

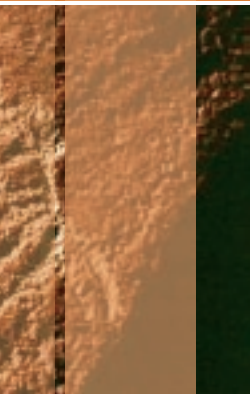


NATIONAL TRUST

THE DAMPIER ROCK ART PRECINCT

IDENTIFY - CONSERVE - INTERPRET - DEVELOP

CALL FOR SUPPORT



THE DAMPIER ROCK ART PRECINCT

At no stage in the history of the Dampier Archipelago or the Burrup Peninsula has a proper inventory or evaluation been undertaken of the heritage values of the area.

A large number of plans and strategies have been and are still being developed for industrial and tourist development of the region with little understanding of the heritage values or the impacts on the scientific values of this area.

The Burrup alone possibly contains a million petroglyphs of which possibly 10,000 have already been destroyed.

The international heritage value is under sustained threat with the Government trying to preserve 60% of the 100% it has put at risk.

The ancient standing stones at Avebury and Stonehenge are both world heritage sites, are venerated for their antiquity and mystique, and are major tourist sites. Yet they are around a mere 4,500 years old.

The Dampier Rock Art Precinct contains the largest collection of standing stones in Australia and the largest concentration of rock 'carvings' in the world. They are between 6,000 and 20,000 years old. As they remain under threat, the precinct has been placed on the World Monument Fund's List of 100 Most Endangered Places in the World.

The National Trust of Australia (WA) and its partners are working to remove the Dampier Rock Art Precinct from the 100 Most Endangered Places List.

Since May 2006 a number of public forums have been held in Perth and Karratha, Western Australia, Canberra in the Australian Capital Territory and Sydney, New South Wales. The aim of these forums was to increase public awareness about this unique Australian heritage asset.

The Dampier Rock Art Precinct is under imminent threat. Woodside Petroleum has sought permission through section 18 of the Aboriginal Heritage Act (WA) 1972 to destroy or relocate rock art. In the media they have conceded that some rock art will be destroyed as part of the Pluto gas project.

The National Trust has expressed great disappointment that these developments are preceding while we wait for the determination in September of the National Heritage Listing.

The National Trust calls upon the political leaders to ensure the heritage values are identified, conserved and interpreted prior to any major development.

- Key elements of a solution are;
 - open and transparent communication with all stakeholders;
 - comprehensive inventory of the rock art and archaeological sites of the area;
 - the development of a single holistic management plan and a means to monitor the management of the place to the satisfaction of all stakeholders;
 - dedicated fund to support the management process;
 - independent committee to oversee the implementation and evaluation of the management plan.

The National Trust believes that a win/win solution is possible that will genuinely reconcile the competing interests of industrial development and the undoubted world heritage significances of this place

FOR FURTHER REFERENCE:

AURANET - Welcome to the Homepage of the Australian Rock Art Research Association, Inc.

<http://mc2.vicnet.net.au/home/aura/web/index.html>

The National Trust of Australia (WA)

<http://www.heritagewa.org.au/places/burrup2/>

Heritage notices, Nominations, assessments and listings numbers: 105727 and 105711

http://deh.gov.au/cgi-bin/epbc/heritage_ap.pl

The Burrup Peninsula The Dampier Rock Art Precinct – Transcripts of forum proceedings

<http://www.burrup.org.au/>

ICOMOS Heritage at Risk, Case Study 2: The Burrup Peninsula (Murujuga) on the north-west coast of the Pilbara, Western Australia

<http://www.international.icomos.org/risk/2002/australia2002.htm>

Save Dampier rock art

<http://mc2.vicnet.net.au/home/dampier/web/index.html>

Burrup and Maitland Industrial Estates Agreement Implementation Deed (January 2003)

<http://www.atns.net.au/biogs/A001468b.htm>

The Great Outdoors

<http://www.thegreatoutdoors.com.au/display.php?location=WA&ID=4641>
<http://www.dampierrockart.net/>

Woodside Energy and the Burrup

<http://members.iinet.net.au/~f4949/Woodside/Woodside.html>



Rock pile, Robin Chapple 2006

The world's largest rock art assemblage contained within the Dampier Archipelago continues to be under threat and remains as Australia's only site on the *World Monuments Fund* top 100 world endangered heritage sites.

