

Amafa AkwaZulu-Natali

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Erfenis KwaZulu-Natal



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MANAGEMENT PLAN FOR MONTUSI ROCK ART SHELTER

SEPTEMBER 2013

Prepared by Celeste Rossouw (Senior Rock Art Officer)
Member of the Association of Southern African Professional Archaeologists
No: 260

With contributions by Siyabonga Mbatah (Rock Art Monitor)

MANAGEMENT PLAN

HERITAGE KWAZULU NATAL		AMAFI AKWAZULU NATALI
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Date reviewed: 17 July 2013

SITE	PREPARED BY	DUE FOR REVIEW
Montusi Rock Art Site	CELESTE ROSSOUW Senior Rock Art Officer (SRAO) and Mr. Siyabonga Mbatha Rock Art Monitor (RAM).	July 2014

Preamble

Montusi rock art site is situated in the so-called Northern buffer zone of the UDP, close to Royal Natal National Park. It is located on private land, owned Lindsay and Anthony Carte. The site is suitable for public use and this recommendation has been made. An Honorary Rock Art Monitor (HRAM) has been appointed by Amafa, and certain management responsibilities are delegated to that person. The purpose of this management plan is to manage the impact of visitation in a responsible manner. See appendix 1, 2 and 3.

Legislative and Policy Framework	Core issues addressed	Appendix
KZN HERITAGE ACT (ACT 4 of 2008)	Empowers Amafa to prohibit or limit any activity within 50m of a rock art site and establishes Amafa as the custodian of that heritage resource.	<u>1</u>
SA HERITAGE RESOURCES ACT OF 1999	Delegates authority to a provincial heritage authority to manage heritage resources including rock art in terms of listed criteria.	<u>2</u>
Burra Charter	<u>Provides internationally accepted best-practice model for management of heritage resources</u>	<u>3</u>
Amafa Access to Rock Art and Custodian Policy	Allow landowners to access rock art on own property and appointment of custodians to	4.

	accompany visitors to rock art sites.	
MOA with Landowner	Details conditions under which site may be utilised	5.

1. Objectives

- i. Survey and describe the site
- ii. Assess risk
- iii. Prescribe strategies to achieve long term conservation of the site, addressing in particular:
 - a. Access management
 - b. Conservation management
 - c. Research Management
 - d. Tourism Management
 - e. Direct interventions

2. Site Description and local information

i. Locality and Contacts

Site location	Royal Natal National Park
Farm/ Erf Number	
Owner and contact	
Honorary Rock Art Monitor (HRM)	Mr. Graham Barry P.O.Box 1080 Winterton 3340 info@witsend.co.za Cell no: 083 784 9633 Tel no: 036 468 1133

ii. Site Description







The rock shelter is 65 m long, with little vegetation screening in front. The shelter floor is sandy and the parent rock is friable. The site must be rehabilitated as soon as possible since evidence of human habitation and fire rings are present and spoils the visit to the site.

Cultural significance of the site:

Archaeology database number	<i>Complete site record form. ACTION 1</i>
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Site name	Montusi Rock Art Shelter	
Official Site name	Montusi Rock Art Shelter	
National Site number		
District and 1:50 000 map sheet no:		
GPS Latitude and Longitude		
Elevation		
Accuracy		
Direction to the site		
Community land, State land or Private Property	Private Property	
Owner's contact details	Montusi Mountain Lodge Contact: Lindsay and Anthony Carte Northern Drakensberg uKhahlamba World Heritage Site Tel: 036 438 6243 Fax: 036 438 6566	

	e-mail: montusi@iafrica.com
Recorder's name	Celeste Rossouw & Siyabonga Mbatha
Recorder's address	195 Longmarket street, Pietermaritzburg, 3201
Date of visit	17 July 2013
Archaeological deposit	Unknown
Type of shelter	Rock Shelter
Cave mouth faces	
Approximate size of the rock shelter floor?	65,80m
Approximate are of wall covered with paintings	2m
Natural damage to paintings	Dust accretion, natural exfoliation, spalling
Have the paintings or rock shelter been damaged by graffiti?	Yes
 <p>Engraved graffiti measuring 60cm by 20cm</p>	 <p>Engraved names measuring 30cm by 20cm</p>
	

