HERITAGE MANAGEMENT: COMPARING IMPLEMENTATION BETWEEN SOUTH AFRICA AND MEXICO

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Table of Contents

INTRODUCTION

Places are not just localities where people live today or where they lived in the past, they are records of history and hold traces of the past (Hodges & Watson 2000). Rock art sites are an example of such places. Rock art sites are regarded by Kotze & van Rensburg (2003) as a cultural heritage which needs to be managed. In this regard the heritage management of rock art sites is fundamental in all regions that contain this cultural heritage (Clottes 2008).

The focus of this project is the heritage management of rock art sites from two countries, Mexico and South Africa. I have chosen three sites from South Africa for this study: the train site in the Makgabeng Plateau in Limpopo, main cave at Giants Castle in the Drakensberg, and the Sevilla trail at Traveller's rest in the Cederberg. In Baja California, Mexico I'm working with Cueva Pintada, Sierra de San Francisco and one other site. The involvement of the local communities around the sites is an aspect of heritage management that I will be paying close attention to. There will be a comparison of the legislation, at the national and regional level, that protects the heritage, the communities and other individuals involved in the managing of rock art sites. The project also investigates how heritage sites are used by the community, private sector or government
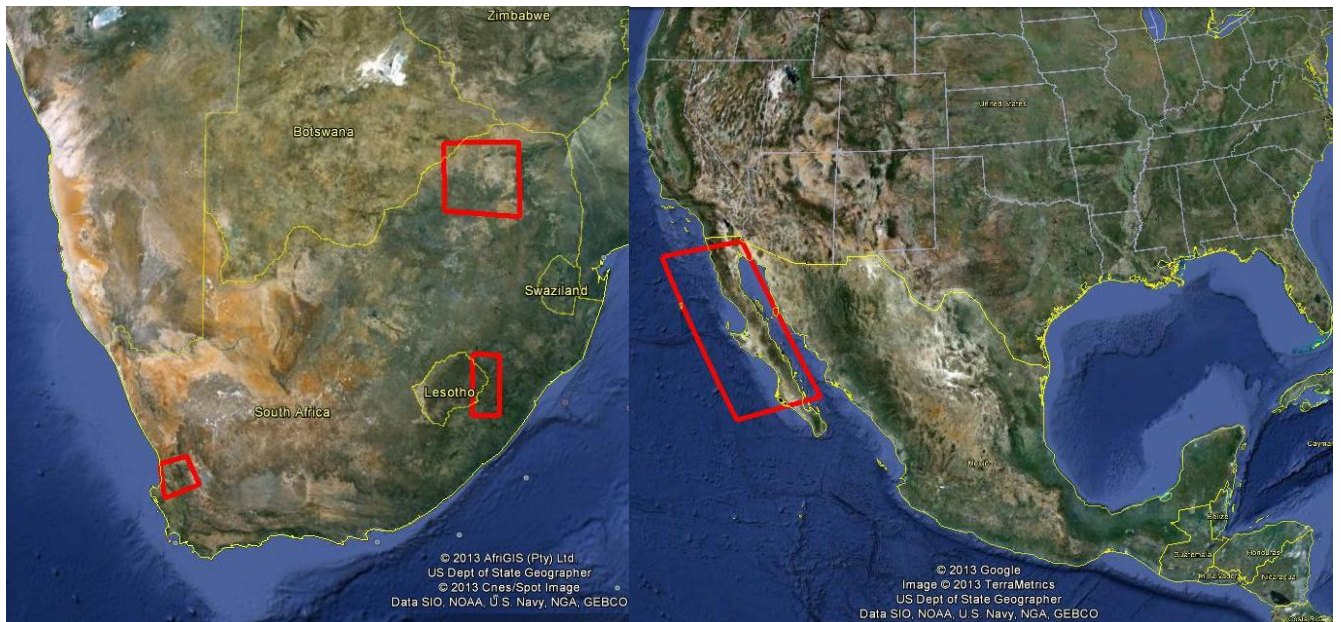

Figure 1: Map showing both South Africa and Mexico (right). Study regions in South africa include: Limpopo (north), the Drakensberg(east) and southwest is the Cederberg. Study region in Mexico is: West is Baja California

Rules and regulations that govern heritage management differ between countries. This study examines whether or not there are procedures that address common heritage management problems in different regional contexts. These procedures may create a best practice for heritage management. Kelly (2001:17) defines the notion of best practice as "high performance in a particular practice, indicated by optimal use of resources and customer satisfaction, and validated by comparative assessment". One of the key objectives is to generate best practice for site management issues identified from each site.