The Dampier Rock Art Precinct is comprised of 42 islands, islets and rocks in a 45km radius that make up Dampier Archipelago. These are located in a remote area of the north-west of Australia, off the coast from the Town of Karratha, Western Australia.

The Islands that make up the Dampier Rock Art Precinct are formed from a recently drowned landmass, the shorelines of which stabilised about 6000 years ago. The Burrup Peninsula, approximately 27km long and 5km wide, was originally an island that formed part of this grouping until joined to the mainland in the mid 1960's by a rail and road causeway.

There is currently no complete inventory or understanding of the heritage and relative values of the area, yet industrial development is being actively promoted and encouraged by the State Government.

THE HERITAGE VALUES OF THE DAMPIER ROCK ART PRECINCT

It is considered that Australia was one of the last continents to be inhabited by humans; this is believed to have occurred between 40,000 and 60,000 years ago.

It is also thought by many that the Dampier Rock Art Precinct may have been settled during these early times, there is certainly evidence from surrounding sites in the hinterland and on the Montebello Islands (originally part of the mainland) that there was habitation at least 27,000 years ago. There is also evidence of trade in the area during this the Pleistocene period.

The carvings that are the cultural landscape on the Burrup and throughout Dampier Rock Art Precinct may date back many thousands of years, unfortunately there are no techniques available at this time to be able to accurately date the symbols and art created by the removal of rock.

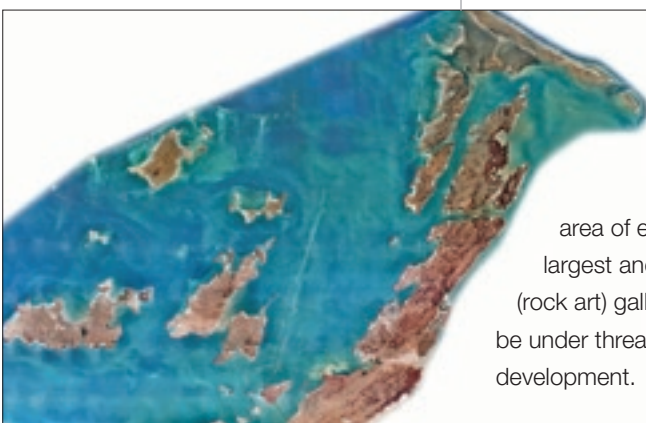
Estimates of the inhabitation and cultural art range from 3,800 years old from a carving found beneath a shell midden to at least 7,000 years ago from the dating of a known shellfish gatherers sites. It is generally accepted that the rock art dates back greater than 6,000 years of age and probably much older.

The "archaic faces" possibly document links with an art and ritual tradition dispersed widely across the north and centre of the continent, occurring almost always in remote valleys in impressive ranges (the Cleland Hills, the Calvert Ranges, the Durba Hills) well before the drying of Australia before at least the last glacial maximum at 20,000 years ago.



Archaic Face, Robert Bednarik 1992

These engravings document an extensive history of human ritual and artistic endeavour, including what may well be some of the earliest art remaining extant on the planet. The likelihood is that initial population numbers would be low and quite mobile, so it is expected that there will be very few of these very earliest engravings throughout Australia.



The Burrup (Murujuga or Puratha) in Western Australia's North West is the largest of the islands that made up the Dampier Archipelago. The Burrup is an area of extreme heritage value and contains the largest and most significant collections of petroglyph (rock art) galleries in the world. This area continues to be under threat from inappropriate industrial zoning and development.





Burrup Vegetation, Robin Chapple 2005



Two pictures of climbing men from a site adjacent to the Woodside LNG facility are shown as an example of the ingress of desert varnish.

Climbing Man Valley,
Robin Chapple 2006

“The gradual destruction since 1964 of the Dampier Cultural Precinct, Australia’s largest cultural monument, is unquestionably the planet’s most serious case of state vandalism in recent history. It exceeds the extent of cultural heritage destruction caused by the former Taliban regime of Afghanistan.”

