CULTURAL HERITAGE IMPACT ASSESSMENT OF THE ROCK ART SITE AT MONTUSI MOUNTAIN LODGE, WINTERTON KWAZULU-NATAL

Prepared by

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ACRONYMS

NHRA – National Heritage Resources Act, 1999 (Act No. 25 of 1999)
SAHRA – South African Heritage Resources Agency
ESA – Early Stone Age
MSA – Middle Stone Age
LSA – Later Stone Age
IA – Iron Age
EIA – Early Iron Age
MIA – Middle Iron Age
LIA – Late Iron Age

Details and experience of independent Heritage Impact Assessment Consultant

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Frans received his MA (Archaeology) from the University of Stellenbosch and is presently a PhD candidate on social anthropology at UNISA.. His PhD research topic deals with indigenous San perceptions and interactions with the rock art heritage of the Drakensberg.

Frans was employed as a junior research associate at the then University of Transkei, Botany Department in 1988-1990. Although attached to a Botany Department he conducted a palaeoecological study on the Iron Age of northern Transkei - this study formed the basis for his MA thesis in Archaeology. Frans left the University of Transkei to accept a junior lecturing position at the University of Stellenbosch in 1990. He taught mostly undergraduate courses on World Archaeology and research methodology during this period.

From 1991 – 2001 Frans was appointed as the head of the department of Historical Anthropology at the Natal Museum, Pietermaritzburg. His tasks included academic research and publication, display conceptualization, and curating the African ethnology collections of the Museum. He developed various displays at the Natal Museum on topics ranging from Zulu material culture, traditional healing, and indigenous classificatory systems. During this period Frans also developed a close association with the Departments of Fine Art, Psychology, and Cultural and Media Studies at the then University of Natal. He assisted many post-graduate students with projects relating to the

cultural heritage of South Africa. He also taught post-graduate courses on qualitative research methodology to honours students at the Psychology Department, University of Natal. During this period he served on the editorial boards of the *South African Journal of Field Archaeology* and *Natalia*.

Frans left the Natal Museum in 2001 when approached by a Swiss funding agency to assist an international NGO (Working Group for Indigenous Minorities) with the conceptualization of a San or Bushman museum near Cape Town. During this period he consulted extensively with various San groupings in South Africa, Namibia and Botswana. He also made major research and conceptual contributions to the Kamberg and Didima Rock Art Centres in the Ukhahlamba Drakensberg World Heritage Site.

Between 2003 and 2007 Frans was employed as the Cultural Resource Specialist for the Maloti Drakensberg Transfrontier Project – a bilateral conservation project funded through the World Bank. This project involved the facilitation with various stakeholders in order to produce a cultural heritage conservation and development strategy for the adjacent parts of Lesotho and South Africa. Frans was the facilitator for numerous heritage surveys and assessments during this project. This vast area included more than 2000 heritage sites. Many of these sites had to be assessed and heritage management plans designed for them. He had a major input in the drafting of the new Cultural Resource Management Plan for the Ukhahlamba Drakensberg World Heritage site in 2007/2008. A highpoint of his career was the inclusion of Drakensberg San indigenous knowledge systems, with San collaboration, into the management plans of various rock art sites in this world heritage site. He also liaised with the tourism specialist with the drafting of a tourism business plan for the area.

During April 2008 Frans accepted employment at the environmental agency called Strategic Environmental Focus (SEF). His main task was to set-up and run the cultural heritage unit of this national company. During this period he also became an accredited heritage impact assessor and he is rated by both Amafa and the South African Heritage Resources Agency (SAHRA). He completed almost 50 heritage impact assessment reports nation-wide during an 18th month period.

