

**COUNCIL OF EUROPE CULTURAL ROUTE**  
**PREHISTORIC ROCK ART TRAILS**

**HANDBOOK FOR THE CERTIFICATION**  
**OF VISITABLE ROCK ART SITES**



This Handbook for the Certification of Visitable Rock Art Sites belonging to the Council of Europe Cultural Route “Prehistoric Rock Art Trails” defines the series of indicators that are applied to assess the quality of the rock art sites in this Route, as well as the experience accumulated by them, in order to add the sites to the inventory of certified sites within this Route before the European Institute of Cultural Routes of the Council of Europe.

## 1. ANTECEDENTS

The International Association “Camino de Arte Rupestre Prehistórico” (I.A. CARP) has been managing the European Cultural Route of the same name since May 2010. This route is inscribed officially with the Council of Europe as *Prehistoric Rock Art Trails Cultural Route – Itinéraire Culturel Chemins de l’Art Rupestre Préhistorique: PRAT-CARP*).

PRAT-CARP is a network of archaeological sites with rock art, as well as museums and interpretation centres devoted to rock art in general, and prehistoric art in particular. The network currently consists of 36 entities that are full members and 20 collaborating institutions, in Norway, Ireland, France, Italy, Azerbaijan, Georgia, Spain and Portugal. Most of the member institutions manage sites connected with rock art. In the other cases, they are entities devoted to socioeconomic and/or cultural and tourist development in areas where the archaeological rock art sites are located, or tourist-cultural structures related to rock art.

The Route was designated a Council of Europe Cultural Route, in accordance with the following regulations of the Council of Europe:

- ❖ Resolution CM/Res (2013) 66 of the Council of Europe, which confirms the establishment of the Enlarged Partial Agreement of the Council of Europe Cultural Routes (signed in 2010, CM/Res [2010] 53).
- ❖ Resolution CM/Res (2013) 67, which reviews the regulations to obtain the certification of “Council of Europe Cultural Route (initially approved in 2010, CM/Res [2010] 52).

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This programme identifies and recognises the Cultural Routes (and their places) that fulfil the criteria include in the CM/Res (2013) 67, certifying them by the Mention "Cultural Route of the Council of the Council of Europe".

The sites that compose the CR are subject to the regulations of the Cultural Routes Programme and must comply with the Good Practices Handbook or the rules and regulations established by the Route in order to certify the sites belonging to it. The certified sites should be inscribed in the register of the European Institute of Cultural Routes and receive an official certificate and a plaque that identifies them.

Since its foundation in 2008, I.A. CARP has had at its disposal a Good Practices Handbook that the Route’s member institutions are aware of, but which does not act as rulebook.

The PRAT-CARP Route is currently organised in the form of regional routes (defined by territorial or thematic criteria), each one of which includes several visitable sites. In total, the Route consists of 161 sites, but their conditions in terms of the quality of the accessibility and services for visitors are heterogeneous. In consequence, not all the sites can receive the Route’s official certification in aspects of sustainability and tourist quality.

## 2. INTRODUCTION

Prehistoric Rock Art is the art of the first Europeans. It is the oldest form of cultural, social and symbolic expression of humankind that has been preserved. It appeared in Europe about 42,000 years ago, and continued to be produced in the Upper Palaeolithic, Neolithic, Copper and Bronze Ages and even in the Iron Age in some regions. It is an extraordinarily heterogeneous art, as it includes figurative, schematic and abstract depictions, created with varying techniques, such as painting and engraving, and produced on different kinds of surfaces, from the walls of caves and rock-shelters, to rock outcrops in the open air and even on standing stones in megalithic constructions.

At present, over 250 rock art sites are open to the public in Europe, mainly in Norway, Sweden, Ireland, United Kingdom, Italy, Portugal and, above all in France and Spain. Many of these are small sites (a cave, a rock-shelter, a rock in the open air, a small museum...) but many others are places with large exhibition spaces that provide a tourist product through which increasing numbers of visitors are able to learn about European rock art.

The symbolic importance and cultural potential of the oldest Prehistoric art in Europe has been recognised by UNESCO, which has included nine sites in the List of World Heritage: Alta (Norway), Tanum (Sweden), Brú-na-Bóinne (Ireland), Valcamónica (Italy), the caves in the Vézère valley (France), Altamira and other caves in northern Spain (Spain), the rock-shelters in the Mediterranean Basin of the Iberian Peninsula (Spain), the sites of Foz Côa and Siega Verde (Portugal-Spain) and the cave of Pont d'Arc, known as Chauvet (France). As well as these large sites, many other archaeological and rock art sites are open for the appreciation and enjoyment of European and international society.

Each year, nearly three million people visit these rock art sites where the first Europeans depicted their view of the material and symbolic universe in which they carried out their lives. These sites create identity at a local level, whilst also reflecting a Europe that was open and permeable in which the circulation of ideas and experiences makes them appear to belong to the same family.

The experience and expert knowledge accumulated by the managers of these rock art sites in the Council of Europe Route *Prehistoric Rock Art Trails* enables the International Association I.A. CARP to establish a large group of standards or good practices with which the different rock art sites belonging to the Route can be assessed, before they are awarded their official certification.

In this respect, the present Handbook for the certification of visitable rock art sites in the Council of Europe PRAT-CARP Cultural Route is able to guarantee the suitability of the conditions in which public visits to the sites take place, the quality of the services they offer and considers the visitors' satisfaction. This certification will be the best way to consolidate the cultural, educational and tourist offer generated by the sites, motivate the continual improvement of the less favourable aspects of sites with problems and define a standard for the new sites that join the *Prehistoric Rock Art Trails* Route.

## 3. OBJECTIVE

This handbook brings together a series of good practices or recommendations aimed at defining the criteria for the CERTIFICATION “*European Rock Art Heritage – Patrimoine Rupestre Européen*”, which will be awarded by the PRAT-CARP Route, with the backing of the Mention of Cultural Route of the Council of Europe, to the rock art sites included in this Route and which comply with the recommended practices.

The names of the certified sites will be communicated to the Institute of European Cultural Routes and inscribed in the register of heritage places of PRAT-CARP CR that will can consult on the website of the Programme of Cultural Route of the Council of Europe. In the case of the PRAT-CARP Route, the list of sites will be available at <http://www.culture-routes.net/routes/prehistoric-rock-art-trails>.