Robert G. Bednarik, CEO of the International Federation of Rock Art Organisations (IFRAO)

The rock of the province is commonly described as a granophyre, and while this is in the main the predominant rock other rock types do exist. Legendre Island, the furthest north of the islands, contained within the precinct is the only large limestone island in this part of the Pilbara.

Granophyre’s fine-grained structure, is one of the hardest rock types known in Australia and this factor has had considerable bearing on the long-term preservation and dating of the associated art. It is also the nature of the granophyre that has led to the unique vista of low bolder strewn hills that form the precinct.

The engravings on mainly the granophyre, though other rock types are carved, depict a range of motifs from spiritual beings, humanoids, fish, birds and mammals including some species which are now extinct, like the Tasmanian tiger. The scenes are considered to be more complex and animated than any other engravings in Australia and perhaps in the world.

There are many styles of engravings with a number of different methods of application giving rise to the view that there were different periods of formation. There are many and varied views on the number of styles and genres of these motifs, but until a quantitative evaluation and inventory of the precinct is carried out we will never grasp the full extent of these variations.

The nature of carving methods though can be narrowed down to basically four methods or combination of methods. The late Dr Patricia Vinnicombe, a leading rock art specialist in Western Australia and South Africa, identified that scored lines were made usually with a very fine pointed rock, while pecked marks reflected a variety of percussion points ranging from fine to coarse and from circular to angular. Abraded lines and indents were made by repeatedly rubbing a hard object backwards and forwards, while other images

show no perceptible depth and appear to have been made by simply bruising the rock with a pounding action.

The main reason why the art is visible is the contrast developed by these methods between the underlying rock (grey) and the desert varnish, a dark glossy patina (red black) that covers in varying degrees the rocks of the region.

This varnish may in the future give rise to a dating method for the rock art. This dark glossy varnish is thought to have accumulated in arid conditions 17,000 years ago, though there is a considerable body of conflicting literature on this subject.

If it is the case that this varnish is 17,000 years old then the dating of the rock art must be pushed back into this period as clearly in there are examples of carvings fully covered in desert varnish. Two pictures of climbing men from a site adjacent to the Woodside LNG facility are shown as an example of the ingress of desert varnish.

The spectrum of carved material, the density of the carvings, techniques and patination, make these petroglyph galleries one of the pre-eminent sites of prehistoric pre-literate documentation in the world.

It is not known how many sites or individual petroglyphs exists in the Dampier Archipelago or more specifically the Burrup, estimates range from 3,690 rock art sites by government of Western Australia to (likely) millions of petroglyphs in a recent report¹ to the Federal Government.

It is known is that the Burrup has a density rate of at least 56 sites per square kilometre, with each site containing many petroglyphs.

This sets the Dampier Rock Art Precinct out as one of the world’s pre-eminent sites of recorded human evolution and a prehistoric university.

¹ Desktop assessment of Scientific Values for Indigenous Cultural Heritage on the Dampier Archipelago, Western Australia; May 2005 Report for the Heritage Division of the Department of Environment & Heritage. Jo McDonald Cultural Heritage Management Pty Ltd



Lot 574, Robin Chapple 2006

HOW MUCH HISTORIC ART HAS ALREADY BEEN LOST?

There are a number of different ideas concerning the amount of rock art already lost on the Burrup Peninsula. What is known from State Government parliamentary questions is that they are aware of the destruction of 4776 petroglyphs and 350 sites (10% of what has been recorded) since 1972 when the register was first established, with 1682 petroglyphs and 119 sites being relocated.

Whilst it is even known that the state government permitted the export of a petroglyph to Japan in 1973, as no record of petroglyphs or sites exist, it is not known how much material may have been misappropriated over time

No data is available to determine what has been lost on the Burrup, East Intercourse Island and Mistaken Island during the development of the Hamersley Iron Ore port and rail infrastructure, the construction of the Town of Dampier or the development of the Dampier Salt facilities.

As most of the significant development work on the Burrup and Islands was carried out prior the establishment of Aboriginal Heritage Act 1972, it could be construed that the percentage of rock art destroyed or relocated, to be in the region of at least 20%.

