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Kimberley Foundation Ian Potter Chair in Rock Art Final Report

25 March 2015

Professor Peter Veth and Dr. Sven Ouzman

Centre for Rock Art Research + Management, University of Western Australia



**Moochalabra Public Rock Art Sites, King River, North-eastern Kimberley,
Balangarra Aboriginal Corporation Country**

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Executive summary

We are pleased to share with The Ian Potter Foundation the news that the fruits of the past two years of establishing, planning and consolidating the *Kimberley Foundation Ian Potter Chair in Rock Art* are now being realised; and show every sign of continuing to do so for many decades hence. It is useful here to provide a brief background on the Chair and also on its reporting history to the Ian Potter Foundation.

The *Kimberley Foundation Ian Potter Chair in Rock Art* became active in February 2013 and resides within the University of Western Australia's Centre for Rock Art Research + Management (CRAR+M; www.uwa.edu.au/rock-art). CRAR+M Faculty comprises six fulltime researchers, and over a dozen adjunct researchers covering fields as diverse as chemistry, cultural heritage visualisation and chemistry. This makes CRAR+M Australia's largest rock art research and management entity, and also one of the world's largest and foremost such entities. Governance is thus important, and CRAR+M Director and staff regularly report back to the Advisory Board, membership of which covers academic, Indigenous, industry and public interests (see www.uwa.edu.au/rock-art/advisory). Currently, four CRAR+M staff feed actively into the Kimberley research hub. Professor Veth co-ordinates the work of Dr. Sven Ouzman (NE Kimberley research and heritage management, aspects of Chair logistics), Dr. Leslie Zubieta-Calvert (NE Kimberley gender and rock art) and Associate professor Martin Porr (N Kimberley legacy data and heritage). The Kimberley is thus one of CRAR+M's major hubs. UWA's School of Social Science provides infrastructural and administrative support that optimises research and other Chair outputs. Now that the Research Plan has been activated and initial fieldwork completed, we are moving into a phase both of primary research and of growing a postgraduate community around Kimberley rock art and heritage. Most of this information has been reported on, but a brief recapitulation of the project's reporting history is here useful.

In the **First Reporting Period** (2012) the focus was on establishing the Chair's financial stability, its governance principles, and its Project Goals. This involved much 'behind-the-scenes' negotiation and advocacy; all brokered by the Kimberley Foundation (KFA) and major partners: the Ian Potter Foundation, University of Western Australia, INPEX and later the Department of Indigenous Affairs.

In the **Second Reporting Period** (2013), Chair-elect Professor Peter Veth assumed duties on 1 February. Work focused on establishing guidelines as per the four Project Goals set out in 2012, and on formulating a 10 year research plan. In June, Dr. Sven Ouzman became part of the Chairship by virtue of Professor Veth's Australian Research Council's (ARC) *Discovery Outstanding Researcher Award*, which allowed Chair funds optimally to be leveraged with ARC funds to increase project personnel. Extensive consultation with stakeholders and potential partners resulted in many dozens of meetings within the research sphere, with industry, with professional organisations, and especially with Indigenous groups and representative bodies and the establishment of governance documents and the Chair archive.

In this, the **Third Reporting Period** (2014) we report on the maturation of the project's first two years as it enters its substantive research and engagement phase. We report on active fieldwork and cultural heritage management programs, on project funding actual and applied for, and on the construction of a field and archival database.

We also report on cultural heritage management training for Indigenous Rangers; on tangible outputs such as publications, conference presentations; and on heritage advocacy with state and national government on proposed changes to the heritage landscape. We report also on a range of engagements with the broader public through lectures, press articles and television. Note that throughout all three reporting periods the Chair has produced measurable outputs in terms of publications, media coverage, academic and public presentations, and mentoring of colleagues and students. In 2014 we presented our work to date to The Ian Potter Foundation delegation that came to Perth on 29th May for their 50th anniversary national tour. Since our second report of November 2013 report we summarise the highlights of the past 16 months under the following six headings:

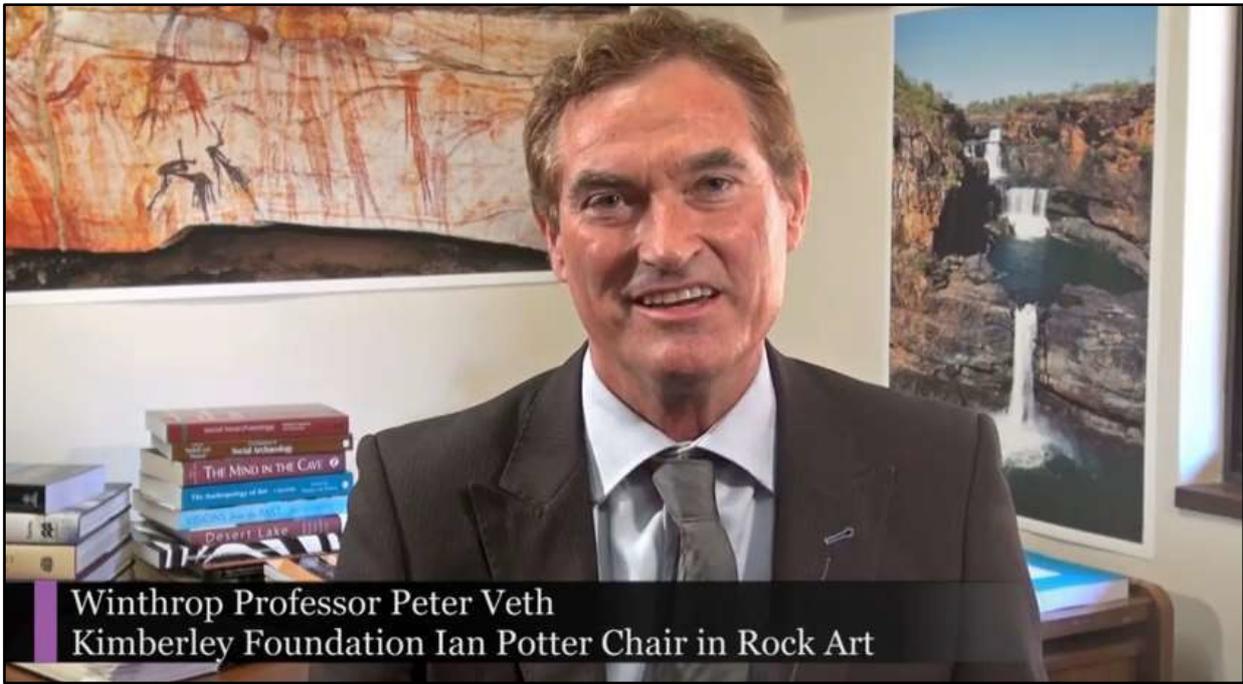
- **Research:** This is the primary responsibility of the Chair. In the reporting period 13 peer-reviewed articles were produced in high-impact journals (at quadruple the normal UWA benchmarked impact-factor), 20 academic and over 24 public presentations ensured knowledge was disseminated along professional and public networks and 2 major reports were produced. Significant time was given to editing the first two volumes in the CRAR+M Monograph series – Ken Mulvaney’s book on Murujuga rock art and Kim Akerman’s work on Wandjina (which received financial assistance from KFA). In addition to this direct research there was also a great deal of work that went into enabling the research of others with reference to: dozens of reviews of colleague’s and postgraduate’s work, helping students and colleagues with funding applications, administrative duties, and so forth. The *Kimberley Rock Art Dating Project* was initiated in July 2014 with the first fieldtrip and sampling of rock art in context.
- **Fund-raising:** The Chair (Peter Veth) has existing ARC funding for the *Barrow Island Archaeology Project* (\$1.2 million; 2013-2015/16) and the *Australian Historic Shipwreck Preservation Project* (\$680,000; 2012-2014). The 3- year ARC Linkage Project *Dating Kimberley Rock Art* (\$480,000), with the Kimberley Foundation (KFA) as major partner funder was successful and began in June 2014. The Chair is also part of a three year ARC Linkage project (2015-2018) on Murujuga (Dampier Archipelago) rock art that totals over \$1.3 million. In November 2014 a 5-year, \$2.1 million project (cash + in-kind) called *Kimberley Visions: Rock Art Provinces of Northern Australia* was submitted to the ARC, again with the KFA as a major partner (also Department of Parks and Wildlife and Indigenous collaborators). Reviews received in February 2015 are encouraging and successful bids will be announced in June 2015. Various smaller funds were obtained for fieldwork, conference travel, equipment and so forth.
- **Capacity-building:** In addition to the six full-time academic staff, CRAR+M has 8 Adjunct academic staff making this Australia’s – and one of the world’s – largest centres for rock art expertise and excellence. The start of fieldwork in the Kimberley is a combination of Indigenous consultation and of creating advanced and robust field data capture via tablets running FileMaker Pro. From mid-2015 we plan the most significant capacity-building part of the project through establishing postgraduate projects and funding.
- **Indigenous engagement:** This is a cornerstone of all work and well over 40 meetings have been held since 2013 with a variety of Aboriginal groups and representative bodies, especially in the Kimberley. Kimberley Land Council AGMs have been attended (by invitation) and 2014’s fieldwork (three expeditions) were all conducted in partnership with Ranger groups. In 2014 a collaborative research agreement was signed with Balanggarra Aboriginal Corporation and we seek to replicate this in 2015 with one and possibly two other Corporations. A positive step in our combined efforts towards greater collaboration with aboriginal communities is the offer from Maria Myers, KFA Chairman, to give the communities access to material that is relevant to them from the Grahame Walsh archive.

