



an agency of the
Department of Arts and Culture

COMMITTEE MEETING DATES:

GDRC: 19 September 2018

EXCO: TBC

HRM COM: TBC

COUNCIL: TBC

GRADING SUBMISSION

SUBMITTED BY: Archaeology, Palaeontology and Meteorites (APM) Unit

DATE: 19 September 2018

FILE REF / SAHRIS SITE ID: SAHRIS Case Id: 11832

SAHRIS SITE CATEGORY: Archaeological - Rock painting landscape

Significance Category (THEMES): Archaeological, Aesthetic, Research, Socio-economic

ENQUIRIES: Andrew Salomon, Heritage Officer: APM Unit

ITEM: Proposed Nomination of Site for Grade 1 National Heritage Site Status:
Bushmanskloof Rock Painting Landscape, near Clanwilliam, Western Cape

A1. BACKGROUND

- A1.1. The collection of rock art sites known as Bushmanskloof Rock Painting Landscape, located within the Bushmanskloof Wilderness Reserve, close to Clanwilliam and Wupperthal in the Western Cape, represents an exceptionally well-preserved record of the Later Stone Age in southern Africa.
- A1.2. The more than 130 rock painting sites are in an excellent state of preservation and provide an invaluable resource for archaeological research into the San hunter-gatherers and Khoekhoe herders that created the rock art.
- A1.3. In addition, the ongoing conservation monitoring of the rock art sites presents significant opportunities for preventative rock art conservation research.
- A1.4. The rock art sites form the core of the visitor experience on the reserve and contribute to job creation and economic upliftment in a direct and tangible manner.
- A1.5. This submission serves as motivation for the approval of Grading, by SAHRA Grading and Declarations Review Committee, of Bushmanskloof Rock Painting Landscape as a Grade 1 National Heritage Site.

A2. EXECUTIVE SUMMARY

- A2.1. This submission provides a description and location of the archaeological rock painting landscape of Bushmanskloof, including clearly listed site boundaries.
- A2.2. A brief history of the site and a description of the significance of the archaeological research that has been undertaken at Bushmanskloof, is given.
- A2.3. A SWOT analysis is provided, as well as a motivation for Grading as a National Heritage Site.
- A2.4. A statement of significance conveys the heritage values associated with the site.
- A2.5. The landowner's attitude and current management arrangements are discussed.
- A2.6. The SAHRA Archaeology, Palaeontology and Meteorites Unit is of the opinion that Bushmanskloof Rock Painting Landscape is worthy of Grading as a Grade 1 National Heritage Site.