AIM

The objective of this study is to identify different methods of heritage management used in each South Africa and Mexico and to find a general approach that tackles common issues that can be implemented in both regions.

> To achieve this I compare the following aspects concerning the management of rock art sites from Mexico and South Africa:
>
> ➢ Heritage management
> - Look for specific heritage management plans from South Africa and Mexico, specifically looking at the four study regions.
> - Which of the plans is the possible best approach?
> - What are the advantages and disadvantages of the approaches identified?
>
> ➢ Community involvement
> - Is the local community involved in any of the heritage management plans of the sites within the different continents?
> - To what degree is the community involved?
> - How does the community participate in the managing of sites?
>
> ➢ Rock art site use
> - How does site use differ between Mexico and South Africa?
> - Is the site used mainly by the community or is it used for tourism?
> - How does the community use the site? Is community use religious, recreational or both?
> - How is each site presented?
>
> ➢ Protective Laws
> - What laws and/or policies exist that protect all stakeholders (community, managers, and researchers) and the rock art sites?

- At what level of government; local, provincial, national, or international is each site protected

RATIONALE

The Rock Art Research Institute (RARI) coordinates an international rock art collaboration between South Africa, Botswana and Mozambique, and Mexico. One of the aims of this collaboration is to share South Africa's expertise in the: managing of rock art sites, conservation of rock art, and creating rock art visitor centres. I chose to compare South Africa and México because it is already involved in the international collaboration; also Baja California has a long standing tradition of heritage management.

By implementing a comparison on the management of sites, the use of sites, the legislation behind site protection and community involvement I hope to reflect on the manner in which each country carries out the above mentioned aspects. I also hope to contribute to the closing of the gap found of community participation in heritage management. This project may assist regions that do not include the community with strategies on involving the community in rock art site management.

LITERATURE REVIEW

Caves, boulders and overhangs abound across continents, some of the rock surfaces serve as canvases for rock art. Both South Africa and México have an abundance of these landscapes where rock art is found (Woodhouse 1978). Some areas in South Africa such as the Western Cape, the Drakensberg and Limpopo have magnificent paintings of monochrome, bichrome and polychrome images (Cooke 1969; Willcox 1984). The rock art in these regions has a wide range of subject matter that is common throughout South Africa.

> *The Western Cape is home to detailed fine line rock paintings which are found in both the valleys and high mountain ranges, in either caves, overhangs or on free standing boulders* (Parkington 2003)*. The subject matter of the rock art in this region includes handprints, finger dots, animal and human figures, a combination of animal and human figures, colonial images and some finger painted images* (Parkington 2003)*.

The rock paintings in the Drakensberg region are highly detailed and exaggerated (Willcox 1984). *The subject matter of rock art in the Drakensberg consists mostly of eland and human figures* (Willcox 1960, 1984). *Other subject matter may include therianthropes, images depicting the colonial period, other animal species, and some geometric forms.*

The Limpopo Basin is home to a number of areas where rock art can be located. The Makgabeng Plateau is one of four distinct rock art areas in the Limpopo Basin (Eastwood *et al.* 2002:2). *The Makgabeng plateau has three main painting traditions; Northern Sotho finger paintings which consists of geometric, anthropomorphic and zoomorphic design; Khoekhoe herder finger paintings which consists of circles, concentric circles, finger lines, finger dots and handprints. The third is the San hunter-gatherer fine-line paintings which consist of human figures, aprons and a large array of animals* (Eastwood *et al.* 2002).

These three regions are well known within the rock art community, and they are popular tourist regions within southern Africa. this makes rock art site management vital in these regions.

México, mainly looking at Baja California, as in South Africa, has a wide range of subject matter and polychrome paintings.

