and how we understand its variability across space and time

- i. ¹⁴C dating of resin in mud wasps nests will provide a useful cross-check for OSL;
- ii. Apart from dating, investigation of the probable time span for different art schema requires a fine-grained spatial analysis of the rock art in the north western Kimberley;
- iii. New art styles need to be identified, characterised and placed in a regional context, and the fringes of the Kimberley need to be assessed for contextualisation of these styles;
- iv. Wherever possible, stylistic systems need to be studied in a fully integrated archaeological context;
- v. Attention must be given to variability in the art not accommodated within stylistic themes (the phase schema), particularly where it occurs between themes;
- vi. Landward mapping transects of art styles and distribution (including existing data) may overcome the difficulties of systematic regional mapping of rock art, and identify clinal variation inwards from the coast;
- vii. Urgent need to compile existing records of art styles and locations and map out the distribution patterns that will frame new research questions and priorities;
- viii. Identify the oldest art forms and styles;
- ix. Consider the placement and sequencing of cupules, sharpening grooves, rock markings etc;
- x. Geomorphic analysis to identify sites with two key characteristics: continuous water supply, even in periods of extended drought; and with associated sandstone favourable to art recording.

Theme 3: Production, composition and conservation of Kimberley art pigment composition, its variation over time and space and art style, and its preservation characteristics

- i. Assess the role of the rock and location in relation to meaning of rock art and associated heritage;
- ii. Conservation management measures linked to land tenure licensing with direct advocacy to DMP and other regulators recommended;
- iii. Develop management plans at a smaller scale with a more specific focus on rock art through strategic relationships with traditional communities that can deliver sustainable outcomes and research benefits;
- iv. Postgraduate studies in conservation and management.

Theme 4: Reconstructing past climate and environments

- i. More palaeoecological studies to differentiate between human and environmental drivers of past ecologies, identify regional differences and determine key climatic influences. Studies should be conducted on a catchment basis as part of an integrated program, which includes art, archaeology, palaeoclimate and the cultural landscape and linked to ranger programs to ensure better uptake, participation and compliance. ;
- ii. Emphasis on assembling high resolution ecological record of the last 1000 years - using existing records;
- iii. Past climatic variability and volatility likely to be closely linked to cultural and occupational changes over time - this variability needs improved definition to establish variation through time and space across the Kimberley, preferably in close association with archaeologists;
- iv. Investigate the potential for climate proxies in addition to speleothems, cores and dunes;
- v. Investigate the link between Wandjina ethnology, palaeoclimate, palaeoecology, and the timespan of Wandjina art and its associated cultural objects.

Theme 5: Strangers on the shore: Macassans, the mercantile class and pastoralism

- i. When did trepanging begin in the Kimberley, what is the extent of sites, what was the response of Indigenous communities to the sites and associated people, what is the material and spatial evidence?;
- ii. What resources were exploited over time and how did Indigenous knowledge contribute?;
- iii. Contact rock art exhibits different responses across the Kimberley and there is an urgent need to document this art and draw on the disappearing fragments of first-hand knowledge; and
- iv. Depiction of boats in Kimberley rock art is rare - what do they represent in a chronological and cultural context, and how do they compare with the boats recorded in Arnhem Land rock art? What are the symbolic, technological and labour history insights offered by early depiction of maritime encounters?

Professors Peter Veth and John Dodson concluded the full day workshop by noting:

“We should undertake a ‘catchment type approach’ locating archaeology, palaeo-sites and cultural landscapes closer together for easier comparison and future management. For example, long time-span rock art production, occupation sites, palynology and speleothem sequences. This is the optimal organising approach by which to strategise research and fund future projects. This can be done in synergy with the different ranger programs to better ensure uptake, participation and compliance.”

To achieve this Vision we propose the following 2-Phase Research Plan for 2014-2016.

Kimberley Foundation Ian Potter Chair Proposed Research Plan 2014-2016

Phase 1 - Catchments of the Kimberley

Our conceptual structuring for the incredibly rich rock art and associated heritage of the Kimberley requires a powerful but straightforward conceptual framework: the 'catchment approach.'

Towards an Archaeology of Rock Art Catchments

Originally coined by Emeritus Professor Claudio Vita-Finzi (1978), the term 'catchment archaeology' in more recent usage relates to how human groups - related by economic, social, kinship, totemic, trade and exchange relations - use landscape. Simply put; this means rock art does not exist in isolation but is the major anchor point for all other data sets that exist within cultural landscapes. To 'unpack' these landscapes, which consist both of natural elements and cultural creations, an appropriate scale of spatial analysis must be used. This often equates to the drainage catchment. Ideally, such a physical catchment would host multiple archaeological, ethnographic and environmental attributes that provide a continuous window through time with which to conceptualise complex human-landscape relationships. Rock art is of seminal importance in allowing people to humanise landscapes through marking them in an astonishing variety of ways – rock engravings, paintings, beeswax creations, rock markings, cupules, stone arrangements, manipulations of ochre to name but a few. Rock art allows us to understand different aspects of secular and sacred behaviors through time.

Key sources of data would include rock shelters and caves with multi-phase art from cupules and engravings through all painted phases noted in the classic phase typologies (e.g., Walsh and Morwood 1999). If there is propinquity to the coast then contact and Macassan influences may be registered. Semi-permanent to permanent water pools and most importantly sumps (wetlands) are optimal for palynology and archaeobotanics and would be keyed in to the catchment. Rainforest refugia, especially in the north-east Kimberley, are correlated to co-ordinated drainage and may host remnant older archaeological signatures. Ecotonal variability will likely be high and this bio-productivity through time would have offered past peoples a range of resources enabling sophisticated cultural responses to changing natural and social environments. Perched shelters unlikely to be scoured in flood events and with clear roof fall enabling optimal sediment entrapment, would also be sought for excavation and rock art dating. Initial target areas are the Nimbing Ranges, Swift Bay, Jar and Bigge Islands, and wetlands between Kalumburu and Wyndham, and systems feeding in to the west Kimberley. Ideally, three new catchment study areas would be seeded in the Kimberley covering different art repertoires, geology and preservation, as well as climatic and environmental regimes. Both predictive modeling and ground-truthing is required here and will rely on active and theoretically-informed fieldwork.