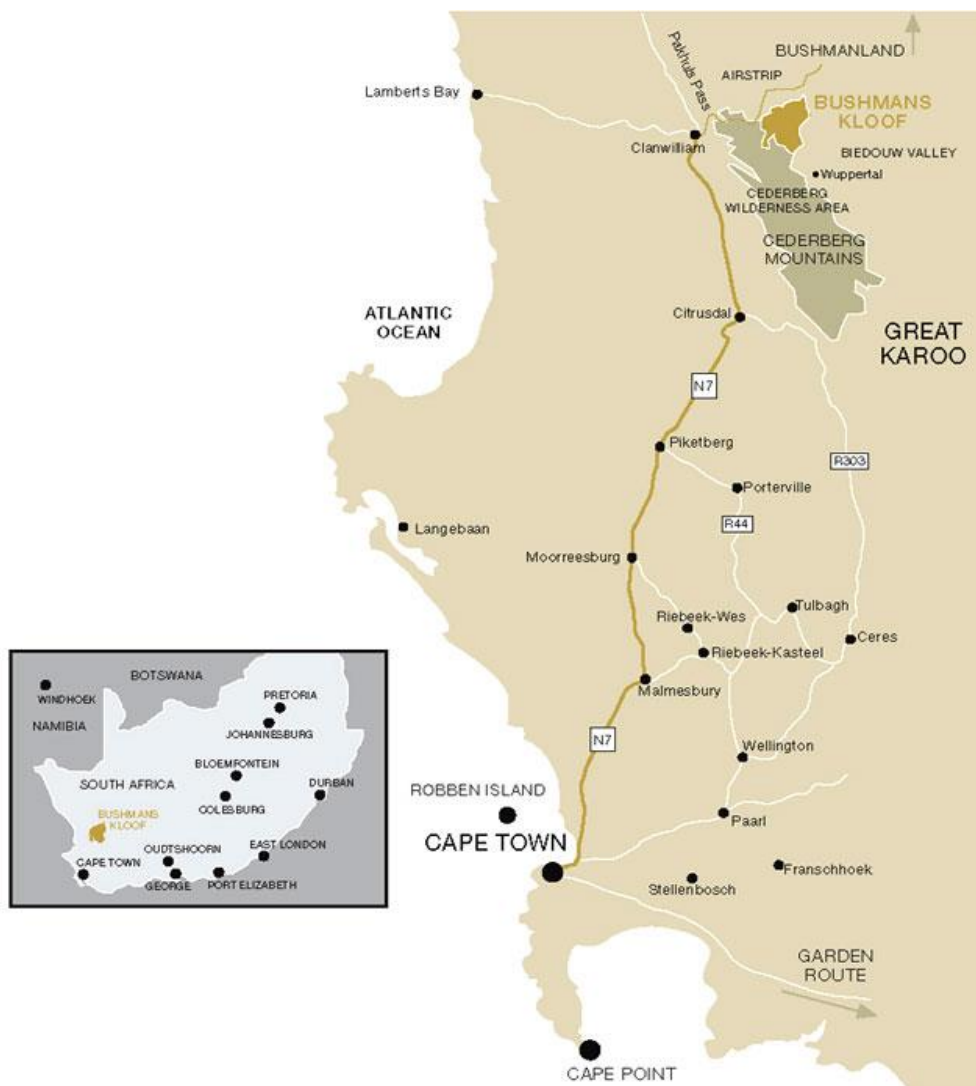
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1. PURPOSE OF THE SUBMISSION

- 1.1. The purpose of this submission is to request approval from SAHRA Grading and Declarations Review Committee to support the grading of Bushmanskloof Rock Painting Landscape as a Grade 1 National Heritage Resource.

2. DESCRIPTION AND LOCATION OF THE SITE

- 2.1. The Bushmanskloof Rock Painting Landscape is located at the north-eastern edge of the Cederberg Wilderness Area, roughly equidistant from the towns of Clanwilliam and Wupperthal, in the Western Cape Province.



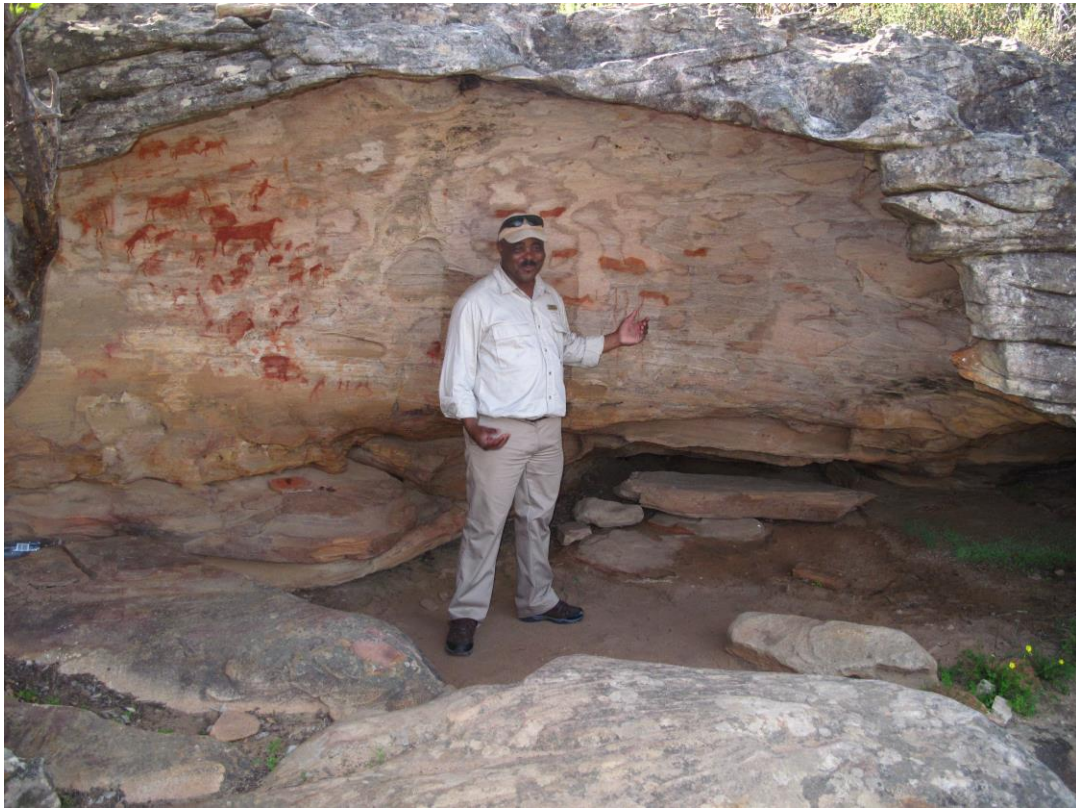
Map showing the location of the Busmanskloof Rock Painting Landscape.