The certification “*European Rock Art Heritage – Patrimoine Rupestre Européen*” aims to become a brand that indicates the quality of the certified sites and which contributes to the consolidation of the “Rock Art” heritage resource. This will be a solid option within the Cultural Tourism offer in the European regions and countries associated with the I.A. CARP, as a part of their policies in tourism and cultural development and promotion.

This handbook for the certification of the rock art sites uses as its reference the Good Practices Handbook of the PRAT-CARP Route which was included in the application for the award of Council of Europe Cultural Route to this route. The assessment of the rock art sites based on the good practices described in the Handbook will help managers and proprietors of the sites to test their quality and sustainability and achieve, if they comply with the requirements in the handbook, the European certificate of the Council of Europe Cultural Routes Programme for their sites.

In greater detail, the general objectives of this Handbook are:

1. To diagnose the potential of the rock art site, formalise the conditions of visits to the site and improve the attention given to visitors.
2. To recognise the value of reception, information and interpretation centres for European prehistoric rock art.
3. To encourage synchrony between tourist and cultural management in each of the member regions in terms of this heritage, linking it to local entities and other management bodies working in favour of territorial development.
4. To foment networking, designing basic criteria and unifying efforts among all involved in order to create synergy and close collaboration, in which the infrastructures and experiences of each community are at the service of all.
5. To create a high-quality cultural tourism product, with an image in common and analogous services, developing a strategy of public enjoyment compatible with conservation.
6. To identify the PRAT-CARP Cultural Route sites that comply with the above objectives.

#### 4. STRUCTURE

The Handbook for the certification of visitable rock art sites in the Council of Europe Cultural Route aims to assess the conditions in which public visits to the sites take place, the services they offer and the visitors' satisfaction. In this way, the goal is to gradually consolidate the various good practices than help to improve the provision of services at the sites belonging to the Council of Europe Cultural Route *Prehistoric Rock Art Trails*.

The Handbook is divided into 12 sections, which address different aspects of the provision of services at each of the rock art sites. Each section contains a variable number of standards and good practices:

- ❖ Legal protection: a section with three good practices aimed at guaranteeing the maximum level of protection for the site within heritage and sectorial regulations.
- ❖ Physical protection: Two good practices related to the different systems for the physical protection of the sites used by their administrators depending on the nature of the sites.
- ❖ Documentation: three good practices aimed at providing the sites with a full and detailed record and documentation of the graphic units and the rock surfaces, including the possibility of three-dimensional recording.
- ❖ Access: Eleven good practices aimed at making the arrival to the site and the first contact with it satisfactory for visitors.
- ❖ Customer service: Another eleven good practices that assess the attention and contact the visitors receive during the organisation of their visit to the site.
- ❖ Visits and activities: a large section with 14 good practices about the provision of services during the visits, either free or guided, and the different activities that are carried out at the rock art site.
- ❖ Exhibition space: Ten good practices linked with the different kinds of exhibition spaces that exist, their contents, their preventive maintenance, their safety and cleanliness.
- ❖ Complementary services: Seven good practices analysing such services as left-luggage facilities, cafeteria, shop and games, which complement the visits to the site and help to improve the visitors' experience.
- ❖ Sustainability: Four good practices associated with the sustainability of the rock art and the adoption of criteria respecting the natural environment.
- ❖ Personnel: Seven good practices related to the training, qualifications and appearance of the staff working at rock art sites.
- ❖ Visitors: Six good practices reviewing visitors' satisfaction, the way of dealing with possible complaints and suggestions, and the different means of communicating with users.
- ❖ Brand: Five good practices related to the management of the brand and the consolidation of quality standards.

## 5. PROCEDURE

The handbook for the certification of sites is based on the assessment of a series of good practices or defined standards, which takes place in a sequence of three different phases:

1. Self-assessment by the administrator or proprietor of the site, enabling a picture of the level of fulfilment of the standard, identification of critical aspects to be corrected and recognition of aspects that should be improved.
2. External assessment of the rock art site by the Technical Working Group (Scientific Committee), which will accept the certification or determine the relevant recommendations for the certification of sites that are not certified because they do not comply with the requirements expressed in this Handbook.
3. Ratification and Issue of the certificates by the I.A. CARP Committee, which will also have the right to withdraw the certification for sites that, for any reason, cease to comply with the Handbook or simply stop belonging to the PRAT-CARP Cultural Route.

Each of the good practices defined in this Handbook will be assessed in accordance with a numerical scale from 1 to 3:

1. **Does not comply**
2. **Complies occasionally or partially**
3. **Complies**

In addition to these grades, the assessment **Not Applicable** (N/A) will be given to those good practices that cannot be applied due to the nature of the rock art site and which are therefore not taken into account in the final assessment of the site.

Of the total of 85 good practices defined in the Handbook, and in order to ensure a minimal provision of services at the sites enabling the visits and the satisfaction of the experience and improving the cultural and tourist offer at the site, 34 compulsory good practices (CGP) and 51 recommended good practices (RGP) have been defined. The Handbook determines the formula to verify the satisfaction of the CGP and RGP. If the assessor indicates that a good practice is not applicable (N/A), this should be justified.

The procedure will be used to obtain a final assessment of all the certified sites and will be able to order the sites according to their potential. At the same time, it will reveal the existence of very different sites across Europe, through which visitors will satisfy their curiosity in discovering prehistoric rock art in Europe.

The sites in the Route range from large exhibition and research spaces to more modest locations with a small area for the reception of visitors, by means of which public visits to the sites are enabled using different procedures. They are all necessary and complementary!