In the caves of Baja California, Mexico, there lie giant murals of painted images. The rock paintings found in Baja California are beautifully detailed (Crosby 1997). *The walls of the Baja California caves are covered with layers of human figures, deer, mountain sheep and other animals. Most of the images on these murals are life size or bigger* (Crosby 1997).

Rock art sites are more than just the paintings or engravings. Some if not all rock art sites should be managed and protected. To achieve this balance heritage management plans need to be implemented. Existing legislation needs to be used in order for heritage management to be successful. Other factors also need to be monitored such as the community involvement, the community's relationship to researchers and the government, as well as the use of rock art sites.

Heritage management

Heritage has been referred to as "anything one thing" that people need or want to save. Howard (2003) uses the French origin of the word which means legacy. As time passes heritage has been broken down into significant material culture or natural resources which value is attributed to that needs to be protected for the present and future generations (Howard 2003). The National Heritage Resources Act defines "heritage as any place or object that is of cultural significance" (Kotze & van Rensburg 2003). With this said some scholars link heritage to identity in that heritage provides meaning to human existence (Smith 2006). Therefore heritage management is the protection of the legacy; both natural and cultural, and protects the identity of different groups of people (Hodder 2012).

The management of cultural heritage became an integral component for archaeologists towards the end of the Second World War, both in developed and in developing countries (Cleere 1989). The need arose when development became a threat to cultural heritage that could not be removed from its original location. Cleere (1989) states that the basis for all cultural heritage management plans should be identifying and recording of the archaeological material.

Rock art Management

Rock art sites are a contribution to this country's history and heritage. For this reason Jean Clottes (2008:1) states that "more rock art sites should be included on the World Heritage List". The importance of rock art has resulted in multiple rock art management plans being written, however only a few have been documented and followed up outside of the world heritage sites (Deacon 2006).
One such management plan was implemented by Aron Mazel (1982) in the Drakensberg. Mazel (1982) incorporated management methods from other regions. His recommendations were based on the protection of the rock art and managing the public's access to the sites in the Drakensberg. He recommended that the public should not camp in rock art shelters, sites should be regularly patrolled and that instructions should be given to managers regarding issues such as veld burning in the vicinity of rock art sites (Deacon 2006).

<u>Stakeholders</u>

Most heritage management projects are run by individuals that are not part of communities where heritage sites are found. These individuals may include government representatives both provincial and national, researchers based in universities or private companies and individuals sourced externally to serve as heritage managers. In some regions the local communities are included in the managing of the heritage while in some regions they are not.

Communities have been involved in cultural heritage which is significant to the history of that particular region and its people (Marshall 2002). Community involvement, in some regions, in heritage management is still a relatively new development where partial control of a heritage management project is given over to the local community. In regions such as Australia communities are now included throughout the duration of the project: from formulating the aims of the projecting, to setting up the project, field practices, data collection, to public presentation (Marshall 2002). Hodges and Watson (2000) emphasize that communities need to recognise and claim their heritage assets and learn to manage them effectively.

<u>Legislation</u>

The cultural heritage of any country is both priceless and irreplaceable, which makes it necessary for it to be protected. Certain policy frameworks have been put in place to make sure that the protection of heritage sites is carried out correctly. There are also policy frameworks that ensure that a management plan is implemented under certain guidelines. Some laws are also set to protect all stakeholders involved in a heritage management project.

South Africa's heritage is protected by a number of national and international conventions, councils and acts. One of these is the National Heritage Resources Act 25 of 1999 (here after referred to as NHRA). NHRA provides extensive protection of the heritage of South Africa (Kotze & van Rensburg 2003). NHRA is the central legislation regulating the management of South Africa's heritage resources.

NHRA states that the management of heritage should be performed at national, provincial and local levels of government. The South African Heritage Resources Agency (hereafter referred to as SAHRA) is responsible for management at a national level, the Provincial Heritage Resource Authority (hereafter referred to as PHRA) is responsible for management at a provincial level where the member of the executive council from each province is in

charge and locally the municipality performs the heritage resource management (Kotze & van Rensburg 2003).

Internationally, the South African Resource Agency is assisted by the Australian Burra Charter as a guide to developing strategies for heritage management (Kotze & van Rensburg 2003). The charter provides a standard of practice for those who provide advice and make decisions. It provides a sequence for the process of heritage management. The provisions of the Burra charter deal with social values, community input and indigenous issues by providing participation (Kotze & van Rensburg 2003).