- **Heritage management:** We have found the optimum vehicle to initiate cultural heritage management is via Kimberley Aboriginal Corporations' *Healthy Country* Plans. These are sophisticated, decadal management plans for natural and cultural heritage in which rock art features prominently. Rock art sites are proving to be a powerful focal point around which to research and record other heritage values accessed by, inter alia, scientific excavation, capturing oral history, and associated landscape survey. A major portion of time was given to providing expert input to proposed changes to Western Australia's *Aboriginal Heritage Act of 1972*. The Chair has mobilised a range of opinions on the proposal and provided reliable advice. This work has included taking on an Honours student, Elizabeth Vaughan, who is researching these changes for her dissertation. CRAR+M was also, with UWA's Cultural Precinct, able to repatriate to Western Australia six historic Kimberley rock art copies made for Joseph Bradshaw for public lectures beginning in 1891. These copies have also been shown to the Indigenous communities on whose estates the rock art sites depicted are located. These are irreplaceable records of how Europeans saw and interpreted the art at the end of the 19th century.
- **Public engagement:** This is an area where the partnership with KFA is especially effective; notably through the lecture series it runs. Peter Veth gave almost a dozen lectures in this and related events organised by KFA throughout Australia. Regular other public events – usually by invitation – means that in this reporting period over 24 public lectures have been given. This engagement is taken further through commentary in state and national press, radio and television appearances, and answering many dozens of queries from the public on rock art, archaeology and the Kimberley. Presentations have been given in Perth, Adelaide, Melbourne, Sydney, Canberra and Brisbane; Austin, Berkeley, Sacramento; Mendoza (Argentina), La Paz (Bolivia); and Szczecin (Poland).

The fundamentals for the *Kimberley Foundation Ian Potter Chair in Rock Art* are thus firmly in place and rapidly maturing. 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. There is still a great deal of work to be done; and our next focus will be on ensuring the establishment and growth of postgraduate students and post-doctoral fellows. We also need to start envisaging how cultural heritage management interventions – such as developing key rock art sites for public visitation and virtual presentation – will proceed. But for the purposes of this report, we now outline the progress of the Chair more specifically in terms of the four Project Goals.

Goal 1

Appoint the Chair person with appropriate governance principles in place.



Informational video clip conveying to a wide audience the work of the Chair

Source: UWA www.uwa.edu.au/people/peter.veth

The process of appointing the Chair was conducted in 2012, and the incumbent, Professor Peter Veth, commenced duties on 1 February 2013 (reported in KFA's 1st Progress Report 2012/2013). An additional development was Professor Veth's successful award from the Australian Research Council of a prestigious and rare *Discovery Outstanding Researcher Award*. This award made it possible to engage Sven Ouzman on a 3-year contract to work with the Chair in embedding and realising the Goals of the Chair. Governance principles for the Chair are rigorous, continually refined, and are held in check and balance by four major governance entities.

First, the *Kimberley Chair Steering Group*, as per the KFA-UWA Agreement, comprises the Chair of the KFA, Maria Myers; (KFA Board Member Deidre Willmott and KFA CEO Cas Bennetto in lieu); Director of CRAR+M, Professor Jo McDonald; Head of the School of Social Sciences Professor Alistair Paterson (Graham Brown as of 2015); and the Chair, Professor Peter Veth. This Committee held its first meeting on 1 October, 2013, then met again on 13 November 2013, 16 April 2014, and 18 September 2014, and will meet twice in 2015. Minutes of these meetings are kept on both KFA and CRAR+M databases, and serve to plan and track programs of work against agreed targets and project goals. All parties are in agreement on the current program of work. There has also been regular communication with KFA CEO in 2014 on, for example, World Heritage Site status for the Kimberley and the need for the KFA to establish research and engagement protocols with Aboriginal communities.