## 6. GOOD PRACTICES

## 1. LEGAL PROTECTION

### GOAL

Prehistoric rock art is the form of cultural, social and symbolic expression that we possess of the first Europeans and therefore its guardianship requires that the sites enjoy the maximum level of legal protection established by each of the member states. This designation may often be generic and without individually established terms of protection, as occurs in Spain with the Spanish Law of Historical Heritage. It is therefore recommended that the sites attempt to define the terms of their protection in detail, and that these include both the site or sites and the surrounding landscape which gives them meaning. It is equally advisable, wherever possible, that these terms of protection are supported by being included in other non-heritage types of protection, such as town planning, environmental regulations or any sectorial form of protection.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
1.1	CGP	<p>The site enjoys the maximum level of legal protection in the country where it is located (Monument Classé, in France; Bien de Interés Cultural, in Spain, etc.)</p> <p><i>The site possesses a copy of the legal protection document applicable at regional and/or national level.</i></p> <p><b>The good practice is justified with a paper or digital copy of the relevant figure of protection.</b></p>	1	
			2	
			3	
			N/A	
1.2	RGP	<p>The site enjoys a protection area or buffer zone defined legally by the heritage law, guaranteeing the conservation of the landscape that gives it meaning.</p> <p><i>The site possesses a copy of the figure of legal protection applicable at regional and/or national level which shows the rock art site and its terms of protection.</i></p> <p><b>The good practice is justified with a paper or digital copy of the relevant figure of heritage protection in which the established protection area appears.</b></p>	1	
			2	
			3	
			N/A	
1.3	RGP	<p>The rock art site and its surroundings are protected by being included in a town plan, environmental regulations or any other sectorial protection.</p> <p><i>The site possesses a copy (on paper or digitally) of the sectorial protection which shows the site and its protection area.</i></p> <p><b>The good practice is justified with a paper or digital copy of the relevant figure of sectorial protection showing the terms of protection that have been established.</b></p>	1	
			2	
			3	
			N/A	

## 2. PHYSICAL PROTECTION

### GOAL

Rock art is undoubtedly the most fragile form of European cultural heritage. Its survival is often seriously threatened by human and natural factors. For this reason, it is necessary that these sites possess some type of physical structure that is more or less permeable, to guarantee their protection. Experience accumulated over years has led to a consensus that this practice is compulsory and necessary in the case of caves and rock-shelters, but is more debatable in the case of open-air sites because they are often spread over a large area. Depending on the nature of the site, many times other kinds of dissuasive measures might suffice, such as alarm systems or some type of symbolic and not dissuasive delimitation, such as markers and even sign-posting the site.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
2.1	CGP	<p>Appropriate physical structures to conserve the physical integrity of the rock art.</p> <p><i>The rock art possesses some kind of physical structure impeding uncontrolled access to the site and guaranteeing the conservation of the art and its archaeological context. <b>This measure is compulsory in the case of caves and rock-shelters. In special cases where structures are not necessary N/A</b></i></p> <p><b>The good practice is justified with a recent photograph of the gate and/or the technical plan of the project for a gate.</b></p>	1	
			2	
			3	
			N/A	
2.2	RGP	<p>The site has an alarm system against intrusions which warns about access to the site at times outside public opening hours.</p> <p><i>The site possesses an alarm system against intrusions connected to an alarms centre, which warns about people who do not belong to the site administration entering the site.</i></p> <p><b>The good practice is justified by a recent photo of the alarm system and/or plan of the installation or contract with the security company.</b></p>	1	
			2	
			3	
			N/A	
2.3	RGP	<p>The site does not possess dissuasive physical structures but possesses some kind of signposting, markers or delimitation that warns about the existence of the rock art.</p> <p><i>Although the site does not have physical structures or an alarm system, it has elements to signpost it or mark it and indicate its presence.</i></p> <p><b>The good practice is justified by a recent photograph of the signage, marking or delimitation.</b></p>	1	
			2	
			3	
			N/A	

### 3. DOCUMENTATION



## GOAL

At the foundations of any initiative to show the importance of European rock art must lie the generation of a record that is as detailed and exhaustive as possible. For many years, more or less accurate systems of two-dimensional recording have been used- plastic, *frottage*,... and non-contact methods that are more or less perfected. This information has formed the illustrations of most research projects and dissemination of rock art sites. However, the exceptional development of three-dimensional documentation in recent years, such as laser scanners and photogrammetry, means that these systems should be gradually incorporated to the documentation and recording of the graphic units at the sites.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
3.1	CGP	<p>An up-dated record and documentation of the rock art.</p> <p><i>The site possesses a full and updated record of its representations. It is highly recommended that a three-dimensional system of documentation is used, such as a 3D laser scanner or photogrammetry, to record the art and the rock surfaces.</i></p> <p><b>The good practice is justified with a copy of the graphic units on paper or digitally, or if possible, with 3D documentation.</b></p>	1	
			2	
			3	
			N/A	
3.2	RGP	<p>A historical record of the rock art.</p> <p><i>The site possesses various records documented at different times and with different procedures, enabling an assessment of how the site has changed over time.</i></p> <p><b>This good practice is justified with copies of the different tracings and documentation made at various times, either on paper or digitally.</b></p>	1	
			2	
			3	
			N/A	
3.3	RGP	<p>There is a detailed study of the site and its archaeological context.</p> <p><i>The site possesses publications and scientific studies that enable the results of the research to be added to the contents that are communicated to visitors.</i></p> <p><b>The good practice is justified with paper or digital copies of the scientific papers, monographs and books referring to the research carried out at the site.</b></p>	1	
			2	
			3	
			N/A	

#### 4. ACCESS AND BASIC SERVICES

##### GOAL

Visitable rock art sites are important parts of the archaeological and tourist offer in the areas where they are located. Therefore, access to the sites should be made easier with efficient signposting that enables visitors to arrive without any problems and with a reception point where the visitors can receive information, satisfy their requests and organise their visit to the site.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
4.1	RGP	<p>There are road signs to the site.</p> <p><i>The direction to the rock art site is indicated by signs on roads in the vicinity of the site, facilitating access.</i></p> <p><b>The good practice is justified with a recent photograph of the road signs on the main roads leading to the site.</b></p>	1	
			2	
			3	
			N/A	
4.2	RGP	<p>There are sign identifying the site.</p> <p><i>The rock art site possesses some kinds of signs at its access that allow visitors to identify it easily.</i></p> <p><b>This good practice is justified with a recent photograph of the signs identifying the sits at its point of access.</b></p>	1	
			2	
			3	
			N/A	
4.3	CGP	<p>There is a reception centre at the site.</p> <p><i>The rock art site possesses a reception centre where visitors can receive information and organise their visit.</i></p> <p><b>The good practice is justified with a recent photograph of the visitors' reception centre or with a paper or digital copy of a plan of the centre.</b></p>	1	
			2	
			3	
			N/A	
4.4.	RGP	<p>There is a car park.</p> <p><i>The rock art site possesses a signposted car park where visitors can leave their vehicles without interfering with road traffic.</i></p> <p><b>This good practice is justified with a recent photograph of the car park or with a paper or digital copy of a plan of the car park.</b></p>	1	
			2	
			3	
			N/A	
4.5	RGP	<p>Routes for the movement of vehicles and pedestrians are clearly indicated.</p> <p><i>The site clearly indicates the routes along which vehicles and pedestrians can move to guarantee their safety.</i></p>	1	
			2	
			3	
			N/A	