	<p>Historical graffiti, older than 60 years, apparently Mr. Malan was the first owner of the farm and he also used this shelter as a kraal for his cattle.</p>
<p>Engraved graffiti (above) measuring 30cm by 20cm.</p>	
<p>Approximate number of paintings: 18</p>	<p>Red: 17 Black: White: Yellow: Bichrome: 1 Polychrome:</p>
<p>Number of human figures: 2</p>	<p>Male: 2 Female: Indeterminate:</p>
<p>Number of animals: 11</p>	<p>Indeterminate antelope: 8 Cattle: Reedbuck: Eland: 3 Leopard: Baboon: Hartebeest: Impala: Giraffe: Buffalo:</p>
<p>Number of handprints: None</p>	<p>Plain: Patterned:</p>
<p>Number of non-representative patterns: 5</p>	<p>Dots: Lines: Grids: U-shapes: Smears: 5 Zigzags: Y Shapes: Finger paint:</p>
<p>Describe unusual images:</p>	<p>Several paintings belonging to the "Late White Tradition" executed by the Late Farming Tradition</p>
<p>Is the cave floor rocky or sandy or ashy?</p>	<p>Rocky and sandy</p>
<p>Location of the site (on top of mountain, in stream bed, half way up a mountain?)</p>	<p>On top of a mountain</p>
<p>Records made (Photo/slides/drawings)</p>	<p>Digital photos taken and written recordings</p>

iii. Risk Assessment

a. Illegal visitation poses the biggest threat to the site, taking the large amount of engraved graffiti at the site into consideration as well as fire rings and sleeping enclosures. Any built environment must be removed and the area rehabilitated. Removal of the fire rings and sleeping enclosures must be executed with care, by making sure that the custodians do not "dig into" the ground, but remove the debris as carefully as possible. Otherwise they might disturb or damage any archaeological deposit which might be present at the site and destroy the stratigraphy and research potential of the site.

b. ACTION 1 would include the identification and training of rock art custodians who would accompany the guests to and from the site, relate the code of conduct and who would also supervise the guests' behaviour to ensure that they do not negatively impact on the art or the landscape. ACTION 2

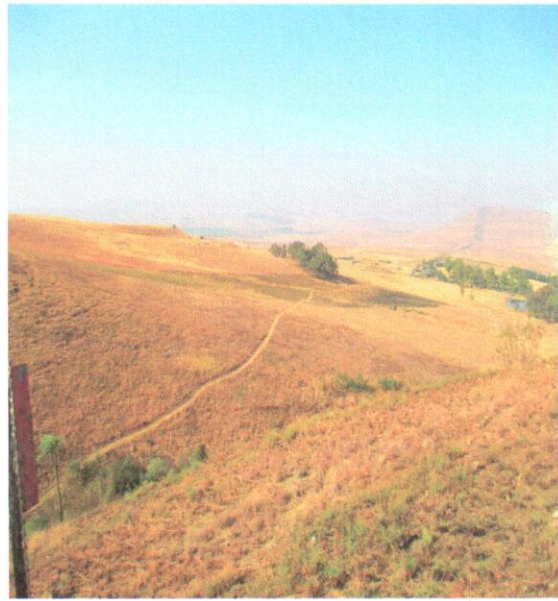
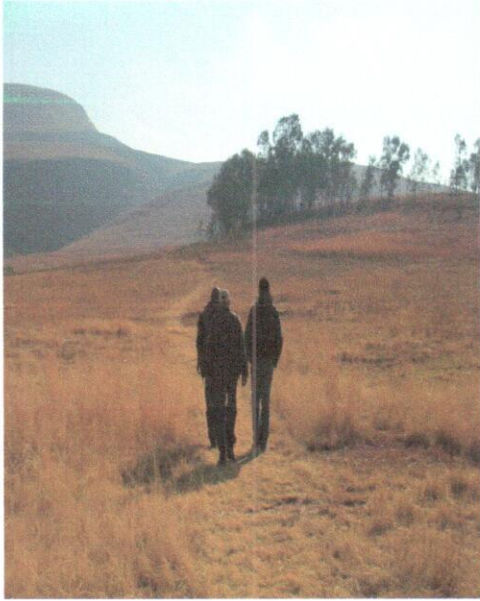
c. ACTION 3 would include the removal of the fire rings and sleeping enclosures, since the presence of the latter would encourage more people either making fire in the rock art shelter or over-nighting their which is illegal, based on Amafa's KwaZulu-Natal Heritage Act no: 4 of 2008.