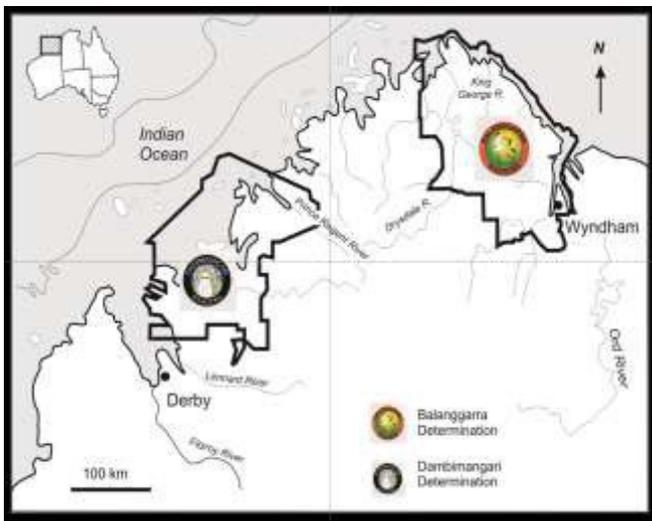
Second, UWA has annual reporting that requires an Academic Portfolio in which all Teaching and Learning; Research; and Service outputs are listed and assessed. Academic Level E appointees (Professorial level) are expected to make international contributions in their research communications and publications; 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; and Australian National Research Priorities. The Chair's 2014 assessment, reported on at the Kimberley Chair Steering Group meeting in September 2014, was characterised as 'Outstanding' by the Executive Dean of the Arts Faculty. In addition to these formal recurring reviews, 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.

Third, Professor Veth is a member of numerous professional organisations, notably the *Australian Archaeological Association*, which has strict codes of ethics that govern how archaeologists conduct their work – especially in Indigenous contexts. A measure of the esteem in which the AAA holds Peter Veth's work is manifest in their award of the Rhys Jones Medal, the Association's highest annual award (conferred December 2014). He was previously the recipient of the Bruce Veitch Award for Excellence in Indigenous Engagement in 2010. These are both substantive indicators of the esteem with which the Chair is held by his peers.

Fourth, the work of the Chair in collaboration with KFA has resulted in a number of research and cultural heritage management projects and relationships with Aboriginal Corporations in the Kimberley. These relationships are complex and various, ranging from personal endorsements to legal contracts. We have taken care always to keep Corporations and their representatives informed of our work – typically by presentation at Director's meetings and attending AGMs, along with phone calls, bush meeting and emails. In 2013/2014 we brokered a legally-binding collaborative research contract with Balanggarra Aboriginal Corporation, which is overseen by the Kimberley Land Council. We have done considerable preliminary negotiation with two other such Aboriginal Corporations and hope to conclude similar agreements in the course of 2015. These contracts are counter-signed by UWA to ensure that all research is both of excellent scientific merit; has tangible socio-economic outcomes for Indigenous partners, and is of interest to the Australian and international public.

Goal 2

Determine and develop the Research Plan. The Research Plan aims to leverage Chair project funds through applications to ARC linkage and Discovery grants and other research grant agencies. The Research plan includes KFA's guiding principles of a commitment to research, preservation and promotion of Kimberley rock art.



Initial Kimberley Research Areas



ARC Funding Application, November 2014

Research Plan

The Research Plan continues to build on the research initiated by KFA under its initial *Kimberley Regional Human and Environmental History Program*. 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 in a 'catchment approach'. The catchment approach is the fulcrum around which the Research Plan revolves. This approach was chosen because it allows for multiple data sets to be integrated 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. These data include (but are not limited to): excavational archaeology, palaeo-climates, ancient DNA, ethnography and contemporary concerns about how best to manage and present Kimberley heritage. To achieve this multi-faceted approach successfully, a coherent, long-term research plan is essential. The development of the Research Plan was reported on in KFA's Second Progress Report (2013); in which 31 key research recommendations, endorsed by the KFA's Science Advisory Council in November 2013, were integrated into this overall 'catchment approach' that uses rock art as a hub into which diverse data may be related.

The Research Plan was also translated into CRAR+M's 12-point Memorandum of Understanding which was workshopped with Kimberley Aboriginal Corporations to ensure that research addresses the needs of these communities as well as the needs of science. Balanggarra; Dambimangari, and Wunambal-Gaambera Aboriginal Corporations have all had input into this MoU. In the case of Balanggarra, a formal research and cultural heritage management contract has been entered into. These three Corporations were selected as their estates are rock art rich and cover a very large part of the northern Kimberley. Significantly, these Indigenous Protected Areas include coastal, riverine and inland environments, providing a suite of environmental contexts against which to map past human behavior. The Research Plan is legally and morally compliant in terms of UWA's Human Research Ethics Office (approved March 2014), and Western Australia's Aboriginal Heritage Act (valid s16 permit issued in July 2014; a second s16 permit application for 2015 Dambimangari recording work was lodged in February 2015), as well as legislation governing Native Title and Indigenous Protected Areas. This Plan is dynamic and responds to new discoveries and priorities. For example, Peter Veth's presentation on 25th March 2014 at the University of Queensland – Harvard Colloquium on the large and varied corpus of plants represented and imprinted in Kimberley rock art – the world's largest repertoire of rock art plants – is an ideal link to palaeoenvironmental work being conducted in the Kimberley by archaeologists and especially by other scientists.