		This good practice is justified with a recent photograph of the signposted routes for vehicles and pedestrians or with a paper or digital copy of a plan of the routes.		
4.6	CGP	<p>Access to the site itself is safe.</p> <p><i>Access to the rock art is along a signposted and safe path which includes the necessary elements to avoid falls and accidents in those sections and places of greatest risk.</i></p> <p>The good practice is justified with a photo or photos of the safety elements at the site or a paper or digital copy of the safety project.</p>	1	
			2	
			3	
			N/A	
4.7	CGP	<p>An insurance policy covers accidents or damage that may occur at the site.</p> <p><i>The administrator or owner of the site has taken out insurance to cover responsibility in the case of any possible incidents or harm that may arise.</i></p> <p>This good practice is justified with a copy, on paper or digitally, of the insurance policy.</p>	1	
			2	
			3	
			N/A	
4.8	CGP	<p>There is a first aid kit.</p> <p><i>The site possesses a first aid kit which will at least contain disinfectants, antiseptics, cotton wool, bandages, plasters, gloves, scissors and tweezers. All the material must be ready to be used, and the expiry dates verified.</i></p> <p>The good practice can be justified with a recent photograph of the first aid kit.</p>	1	
			2	
			3	
			N/A	
4.9	CGP	<p>There are public toilets at the point of access.</p> <p><i>Visitors are able to use public toilets with the minimum of facilities and which are available when the rock art site is open.</i></p> <p>This good practice is justified with a recent photograph of the toilets or with a paper or digital copy of plans for the toilets.</p>	1	
			2	
			3	
			N/A	
4.10	CGP	<p>The public toilets are kept clean.</p> <p><i>The public toilets should be checked and if necessary cleaned at least once a day, when all consumable products (toilet paper, soap, paper towels, etc.) are replaced as needed.</i></p> <p>This good practice is justified with a paper or digital copy of the document that indicates how often the toilets are cleaned.</p>	1	
			2	
			3	
			N/A	
4.11	RGP	<p>There is a baby changing-room.</p> <p><i>The rock art site possesses facilities where nappies can be changed and babies can be cleaned.</i></p> <p>The good practice is justified with a recent photograph of the baby changing-room.</p>	1	
			2	
			3	
			N/A	

4.12	RGP	<p>The area around the rock art site is maintained periodically.</p> <p><i>Maintenance work is carried out periodically in the surroundings of the rock art site so that its appropriate appearance is guaranteed.</i></p> <p>The good practice is justified with recent photographs of the surroundings of the site or with a copy or digital copy of the maintenance programme.</p>	1	
			2	
			3	
			N/A	

## 5. CUSTOMER SERVICE

### GOAL

At rock art sites, customer service is of crucial importance as it influences the image that visitors form of the site. When seeking excellence, a rock art site must attempt to offer a friendly service, providing personalised information, attending to the needs of different collectives and generating procedures for the efficient management of the visits.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
5.1	CGP	<p>Information about the conditions of visits to the site is visible.</p> <p><i>Information about opening times, seasonality, types of visits, activities, duration and ticket prices, and methods of payment is displayed.</i></p> <p><b>This good practice is justified with a recent photograph or a paper or digital copy of the document available to visitors with information about the conditions of visits.</b></p>	1	
			2	
			3	
			N/A	
5.2	RGP	<p>Different ticket prices exist adapted to the types of visitors.</p> <p><i>The rock art site has different entry prices adapted to the type of people visiting it (individuals, groups, reduced rates for children, pensioners, unemployed, etc.).</i></p> <p><b>This good practice is justified with a paper or digital copy of the document showing the range of prices, or a link to the website if there is one.</b></p>	1	
			2	
			3	
			N/A	
5.3	RGP	<p>There are guidelines about telephone inquiries.</p> <p><i>The site has a document with guidelines about telephone inquiries, such as the identification of the site and the person answering, formulas of welcoming, languages and friendly end to calls.</i></p> <p><b>The good practice is justified with a paper or digital copy of the guidelines from customer service by telephone.</b></p>	1	
			2	
			3	
			N/A	
5.4	RGP	<p>There is a form for the management of group bookings.</p> <p><i>The form will contain information about the type of group (school, association,...) date, time and duration of the visits, complementary</i></p>	1	
			2	

		<p>activities and workshops, prices. It will also name the person to contact and telephone number, and any other relevant information (disabilities, allergies,...)</p> <p>The good practice is justified with a paper or digital copy of the form for the management of group bookings.</p>	3	
			N/A	
5.5	CGP	<p>The reception area is always open.</p> <p>The staff do not leave the reception area unattended so that there is also someone there to welcome visitors.</p> <p>The good practice is justified with a paper or digital copy of the staff's timetable or similar document.</p>	1	
			2	
			3	
			N/A	
5.6	CGP	<p>Visitors receive a warm and friendly welcome.</p> <p>The staff receive visitors with a friendly attitude and welcome them.</p> <p>The good practice is justified with a paper or digital copy of the guidelines for customer service.</p>	1	
			2	
			3	
			N/A	
5.7	CGP	<p>Visitors receive personalised attention.</p> <p>On arrival, the staff attending visitors supply information about the site, helping to situate them and explaining the visit and the time needed for it, as well as information about the vulnerability of the rock art, the rules and behaviour expected and any other information they require depending on their needs.</p> <p>The good practice is justified with a paper or digital copy of the basic information given to visitors on their arrival.</p>	1	
			2	
			3	
			N/A	
5.8	CGP	<p>The needs of people with disabilities are attended to.</p> <p>The staff at the rock art site are given guidelines for the reception of visitors with limited mobility or any other type of disability, either, visual, auditory or cognitive.</p> <p>The good practice is justified with a paper or digital copy of the guidelines for attention of disabled visitors.</p>	1	
			2	
			3	
			N/A	
5.9	CGP	<p>Staff working in customer service can speak different languages.</p> <p>Staff working with the public are able to provide information about the visit in the official language of the country where the site is located and in at least one foreign language.</p> <p>The good practice is justified with a paper or digital copy of a document showing the staff's language abilities.</p>	1	
			2	
			3	
			N/A	
5.10	RGP	<p>A sign indicates the languages that are spoken.</p> <p>The site displays a sign in a visible place that gives the languages that are spoken in the visit and other activities.</p> <p>The good practice is justified with a recent photograph of the sign indicating the languages that are spoken.</p>	1	
			2	
			3	
			N/A	