The rock paintings show an exceptional state of preservation.



The sites are regularly monitored as part of a photographic monitoring programme set out in a conservation management plan.



All visits to the rock art sites are conducted by a trained guide.



Enigmatic images within the rock art are the subjects of ongoing archaeological research.



Excavations are ongoing at two rock shelters with deep archaeological deposits.



The area is characterised by impressive painted rock shelters.

3. BRIEF HISTORY OF THE SITE

3.1. Bushmanskloof Rock Painting Landscape falls within the Bushmanskloof Wilderness Reserve, stretching across approximately 7500 hectares of unspoiled wilderness and sees the merging of three botanical biomes: the Cederber Wilderness Area, Succulent Karoo and Fynbos. The reserve was purchased by the current owners in 2004 and since then has seen significant investment in heritage conservation, focused on the more than 140 exceptionally well-preserved archaeological sites present in the area, of which approximately 130 sites are rock painting sites associated with the distinctive rock painting traditions of San hunter-gatherers and Khoekhoe herders during the last 10,000 years. The landscape presents a remarkably well-preserved record of the Later Stone Age in southern Africa. The archaeological heritage of Bushmanskloof has been the subject of academic research from the 1980s to the present day. In addition, this cultural heritage forms the core attraction for visitors to the reserve. Bushmanskloof is home to 117 members of staff – which accounts for 25 families and their 45 children. Staff receive remuneration on average 20% higher than minimum wage, and additional benefits such as school funding for employees' children and medical benefits that include paying employee's and their dependents' medical expenses, as well as full, free staff accommodation for 32 families and 18 singles in a staff village that includes a library, community hall, sports field, extensive vegetable gardens and a crèche. More than 50% of staff have been at the reserve for longer than five years.

3.2. Selected references

In terms of rock art, the area within which Bushmans Kloof occurs is one of the most researched regions in South Africa. Some sites within the reserve have been published several times previously from research excursions since late 1950s. Dr Timothy Maggs surveyed the south-western Cape in the 1960s. Other researchers include William van Rijssen, Janette Deacon, and then Anthony Manhire, Royden Yates of the University of Cape Town's SARU (Spatial Archaeology Research Unit) led by Professor John Parkington from the early 1980s to the late 1990s. These workers concentrated on the rock paintings of the San hunter-gatherer artists, the fine-line tradition which is commonplace across southern Africa. The majority of this art is now acknowledged to be metaphoric in intent. Some have argued further that the art's key metaphors were of a religious nature, reflecting the worldviews, thoughts and ideologies of the Bushmen hunter-gatherers. Research continues with a wider focus on various other concerns which motivated this art.

Blundell, G. & Lewis-Williams, J.D. 1998. **Fragile Heritage: a rock art field guide**. Johannesburg: University of the Witwatersrand Press.

Deacon, J. 1993. **Management guidelines for rock art sites in two wilderness areas in the Western Cape**. Department of Environmental Affairs and Tourism.

Deacon, J. 1996 Reprint. **Archaeology for planners, developers and local authorities**. Cape Town: National Monuments Council.