Frans left SEF and started his own heritage consultancy called “Active Heritage cc” in July 2009. Although mostly active along the eastern seaboard his clients also include international companies such as Royal Dutch Shell through Golder Associates, and UNESCO. He has now completed almost 600 heritage conservation and management reports for various clients since the inception of “Active Heritage cc”. Amongst these was a heritage study of the controversial fracking gas exploration of the Karoo Basin and various proposed mining developments in South Africa and proposed developments adjacent to various World Heritage sites. Apart from heritage impact assessments (HIA’s) Frans also assist the National Heritage Council (NHC) through Haley Sharpe Southern

Africa', with heritage site data capturing and analysis for the proposed National Liberation Route World Heritage Site and the national intangible heritage audit. In addition, he is has done background research and conceptualization of the proposed Dinosaur Interpretative Centre at Golden Gate National Park and the proposed Khoi and San Interpretive Centre at Camdeboo, Eastern Cape Province. During 2009 he also produced the first draft dossier for the nomination of the Sehlabathebe National Park, Lesotho as a UNESCO inscribed world heritage site.

Frans was appointed as temporary lecturer in the department of Heritage and Tourism, UKZN in 2011. He is also a research affiliate at the School of Cultural and Media Studies in the same institution.

Frans's research interests include African Iron Age, paleoecology, rock art research, San ethnography, traditional healers in South Africa, and heritage conservation. Frans has produced more than fourty publications on these topics in both popular and academic publications. He is frequently approached by local and international video and film productions in order to assist with research and conceptualization for programmes on African heritage and culture. He has also acted as presenter and specialist for local and international film productions on the rock art of southern Africa. Frans has a wide experience in the fields of museum and interpretive centre display and made a significant contribution to the conceptual planning of displays at the Natal Museum, Golden Horse Casino, Didima Rock Art Centre and !Khwa tu San Heritage Centre. Frans is also the co-founder and active member of "African Antiqua" a small tour company who conducts archaeological and cultural tours world-wide. He is a Thetha accredited cultural tour guide and he has conducted more than 50 tours to heritage sites since 1992.

Declaration of Consultants independence

Frans Prins is an independent consultant to Montusi Mountain Lodge and has no business, financial, personal or other interest in the activity, application or appeal in respect of which he was appointed other than fair remuneration for work performed in connection with the activity, application or appeal. There are no circumstances whatsoever that compromise the objectivity of this specialist performing such work.

Frans Prins

EXECUTIVE SUMMARY

The Heritage Impact Assessment study of Montusi Shelter identified a large sandstone shelter with some archaeological deposits and a few fineline rock paintings. The best preserved paintings have been executed in a red monochrome paint. These depict two male figures situated on a high ledge and a composition of nine eland situated a lower down towards the center of the rock shelter. Some of the faded art appear to have been bichrome eland depictions but with the white paint now largely faded away. Unfortunately, vandalism has destroyed most of the rock paintings in the lower and eastern facing flank of the rock shelter. The main panel, depicting red monochrome eland, has also been damaged and it appears that the red pigments specifically was removed in a manner still executed by traditional healers in parts of the Drakensberg. Graffiti, both old and more recent, occurs on the eastern flank of the shelter. Although the rock shelter contains substantial deposit it appears to be archaeologically sterile. There is no evidence for stone tools or other archaeological material on the surface. The shelter faces south east which, is unusual for most rock shelters in the northern Drakensberg region. It is exposed to the humid air coming in from the coast and is subsequently cool and wet for a large portion of the year. Most habitation shelters faces North West as this would mean that the shelter remains relatively warm and dry and more suitable for human occupation. It is therefore hypothesized that the shelter was only sporadically visited by San hunter-gatherers in the past. The shelter is also part of a broader 'cultural landscape' that includes other rock art sites as well as historical and 'living heritage' sites. The geographical setting of the shelter makes it relatively easily accessible for tourists and other visitors. It is recommended that the shelter is developed for tourism purposes but under the guidance of an implementable management plan as developed by the local provincial heritage agency. Recommendations for this envisioned management plan are provided in this report.

1 INTRODUCTION

The consultant was approached by the management of Montusi Mountain Lodge (Mr. and Mrs. Carter) to conduct a heritage impact assessment (HIA) of Montusi Shelter.