5.11	CGP	<p>Staff say goodbye to visitors in a friendly way.</p> <p><i>Staff in contact with visitors say goodbye to them with a smile, thanking them for their visits and asking if they have enjoyed their visits.</i></p> <p>The good practice is justified with a paper or digital copy of the formulas of courtesy used when taking leave of visitors.</p>	1	
			2	
			3	
			N/A	

## 6. VISITS AND ACTIVITIES

### GOAL

Certified rock art sites provide a high-quality cultural, educational and entertaining offer based on rock art and the social and environmental context in which it was created. By respecting the freedom of visitors to plan their visit, they will be allowed to visit the site without a guide if that is their choice (and when it is feasible) and will be offered a wide range of activities to enrich their experience and complement their visit to the site.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
<b>Unguided Visits</b>				
6.1	CGP	<p>The rock art site allows unguided visits if that is chosen by visitors and if the site permits this in accordance with its geological and geomorphological characteristics.</p> <p><i>Clear and visible internal signposting allows visitors to move around the site without a guide.</i></p> <p>The good practice is justified with a recent photograph of the internal signposting at the site or with a paper or digital copy of the signposting project.</p>	1	
			2	
			3	
			N/A	
6.2	CGP	<p>The route followed in the visit is safe, wherever that is possible (depending on the landforms and geology at the site).</p> <p><i>The paths and trails are firm and wide enough for the number of visitors using them and have railings and other safety measures where they are needed.</i></p> <p>The good practice is justified with a recent photograph of the safety measures used or with a paper or digital copy of the corresponding technical project.</p>	1	
			2	
			3	
			N/A	
6.3	CGP	<p>There is a leaflet about the rock art site.</p> <p><i>A free leaflet about the rock art site is available for visitors. It will contain all the relevant information enabling their visit.</i></p> <p>This good practice is justified with a paper or digital copy of the leaflet.</p>	1	
			2	
			3	
			N/A	
6.4	RGP	There is a visitor's guidebook to the site.	1	

		<p><i>The rock art site possesses a visitor's guidebook which facilitates an unguided and autonomous visit.</i></p> <p>The good practice is justified with a recent photograph of the cover of the guidebook or with a paper or digital copy of the guidebook.</p>	2	
			3	
			N/A	
6.5	RGP	<p>There is an audio-guide, an app or a similar system facilitating unguided visits.</p> <p><i>An audio-guide, an app or an equivalent system is available for visitors to facilitate their unguided and autonomous visit to the site.</i></p> <p>The good practice is justified with a recent photo of the device used or with a link to the web-page where the system can be accessed.</p>	1	
			2	
			3	
			N/A	
<b>Guided Visits</b>				
6.6	RGP	<p>A document lists phrases and expressions of courtesy.</p> <p><i>The guide has a document that gives the phrases and formulas of courtesy to be used during guided visits.</i></p> <p>The good practice is justified with a paper or digital copy of the document that gives the phrases and expressions of courtesy.</p>	1	
			2	
			3	
			N/A	
6.7	RGP	<p>The visits are planned beforehand.</p> <p><i>The guide plans the guided visits beforehand, taking into account the stops and the places where they are made, the time available and the characteristics of the group.</i></p> <p>The good practice is justified with a paper or digital copy of the document reflecting the prior planning of visits.</p>	1	
			2	
			3	
			N/A	
6.8	CGP	<p>Information about the visit is given before it starts.</p> <p><i>Before commencing the visit, the guide explains the contents of the route, the locations that are visited, and the times, stops and rests. The guide will verify that all the visitors have received the free leaflets provided by the site.</i></p> <p>The good practice is justified with a paper or digital copy of the document reflecting the information given before starting the visit.</p>	1	
			2	
			3	
			N/A	
6.9	CGP	<p>The characteristics of the site are known in detail.</p> <p><i>The guide has sufficient authorised training, knows the characteristics of the cultural offer at the site and follows the script established for visits.</i></p> <p>The good practice is justified with a paper or digital copy of the script established for guided visits.</p>	1	
			2	
			3	
			N/A	
6.10	RGP	<p>Group sizes are controlled.</p>	1	
			2	

		<p>The maximum group sizes for guided visits are determined to that the visit is of high quality and is carried out efficiently and satisfactorily.</p> <p>The good practice is justified with a paper or digital copy of the document about the maximum group size for satisfactory visits.</p>	3	
			N/A	
6.11	RGP	<p>The interest of the group is motivated and maintained.</p> <p>The guide encourages the participation and interaction of the group, awakens their curiosity and keeps their interest alive throughout the visit.</p> <p>The good practice is justified with a paper or digital copy of the document that gives the phrases and expressions used to motivate the group.</p>	1	
			2	
			3	
			N/A	
6.12	RGP	<p>The guide adapts the contents of the script to the group.</p> <p>The guide is able to adapt different types of language to adjust the contents of the visit to the composition and interests of the group of visitors.</p> <p>This good practice is justified with a paper or digital copy of the contents of the script adapted to the type of group.</p>	1	
			2	
			3	
			N/A	
<b>Activities</b>				
6.13	RGP	<p>Workshops are held to demonstrate particular aspects of rock art and its environmental and social context.</p> <p>The rock art site organises workshops to illustrate complementary aspects of rock art and help to show more clearly the social context of the production of the art.</p> <p>The good practice is justified with a paper or digital copy of the description and organisation of workshops.</p>	1	
			2	
			3	
			N/A	
6.14	RGP	<p>Complementary activities are carried out that help to make known the site's objectives and mission.</p> <p>The rock art site programmes complementary activities (open-doors days, concerts, lectures...) that help to make known and disseminate its objectives and social function.</p> <p>The good practice is justified with a paper or digital copy of the description and organisation of the complementary activities.</p>	1	
			2	
			3	
			N/A	

## 7. INTERPRETATION CENTRES

### GOAL

Many of the rock art sites in the Route possess a museum, interpretation centre, archaeology classroom or similar place, which offer visitors a stable exhibition area where they will be able to understand the sense and function of prehistoric rock art. These places attempt to make rock art physically and intellectually accessible through different resources and offer visitors an attractive and friendly space.