Informed by this approach, in Phase 1 we propose 5 primary foci:
Reviewing and consolidating previous work; Identifying research themes; Consulting with stakeholders; Funding; and Database development.

Review and Consolidate Work on Kimberley Rock Art and Associated Heritage

This is a broad strategy, with a big group of top dating specialists and archaeologists, instead of redistributing the same people to do something new. The work will depend on previous research undertaken including survey groups that have documented sites and recorded certain ideal information, to date."

Andrew Gleadow, KFA-UWA Workshop, 1 October 2013

A major failing of research to date has not been individual research projects. Indeed, laudatory work has been done and, as Maria Myers noted (see quote page 14), most areas of the Kimberley have probably been surveyed for rock art. This is no mean feat for a region over 420 000 km². The bulk of this work has not been done by academics but by dedicated avocationalists, pastoralists, tour operators and the like. Many of them have published and lectured on their work. But most have lacked the infrastructural, intellectual and related human resources that academic institutions offer. This has led to some problems with published work and ideas in circulation not being informed by the latest archaeological and heritage knowledge. Further, the archiving of field records, photographs, ethnographic recordings and the like has been extremely uneven. This unevenness has resulted in great difficulty for subsequent researchers in accessing this data, often leading to duplication of work. We thus propose a major literature review including interviews with key avocationalists in order to identify where images and information relating to Kimberley rock art reside. This is not just to provide data for the Chair's work; but will be of benefit to all Kimberley researchers into the future. This Review will have two major outcomes. The first is publishing a major Review Article in a prestigious journal like *Current Anthropology*; an A+ Ranked US journal with global readership. This major review article would consolidate knowledge about valuable but often under-published work. It would also be a multi-authored project, building solidarity among Kimberley rock art researchers. We would present our findings at national and international conferences and at public meetings to inform people of the labours of those who have gone before us. Secondly, this work would allow us to identify which archives are in greatest need of help and put these into a priority list for our Database focus (page 13). While a single, stable, stepped-access database is the ultimate goal, we do recognise the legal and cultural complexities associated with this process and will seek sensitively to work through these.

Identify Research Themes

"This is a more general point of including other forms of rock marking, not just looking for the oldest - but at all human endeavour, at the different regions things acquire different meanings, there are deposition questions; how do we link these to other archaeology and palaeoclimate changes, to talk about regionalism."

Sven Ouzman, KFA-UWA Workshop, 1 October 2013

The immediate benefit of this Review work will be to identify work already done and underway in the Kimberley. Full knowledge of the extent of Kimberley rock art research will enable us to identify knowledge gaps and to develop necessary future research projects. The Chair proposes 5 major Research Themes: Nomenclature, Classification and sequencing; Dating; Engravings and rock markings; Human origins; and Gender.

i. Nomenclature, classification and sequencing. This is clearly an urgent scientific matter and we need a stable nomenclature to facilitate scientific communication but one that is also flexible enough or able to co-exist with an emic nomenclature that will ensure Indigenous people have ownership over their patrimony. Similarly, we need to both interrogate and take to the next level current classifications and phase-based sequencing of Kimberley rock art and rock markings. Most existing classifications and schema ignore a considerable corpora of less well-research schema, and engravings, stone arrangements, rock markings and 'off-rock' manifestations such as marked and transported ochre and stone. These forgotten or hitherto under-researched rock arts and markings need to be researched.

"We should have classification under its aegis – what people are looking at – to enable assessment of difficult art."

Maria Myers, KFA-UWA Workshop, 1 October 2013.

ii. Dating. Closely linked to the first research theme; radiometric, cosmogenic, luminescent and other methods of dating will go a long way toward resolving current classificatory and sequencing conundrums and sequencing of Kimberley rock art. Dating will build an essential empirical bridge to excavational archaeology and allow stable connection to palaeo-climatic research. The ARC Linkage *Dating Kimberley Rock Art* project utilises the very best Australian researchers and facilities. This project will radically transform our understanding of the Kimberley's human past and provide a model for this work globally. Earlier Archaic partial infill and associated art phases will be dated, as well as subsequent Gwion (Bradshaw), intermediate anthropomorph and later forms including Wanjina. Neglected episodes such as 'clawed hand' will receive attention. This is, in the first instance, a three year intensive task in characterising substrates on which art has been produced and the properties of pigments through time.

"We will build on previous survey work to identify sites with best potential, determine where they belong in the sequence, where different methods can be applied so there is lots of initial work to be done. The existing current sequence will be used. Multiple methods in key sites and quality of material is paramount in determining the quality of results, so the first priority is surface quality. This project is a partnership between the UoM, University of Wollongong, ANSTO, University of Western Australia, the Kimberley Foundation and Archae-Aus."

Andrew Gleadow, KFA-UWA Workshop, 1 October 2013.

iii. Engravings and 'rock markings'. Existing research has focused primarily on the spectacular painted repertoire. But the Kimberley is home to an astonishing but little-known variety of engraved art and rock 'markings' such as cupules, grooves, abrasions, stone arrangements and other non-utilitarian human engagements with rock. Some of this may be among some of the oldest surviving art repertoire. This work will look at how humans mark and make place and will try to identify Indigenous beliefs about rock – especially ochre, which is used in complex ways. This work will link to the 2 ARC-KFA excavation projects *Lifeways of the First Australians* and *Continuity and Change* already underway in the Kimberley.

"Of the earliest art repertoire, including cupules and engraved art, there is still little systematic information. There are major bodies of engraved sites and also painted art bodies especially around the Kimberley culture bloc edges which have not been researched, and this is a huge gap that needs to be addressed."