Mguni, S. 1997. **The evaluation of the superpositioning sequence of painted images to infer chronology: Diepkloof Kraal Shelter as a case study**. Unpublished B.A. Honours Thesis: University of Cape Town.

Mguni, S. 2005. **Preliminary archaeological investigation of the immediate area surrounding Khabo House construction site**. Unpublished Heritage Impact Assessment Report: Bushmans Kloof Reserve.

Ninham Shand. 1994. **Operation and maintenance manual for Bushmans Kloof Dam**. Engineering Report No. 6243/65 (May 1994). Cape Town: Ninham Shand Consulting Services.

Ninham Shand. 2006. **Report on the second safety inspection of Bushmans Kloof Dam**. Engineers Report No. 4108/401269 (April 2006). Cape Town: Ninham Shand Consulting Services.

Parkington, J.E. 2003. **Cederberg rock paintings**. Follow the San Series. Cape Town: Clanwilliam Living Landscape Project.

Parkington, J.E. 2006. **Shorelines, Strandlopers and shell middens**. Follow the San Series. Clanwilliam Living Landscape Project.

Slingsby, P. & Ed. Coombe. 2001. **Beyond the Cederberg: Agter-Pakhuis, Biedouw, Wupperthal**. Muizenberg: Baardskeerder cc.

Sullivan, S. 2001. **Introduction to Processes (Pages 1-23)**. COMRASA 2001: Rock Art Documentation, Kasama, Zambia 1-14 July 2001.

The Nature Conservation Corporation, 2005. **Environmental Management Plan for Bushmans Kloof Wilderness Reserve & Retreat**. Cape Town: The Nature Conservation Corporation.

Van der Merwe, N.J., J. Sealy, & R. Yates. 1987. **First accelerator carbon-14 date for pigment from a rock painting**. South African Journal of Science 83: 56-57.

Van Rooyen, G., H. Steyn & R. de Villiers. 1999. **Cederberg: Clanwilliam and Biedouw Valley** (South African Wild Flower Guide 10). Cape Town: Botanical Society of South Africa.

Vlok, J. & K. Coetzee. 1997. **Bushmans Kloof Private Game Reserve: conservation management plan prepared for Bill and Mark McAdam**. Unpublished Management Report (Vlok & Coetzee Management Services): Oudtshoorn/George.

4. SWOT SUMMARY

- 4.1. Strengths: The heritage sites fall within a protected area; all visits to the site are supervised by trained guides who also conducted regular site monitoring, according to a comprehensive conservation management plan that has been implemented for at least a decade. The rock paintings are in an excellent state of preservation within a near-pristine natural landscape that is very similar to that inhabited by San hunter-gatherers and Khoekhoe herders.
- 4.2. Weaknesses: Access path erosion by visitors. Drip-lines installed decades ago at some sites as a conservation measure may now be having a detrimental effect on the painted panels.
- 4.3. Opportunities: The heritage sites offer excellent opportunities for present and future archaeological and heritage conservation research. As the reserve prospers through increased visitors, socio-economic benefits to employees and their dependents increase.

- 4.4. Threats: Due to all visits to the site being guided, threats by human agency are seen as minimal. Threats due to animal and insect activity, and salt efflorescence due to the nature of the sandstone that makes up the site, are possible, as with most rock painting sites. Fire, especially in times of drought, is an ever-present danger.

5. MOTIVATION FOR NATIONAL DECLARATION

- 5.1. The World Heritage Committee defines a **cultural landscape**, as the "cultural properties [that] represent the combined works of nature and of man.' And as a "landscape designed and created intentionally by man," as well as an "associative cultural landscape" which may be valued because of the "religious, artistic or cultural associations of the natural element."

The Burra Charter, Nara Declaration and Venice Charter formulates various values for the assessment of cultural significance, including: The **scientific or research value** (or archaeological/information) that recognizes the features of a place that provide, or have a realistic potential to yield unique knowledge, and the **aesthetic value** - covering the recognition that a place represents a high point of the creative achievement in its design, beauty, its style, artistic development and craftsmanship.