GOOD PRACTICE				
No.	Type	Good Practice	Level	
7.1	RGP	<p>The site has its own exhibition space.</p> <p><i>The rock art site has a museum, interpretation centre or other similar space with a stable exhibition.</i></p> <p>The good practice is justified with a recent photograph or photographs of the exhibition space, or a paper or digital copy of the plans for such a space.</p>	1	
			2	
			3	
			N/A	
7.2	RGP	<p>Different exhibition methods or resources are used.</p> <p><i>The rock art site provides a satisfactory display by means of different exhibition methods and resources (panels, audio-visuals, interactives, original objects, replicas,...).</i></p> <p>This good practice is justified with a recent photograph or photographs of the exhibition methods and resources used or with a paper or digital copy of the plans for the exhibition.</p>	1	
			2	
			3	
			N/A	
7.3	CGP	<p>The information is given in several languages.</p> <p><i>The different exhibition resources use the official languages of the country where the site is located and at least one foreign language.</i></p> <p>The good practice is justified with a recent photograph or photographs of the information available or a paper or digital copy of the exhibition texts.</p>	1	
			2	
			3	
			N/A	
7.4	RGP	<p>Replicas and models recreate prehistoric settings.</p> <p><i>The rock art site complements the information with replicas or engraved or painted rocks, and/or the recreation of typical environments, settings and structures in prehistory.</i></p> <p>The good practice is justified with a recent photograph or photographs of the replicas or recreations, or with a paper or digital copy of the corresponding technical project.</p>	1	
			2	
			3	
			N/A	
7.5	CGP	<p>The space complies with regulations about accessibility for people with limited mobility.</p> <p><i>The exhibition space facilitates access of people with limited mobility and complies with legal regulations in relation to the elimination of architectonic barriers.</i></p> <p>The good practice is justified with a recent photograph or photographs of the elements that enable mobility in the exhibition or a paper or digital copy of the corresponding technical project.</p>	1	
			2	
			3	
			N/A	
7.6	CGP	<p>The exhibition space possesses the necessary safety equipment.</p>	1	
			2	

		<p>The exhibition space is provided with the safety elements established by law, such as fire extinguishers, fire hydrants, emergency signposting and lighting.</p> <p>The good practice is justified with a recent photograph or photographs of the safety elements or a paper or digital copy of the safety project.</p>	3	
			N/A	
7.7	CGP	<p>The equipment is in perfect conditions to be used.</p> <p>All the equipment in the exhibition space is in perfect conditions to be used and has passed all the periodic checks required by regulations.</p> <p>The good practice is justified with a paper or digital copy of the certificates reflecting the periodic revisions.</p>	1	
			2	
			3	
			N/A	
7.8	RGP	<p>Heating and cooling systems are available.</p> <p>The exhibition area has heating and air conditioning systems appropriate for the location of the site, in order to guarantee the visitors' comfort at all times.</p> <p>This good practice is justified with a paper or digital copy of the technical project of the systems.</p>	1	
			2	
			3	
			N/A	
7.9	RGP	<p>The space is cleaned at times of fewer visitors.</p> <p>In order not to interfere with visits, the exhibition space is cleaned outside opening times or at times when there are fewer visitors.</p> <p>The good practice is justified with a paper or digital copy of the times when the cleaning is carried out.</p>	1	
			2	
			3	
			N/A	
7.10	CGP	<p>The disinfection and disinfestation required by regulations are carried out.</p> <p>Specialised companies carry out the disinfection and fumigation work required by the regulations in force. A record is kept of these actions.</p> <p>The good practice is justified with a paper or digital copy of the corresponding certificates issued by the companies carrying out the work.</p>	1	
			2	
			3	
			N/A	

## 8. COMPLEMENTARY SERVICES

### GOAL

Rock art sites are often located in rural areas with few public services. Therefore, as far as possible, the sites should attempt to offer visitors different kinds of complementary services (left luggage, restaurants, picnic and recreation areas) in order to make their visit more comfortable and satisfactory.

GOOD PRACTICE

No.	Type	Good Practice	Level	
8.1	RGP	<p>A left luggage office is available.</p> <p><i>The visitors can use a left luggage office or lockers where they can leave their belongings, such as bags and cases, for a short period of time.</i></p> <p>The good practice is justified with a recent photograph of the left luggage area.</p>	1	
			2	
			3	
			N/A	
8.2	RGP	<p>It is possible to use catering services.</p> <p><i>The rock art site makes available to visitors different kinds of catering services, from vending machines with food and drinks to cafeterias and restaurants. The products will be presented in the official language of the country where the site is located and at least one foreign language. Prices must be visible.</i></p> <p>The good practice is justified with a recent photograph or photographs of the catering areas.</p>	1	
			2	
			3	
			N/A	
8.3	RGP	<p>There is a picnic area.</p> <p><i>The site has a picnic area, with areas of shade or shelter and tables and chairs for visitors who bring their own food. There are waste bins.</i></p> <p>The good practice is justified with a recent photograph or photographs of the picnic area.</p>	1	
			2	
			3	
			N/A	
8.4	RGP	<p>There is a shop.</p> <p><i>The rock art site has a shop which offers visitors products connected with the site. The products are packaged in wrappings and bags corresponding to the site. The price of the products is visible.</i></p> <p>This good practice is justified with a recent photograph or photographs of the shop.</p>	1	
			2	
			3	
			N/A	
8.5	RGP	<p>There is a children's play area.</p> <p><i>The site has a children's play area which complies with regulations in force and in appropriate conditions of maintenance. It is recommended that the play area is designed in accordance with the theme of the rock art.</i></p> <p>The good practice is justified with a recent photograph or photographs of the lay area.</p>	1	
			2	
			3	
			N/A	
8.6	RGP	<p>There is a rest area for visitors.</p> <p><i>The rock art site has areas where visitors can rest during their visit if necessary.</i></p> <p>This good practice is justified with a recent photograph of the rest area or with a paper or digital copy of the plans for a rest area.</p>	1	
			2	
			3	
			N/A	