Peter Veth, KFA-UWA Workshop, 1 October 2013.

iv. Human origins and identity in the Kimberley over the last 50 000 years. Current scholarship of cognitive human origins is often sensationalistic, nationalistic, and deficient in theoretical and empirical rigour. The Kimberley offers a large and varied research region with a rock art heritage that is larger and more diverse than any other rock art corpus on the planet. The Kimberley is uniquely placed to offer a new and incisive understanding of how human cultural groups have their genesis and, at the same time, continuously adapt their culture. Rock art plays a major role in crystallising and signaling core human concerns. But we need to understand how people made rock art in close detail. Here the *chaine operateire* method will be pioneered analysing the sequence of operations in how rock art is made from initial conceptualisation, acquiring raw materials, making art and subsequent uses and reuses of the art.

“We need more work into how art is being made, which includes assessment of the use of the word ‘art’, which seems to focus on product and not process. We should be looking at a chaine operateire of the creation of rock art, and this may open up many surprises.”

Sven Ouzman, KFA-UWA Workshop, 1 October 2013.

v. Gender and rock art. A large gap exists in our knowledge of the female production, use, maintenance of rock art. This gap derives from male-researcher bias, colonial attitudes and introduced diseases such as smallpox disproportionately eradicating females. Our proposed 2015 ARC Discovery grant has gender as a major component and we will be using colleagues such as Dr. Leslie Zubieta Calvert to research this knowledge gap.

“During recent fieldwork an incredibly detailed story was told at a Wanjina site by the male Indigenous rangers. However, there is a double gender bias, as men were comfortable with and allowed to talk to other men. Another impact on this kind of information was smallpox epidemics, having a larger impact in women, increasing gender bias within Indigenous Australia.”

Sven Ouzman, KFA-UWA Workshop, 1 October 2013.

Consultations with Interested and Affected Parties

“Functional Management Plans are really important for attracting funding and resources, but not always translating to action on the ground. Relationships and plans can both achieve lots or nothing, but plans are better for bureaucratic bodies. Relationships are integral, many of these are small communities where personalities can be integral to making progress in management of rock art, heritage and generally.”

Peter Kendrick, KFA-UWA Workshop, 1 October 2013.

W/Professors Peter Veth, Jo McDonald, Professor Al Paterson and Jane Lydon, A/Professors Sven Ouzman and Martin Porr, and Dr Leslie Zubieta have engaged in a rigorous round of collaborative community consultations throughout 2013 (Appendix, pages 21-24). These consultations have focused on the role and capacity of the Chair and the wider mandate in research and management as embedded in the strategic plan and governance of CRAR+M. Consultation will continue throughout the life of the Chair but is especially critical from the outset so that all affected and interested parties – Aboriginal Corporations, Pastoralists, Communities, Museums, Private Individuals, Surveyors, Government agencies, are both informed of our plans and able to provide input to them. While not yet complete, these consultations have been extensive with 37 meetings held in 2013. Feedback has been varied –

which understandable because of the politicised environment within which Kimberley Rock Art resides, On the whole feedback has been predominantly positive. A major positive outcome is that three Aboriginal Corporations – whose land encompasses the bulk of the Kimberley’s coastline – have given in-principle agreement for collaborative work with the Chair and CRAR+M associates. Work within the IPA Ranger framework is seen as the most particularly useful mode of engagement.

Funding

“Finding funding for this research is an issue. A project in Germany was titled ‘out of Africa’ where biologists and archaeologists have come together in a grant application, so maybe here people might collaborate for a grant with a title along the lines of ‘Into the Kimberleys’, which would be concerted effort with current stuff available being the starting position for a bigger more ambitious project.”

Karl-Heinz Wyrwoll, KFA-UWA Workshop, 1 October 2013.

Another on-going activity to leverage external funds for research, postgraduate support and heritage management, the ARC Linkage *Dating the Aboriginal rock art of the Kimberley region* led by Professors Andy Gleadow (Melbourne) and Peter Veth (UWA) and provides \$480 000 ARC funding and several times that amount in people’s in-kind time and leveraged expenses. Two other ARC applications have been submitted, with a Discovery application scheduled for submission in March 2014. An ongoing and major challenge will be securing discretionary funds to attract high-quality postgraduates. This is being pursued with ideas transmitted to the outgoing SAC Chair, Dr Jim Ross, and will be pursued via normal channels such as the ARC scheme – however most authorities believe this will be diminished in real terms from 2014. UWA and CRAR+M offer infrastructural support. Expensive Kimberley fieldwork will be leveraged in co-operation with KLC Ranger programmes, which are well-funded, operational and amenable to our work.

Database

“There was agreement for consolidated storage that needs to be moderated, with users seeking information for different purposes, so there will be stepped access, but not something that becomes overly bureaucratised”

Peter Veth, KFA-UWA Workshop, October 2013.

It is of cardinal importance that the Chair’s work leaves a legacy both as a research corpus and as an historical record. The *Nomenclature and Databases* workshop underlined this need. Fortunately, we draw on the expertise of W/Professor Ben Smith, who set up Africa’s largest rock art database to ensure the best and most cost-effective cyber-architecture that will be housed and maintained in the Cultural Precinct. The major work for the database lies in identifying where Kimberley collections are and then negotiating to have these housed, at least virtually, at the Cultural Precinct for use by researchers, Indigenous communities and the public. While not wishing to restrict access, we do acknowledge that not all collections will be equally accessible; at least not immediately. For example, David Welch’s very generous offer of his entire archive came with the caveat that access be embargoed for 10 years as he still wished to publish material – a perfectly reasonable and easy to accommodate request.

This Phase is intensive but largely preparatory. It is essential first to have fundamentals in place such as fieldwork protocols; knowledge of appropriate areas within which to work; permissions and the like. Phase 1 segues into Phase 2 from 2015 when there will be more fieldwork and where postgraduate participation will begin in earnest. Phase 2 will also see the bulk of knowledge production and dissemination.

Phase 2 – Mapping Art on Country

2015 and ongoing

Fieldwork

"We need to put up a big map for people to mark up where they have been and surveyed, including a meeting of the surveyors (again). I think largely everywhere has been surveyed excluding Prince Regent, but they have probably been there too."