According to the National Heritage Resources Act, 1999 (NHRA) (Act No. 25 of 1999), the heritage resources of South Africa include:

a. places, buildings, structures and equipment of cultural significance;
b. places to which oral traditions are attached or which are associated with living heritage;
c. historical settlements and townscapes;
d. landscapes and natural features of cultural significance;
e. geological sites of scientific or cultural importance;
f. archaeological and palaeontological sites;
g. graves and burial grounds, including-
i. ancestral graves;
ii. royal graves and graves of traditional leaders;
iii. graves of victims of conflict;
iv. graves of individuals designated by the Minister by notice in the Gazette;
v. historical graves and cemeteries; and
vi. other human remains which are not covered in terms of the Human Tissue Act, 1983 (Act No. 65 of 1983);
h. sites of significance relating to the history of slavery in South Africa;
i. movable objects, including-
i. objects recovered from the soil or waters of South Africa, including archaeological and palaeontological objects and material, meteorites and rare geological specimens;
ii. objects to which oral traditions are attached or which are associated with living heritage;
iii. ethnographic art and objects;
iv. military objects;
v. objects of decorative or fine art;
vi. objects of scientific or technological interest; and
vii. books, records, documents, photographic positives and negatives, graphic, film or video material or sound recordings, excluding those that are public records as defined in section 1(xiv) of the National Archives of South Africa Act, 1996 (Act No. 43 of 1996).

The newly promulgated KwaZulu-Natal Heritage Act (Act No. 4 of 2008) also makes specific mention to rock art and archaeological sites.

It is furthermore stated that:

—(1) No person may destroy, damage, excavate, alter, write or draw upon, or otherwise disturb any battlefield site, archaeological site, rock art site, palaeontological site, historic fortification, meteorite or meteorite impact site without the prior written approval of the Council having been obtained on written application to the KwaZulu-Natal Heritage Council.
(2) Upon discovery of archaeological or palaeontological material or a meteorite by any person, all activity or operations in the general vicinity of such material or meteorite must cease forthwith and a person who made the discovery must submit a written report to the Council without delay.
(3) The Council may, after consultation with an owner or controlling authority, by way of written notice served on the owner or controlling authority, prohibit any activity considered by the Council to be inappropriate within 50 metres of a rock art site.
(4) No person may exhume, remove from its original position or otherwise disturb, damage, destroy, own or collect any object or material associated with any battlefield site, archaeological site, rock art site, palaeontological site, historic fortification, meteorite or meteorite impact site without the prior written approval of the Council having been obtained on written application to the Council.
(5) No person may bring any equipment which assists in the detection of metals and archaeological and palaeontological objects and material, or excavation equipment onto any battlefield site, archaeological site, rock art site, palaeontological site, historic fortification, or meteorite impact site, or use similar detection or excavation equipment for the recovery of meteorites, without the prior written approval of the Council having been obtained on written application to the Council.
(6) (*a*) The ownership of any object or material associated with any battlefield site, archaeological site, rock art site, palaeontological site, historic fortification, meteorite or meteorite impact site, on discovery, vest in the Provincial Government and the Council is regarded as the custodian on behalf of the Provincial Government.
(*b*) The Council may establish and maintain a provincial repository or repositories for the safekeeping or display of—

(i)
archaeological objects;
(ii)
palaeontological material;
(iii)
ecofacts;
(iv)
objects related to battlefield sites;
(v)
material cultural artefacts; or
(vi)
meteorites.
(7) The Council may, subject to such conditions as the Council may determine, loan any object or material referred to in subsection (6) to a national or provincial museum or institution.
(8) No person may, without the prior written approval of the Council having been obtained on written application to the Council, trade in, export or attempt to export from the Province—
(*a*)
any category of archaeological object;
(*b*)
any palaeontological material;
(*c*)
any ecofact;
(*d*)
any object which may reasonably be regarded as having been recovered from a battlefield site;
(*e*)
any material cultural artefact; or
(*f*)
any meteorite.
(9) (*a*) A person or institution in possession of an object or material referred to in paragraphs (*a*) – (*f*) of subsection (8), must submit full particulars of such object or material, including such information as may be prescribed, to the Council.

(*b*) An object or material referred to in paragraph (*a*) must, subject to paragraph (*c*) and the directives of the Council, remain under the control of the person or institution submitting the particulars thereof.
(*c*) The ownership of any object or material referred to in paragraph (*a*) vest in the Provincial Government and the Council is regarded as the custodian on behalf of the Provincial Government.