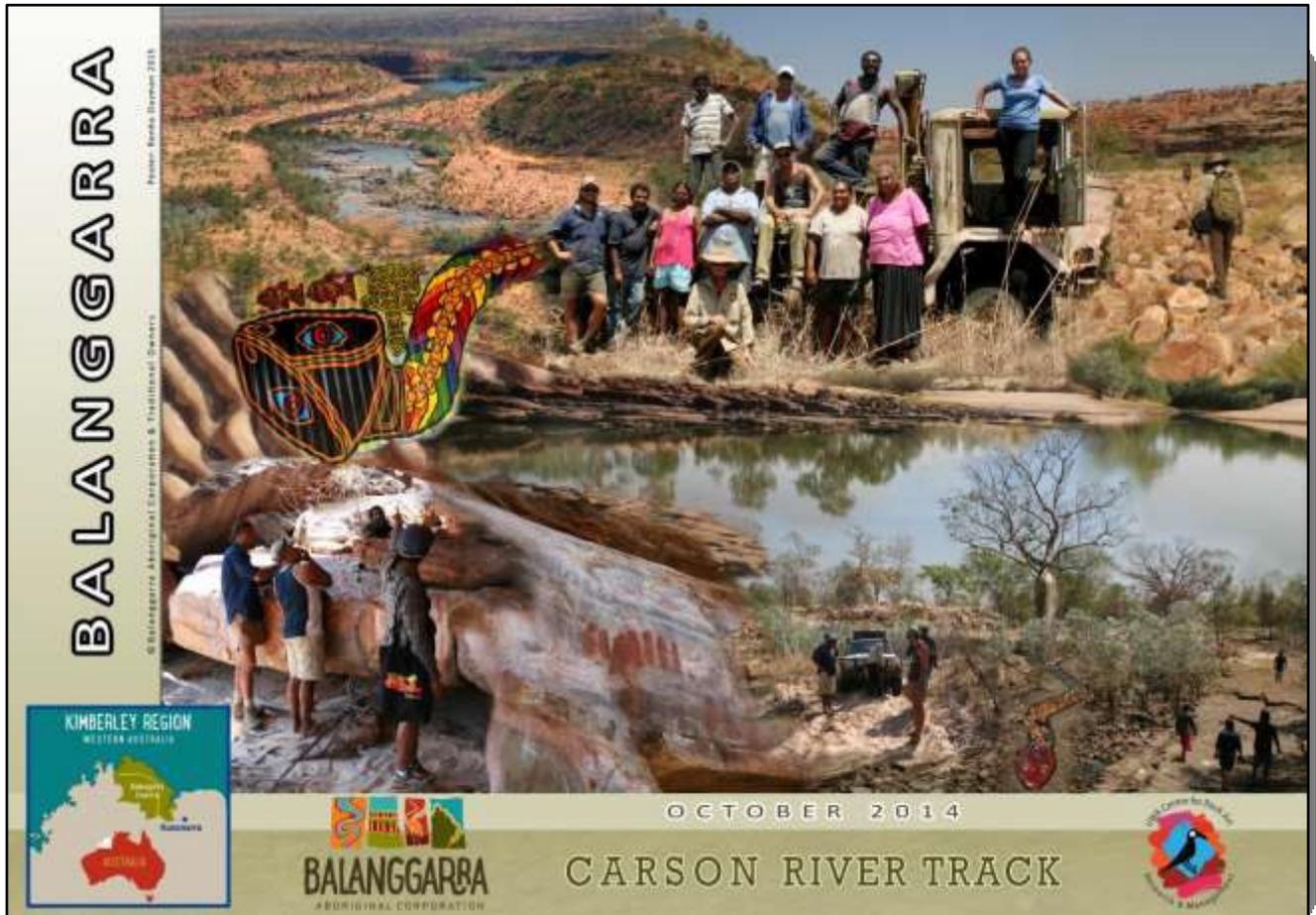
Funding

In terms of Goal 2's need to leverage additional funding, this is tracking well. Professor Veth is a Lead Chief Investigator on the ARC \$680,000 *The Australian Historic Shipwreck Protection Project: the in situ preservation and reburial of a colonial trader – Clarence (1850)*, which ended in 2014. His ARC Barrow Island project – for which he also received the DORA - received \$1.2 million and cycles out in 2015/2016. In 2014 the ARC announced that the \$1.3 million *Murujuga: dynamics of the Dreaming* project will go live from 2015 – and Professor Veth is one of the Lead Chief Investigators. Further, Professor Veth is one of the CIs, with Professor Andrew Gleadow of Melbourne University, on the KFA-initiated Australian Research Council's '*Dating the Aboriginal rock art of the Kimberley region, WA - landscape geochemistry, surface processes and complementary dating techniques*' awarded at the end of 2013 and put into action July 2014. The cash contributions (with KFA as the significant Partner Organisation) total circa \$800,000. In-kind contributions from ANSTO and others would put the project over \$1 million. In November 2014 an application for a five year ARC Linkage Project entitled *Kimberley Visions: Rock Art Style Provinces in Northern Australia*, with academic partner institutions from Monash, Melbourne and an international team from France was submitted to the ARC; major funding partner, if successful, is KFA, and the Department of Parks and Wildlife. Reviews are encouraging and a final decision will be communicated in June 2015.

Additionally, Professor Veth has also helped Dambimangari Aboriginal Corporation prepare and submit funding applications to the Department of Aboriginal Affairs and to the Prime Minister and Cabinet's Indigenous Advancement strategy. This is for collaborative work on Kimberley rock art and heritage. The Plan also requires the right tools be available. We have, for example, specialised camera kits and GPS units with GPZOZ 1:25,000 topographic maps; and Birdseye satellite tiles have been trialed for the next decade of Kimberley fieldwork. These systems will be in place by April 2015 for field deployment in May.

Goal 3

Activate the research plan. Build the Research group. Attract PhD students and other post-Doctoral fellows. Build the national and international networks. Communicate Research Plans to stakeholders. Undertake innovative research that aims to achieve international standing.



Collaborative Rock Art and Cultural Heritage Fieldwork, NE Kimberley, October 2014

Activating the research plan

The lengthy preparatory work described in Goal 3 has been realised in 2014 with the activation of the Research Plan through primary scientific fieldwork. Three major field expeditions were conducted in 2014 with Dambimangari Aboriginal Corporation (to scope sites for recording and research in April-June 2015) and with Balanggarra Aboriginal Corporation (July 2014 to kick off the Rock Art Dating projects, and in September-October 2014 along the Carson River track to identify cultural 'hot spots' to investigate in July-October 2015). These Kimberley-specific trips do not include the 12 weeks of fieldwork the Chair conducted in the Carnarvon Ranges excavating rock painting shelters; the major annual 6 week Barrow Island excavation, or the Historic shipwrecks project; all of which add to the prestige and output of the Chair. The Kimberley fieldwork has informed the building of a customised field in-field recording system using FileMaker Pro 13 on tablets.