Maria Myers, KFA-UWA Workshop, October 2013

The two short exploratory fieldtrips in 2013 will expand dramatically in Phase 2 and all subsequent Phases. To be in a position to conduct substantive Rock Art fieldwork as early as the second year of the Chair, given the political, legacy and other issues that often hamper Kimberley Rock Art research, is remarkable. This fieldwork will range widely but focus initially on the dating project on the better known style elements, on rock art sequencing, and nomenclature and identifying and researching lesser-known and unrecognised elements of Kimberley rock art. We plan to use postgraduates and link to other projects in the area. We have identified the KLC IPA Ranger programme as a natural ally. They are currently well-resourced and rock art features prominently in several Healthy Country plans. There are areas of common concerns, such as the impact of fire on rock art and cultural heritage.

Knowledge Production and Dissemination

"As a result of increased capacity within CRAR+M, it is envisaged we will have 20 Higher Degree Researchers within several years."

Peter Veth, KFA-UWA Workshop, October 2013

Already underway in Phase 1 (Appendix; pages 24-26); Phase 2 will witness the bulk of publishing and knowledge dissemination. All work is informed by a 'catchment approach' in which Rock Art is not studied in isolation but contextually with relevant environmental and social analyses. In addition to the usual peer-reviewed, high-impact journal articles we propose a major scholarly monograph on all Kimberley rock art that will provide scholars and the public cutting-edge and reliable information on what constitutes Kimberley rock art and cultural heritage. Conferences attended and organised will further build knowledge and profile. A prime objective is to build up a critical mass of postgraduates. We would also seek to effectively liaise with Surveyors, Pastoralists and others who have vast stores of knowledge, and to make this known to academics and the public, where appropriate.

Heritage Management and Public Engagement

“There are significant impacts on the rock art, like undergrowth and trees rubbing against the surfaces. Management needs to be site by site. Cattle are also a huge problem in the Kimberley, particularly in Wanjina sites. This is a landscape scale threat to rock art, and you need people on the ground to cut the vegetation down and to keep the cattle out. There will be more sophisticated protection in the future as a result of Andy’s work, but we need basic protection now.”

Maria Myers, KFA-UWA Workshop, 1 October 2013

“Peter touched on the amount of industry in the Kimberley; we need a strategy for engaging with industry to raise awareness of what is there and what is culturally available, in collaboration with the KLC and others, for example the Department of Mines and Petroleum (DMP).”

Deidre Wilmot, KFA-UWA Workshop, 1 October 2013

In addition to the 5 Research Themes identified at the October 2013 KFA-UWA Workshop, we add a focus on *Heritage management and public engagement*. This focus is implicit in the KFA’s stated aim to ‘*promote and protect*’ Kimberley rock art and makes optimal use of recent growth at UWA; especially with regards to the planned \$70 million Cultural Precinct. Our initial consultations have identified an enormous need by almost all interested parties for reliable information and expert guidance on managing Kimberley Rock Art. We consider providing such information and guidance as a logical outflow of our scholarly research. In particular, the Kimberley Land Council’s Ranger programme and Aboriginal Corporations’ *Healthy Country* plans – in which Rock Art is prominent – are logical partners. Pastoralists will also be engaged, but the threats to rock art under their custodianship are usually minimal thanks to years of assiduous protection. We plan heritage information packs, heritage guide training and accreditation, and a major travelling exhibition on Kimberley rock art. Discussions are underway with the Mowanjumb Aboriginal Art and Culture Centre and the WA Museum in this regard. The ARC rock art dating project will provide, for the first time, reliable scientific data on which to base substantive long-term, science-based conservation plans. 130 volumes produced for the Rock Art Conservation Program at AIATSIS are being reviewed at present and the Chair has just finished discussions with AIATSIS staff towards accessing these and having an annotated bibliography prepared. This engagement with heritage has been vigorously trialed in 2013. The Chair gave multiple multimedia interviews on education; rock art preservation; heritage legislation; consultancy standards; the Kimberley Rock Art Dating Project; and future actions (mining and allied) in the Kimberley. Some of these media such as *Science Network* are syndicated with enormous reach in capital cities and regions.

Heritage management and public engagement extend also into the highly-charged field of resource extraction and impact. The role of industry in exploration, mining and offsets against assessment of cumulative impact will be one of the most active and challenging engagements of the Chair. The central tenet of stewardship by industry for cultural heritage, and specifically rock art and associated sites that occur on lands with minerals, gas and petroleum, will be reinforced in all arenas. While the Chair and allied staff both at CRAR+M, the KFA and other rock art centres is not in a position to mediate all of these complex compliance process; major efforts can be made to reinforce the value(s) of the rock art and manage it responsibly and sustainably. A periodic review of such advices specifically to land users and managers, and in the public domain via multi-media, is warranted, desirable and is already occurring. We will also act as a fulcrum to mobilise allies and networks to pressure for decisions and practices that are in the best interests of Kimberley cultural heritage.



Digital look at ancient art

ScienceNetwork
 Kimberley art that has been joined online and put through entire process, and the creation of a digital photographic archive to capture ancient influences through which 'the Kimberley Foundation has been able to capture the essence of the Kimberley art and its significance to the region'.

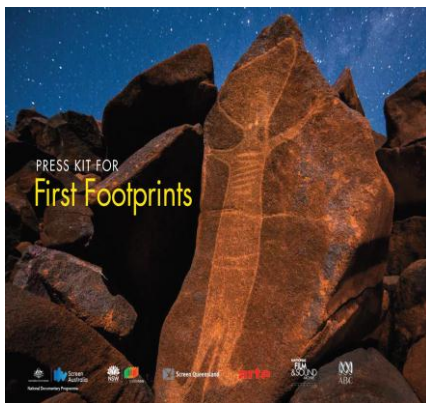
Professor Veth said the Kimberley Foundation is being much better than the other Kimberley art sites, but that the Kimberley Foundation is not just a collection of art, but a living, breathing entity that is constantly evolving.

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UWA archaeologist Professor Veth is looking at a study of indigenous art in the Kimberley. Photo: ABC



Epic history of Australia's first people told in new TV program on the ABC

A new series suggests Aborigines didn't wipe out megaflora, writes Deborah Snew.



UWA archaeologist Professor Veth is looking at a study of indigenous art in the Kimberley. Photo: ABC

A black and ochre jigsaw

A new series suggests Aborigines didn't wipe out megaflora, writes Deborah Snew.