Of the rescued petroglyphs, 1800 were moved to temporary storage in a compound in Hearsons Cove on the Burrup in 1980, where they still remain today. In March 2002 a damming inventory and report on the status of the compound was carried out by Woodside Energy Ltd. The report found that many of the boulders were missing, some had been broken and 20% damaged by fire, and that some of the more significant ones were lying face down in the dirt with their carvings being affected by fungal activity.

“The ancient rock engravings of the Burrup were put there by our ancestors and they carry a message from the country that only the people from that country can hear and understand. It is a spiritual rhythm, a music, a message that ties us to our land and calls out for us to protect it. On the Burrup we hear these rhythms; our bodies and spirits move in harmony with them; we are at those times at one with our country. Destroy this spirituality and you destroy us. That is what the government is trying to do by offering us money to let them ruin our heritage. We simply cannot accept this situation, we call upon the Government to rethink this madness and not destroy our culture and our people.”

*Wilfred Hicks, Wong-Goo-Tt-Oo Elder,
31st May 2002*



Deep Gorge, Robin Chapple 2005

The Ngarluma and Yindjibarndi people are deeply concerned about the effects of the proposed development on the Burrup Peninsula. As the Traditional Owners we have a spiritual connection given to us by Mingkala (God) and a responsibility handed down to us by our ancestors to ensure that the cultural heritage values of the Burrup are protected for future generations.

Ngarluma and Yindjibarndi, 6th June 2002

THREAT TO HERITAGE VALUE OF THE DAMPIER ROCK ART PRECINCT



Top: Muddy Pools, Robin Chapple 2006
Bottom: Conzinc Bay, Robin Chapple 1987

The Pilbara coast has long been investigated for suitable port facilities – originally to offload product from the pastoral industry, but in the latter part of the twentieth century, for minerals export. The same criteria for a port has been important since time immemorial – deep, protected water near flat coastal land.

As early as 1908, Depuch Island (Balla Balla), further to the north, was proposed as a possible port, but surveys by the Western Australian Museum in 1964 and previous work by F.D. McCarthy indicated that its extensive aboriginal heritage values precluded its development. By the mid twentieth century, the only ports south of Broome were Onslow, Point Samson and Port Hedland.

The discovery of iron ore in the Pilbara led the Hamersley and Mt Newman consortiums and others to search again for possible port sites. Details of these investigations have not been reviewed but by the early 1970s, new ports had been created in the Dampier Archipelago and at Cape Lambert and a major dredging programme completed at Port Hedland. By 1972, the Pilbara had three major ports. However, it was generally recognised that this huge mineral province would require more port capacity in future.

The objectives of the current developments on the Burrup were clearly spelt out in 1973 in The Pilbara “A Development Concept for the 1970’s” by the State Minister for Development. The basic premise of the “Concept” was that Dixon Island, West Intercourse Island, Point Sampson, the Burrup Peninsula, Dolphin Island and Legendre should be developed for industrial processes. Whilst it is quite clear that some of the schemes outlined in that document have been shelved, all the current proposals for the Burrup are in essence appear to be still derived from the Concept.

Australian Conservation Foundation

That the ACF Council supports the protection of Australia’s natural environment and the unique cultural heritage of indigenous Australians.

Therefore ACF opposes the proposals to build a large industrial estate in the heart of one of the world’s finest rock art sites on Murujugu/Burrup Peninsula, WA.

Other studies concerning the Burrup/ Dampier are as follows:

- The 1974 Pilbara Study concluded Dixon Island was the best site for a new port and extensive analysis with input from two major consultants was performed. Whilst heritage was not addressed maps contained within the report excluded the Burrup from industrial development.
- In 1978 Woodside began investigations for a site for its Liquid Natural Gas (LNG) plant. Two sites on the Burrup Peninsula, Sloping Point at the north-east tip, and Withnell Bay were compared
- In 1980, the Department of Industrial Development commissioned a report on land and port planning on the Burrup Peninsula.
- In 1991 the “Pilbara 21” was commissioned, but made no detailed investigations, relying on input from Government Departments, the public and previous work such as the 1974 study.
- In May 1994 the Burrup Peninsula Draft Land Use and Management Plan was released for public comment. This proposal led to a land use strategy for the Burrup Peninsula that did not take account of heritage matters.