The rock painting landscape of Bushmanskloof, comprising at least 130 rock art sites represents an outstanding record of San hunter-gatherer and Khoekoe herder way of life dating back at least 10,000 years. It is remarkable to encounter such a high concentration of exceptionally well-preserved rock painting sites within a natural area that is very much as it would have been when the rock art was created.

The area also offers great potential for future archaeological and heritage conservation research, and the rock art sites are also characterised by paintings of exceptional aesthetic clarity and detail.

Therefore, Bushmanskooof Rock Painting Landscape is deserving of recognition as a Grade 1 National Heritage Site.

6. STATEMENT OF SIGNIFICANCE

6.1. Bushmanskloof encompasses a Rock Painting Archaeological Landscape that bears graphic testimony to the complete social, political, spiritual and economic history of Stone Age hunter gatherers and Khoekhoe-speaking pastoralists, who inhabited the region for at least the past 10,000 years.

The first instance in the world of direct dating of rock art by Accelerator Mass Spectrometry was achieved from one of the rock painting sites on the reserve during the 1980s, and the exceptional state of preservation of material used at the painted sites provides rare opportunities for direct dating of the art. The rock paintings, coupled with the existence of undisturbed, related archaeological deposits within numerous painted shelters, makes Bushmanskloof a landscape with exceptional archaeological research potential.

Numerous sites are characterised by painted imagery that exhibits outstanding clarity of colours and remarkably high levels of detail, along with a great volume of painted figures and a profusion of physically large figures and other, enigmatic imagery, making Bushmanskloof a Rock Painting Archaeological Landscape of outstanding aesthetic significance.

The sites are located within a near-pristine natural environment with effective access control, and where scientific research is actively encouraged. Site visits are facilitated by trained guides, and benefit from regular conservation monitoring, as part of a conservation management plan that has been implemented for more than a decade, allowing for unique research into the efficacy of preventative heritage conservation measures.

Bushmanskloof therefore represents a unique combination of extraordinary aesthetic value and scientific research value, in a single, undisturbed landscape.

7. INDICATION OF OWNER'S ATTITUDE

7.1. The owners and custodians of Bushmanskloof are the Tollman family, who have nominated the study area for consideration as an area of national heritage significance, and who have instituted numerous, ongoing heritage conservation measures to promote the preservation and promotion of the rock painting sites and their greater natural, cultural and socio-economic landscape.

8. INDICATION OF CURRENT MANAGEMENT ARRANGEMENTS

- 8.1. The rock painting shelters and the rock art itself within the Bushmanskloof reserve are managed according to an extensive and detailed Rock Art Management Plan that includes regular site monitoring by trained guides. All site visits are overseen by a trained guide. The Rock Art Management Plan is submitted as additional documentation with this Grading Dossier.

9. DESCRIPTION OF SITE BOUNDARIES

- 9.1. Bushmanskloof is situated along the lower eastern slopes of the Cederberg, in an area known as Agter-Pakhuis, at the far end of the Pakhuis Pass on the traditional route from the town of Clanwilliam in the west to the Tanqua Karoo to the east. The following latitude and longitude reference points, provided by the nominator, were used to demarcate the site boundaries:

S32°4.450 E19°5.793

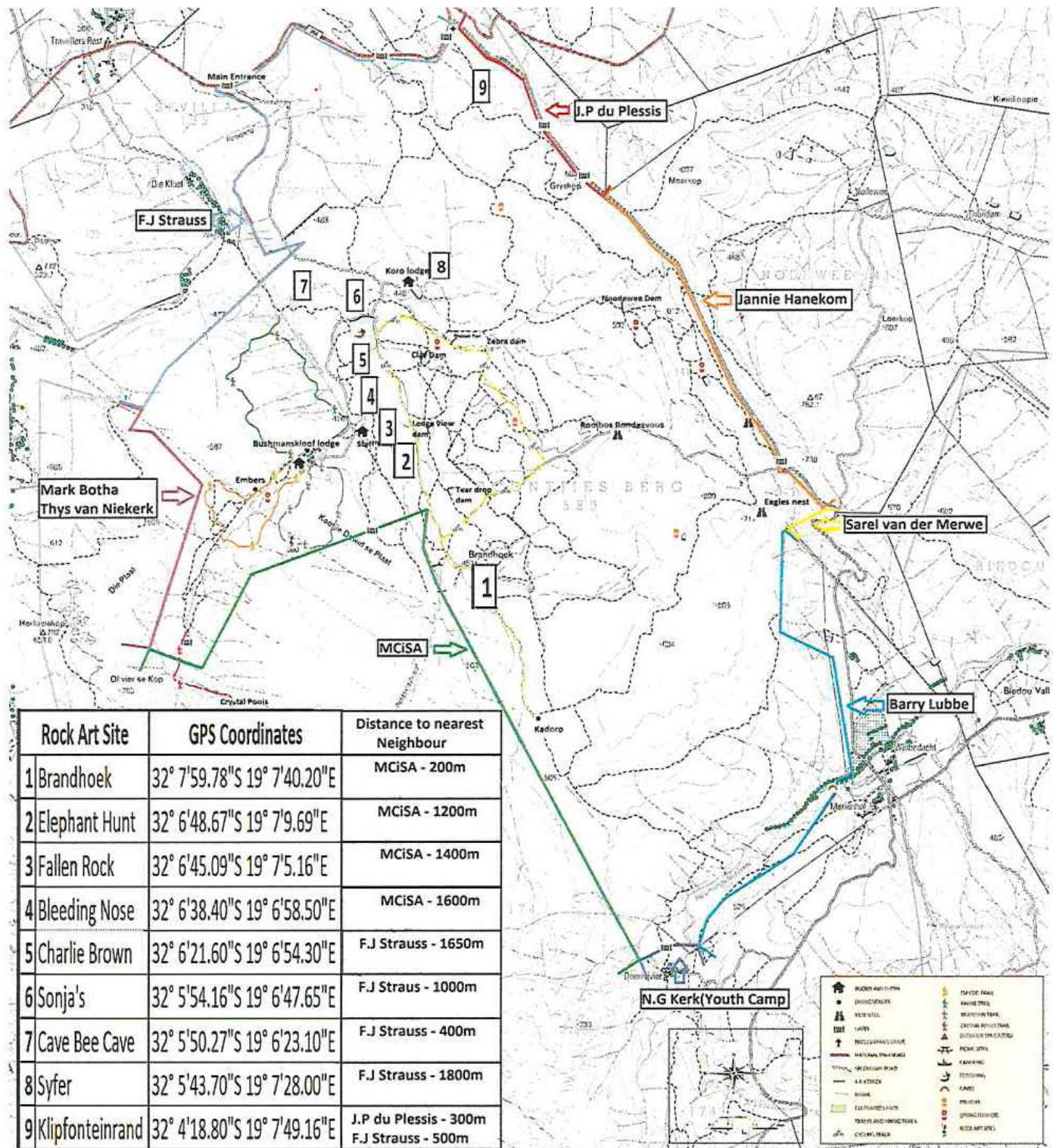
S32°3.982 E19°7.653

S32°7.439 E19°10.926

S32°10.597 E19°9.271

S32°8.401 E19°5.090

Map Reference: 3219AA Pakhuis



Map showing the location of the nine most visited rock art sites.

10. RECOMMENDATION

10.1. The Archaeology, Palaeontology and Meteorites Unit supports the recommendation To the Grading and Declarations Review Committee for the approval of Bushmanskloof Rock Painting Landscape as a Grade 1 National Heritage Resource.

Prepared By:		Supported By:	
Mr Andrew Salomon	Signature 	Mr Phillip Hine	Signature 
Date: 21 August 2018		Date: 21 August 2018	

Proposed Nomination of Site for Grade 1 Site Status: Bushmanskloof Rock Painting Landscape, Western Cape.

Recommendation supported by GDRC		Recommendation not supported by GDRC	
Name Chairperson: GDRC		Signature	
Date:			

Recommendation supported by EXCo		Recommendation not supported by EXCo	
Name Chairperson: EXCo		Signature	
Date:			

Recommendation supported by HRM Committee		Recommendation not supported by HRM Committee	
Name Chairperson: HRM Committee		Signature	
Date:			

Recommendation supported by Council		Recommendation not supported by Council	
Name Chairperson: Council		Signature	
Date:			