The bird, depicted in red ochre, stands with its neck stretched forward, a head tilted back, as if it were calling. It is a black and ochre jigsaw, a puzzle that has been pieced together by a team of scientists and artists.

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UWA archaeologist Professor Veth is looking at a study of indigenous art in the Kimberley. Photo: ABC



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Sample of Ian Potter Kimberley Foundation Media Exposure 2103

Review

In addition to Annual Review by the Steering Committee; major reviews and consultative roundtables at the end of Years 3 and 5 are suggested. In addition to the Steering Committee's oversight, a larger group of interested and affected parties will be asked to comment on the Chair's research activities and outputs and identify possible future research, conservation, education, training and public awareness initiatives. Forums will include industry groups in the west and east Kimberley; management authorities for natural values (DPAW and DSWEPAc); land tenure and access (DMP and Landgate); heritage planning (the DAA and bodies responsible for the ATSHIP Act); and communities, corporations and IPA ranger programs entrusted with aspects of management of rock art conservation estates.

Goal 3

Activate the Research Plan

Progress on Goal 3 already includes submission of funding applications for innovative, world-leading research (as per Goal 1). Peter Veth and Sven Ouzman's national and international networks are already extensive and work has focused on establishing and strengthening networks within the Kimberley and with researchers and others who already work there. Our trips to the Kimberley and hosting of people concerned with Kimberley Rock Art reflect the kinds of research, conservation work and public outreach we aim to do and the skills we can offer. So far, the feedback on our endeavours in this regards has been predominantly positive; though we anticipate there will predictably and potentially be conflict over specific issues and personalities. On 18 September 2013 a range of Kimberley-specific rock art topics were disseminated to UWA prospective and current postgraduates and we shall continually seek to attract postgraduates, postdoctoral Fellows and visiting researchers to increase the knowledge quantum. Already the ARC-KFA Rock Art Dating Linkage project has attracted a PhD student (to be enrolled at UX). The cultural heritage company Archae-Aus has committed in-kind support for postgraduates to be matched by funds sourced through a new Linkage Grant. Seeking discretionary funds for postgraduates is one of the major challenges for the Chair and wider research project.

In terms of building outstanding global networks, researchers of international standing with Doctorates from UC Berkeley, Cambridge and the University of Witwatersrand (Ouzman, Smith, Hampson and Zubieta) have already relocated to CRAR+M from leading rock art centres around the world. In terms of massive open-access networking UWA has selected Rock Art as one of only two fields (the other is in the sciences) to pioneer entry into the online *Coursera* habitat (www.coursera.org) used by Stanford, Yale and Columbia. Here the Chair is currently liaising with the UWA Deputy Vice Chancellor Professor Alec Cameron on a Global Rock Art course with a focus on Australian and Kimberley themes. While still in discussion, the view is that such an ambitious course would be a flagship offering and would require a dedicated specialist for development and to coordinate delivery. We are currently seeking resources to undertake this ambitious goal, and are considering a number of possible candidates to produce this content (e.g. Dr. David Whitley, adjunct at UCLA and author of over 22 rock art volumes, has expressed an interest in relocating to Australia and would be ideal if resources become available).

Communication of Research Plans to stakeholders has already been described (pages 12-13; also Appendix) and will continue through the life of the Chair. Similarly, undertaking innovative research that aims to achieve international standing is already underway with Australian Research Council funded projects and will accelerate as specific target catchments, sites and consents are obtained during 2014 – 2016 and beyond.

Goal 4

Disseminate the Research

Already this year, the Chair has published 7 peer-reviewed chapters and papers in leading journals and 2 reports (Appendix, pages 24-26: NB). There have also been 21 scholarly and public lectures communicating Kimberley rock art research throughout Australia, the USA and Europe within the first 9 months of the Chair. Because the Chair is new and the personnel involved brings legacy projects including the 2 large ARC projects not related to the Kimberley not all publications/outputs are on Kimberley rock art. All outputs however contribute towards reputational standing and the ARC Excellence in Research Assessment index, which reflect well on the Chair. As time progresses, the quantum of Kimberley-specific work will increase, while still allowing that such work speaks to global concerns in rock art theory, method and management.

It should also be noted that the Chair engages in the supervision of 4 Higher Degree Research Candidates (Taylor, Ditchfield, Hook, and Skippington); is required to review and edit a major article, chapter or book on average every two weeks; provides high level advices and reviews in to ARC Grants, DECRA's and Future Fellowships for the Faculty of Arts; and is an active faculty planning Member of CRAR+M; the School of Social Sciences; the Faculty of Arts; the research actions of the Vice-Chancellery; and the UWA Media Relations group. While not Kimberley-specific in all cases, this profile predisposes UWA decision-makers to support the Chair's Kimberley projects.

The momentum generated by the 2013 KFA-UWA Workshops will be continued by the hosting of colloquia and a major gathering at Years 4 and 5 of the Chair. This will again allow for reflection on the merit of work done and allow gap analysis to indicate the most profitable lines of research henceforth.

In a similar spirit, KFA-linked presentations by the Chair have already been given in Perth, Melbourne and Sydney several times over the last year – several explicitly aimed at fundraising and increasing the profile of Kimberley rock art research, management and protection.

The plan for a major exhibition on Kimberley rock art outlined in the Research Plan (page 15) promises, like *First Footprints*, to dramatically impact public perception of what we suggest is the world's largest and most interesting rock art region and cultural landscape.