Whilst there have been four comprehensive industrial land use planning studies of the Burrup during the past ten years, none of them or any of their predecessors have dealt with or considered the competing interest of the heritage values..

In August 2000 the Shire of Roebourne Town Planning Scheme No 8 was gazetted and included the industrial zones for the Burrup Peninsula, again the suitability of such zoning was not assessed by the Environment Protection Agency nor the state Heritage Council.



Burrup Heavy Industrial Zone,
Shire of Roebourne Town Plan No 8

This zoning formed the basis of the subsequent native title agreements established in the “Burrup and Maitland Industrial Estates Agreement” between the State Government of Western Australia and, the indigenous custodians, the Wong-Goo-Tt-Oo, the Ngarluma people, the Yindjibarndi people and the Yaburara Mardudhunera native title party.

It is important at this time to reflect on the fate of the original inhabitants of the Archipelego, the Yaburara people, who were massacred over an eight day period in February 1868 in what is referred to as the Flying Foam Massacre².

In late 2001 the State announced its intention to conclude a native title agreement with all three native title claim groups for the acquisition of the Burrup and Maitland land within a four month period, by the end of March 2002.

The Native title agreement provided that the non industrial zoned land on the Burrup Peninsula was to be transferred in freehold with a number of covenants attached to it. These covenants require that the land be placed into an Approved Body Corporate and immediately leased back to the State for 99 years (at a peppercorn rent) with an option to renew the lease for a further 99 years. The land will be jointly managed by the State and Aboriginal groups as a conservation reserve.

This agreement basically precludes the Native Title signatories from objecting to any issue in the areas determined as Industrial land.

In 2002 according to the Office of Major Projects, the Burrup had proved particularly attractive to investors studying the feasibility of gas processing projects with over seven plants under construction, they stated at that time, “Burrup is virtually “sold out”.”

Since then all but one of these proponents have pulled out with only Burrup Fertiliser

still being developed in Hearsons Cove. These have now been in many cases superseded by a new range of proposals.

Currently developments being pursued by the State Government for the Burrup and West Intercourse Island areas are the Woodside Pluto LNG project, Dampier Nitrogen ammonia-urea plant, Agrium ammonia-urea plant, Deepak Fertilisers ammonium nitrate and Dyno Nobel ammonium nitrate projects.

In the case of the Pluto Liquid Natural Gas proposal, it’s interesting to note that back in 1981, Woodside acknowledged that one of the areas now being considered by their Pluto proposal was of significant heritage value.³

The National Trust (WA) has stated since 2000 that the Dampier Rock Art Precinct requires a single management plan, based on a complete inventory of all heritage material contained within its boundaries prior to considering whether the development of any industries on the site should have occurred. This has still not happened.

Sections 4.8 and 7.2 of the “Burrup and Maitland Industrial Estates Agreement” respectively state:

On and from the Satisfaction Date, the Contracting Parties agree that the Contracting Parties will not, in their capacities as owners of the Burrup Non-Industrial Land, lodge or cause to be lodged any objection to development proposals intended to occur on land within the Industrial Estate.

The contracting Parties hereby agree that, subject to this deed, the State is entitled to compulsorily acquire any and all native title rights and interests in the Industrial Estate in accordance with the *Land Administration Act* and thereby extinguish any and all native title rights and interests in respect of the Industrial Estate.



The Burrup (Murujuga or Puratha) in Western Australia’s North West is the largest of the islands that make up the Dampier Archipelago. The Burrup is an area of extreme heritage value and contains the largest and most significant collections of petroglyph (rock art) galleries in the world.

Surveys also indicate that the vegetation of the Burrup Peninsula is of very limited extent, and that there are no replicates of it on the Pilbara mainland, Thirty-nine species recorded for the Burrup have been highlighted as having high conservation significance.

Lot 574, Robin Chapple 2006

² Gara, T. J. 1983 The Flying Foam Massacre: an incident on the north-west frontier, Western Australia’. In M. Smith (ed.) Archaeology at ANZAAS, 1983. WA Museum, Perth.