3. Conservation Strategy

1. Access Management

In terms of the policy access to this site is limited to

- a. The land owner and manager of the lodge who also attended Amafa's training,
- b. The Honorary Rock Art Monitor, Mr. Graham Barry
- c. The custodians/guides appointed to the site by the management authority,
- d. Amafa's Senior Heritage Officer for Rock Art and Rock Art Monitor,
- e. The Officer-in-Charge of Royal Natal;
- f. No other person may access this site. All tourism visitations must occur with the knowledge of the landowner, and all tourists must be accompanied either by the landowner, or by a site-specific custodian, appointed by Amafa. The custodian will accompany the group/person to and from the site, relate the code of conduct at rock art sites and will supervise the group's behavior to ensure that no damage comes to the art and its setting, including the shelter floor which might consist of an archaeological deposit. ACTION 2
- g. Training of custodians will include a Power Point Presentation regarding (i) The Long term conservation of rock art; (ii) Community participation in preventative care at rock art sites; (iii) Practical training covering completion of a condition assessment report of the rock art site and its setting. ACTION 4
- h. Custodians will be accredited for a period of two years during which time their performance will be assessed and a recommendation made regarding the renewal of accreditation. ACTION 5
- i. The inclusion of a liability indemnity form to be signed by visitors before going to the site should be implemented as soon as possible. ACTION 6
- j. Booking procedure: visitors to inform the reception that they would want to visit Monutusi's Rock Art Shelter, if possible, at least a day before the trip to the rock art destination. This booking must be documented within the visitor's book, to be supplied by Amafa. ACTION 7



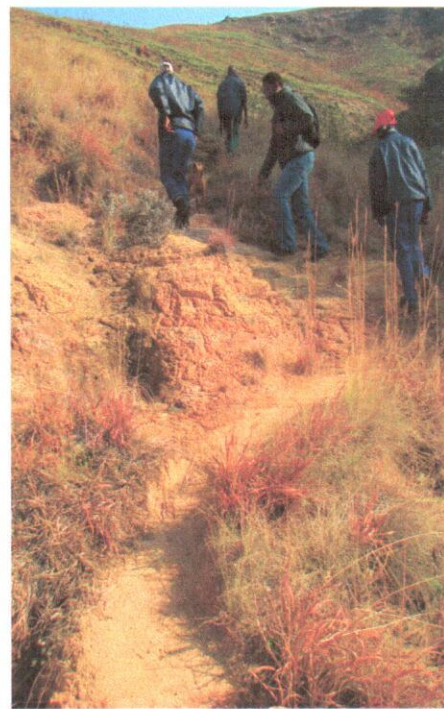
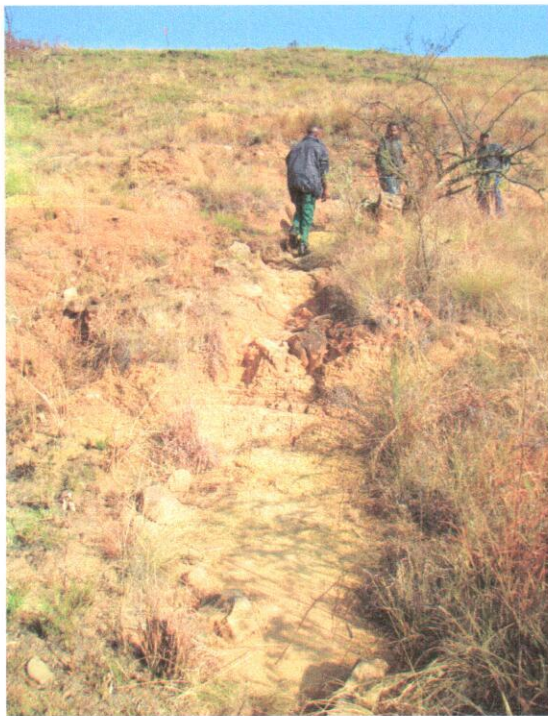
- k. Signage are posted along the way



- l. All visitors' infrastructure must be checked for repair at least on an annual basis. ACTION 8