Executive Summary, Highlights and Observations

In little over 9 months the Kimberley Foundation Ian Potter Chair in Rock Art has completed a formidable amount of work. This is only appropriate for this extremely exciting and important global rock art region. CRAR+M has attracted personnel from different parts of the world, building a critical mass that synergistically leverages current and future efforts. We believe this proposed Research Plan is the best of its kind in the world. It represents the future of Archaeological rock art research, deploying the best of Quaternary science and conducted by researchers cognisant of the wider public effects of their work. This work will be conducted in collaboration with Indigenous partners and with the diverse array of people that constitute the wider Kimberley Rock Art and cultural heritage community. The quantifiable work accomplished to date well exceeds the accepted UWA Professorial quantum. Outputs include:

- **Fund-raising/research grants** - realised \$2.2 million in cash, plus at least double that in infrastructural and salary costs. Another \$2 million is in application with the ARC and a major quantum in discussions with Industry.
- **Research Dissemination** includes 7 high-impact articles and 2 major reports. Research has also been presented in 21 papers at 18 national and international conferences.
- **Capacity-building** at CRAR+M has been nothing short of spectacular; attracting 6 high-profile international researchers in all to make this the world's premier node of rock art expertise. This capacity has been built in no small part through the faith and foresight shown through the endowment of the Kimberley Foundation Ian Potter Chair.
- **37 community consultations** have progressed to a point that fieldwork programmes within a year of start-up are being planned. This is a process that usually takes 2 - 3 years.
- **Heritage management and public engagement** has been achieved nationally through the award-winning *First Footprints* series and over 2 dozen media interviews and engagements. The positioning of the Chair within UWA's \$70 million Cultural Precinct ensures a high profile and excellent infrastructural support in an entity that will become a hub of Kimberley research. Kimberley rock art archives have been identified and negotiations started to unify these at the Cultural Precinct.

The fundamental basis for fulfilling the roles of the Chair have been emplaced in record time. This includes the development of a ground-breaking Research Plan. We look forward to a long future of sustained high-quality research that is socially responsive and that leaves a legacy for future researchers, Indigenous people and the public at large.

Appendix 1

Outputs 1 February 2013 – 1 November 2013

Funding

Granted

Project ID	CI/Fellow	Amount	Years	Project Title
LP110200184	Veth, P., Staniforth, M., McLeod, I., Richards, V. and A. Barham	\$500,000	3 Ends 2014	<i>The Australian Historic Shipwreck Protection Project: the in situ preservation and reburial of a colonial trader – Clarence (1850)</i>
DP130100802	Veth, P., Paterson, A., Basgall, M., Zeanah, D., Manne, T., Placzek, C., Coddington, B., C. Souter	\$1.10M	3 Ends 2015	<i>The Barrow Island Archaeology Project: the dynamism of maritime societies in northern Australia</i>
LP130100501	Gleadow, A., Woodhead, J., Hergt, J., Moreau, J., Drysdale, R., Veth, P., Richards, R., Dodson, J., Fink, D., Myers, C., Hook, F. and C. Bennetto	\$480,000	3 Ends 2016	<i>Dating the Aboriginal rock art of the Kimberley region, WA - landscape geochemistry, surface processes and complementary dating techniques</i>

Submitted

Project	Fellow	Amount	Years
<i>Making our Mark: An Archaeology of Origins, Pathways and Place-making in Australia over the last 50 000 years</i> ARC Discovery Early Career Research Award.	Ouzman, S	\$394,905	3 Ends 2016
<i>The Archaeology of Time: Investigating the materiality, temporality and authorship of Indigenous rock arts in Australia, southern Africa and South America over the last 100 000 years.</i>	Ouzman, S	\$822,104	4 Ends 2017

In preparation

Project	CI	Amount	Years
Title provisional: <i>A catchment approach to understanding Kimberley rock art and human responses to social and environmental change</i> ARC Discovery Project.	Veth, P, Ouzman, S Zubieta Calvert, L	~\$3750 000	3 Ends 2016

Consultations and Conferences

Conferences, Workshops, Public Lectures

1. 14-15 Feb Presentations to AURORA internship program, the ANU.
The role of archaeology and rock art in providing Expert Witness Reports to the Federal Court
2. 21 Feb Presentation to NW Marine Science Program at the WA Museum
Materials provided for faculty presentations on Kimberley art and conservation estates
3. 25 Feb Kimberley Research Hub initiated at UWA; invitations across campus and external.
Meeting of staff, postgraduates and Quaternary scientists engaged in Kimberley research on campus
4. 21-22 March ARC Centre for Excellence Workshop + teleconferences with other rock art faculty.
Workshop with University faculty engaged in Australian rock art studies towards content of Bid. Adjunct faculty not included given ARC CoE guidelines and priority to secure institutional quantum.
5. 25 May Society of American Archaeology, Albuquerque, USA.
Presentation on theoretical and known antiquity of Kimberley rock art in NW and global contexts.
6. 10 June Organised Professor Vita-Finzi workshop and presentations, UWA.
On request from A/Professor Karl-Heinz Wyrwoll a workshop and presentation was hosted at UWA
7. 9 July Kwongan Workshop Plenary – *The dynamics of art in NW Australia* UWA
Plenary presentation on Australian rock art, arid zone dynamics and likely Kimberley culture impacts
8. 25 August Invited keynote, 17th Society of Brazilian Archaeologists conference.
Sven Ouzman presented on early rock art repertoires and his Doctoral research in South America
9. 5 Sept *Rock markings: a useful archaeological category?* UWA Department seminar.
Ouzman's theoretical assessment of categories of art and reductive marks on rocky substrates
10. 12-15 Sept *Stories float from afar.* 2nd International Contact Rock Art conference, Darwin.
Contact rock art conference in Darwin with special attention to maritime themes and iconographies
11. 16 Sept The Kennedy Museum Kimberley rock art presentation, The Rocks, Sydney.
Presentation on the unique values, extent and significance of Kimberley rock art
12. 30 Sept KFA-UWA Nomenclature and database workshop, the Fish Bowl, UWA.
Invitation only workshop on naming conventions and dB developments for 10 year research plan
13. 30 Sept Introduction and presentation on 'Dual naming schema for Kimberley rock arts.'
Presentations to Nomenclature and dB workshop; included commentaries on 4 presentations
14. 1 Oct KFA-UWA Kimberley Research Futures Workshop with 35 participants and
Five presentations by Veth and Ouzman on research themes, Chairing of session and conclusions
15. 2 Oct *Research Futures for Kimberley Rock Art*, the Kimberley Society, Subiaco.
Presentation on current research themes in Kimberley rock art with reference to ARC Dating Project