³ 1984 Dampier archaeological project: survey and salvage of Aboriginal sites on portion of the Burrup Peninsula for Woodside Petroleum Pty Ltd. Catchment areas, geomorphic zones and tabulations. Dept of Aboriginal Sites, WA Museum, Perth.

IMPACTS OF EMISSIONS

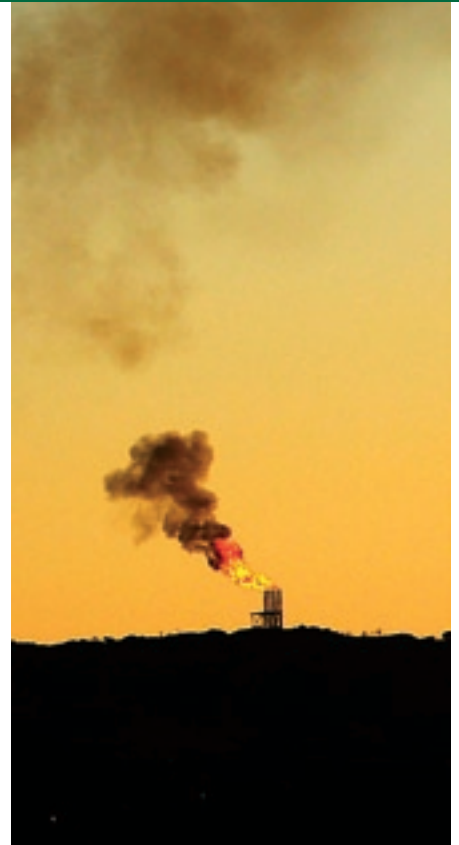
The State Government has admitted that rock art may be intentionally damaged or relocated during construction, this may in fact breach the UNESCO Declaration concerning the Intentional Destruction of Cultural Heritage 17 October 2003.

Of real concern is the fact that ongoing emissions of sulphur and nitrogen will form acidic compounds which may gradually erase the varnish which has enabled the visual impact. The Government's management plan thus far amounts to a promise to have a team of experts standing by to document the destruction of the rock art, which offers very little consolation to future generations.

The EPA's document "Cumulative impacts of oxides of nitrogen emissions from existing and proposed industries, Burrup Peninsula", Bulletin 1124 notes that the increased estimate of nitrous oxide (NOx) emissions from the existing Woodside plant results in an increased level of risk that parts of the Burrup may suffer from adverse environmental impact.

In June 2002 in response to an article that appeared in *Rock Art Research* into the impacts of chemical deposition on Rock Art in the Burrup region (Robert Bednarik) the State Government established "The Burrup Rock Art Monitoring Management Committee" this committee has a four year task to prepare a scientific report and associated rock art management recommendations for consideration by Government. No halt will be called to industrial development during the period of this study and if there are adverse effects the Government will cover the rocks either with coatings or sheds.

In the Native Title hearing of 6 November 2002 the government was asked if Mr Bednarik's scenario of pollution impacts was correct how the government would consider protecting or ameliorating the impacts on the 88 sq km rock art on the Burrup. The Government responded by saying they would do this by either applying coatings to the rock or by the construction of shelters as is done with archaeological material in another parts of the world.⁴



Woodside emissions, Robin Chapple June 2005

For the purposes of this UNESCO Declaration "intentional destruction" means an act intended to destroy in whole or in part cultural heritage, thus compromising its integrity, in a manner which constitutes a violation of international law or an unjustifiable offence to the principles of humanity and dictates of public conscience, in the latter case in so far as such acts are not already governed by fundamental principles of international law.

⁴ Transcript of Proceedings, National Native Title Tribunal, Future Act Unit; Hon C.J. Sumner, Deputy President; Wednesday, 6 November 2002

"It is my view that absolutely no further industry, including industry-related access and amenity corridors, should be located on the Burrup Peninsula and associated islands of the Dampier Archipelago. Every effort should be made to dissuade whatever government is in power to relocate industrial proposals, and this includes expanded port facilities, away from this inappropriate area."