8.7	RGP	<p>The site has waste paper bins.</p> <p><i>Waste paper bins are distributed at strategic points on the visitors' paths at the rock art site.</i></p> <p>The good practice is justified with a photograph or photograph of the bins at the site.</p>	1	
			2	
			3	
			N/A	

## 9. SUSTAINABILITY

### GOAL

The sustainability of rock art sites is fundamental, as it represents the protection of the sites and the transmission of this important heritage to future generations. It is therefore essential that rock art sites follow good practices in connection with the number of visitors they can attend without endangering the conservation of the rock art. They should also follow preventive conservation measures and the efficient management of the environment.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
9.1	CGP	<p>The rock art site has determined its real loading capacity.</p> <p><i>The site must establish its loading capacity, taking into account its total surface area, the route open to the public, the protection of the rock art and its archaeological context, the safety of visitors and the human resources available.</i></p> <p>The good practice is justified with a paper or digital copy of the technical study of the site's loading capacity.</p>	1	
			2	
			3	
			N/A	
9.2	CGP	<p>The capacity of the site is on display.</p> <p><i>There is some kind of sign that indicates the maximum number of people who are able to visit the rock art site in a certain period of time.</i></p> <p>This good practice is justified with a recent photograph of the sign indicating the maximum capacity of the site.</p>	1	
			2	
			3	
			N/A	
9.3	RGP	<p>The site carries out periodic preventive conservation measures.</p> <p><i>The rock art site periodically carries out preventive conservation work at the site and makes sure that this work is entrusted to qualified technicians, preferably with experience and training in the field of rock art.</i></p> <p>The good practice is justified with a paper or digital copy of the study or scientific publication describing the preventive conservation measures that are carried out.</p>	1	
			2	
			3	
			N/A	

9.4	RGP	<p>The site monitors environmental parameters at least periodically.</p> <p><i>In order to understand the natural conditions of the site and the potential alteration of its environmental parameters, it is necessary to monitor the conditions of at least the environmental temperature, CO<sub>2</sub> concentration, relative humidity of the air, air circulation and microbiology. These controls will be compulsory in the case of limestone caves and optional at rock-shelters and open-air sites.</i></p> <p>The good practice is justified with a paper or digital copy of the study or scientific publication describing the conclusions and recommendations of the monitoring at the site.</p>	1	
			2	
			3	
			N/A	

## 10. PERSONNEL

### GOAL

The rock art site will facilitate the permanent training of the staff working at the site, in terms of the archaeological contents at the site and also of such aspects as safety, first aid and health. The site should provide the necessary resources for the staff to be dressed correctly in uniform and identified.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
10.1	RGP	<p>There is a training programme.</p> <p><i>The site facilitates the internal and/or external training of its staff depending on the profile of each of the jobs.</i></p> <p>The good practice is justified with a paper or digital copy of the staff training programme at the site.</p>	1	
			2	
			3	
			N/A	
10.2	RGP	<p>There is a dress code for the staff.</p> <p><i>Aspects regarding a uniform or work clothes of the staff are defined.</i></p> <p>The good practice is justified with a paper or digital copy of the instructions regarding the clothes and appearance of the staff at the rock art site.</p>	1	
			2	
			3	
			N/A	
10.3	RGP	<p>The staff at the site are identified.</p> <p><i>The employees in contact with the public are appropriately identified with a badge which gives at least their name and post at the site.</i></p> <p>This good practice is justified with a photograph of the identifying badges for the staff working at the site.</p>	1	
			2	
			3	
			N/A	

10.4	CGP	<p>Employees are trained in safety and first aid.</p> <p><i>During opening times, at least one employee is trained in aspects of safety and first aid.</i></p> <p>The good practice is justified with a paper or digital copy with the names of the staff who are trained in safety and first aid.</p>	1	
			2	
			3	
			N/A	
10.5	RGP	<p>The staff know the steps to be taken in the case of an accident.</p> <p><i>The staff have a document that gives guidelines about the action to be taken in the case of an emergency or an accident. This will include the telephone numbers of the nearest medical services, fire brigade and police station.</i></p> <p>The good practice is justified with a paper or digital copy of the document laying out the guidelines in the case of an accident at the rock art site.</p>	1	
			2	
			3	
			N/A	
10.6	CGP	<p>There is a health and safety plan.</p> <p><i>The rock art site has carried out a health and safety study which gives instructions about the health and safety of the employees.</i></p> <p>The good practice is justified with a paper or digital copy of the health and safety plan developed by a technician in the matter.</p>	1	
			2	
			3	
			N/A	
10.7	CGP	<p>The employees are qualified for the posts they occupy at the site.</p> <p><i>The employees at the site possess the qualifications required to carry out their occupation. Apart from the qualification guides need for their work, they should be given specific training in connection with the topics they explain at the site and should be able to conduct the guided visit in more than one language.</i></p> <p>The good practice is justified with a paper or digital copy of the qualifications required for the different functions of the staff working at the rock art site.</p>	1	
			2	
			3	
			N/A	

## 11. VISITORS

### GOAL

The rock art site will put at visitors' disposal the necessary systems to find out their opinions and for them to express their complaints and suggestions. To facilitate their contact with the site and learn about the activities carried out there, it is recommended that the site should make use of the possibilities offered by web pages and social networks.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
11.1	RGP	A letter box for complaints and suggestions is available in a visible place.	1	
			2	