- 16.** 17 Oct Workshop + nominated VP of the Australian Archaeological Association.
Veth participant in AAA succession planning (>1,000 members) Proposed as President; agreed to VP
- 17.** 29 Oct Chevron Dynons Harry Butler Theatre BIAP 2013 – Results to Date.
Presentation to environmental scientists, engineers and project managers of the Gorgon Project
- 18.** 4 Nov AIATSIS Seminar Series in Canberra *Representations of Kimberley Art.*
A critical review of the history of naming conventions, evidence for climate movers in cultural and artistic conventions, and the case for deeper antiquity for rock art in the Kimberley. Catastrophist models reviewed arguing that art schema 'switches' can be expected in long chronologies.
- 19.** 13 Nov KFA Annual Lecture *Dating Kimberley Art: the long and the short of it*, UWA Club.
The theoretical and evidential basis for a longer chronology of 50,000 years for Kimberley rock art.
- 20.** 14 Nov 8th KFA Scientific Advisory Council Workshop, UWA Club.
Presentation on outcomes and recommendations of the Nomenclature and dB Workshops and the 10 year Kimberley Rock Art Research Priorities Plan – based on invited participant October workshops
- 21.** 27 Nov KFA Annual Lecture in Sydney (Mitchell) – *Dating Kimberley Art.*
An outline of the ARC Linkage Project headed by Professor Andy Gleadow with Peter Veth.

Indigenous and Interested Party Consultations

- 1.** 11 April Meeting with WWW PBCs in Derby (with Maria Myers and Laurie Brereton).
A presentation to three conjoint PBCs on the role of the new Chair; the interests of the Kimberley Foundation Australia; and reports from the Chairman and a long-term Board Member.
- 2.** 20 June Presentation to the INPEX-KFA Event at the Old Swan Brewery.
An awareness/fund-raising event profiling values, aesthetics and research content of Kimberley art
- 3.** 24-29 June Survey of Yilakan site complexes KLC/KRED with 8 TOs (Nginkina-Mangala).
Confidential expert report on the significance of art complexes within tenements of the SW Kimberley
- 4.** 12 Aug Planning with Dambimagari Aboriginal Corporation for 2014 fieldwork by
Veth, Ouzman, Zubieta, Paterson and Lydon
Attended by other CRARM faculty towards 2014 fieldwork projects on both CRAR+M and ARC projects (Lydon a Future Fellow working on history/photographic collections). Paterson was present.
- 5.** 13 Sept Meeting with Dr. Mike Donaldson regarding legacy prints and nomenclature.
Discussion about forthcoming nomenclature paper and acquisition of WA Gallery rock art prints
- 6.** 19-29 Sept Invited European Economic Union evaluator, SPLASHCOS, Szczecin; Plenary
Submerged Landscapes NW Australia. Discussant 25 EU country four year Action.
Related to submerged landscapes of the NW and the Barrow Island Project; Veth presented on rock art of Burrup Peninsula and the Kimberley with special reference to Barrow Island and Montebello Island archaeological records. International evaluator of this European Union COST Action.
- 7.** 23-27 Sept Kimberley Land Council, Kimberley Aboriginal Law and Culture Centre and
Kimberley Language Resource Centre AGM presentations, Wuggubun, Kimberley.
Ouzman and Zubieta attended AGM, consulting with KLC, KALAC and key TOs for future research.

8. 23 Oct 4 Presentations at Balinggarra Corporation inaugural AGM, Wyndham.
Attended by Veth, Ouzman, Zubieta and Porr – latter presented Oomari work and introduced team to senior TOs. Major presentations at AGM with strong invitation to participate in ranger programs.
9. 24 & 25 Oct Wunambal Gaambera IPA Ranger presentations and Dating ARC
Two day workshop on IPA initiatives for next 5 years with open sessions on rock art recording, conservation and ranger training. Planning of fieldwork for 2014 for Peter Veth, Sven Ouzman and Leslie Zubieta with WGAC rangers at sites along the coast and catchments. Dating Project introduced with invitation to submit detailed plans for 2014 for the Board. This to be actioned with Gleadow.
10. 25 Oct Meetings with Prof. Owen Stanley and Dr. Natasha Stacey in Kununurra.
CDU-UWA northern CHMP-NRM engagements were scoped with reference to defense lands.
11. 26 Oct ARC Dating brief with Wunambal Gaambera Director and community at Kandiwal.
Gleadow, Hook and Veth detailed meeting with WGAC Chair and others. Small meeting as funerals in progress. Strong interest in work with sites targeted for on art dating. Submission to WGAC.
12. 27 Oct Met Wororan and Ngarinyin TOs (Donny Woolagoodja) and coordinators.
Veth held detailed discussions with Woolagoodja about proposed fieldwork with Leah Umbagai, Donny and Rangers in June/July 2014. This will be done with Dr Kim Doohan inland from Widgingarri. Spirited meeting between Gleadow, Hook and Veth and some Ngarinyin TOs and coordinator.
13. 27 October Liaison with Mowanjum Arts Centre travelling exhibition on Kimberley art.
Concept of a traveling contemporary and rock art exhibition to China, Japan and perhaps Europe and the USA appears to have strong support from Mowanjum and Worrorran TOs consulted to date. Required formal discussion and scoping as simply in discussion for proof of concept at this stage.