- m. Soil erosion is evident at some sections on the trail and needs rehabilitation, especially after the rainy season on the sections of the pathway with slopes. ACTION 9

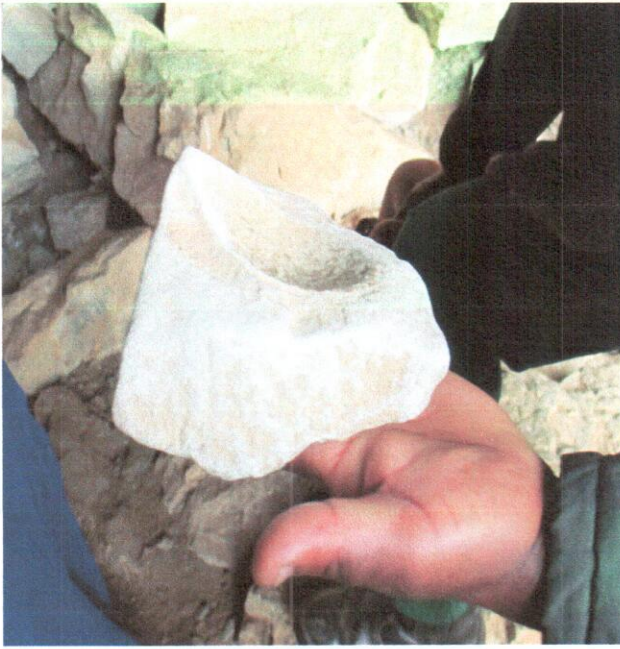


2. Conservation Management

- n. Signs of fire rings and sleeping enclosures are evident and spoil the setting. On a more serious level it also implicitly encourages people to camp and make fire within caves and rock shelters containing Bushman or San art. Care must be taken to remove these fire rings and sleeping enclosures by lifting them carefully from the shelter's floor without digging holes into the surface layer, since the site may contain an archaeological deposit. ACTION 3 Fires not only causes soot to cover the paintings but also causes thermal stress and further exfoliation of the rock art.

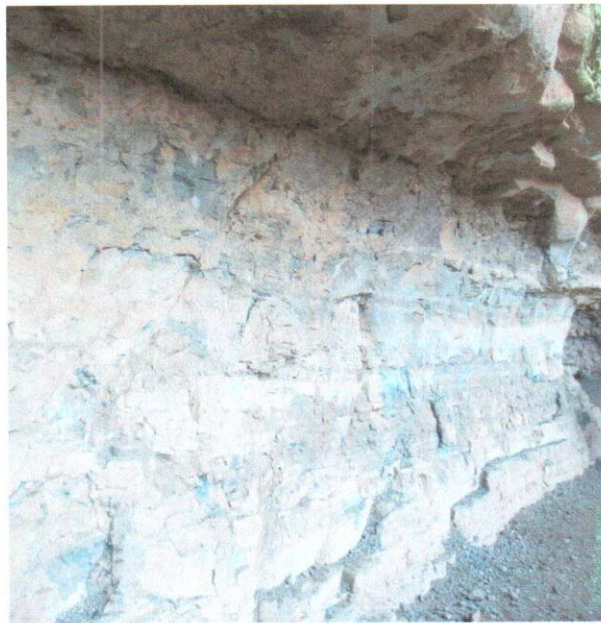


- o. Artefacts are visible on the shelter floor and the change of the shelter containing an archaeological deposit is high. Accordingly the research value of the site is also high, taken into consideration that no excavation has been done here.



This artefact may have functioned as a pigment container when the art was painted.

- p. The parent rock is very friable and consists of shale which is flaking excessively. Baseline documentation to be done and digital photos to be taken, this is part of the base-line survey process and was completed as part of this management plan. ACTION 10



- q. The biggest threat to the paintings is illegal visitation or visitation without a rock art custodians, since elaborate sections of the parent rock were defaced by engraved names and initials. Some of the

engravings may be historical (any engraving older than a 100 years are also deemed to be historical rock art) and we were informed during our survey of the site that a Mr Malan who was the first owner of the farm, engraved his name at the site. See photo below. If in the future graffiti removal is executed at this site, this engraving may not be removed since the legislation (Act no: 25 of 1999, the National Heritage Resource Act) prohibits the removal of graffiti older than 100 years.