		<p>The rock art site displays in a visible place a system enabling it to receive the complaints and/or suggestions of the visitors.</p> <p>The good practice is justified with a recent photograph of the system for receiving complaints and suggestions.</p>	3	
			N/A	
11.2	RGP	<p>There is a questionnaire for the visitors' opinions.</p> <p>The rock art site has a questionnaire for visitors' opinions or an equivalent system in order to learn their level of satisfaction as regards their visit.</p> <p>The good practice is justified with a paper or digital copy of the opinion questionnaire for visitors.</p>	1	
			2	
			3	
			N/A	
11.3	RGP	<p>There are guidelines as regards lost objects.</p> <p>There is document that describes the steps to be taken when a visitor forgets or loses an object, as well as a form to record all incidences of this kind.</p> <p>This good practice is justified with a paper or digital copy of the document with the guidelines in cases of lost objects.</p>	1	
			2	
			3	
			N/A	
11.4	CGP	<p>Information is given in several languages.</p> <p>The information given in leaflets, panels, audio-visuels, etc. is in the official language of the country where the site is located and in at least one foreign language.</p> <p>The good practice is justified with a recent photograph or photographs or paper or digital copies of the information in different languages.</p>	1	
			2	
			3	
			N/A	
11.5	RGP	<p>The site has its own website to publicise its cultural offer.</p> <p>The rock art site has its own website in which it makes known its characteristics and its activities.</p> <p>This good practice is justified with a link to the site's webpage.</p>	1	
			2	
			3	
			N/A	
11.6	RGP	<p>The site uses different social networks to publicise its activity.</p> <p>The rock art site manages various social networks (Facebook, Twitter, Google+, Instagram,...) to disseminate and make known its activities.</p> <p>The good practice is justified with links to the different social networks used by the rock art site.</p>	1	
			2	
			3	
			N/A	

## 12. BRAND

### GOAL

The certification of the rock art sites on the Route is an indicator of the quality and excellence of the cultural and tourist offer generated by the sites. It is therefore necessary to attempt to consolidate the brand and make visible the European scale of the initiative.

GOOD PRACTICE				
No.	Type	Good Practice	Level	
12.1	RGP	<p>The site is on the World Heritage List.</p> <p><i>The site displays at its entry point, and in a visible place, the sign that shows it is on UNESCO's World Heritage List.</i></p> <p>The good practice is justified with a recent photograph of the sign with the symbol of World Heritage.</p>	1	
			2	
			3	
			N/A	
12.2	CGP	<p>The site is on the Council of Europe Cultural Route.</p> <p><i>The rock art site displays, at its entry point and in a visible place, the sign that shows it is on the Council of Europe Cultural Route.</i></p> <p>The good practice is justified with a photograph of the sign with the symbol of the Council of Europe Cultural Route.</p>	1	
			2	
			3	
			N/A	
12.3	RGP	<p>The site displays a sign certifying the quality of its management.</p> <p><i>The rock art site has a sign certifying the quality of its integrated management in the style of the sign provided by the HERITY system.</i></p> <p>The good practice is justified with a photograph of the sign certifying the quality of its management.</p>	1	
			2	
			3	
			N/A	
12.4	RGP	<p>The site displays a sign certifying its tourist quality.</p> <p><i>The rock art site displays a sign certifying the tourist quality of its cultural offer, in the style of Q Tourist Quality or the "Compromiso de Calidad Turística" in Spain or "Préhistoire Qualité Tourisme TM" in France.</i></p> <p>The good practice is justified with a recent photograph of the sign certifying its tourist quality.</p>	1	
			2	
			3	
			N/A	
12.5	CGP	<p>The site uses the PRAT-CARP Council of Europe logo.</p> <p>The rock art site uses the official logo of the International Association CARP and of the Council of Europe in all its forms of communication (printed matter, digital, website...).</p> <p>This good practice is justified with a paper or digital copy of the products which display the official logo of PRAT-CARP and the Council of Europe.</p>	1	
			2	
			3	
			N/A	

## 7. PHASES FOR THE APPLICATION OF THE HANDBOOK



In order to put the present Certification Handbook into practice, the following phases for its application have been defined.

### Phase 1: Prior diagnosis and first certifications

In the first phase, to be carried out in six months, the rock art sites will be assessed and those that comply with the recommendations or good practices without any problems will be certified.

The preliminary assessment of the sites will enable a diagnosis of the situation of the places on the Council of Europe Route as regards the twelve sections in the contents. The sites can then be classified in three categories:

- **Certifiable sites:** they obtain a score equal to or above 80% of the total number of points in the categories applying to them and satisfy all the Compulsory Good Practices (CGP). They will receive their official certification and the sign demonstrating it, which should be displayed in a prominent place at the entry point to the site.
- **Sites with slight breaches in good practices:** Sites with a score of less than 80% of the total number of points in the categories applying to them and/or which do not comply with one or more of the CGP. They can be certified shortly, when the breaches detected have been solved.
- **Sites with severe breaches in good practices:** These sites will continue to be included on the Council of Europe Route but will not be certified, listed in the register of the Council of Europe or included in international actions of the Route.

### Phase 2. Monitoring and periodical certifications

Each site, in the light of its assessment, will establish an Improvement Plan with measures to gradually satisfy the CGP and RGP that they do not comply with.

The sites with breaches will be monitored periodically for a period of two years. The Technical Team will determine the concession of new certifications every six months.

Certifications will be renewed every 3 years.

### Phase 3. Certification of new sites

The institutions that join the I.A. CARP will be able to apply for the assessment of the sites they add to the PRAT-CARP Cultural Route, in order to obtain their certification, from the moment that they officially become members.

The Route's Technical Unit will process the application and send the results of the sites' self-assessments to a member of the Technical Team who will inform in order to approval the certification, if applicable.

## 8. APPROVAL AND ENTRY INTO EFFECT OF THE PRESENT HANDBOOK

The present handbook for the certification of European rock art sites open to the public, after its review by the Technical Working Team of the association, was approved on 3 February 2017 at the committee meeting of the International Association CAMINOS DE ARTE RUPESTRE PREHISTÓRICO, held in Périgueux (Dordogne, France), and came into effect on that date for the purposes for which it has been composed.

Périgueux, 3 February 2017



Juan Carlos Rebollo  
Secretary of I.A. CARP  
Representing the Chairman of ADECOCIR



Pedro Gómez Ruiz  
Chairman of I.A. CARP