Dr Patricia Vinnicombe 1932-2003, Burrup Fact Sheet, unpublished, March 2003



Thylacine, Robert Bednarik 1992

ACTION TO PROTECT THE DAMPIER ROCK ART PRECINCT

The Burrup Peninsula rock art province was flagged as a potential World Heritage site in the Figgis/Mosley World Heritage Book 1988 and has long been considered by the rock art establishment as worthy of World Heritage listing. Robert Bednarik, President of the International Federation of Rock Art Organisations (IFRAO) has described the area as the largest outdoor petroglyph gallery on earth, incorporating tens of thousands of engravings as well as other signs of daily and ceremonial activity.

Dampier Rock Art Precinct was listed in 2002 on the Australian Council of National Trust's Endangered Places list on the recommendation by the National Trust (WA). Since this time the National Trust (WA) has been very active in promoting the long term protection of this unique place, whilst at the same time trying to encourage industry and government to respect the heritage values.

In late 2003 the Dampier Rock Art Precinct was placed on the World Monument Fund's List of Most Endangered Places, alongside sites such as the Great Wall of China and Historic Lower Manhattan which was damaged in the terrorist bombings of 2001. This is the first time an Australian place has been registered on the list.

In 2003 the National Trust (WA) urged the Heritage Council of Western Australia to give recognition to the heritage significance of this place under state legislation. They declined any active involvement on the basis of a narrow interpretation of the Heritage Act 1990, limiting their role to heritage since European occupation.

The Heritage Council of Western Australia has subsequently changed its mind after the National Trust (WA) articulated the world scientific values of the art. However it now appears other factors within the State Government will delay any legal heritage protection.

The introduction on 1 January 2004 of the new Federal Heritage Legislation provided an opportunity to overcome the weaknesses in the *Aboriginal Heritage Act 1972* and the unwillingness of the Heritage Council to get involved. In early 2004 the National Trust (WA) began to prepare a nomination of the Precinct to the National Heritage list and while preparing the nomination became aware that some of the rock art was under imminent threat. As a consequence the nomination was put forward with a request for "emergency listing", which required the Federal Heritage Minister to intervene within 10 working days. This led to an intense round of lobbying by industry and government. The National Trust (WA) received an undertaking from the Department of Industry and Resources and the Dampier Port Authority that further infrastructure development would be unlikely during the normal timeline for national heritage listing and as a consequence removed the request for emergency listing. The National Trust (WA) then responded by removing the urgent listing on the Burrup on the condition that there was no further destruction of rock art on the Burrup.

The final determination by the Federal Minister regarding the National Heritage Listing was expected in September 2005 this was delayed and an announcement is expected in September 2006. As part of this process an assessment was completed in May 2005 and released to stakeholders in December 2005.

This assessment clearly reinforces the position that the National Trust (WA) has been advocating since 2000. That is, that no further development should proceed with out the development and implementation of a single holistic management plan backed by legislation and inventory of the Rock Art and other archaeological artifacts. The National Trust (WA) also wishes to see an independent committee to monitor the processes of development and conservation.

Emergency Listing

The process of assessing nominations normally takes between 12 and 18 months. However, if a nominee feels that the heritage values of a place are under imminent threat, they can request that the Minister consider inclusion of the place within the list through an "emergency listing". This requires the Minister to determine within 10 working days if a place should be listed or not.

The Minister of Indigenous Affairs

Where an identified indigenous heritage site is potentially under threat, the developer is required under section 18 of the *Aboriginal Heritage Act 1972(WA)* to report this to the Department of Indigenous Affairs and gain permission for the proposed activity to remove or destroy from the Minister. The Act and its implementation is based on a development compromise criteria as opposed to that of a protection culture. What ever the deliberations are under the Act, the minister in the end has a great deal of discretion when making a determination.



Lot 574, Robin Chapple 2006

National Heritage List

On January 1, 2004 new Federal Heritage Legislation came into effect changing the way the federal government deals with heritage. As part of these changes the legislation establishes a National Heritage List of Indigenous, natural and historic places with *outstanding* heritage value to the nation. Any person or organisation can make a nomination. The new Australian Heritage Council assesses nominations and makes recommendations to the Minister of Environment and Heritage. Once a place is listed, it is protected under the Australian Government's *Environment Protection and Biodiversity Conservation Act 1999*.