- r. New graffiti is also evident. See photo below. All guests to be accompanied by an Amafa accredited site-specific group of custodians.

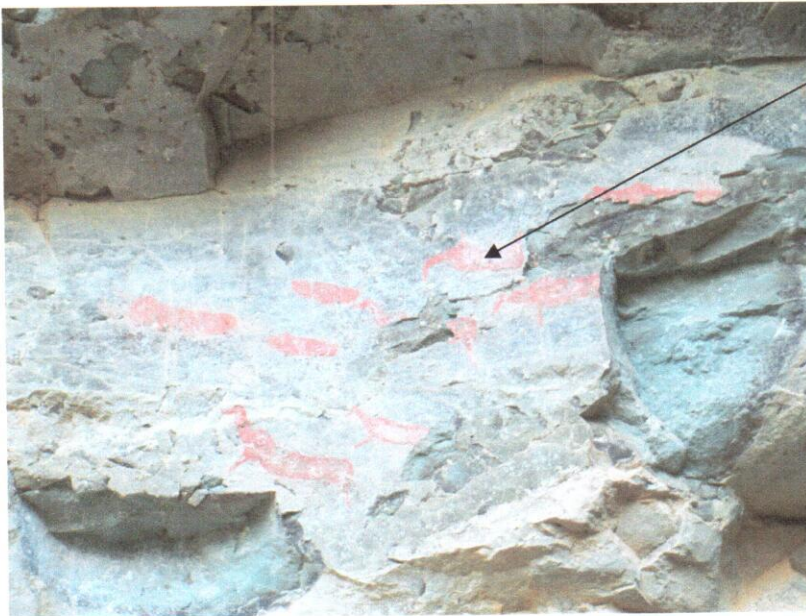


3. Research Management.

s. While no research is currently planned for the site. Any research proposal requires that the standing procedure for sampling or recording of a rock art site be utilized via the permit process. ACTION 11

4. Tourism Management.

- a. The provincial tourism authority should be informed that this site has been opened to the public. ACTION 12
- b. The list of sites open to the public and available on the Amafa website needs to be updated ACTION 13
- c. Custodians at the site should keep a visitor's book that records relevant information that will assist in management of the site. ACTION 7



The main panel of images includes nine indeterminate red antelopes, one was depicted in an upside-down position and according to ethnographic research, including interviews with the San in the Kalahari, and the upside-down painted antelope is a metaphor for death and trance. The San explained that when people go into trance it is so painful that it feels a bit “like dying” and dying antelopes are depicted upside-down.

Some of the antelopes seem to represent eland and the eland is regarded as a spiritual animal for the San, they explained that where the eland are, there they know that their people are protected. Archaeological excavations uncovered that the San did not eat eland the most, since bone material mainly included other smaller antelopes and accordingly the eland was not mainly depicted as practically representing an animal to be hunted; it rather symbolized the San's god's protection.



Red daubs and lines represent the “Late White” painting tradition. This tradition is called “Late White” because the main colour was white, the art was executed by the finger and it was the Iron Age Farming Communities and not the San that made these paintings. The function of these lines and daubs are to “neutralize” the spiritual and magical potency of the rock art shelter, which was “charged” with this kind of power because important San shaman painted here. This is also the reason why Zulu and Sotho male initiates used these shelters for ceremonial sites, as the destination was viewed as spiritually powerful place and prayers to the ancestors had a better change of being heard.



A structure for site-interpretation is in place at Montusi Shelter and should be utilised. Amafa can assist with the interpretation should the owner want to add this feature to the site. At present this structure spoils the setting if it is not properly used. The content should be concise and site-specific.

5. Direct Intervention.

- a. Other structures: The construction of any structure (a boardwalk, fence, signage board) within 10m of the site triggers the permit process and the owner of the farm will have to apply for a permit from Amafa/Heritage/Erasmus KwaZulu-Natal.

Once assessed, recommendations in respect of the proposed development will accompany the permit conditions. Any restoration (removal of graffiti) or stabilization (insertion of a drip-line) at the site will take place within the existing Amafa policy framework. ACTION 14

b. Revision and monitoring

This management plan will be reviewed on an annual basis and any annual objectives actions transferred to the following financial year action plan. This review will take place during December to enable any cost related items to be included in the next financial year budget. ACTION 15