Meetings – Governance and Research

1. 9-10 Feb KFA Board at Horse Island including planning over 3 year cycle.
2. 11 Feb ANSTO consultations on ARC Linkage Grant, dating collaborations with AMS and U-Th, and the proposed plasma oxidation dating facility build.
3. 13 Feb Professor Pat McConvell on succession for palaeolinguistics work. Tom Saunders in Derby identified and in briefing.
4. 1 March CRAR+M Monograph Series initiated with formation of Editorial Board.
5. 6 March Teleconferences with Dr. Valda Blundell and EHSIS regarding Blue Hills art survey.
6. 14 March ARC Centre for Excellence Bid briefings begin – intensive EOI preparation process.
7. 19 March KFA teleconference and meetings with Chair of the Scientific Advisory Committee.
8. 25 March Dr. Sven Ouzman hot-tub for CoE bid; Professor Pauline Grierson on dating build
9. 28 March Meeting with UQ Chair of Anthropology Professor David Trigger
10. 12 April EHSIS (with J. McDonald and S. Smith) scoping of survey of Blue Hills art body
11. 17 April On-site CRAR+M stakeholder meeting
12. 22-23 April ARC Centre for Excellence bid meetings with the Dean and DVC (Research).
13. 6 May Workshop with Dr. Kim Doohan towards 2014 fieldwork in NE Kimberley.
14. 14 June Meeting with Chair of the KFA Scientific Advisory Committee.
15. 17 July Meet architects + Berndt Museum towards planning UWA Cultural Precinct.
16. 25 July Moderation review all Discovery Grants in preparation for the UWA Arts Faculty.
17. 2 Aug Meeting with SAC Chair (Dr. Jim Ross) and development of ARC Discovery Grant.
18. 9 Aug Co-ordinated the Australian Academy of Humanities Annual Meeting with the VC

- 19. 11 Sept Planning with Dr. Kim Doohan towards *Worrorran* fieldwork June-July 2014.
- 20. 15-18 Sept Leading Clarence Australian Historic Shipwreck ARC Team, Portarlington Victoria.
- 21. 2 Oct CRAR+M Advisory Board Meeting.
- 22. 10 Oct Web site development meeting; yearly publications update (4 x average output).
- 23. 30 Oct Meeting at WA Parliament with the Minister for the Environment .
- 24. 31 Oct Kerrie Hill Architects Planning Workshop for the new UWA Cultural Precinct.

Presentations have also been made in Broome to a KFA industry and Kimberley engagement forum
Presentation made to The Executive of the WA Museum – for the travelling exhibition initiative
Meetings with Andrew and Nicola Forest regarding the activities of the Chair – on invitation

Research Outputs

Winthrop Professor Peter Veth from early 2013

1. Veth, P. 2013 Native Title, Forensic Archaeology, and the Law. Forensic Social Anthropology. In I. Freckelton & H. Selby (eds) *Expert Evidence* (36) 36-51 – 36-10058. Thomson Reuters, Sydney.

This contribution is part of a multi-authored chapter by leading Australian anthropologists and native title specialists and sets out the disciplinary and legal requirements for evidence deployed by Anthropology Expert Witnesses (usually in the Federal Court). This is the first time archaeology, with a special focus on rock art, has been included in this resource.

2. *Veth, P. and S. O'Connor 2013 Australia: the last 50,000 years. In Bashford, A. and S. Macintyre (eds) *Cambridge History of Australia, Volume 1 Colonial Australia*, pp. 17 - 42. Cambridge University Press, Cambridge.

This three volume Cambridge University Press new History of Australia is a major reference work for all students and public interested in both deep-time and more recent Australian history. The invited Introductory chapter brings 50,000 years of occupation together in a 10,000 word work. Topics covered include colonisation; the megafauna debate; Pleistocene regionalism in rock art and Holocene patterns; stone tool technological organisation; and the antiquity of maritime economies around the coastlines.

Refereed Journal Articles

3. *McDonald, J.J. and Veth, P.M. 2013a Rock art in arid landscapes: Pilbara and Western Desert petroglyphs. *Australian Archaeology* 77: 1-16.

This paper presents the first multi-phase model for rock art production and occupation patterns covering 30,000 years between the Pilbara and Western Desert. Some art graphics are shared between the two regions, and there are linguistic and mythological shared traits, however this data and analysis (PCA of style in specific style classes) is the first to have been carried out.

4. *McDonald, J.J. and Veth, P.M. 2013b The Archaeology of Memory: the recursive relationship of Martu rock art and place. *Anthropological Forum* 23(4):1-19.

Aggregation theory and its explanatory role in Australian art is reviewed with a long-term Western Desert case study on the art of the Durba Hills (Jilakurru) focused on. A 13 year recording program on rock art assemblages, their dating (the first in the Australian arid zone), excavations and decadal analyses of assemblages and ethnographic data collected by E/Professor Robert Tonkinson and W/Professor Peter Veth are all used in this chapter.

5. Veth, P. and J. McDonald 2013 *Yilakan: a report on the significance of the rock art*. A report for the Kimberley Land Council (KRED) *Nyikina Mangala* with Buru Energy Limited.

Sven Ouzman, July 2013 – November 2013

In preparation: Rock markings – a useful archaeological category? *Australian Archaeology*.

In preparation: Unsettling settler myths – ‘What are the Bradshaws’?

Joint

In planning: Led by Veth and Ouzman – Review of Kimberley Rock Art and related research. *Current Anthropology*.

Fieldwork

18-23 August Kimberley Foundation rock art fieldschool organised by Cecelia Myers and Nick Sundblom at Bulldust, Carson River and Drysdale National Park. Submitted report on fieldschool with recommendations to KFA on 3 October.

12 Aug – 10 Sept Lead Barrow Island Archaeology Project (20 participants).

22 October Wyndham rock art site to discuss nomenclature, sequencing and the best ways of recording Kimberley Rock Art

Heritage Management and Public Outreach

Ongoing Public lectures and meetings.

12 July Launch of *First Footprints* ABC Series at Tunley Hall, UWA. Peter Veth chief science advisor to series. Series nominated for 3 Awards.

Continuous KFA Tourism information sheet commented on and submitted to KLC for approval.

October (postponed) Meetings with Coates family for repatriation of Howard Coates’ field and research data.



Professor Andrew Gleadow and Dr. Fiona Hook after Kandiwal community consultation, October 2013

Source Documents

- KFA-UWA, 2013. Minutes of *Nomenclature and Database*, UWA, 30 September.
- KFA-UWA, 2013. Minutes of *The Future of Kimberley Rock Art Workshop*, UWA, 1 October.
- Vita-Finzi, Carlo. 1978. *Archaeological sites in their setting*. London: Thames and Hudson.
- Walsh, Graham and Mike Morwood. 1999. Spear and spearthrower evolution in the Kimberley region, N.W. Australia: evidence from rock art. *Archaeology in Oceania* 34(2):45-59.