Climbing Man Valley, Robin Chapple 2006

"The Burrup Peninsula also has a spectacular environment of islands in a marine setting. It just happens to be the site of the world's largest concentration of ancient rock art. In a sense it is an unfortunate coincidence that, arguably, the most important site for industry in this state happens to coincide with this state's and Australia's most significant heritage asset.

It is an asset that has not received the recognition it should; indeed, I am not aware of its ever being debated to any extent in this chamber, although it certainly has been debated in the upper house from time to time.

As a former Minister for Resources Development over an eight-year period, I had effective responsibility for the Burrup Peninsula. I remain to this day proud of what happened in that portfolio during that time, but I concede today that although I was aware of the presence of rock art, I did not during that period grasp its significance. I believe I do now.

I do not pretend in any sense to be an expert on rock art, but I believe it is something of immense importance to this state. That is why I raise the matter in this chamber.

I stress that I am not some born-again environmentalist or conservationist; I do not pretend to be that. However, there is an issue that this state faces, which is not only of state but also national and world significance, and the responsibility for dealing with it lies within this Parliament, nowhere else.

We have not dealt with it well in the past. I sincerely hope that we will deal with it better in the future. It is an area that needs to be protected, preserved and enjoyed by current and future generations."

Colin Barnett MLA, former Liberal Party Leader and Minister for Resources Development over an eight-year period. Hansard: Thursday, 9 March 2006



Colin Barnett MLA with son Sam on the Burrup 2005

As a result of the Federal Minister accepting three nominations for the Dampier Archipelago for National Heritage listing a report was commissioned and concluded:

"The current footprint of industry on the Burrup Peninsula, and its anticipated spread, present both direct and indirect impacts which place cultural heritage at high risk of loss."

Report to the Heritage Division of the Department of Environment & Heritage, May 2005



Lot 574, Robin Chapple 2006



NATIONAL TRUST

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As a reader of this article it is essential that you make your voice heard. We urge you bring pressure to bear on all stakeholders in support of single management plan based on a clear understanding of the heritage value and a complete inventory of cultural material in the Dampier Rock Art Precinct. To assist in this process of education the National Trust (WA) will be holding a number of forums on the Dampier Rock Art Precinct.



NATIONAL TRUST

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Show your support for the for the Dampier Rock Art Precinct by writing to Senator, the Hon. Ian Campbell, Minister for the Environment and Heritage and the Premier of Western Australia.

When writing consider the following points.

- The Dampier Archipelago is a unique ecological and archaeological area on the north western coast of Western Australia. It contains one of the world's largest and most important collection of petroglyphs - the Murujuga - ancient rock carvings dating back as far as the last ice age; and now appears to be severely under threat from industrial activity.
- Though this place has been subjected to some extensive planning processes over the last twenty years, none have adequately addressed the cultural heritage significance of the area.
- There has been no comprehensive inventory or heritage assessment of the rock art or other cultural materials of the whole of the Dampier Archipelago
- Through these planning processes and despite the absence of a comprehensive inventory or heritage assessment of cultural materials 38% of the place has been set aside for industrial development.
- These planning processes have led to a multiplicity of management plans and management bodies for the archipelago which serve to arbitrarily compartmentalise what is essentially a single continuous cultural landscape.
- Since 1972 at least 4000 individual pieces of rock art have been destroyed.
- Woodside Petroleum in their latest development, Pluto, has sought permission to destroy rock art through the Western Australian Aboriginal Heritage Act 1972. Very few applications have been declined in the past.
- Key elements of a solution are;
 - o open and transparent communication with all stakeholders;
 - o comprehensive inventory of the rock art and archaeological sites of the area;
 - o the development of a single holistic management plan and a means to monitor the management of the place to the satisfaction of all stakeholders;
 - o dedicated fund to support the management process;
 - o independent committee to oversee the implementation and evaluation of the management plan.

**The Hon Alan Carpenter MLA,
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Senator the Hon. Ian Campbell

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The National Trust believes that a win/ win solution is possible that will genuinely reconcile the competing interests of industrial development and the undoubted world heritage significances of this place.