"Legal protection of archaeological heritage is a subject that is not well studied in Mexico" (Vasquez 2009). With this said Mexico's heritage is protected by different spheres of government. The cultural and natural resources are protected by different departments; the overall protection responsibility lies in the federal hands while land ownership remains at the community level (Vasquez 2009).

There is a hierarchy of laws from which protection of heritage is legally based. The Political Constitution of the United Mexican States is responsible for "access to and benefit of cultural assets and services" (Vasquez 2009:279). The General Law of National Assets declared that the national heritage be composed of the following: public domain assets of the federation and private domain assets of the federation (Vasquez 2009). The Federal Law for Archaeological, Artistic and Historical Zones and Monuments (FLAAHZM) was enacted to legally regulate movable objects, "omitting them from commerce, and of movable assets, making them no longer subject to claims or statutes of limitations" (Vasquez 2009:230). The Supplementary legislation comes into play when the FLAAHZM does not have a regulation permitting effective legal defence of cultural heritage. In this case international treaties and federal laws shall be applied (Vasquez 2009).

The rock art sites in México are part of the national patrimony and receive formal legal protection under the Mexican constitution.

METHOD

This project requires field work. I'll be choosing four regions for comparing the chosen aspects. In South Africa I have selected Main Cave in the Drakensburg, Kwa-Zulu Natal; Train Site in Makgabeng, Limpopo; and the sites along the Sevilla Trail in the Cederberg, south-Western Cape. In Mexico I have selected to use Cueva Pintada and Sierra de San Francisco in Baja California.

The criteria for choosing a site was based on the reputation of the sites and the regions each site is found in.

Field work will include:

- Taking photographs of sites and the surrounding landscape

  - To see how each site is presented and managed
  - Identifying site characteristics

- Tracing certain motifs from each site
- Consulting with managers of sites, landowners and community leaders. Create a structured interview questionnaire that will inform me on:

  - Who implements the heritage management plan for the sites?
  - How does each site implement its heritage management plan?
  - How each site is used? (both by the community and other stakeholders)
  - How does the community adjust to rules and regulations set by the management plans that protect the site.

- Consulting with researchers that have been involved in rock art studies within the chosen localities, by conducting structured interviews with a set questionnaire.

  - Who implements the heritage management plan for the sites?
  - How does each site implement its heritage management plan?
  - How is a site manager chosen (criteria set)?

SUMMARY

The focus of this research project is to compare rock art site management of two countries South Africa and México. The objective is identifying different methods used in each country and to find an approach that tackles common issues and can be implemented in all regions.

OUTLINES

Chapter 1- Introduction

Chapter 1 introduces the research topic and the locations of the sites chosen from the two continents, North America and Africa

Chapter 2- Heritage Management: The past

This chapter covers work done with regard to heritage management within the two continents. It also covers the legislation from each study region that protects the rock art sites and the stakeholders involved in the projects

Chapter 3- Best practice

This chapter sets the framework of the project.

Chapter4- Methodology

The methodology section covers all the steps that need to be taken in order to achieve the results needed for the comparison to be effective. The techniques section (if required) will be a breakdown of each method carried out.

Chapter 5- Heritage Management Practice- South Africa

     5.1- Legislation implementation

     5.2- Tourism implementation

     5.3- Community involvement

Chapter 6- Heritage Management Practice- Mexico

     6.1- Legislation implementation

     6.2 Tourism implementation

     6.3- Community involvement

Chapter 7- Comparison of implementation

Interpreting the results entails explaining the table as well as the best practice identified

Chapter 8- Understanding the fundamentals of best practice

This chapter gives an overview of the project and identifies if there is indeed a best practice when it comes to heritage management between South Africa and México.

TIMETABLE

TASK	DUE DATE (subject to change)
Ethics committee submission	29th July 2013
Cederberg field work	8th September 2013
Drakensberg field work	22nd September 2013
Makgabeng field work (second visit)	6th October 2013
Baja California field work	to be confirmed
Supervisor report	October
1st Draft of dissertation	June 2014

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