The Chair has invested time in developing rock art recording pro-formas which are compatible with those used by KFA, and the existing Pilbara and Canning Stock Route rock art databases hosted by Environmental Systems Solutions in Melbourne. This work is due for completion in April 2015. This data will be stored at UWA on the secure Kimberley Chair drive and backed-up in the UWA Institutional Research Data Store. This fieldwork has meant close communication and mutual agreement on focus areas with Aboriginal partners. The work has resulted in the Kimberley Land Council, informed by CRAR+M expertise, developing a basic rock art recording form on the Cybertracker system for roll-out to all Kimberley Corporations' Ranger groups after initial development and field testing in October 2014. The work has been more widely broadcast at the Kimberley Land Council AGM in October 2014 and at multiple presentations to Aboriginal Corporation Directors and Traditional owners. We hope that this will greatly increase the Ranger's capacity for independent fieldwork, which we can then access for more detailed scientific work at targeted sites.

Growing the research hub and networks

The annual KFA Science Advisory Council workshop has also ensured that research to date has been broadcast within the Kimberley research community and nationally and internationally at more than 20 conferences attended; with more than two dozen popular talks given to a variety of public audiences. Building a durable research community means a strong postgraduate community needs to be built. Being situated within UWA's Centre for Rock Art Research + Management, the Chair is in a good position to groom prospective postgraduate students and post-doctoral fellows. One such post-doctoral researcher is Dr. Leslie Zubieta-Calvert, who has begun research into the gendered nature of Kimberley rock art. The most recent ARC funding application has built in 3 PhD scholarship awards; a move that earned special praise from the grant reviewers. If granted, these postgraduates will be active as early as the second half of 2015. The innovation of the proposed research (refer also to detail in Goal 2) lies both in combining rock art research with archaeological & palaeoenvironmental research; and in translating research findings into heritage management plans that supplement the *Healthy Country* Plans of Kimberley Aboriginal Corporations. This approach makes the Chair's work of interest to postgraduates and to Indigenous communities. This postgraduate node is the next logical and essential growth area for the Chair. Kimberley rock art research requires sustained research from multiple researchers investigating a diversity of topics. Postgraduate scholarships also help ensure succession planning and mentoring that will help realise the goal of the Chair being perpetual and productive.

In terms of networks all CRAR+M staff have well-developed professional and Indigenous networks across Australia and internationally in Africa, Asia, Europe and North America. These networks are conduits along which our primary research is disseminated and through which we received the opportunities for innovation such as the planned collaboration with French researchers on the *Kimberley Visions* project. As mentioned before, the impact factor to date of publications resulting from the Chair has typically been quadruple the UWA norm; a norm that is the international standard. The high impact can be attributed to the immense research potential of the Kimberley and the sound governance structures negotiated between CRAR+M and the KFA.

The Chair has published prolifically. Since the last Progress Report (2013/2014) this has included 13 peer-reviewed articles in high-impact journals. This formal publication does not include two major reports and the editing of the first two volumes of the CRAR+M Monograph Series – the first Ken Mulvaney’s PhD on Murujuga rock engravings and the second Kim Akerman’s monograph on Wanjina rock art (for which KFA provided editorial resources). As per Goal 3, research has been presented at over 20 academic conferences and over two dozen public lectures have been given. The total for the past 3 years is thus over 30 academic articles and over 10 scholarly presentations, with perhaps 150 public presentations. Plans are in place for a major monograph on Kimberley rock art that combines scientific research with contemporary heritage issues and is intended for scholarly and public audiences with derivative products such as visualisations and websites intended for Indigenous partner and community research. But this will only start from Year 5, when a body of primary research data has been accumulated. Similarly, and in partnership with KFA and others, a travelling exhibition on Kimberley rock art and heritage is mooted from Year 5 onwards. The academic ‘products’ of this project are thus numerous, varied and evolving. The activation of a postgraduate community will further amplify this output.

In addition to these measurable outputs, there is a large underpinning architecture of less tangible scholarly work that the Chair has engaged with. This includes mentoring junior colleagues through funding applications, conference presentations, research plan formulations and so forth. The Chair has a supervisory relationship to 16 postgraduates, and this relationship is time and expertise intensive. There is also service to the discipline and the Chair is currently a Vice-President of the *Australian Archaeological Association* (and Sven Ouzman one of the Treasurers); roles that require constant work, engagement and being on top of the latest research and news. Worth mentioning is the work that has here gone into representations made in the WA and national media on proposed amendments to the WA Aboriginal Heritage Act, and on continuing engagement with the Department of Aboriginal Affairs and State legislature and senior politicians.

Beyond the Academy, public engagement in rock art is increasing in a gratifying way. The multi award-winning *First Footprints* television series – for which the Chair was principal archaeological consultant – has generated a steady stream of queries and requests from the public on Australian rock art. Assistance was given to KFA in producing an informative rock art brochure on Kimberley rock art styles for Kimberley tour operators to address the lack of good information publically available on Kimberley rock art. KFA is of course involved in disseminating research to both academic and public organisations. Thus, the annual KFA Science Advisory Council Workshop creates a Kimberley community that ensures not only that the Chair can communicate research findings; but also gain an understanding of other researcher’s work in the field so as to optimise forward field and research programs – and attract postgraduates. KFA also funds an annual lecture series in the major Australian cities and the Chair has presented research, most recently in March 2015 in Adelaide at the SA Museum. There are also numerous smaller, more focused meetings arranged by KFA with existing and potential funders; the most recent of which was held in Perth on 5 March 2015.

Summary of Activities

We are enormously appreciative of The Ian Potter Foundation's support for the *Kimberley Foundation Ian Potter Chair in Rock Art* via its support of the Kimberley Foundation Australia. With support from INPEX and UWA, brokered and enabled by KFA, the Chair has resulted in a unique and enduring legacy to rock art research and management. There are no such other endowed Chairs in world archaeology, as far as we are aware. Such philanthropy is especially timely and we hope to have shown that the intellectual, social and economic returns on this investment will persist well into the future in line with our decadal plans.

We are pleased to report that an active fieldwork program has flowed from extensive consultation with Kimberley Aboriginal groups and allied stakeholders. Lessons learned in the 2014 field seasons now find expression in a powerful field recording protocol and technology, and a better understanding of the Kimberley rock art terrain. Through KFA's relationship with the Kimberley Land Council we have received invitations to attend KLC AGMs. These have proved a good way to network with otherwise dispersed Ranger groups, all of whom have expressed the concern that they lack the skills properly to manage cultural heritage and where CRAR+M can be of especial benefit. A great deal of work has gone into preparing the *Kimberley Visions* ARC application, for which the KFA is the major partner funder. Intellectually, this project will break new ground by demonstrating hitherto under or unreported cultural links between the Kimberley and Arnhem Land which, especially in times of lower sea levels, likely constituted a single cultural 'province', with rock art one of the key markers of this unity.

In terms of engagement, we have undertaken a range of activities within the Academy (supervision of postgraduates, teaching, service, committees etc) and beyond (public lectures, advocacy on heritage bills, advice on a plethora of queries relating to heritage and rock art); all of which foreground the richness of Kimberley and other rock arts. Our efforts are now firmly focused on establishing and amplifying an enduring postgraduate cohort and on ensuring the project database runs optimally.

The Future

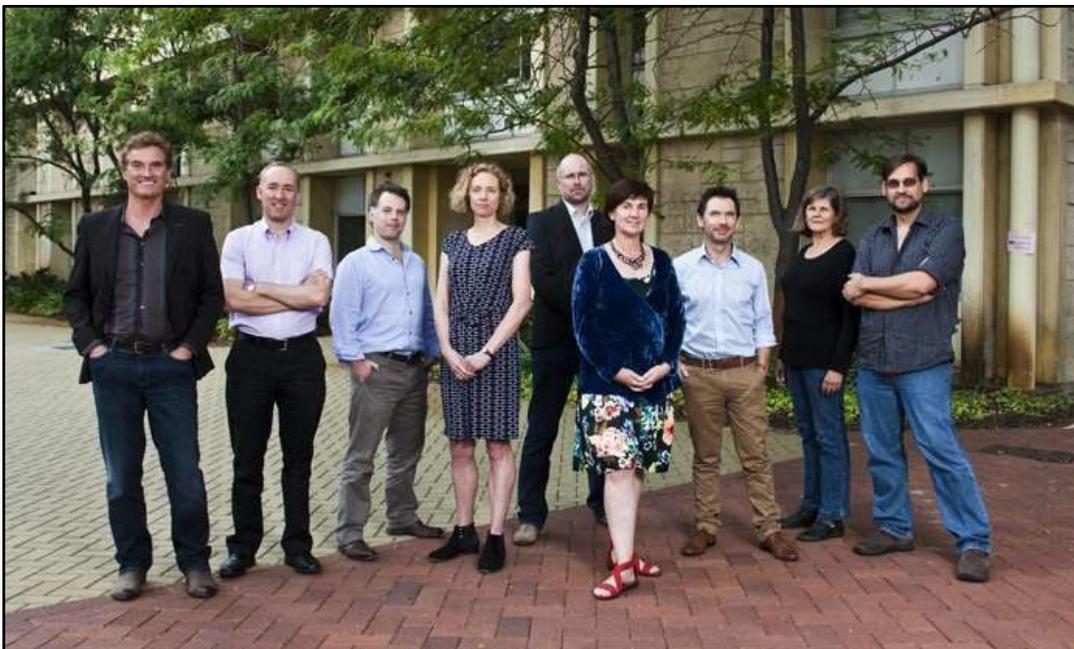
An idea of our activities beyond 2015: As stated above, embedding a set of 2-3 major, stable research projects is our chosen, optimal approach. This allows for continuity of broad research themes that are galvanized by more focused research and heritage projects. The importance of postgraduate and post-doctoral positions and projects is the single most important growth area. UWA and Australian archaeological students are now aware of the Kimberley research hub and we have begun selectively approaching prospective candidates on topics. Establishing recurring scholarships and fellowships is the main challenge. Our current ARC application makes provision for this (3 PhD students) but we would like up to a dozen such postgraduates and/or post-doctoral fellows working across the major research themes.

In terms of fieldwork we are likely to have 8-12 field weeks per year; Preparatory work for these trips is a considerable undertaking and permit applications have either been submitted or are in train.

We also plan to establish a lead role in the content, membership and submissions for an ARC Centre for Excellence in Rock Art focusing on the role of rock art and modern human origins emanating out of CRAR+M. This is subject to the Minister's release of the scheme and short-listing from Expressions of Interest, if successful; provide still further capacity and stability to the Chair.

Thank you to The Ian Potter Foundation for its vision and generosity in assisting KFA to establish this unique Chair. Please feel free to contact us any time to discuss our current and future work.

Prof Peter Veth: peter.veth@uwa.edu.au A/Prof Sven Ouzman: sven.ouzman@uwa.edu.au



Some of UWA's Centre for Rock Art Research + Management's Staff and Adjuncts

From left: Peter Veth, Ben Smith, Jamie Hampson, Jane Lydon, Martin Porr, Jo McDonald, Alistair Paterson, Jane Balme, Tom Whitley