This study aims to identify and assess the significance of any heritage and archaeological resources occurring on the site. Based on the significance, the impact of the development on the heritage resources would be determined. Then appropriate actions to reduce the impact on the heritage resources would be put forward. In terms of the NHRA, a place or object is to be considered part of the national estate if it has cultural significance or other special value because of:

a. its importance in the community, or pattern of South Africa's history;
b. its possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage;
c. its potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage;
d. its importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects;
e. its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;
f. its importance in demonstrating a high degree of creative or technical achievement at a particular period;
g. its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
h. its strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa; and
i. sites of significance relating to the history of slavery in South Africa.

Apart from national legislation the following legislative and policy frameworks also has relevance in the context of rock art management in the greater Drakensberg area:

a) World Heritage Convention Act No 49 of 1999
b) Burra Charter of 2013
c) Convention for Safeguarding of Intangible Heritage, 2003.
d) Amafa Access to Rock Art and Custodian Policy.
e) KwaZulu-Natal Heritage Act (Act No. 4 of 2008).

2 BACKGROUND INFORMATION

Table 1. Background information

Heritage Consultants:	Frans E Prins (Active Heritage cc)
Type of development:	First Phase Heritage Impact Assessment
Rezoning or subdivision:	Not applicable
Terms of reference	To carry out a Heritage Impact Assessment
Legislative requirements:	The Heritage Impact Assessment was carried out in terms of the National Environmental Management Act, 1998 (Act No. 107 of 1998) (NEMA) and following the requirements of the National Heritage Resources Act, 1999 (Act No. 25 of 1999) (NHRA), and the KwaZulu-Natal Heritage Act (Act No. 4 of 2008).

2.1 Details of the study area

2.1.1. Footprint: Montusi Shelter is situated on Portion 2 and remainder of the Farm Onverwacht No 9075, Okhahlamba Municipality (Fig 1). The Rock Art Site is listed on the KwaZulu-Natal Data Base of Archaeological Sites as maintained by the KwaZulu-Natal Museum. The Provincial Site no is 2829CA 004. The farm on which the Site is located borders onto the proposed buffer zone of the UNESCO listed Maloti Drakensberg World Heritage Park (Fig 2).

Montusi Shelter overlooks the Montusi Mountain Lodge - a popular tourism facility in the Northern KwaZulu-Natal Drakensberg. The Shelter is situated in a sandstone ridge approximately 1.5km to the north of the Montusi Lodge. A clear and marked footpath that

is maintained by the Lodge leads from the parking lot to the shelter. The path also crosses the Montusi Stream at two small footbridge features. A sturdy entrance gate is situated at the entrance to the shelter. The hiking route to the shelter can be described as easy to moderate. The hike takes about 35 minutes to complete. Montusi Shelter is situated on the southern and lower slopes of the Montusi Mountain at an altitude of approximately 1 453m above sea level. The Shelter is 65m long and 15m deep and faces south east. The Montusi stream runs over the Shelter. It is situated below the stream in a sheltered and woody cove. The Shelter is screened by an indigenous forest patch. The GPS coordinates for the Shelter are: S 28° 36' 46.48" E 29° 01' 28.95".

2.1.2. Current Land Use:

The Onverwacht Farm is in the process of being subdivided. The area around the Lodge has been developed for tourism purposes. A man made dam, fed by the Montusi Stream, is used for recreational fishing. This dam is situated on route from the Lodge to the Montusi Shelter. The actual shelter is situated on the portion of the farm that is still being used for cattle farming. Hiking and horse riding routes that are used by tourists also runs across the cattle farming area.

3. BACKGROUND INFORMATION OF THE SURVEY

3.1 Methodology

3.1.1 Literature and Desktop Survey

A literature review pertaining to the prehistory and history of the study area was undertaken. In addition, the provincial archaeological data base of the KwaZulu-Natal Natal Museum was consulted. The SAHRIS website was consulted for previous surveys done in the environs of the project area. Aerial photographs was scanned for other heritage sites or features in the near vicinity of the shelter.

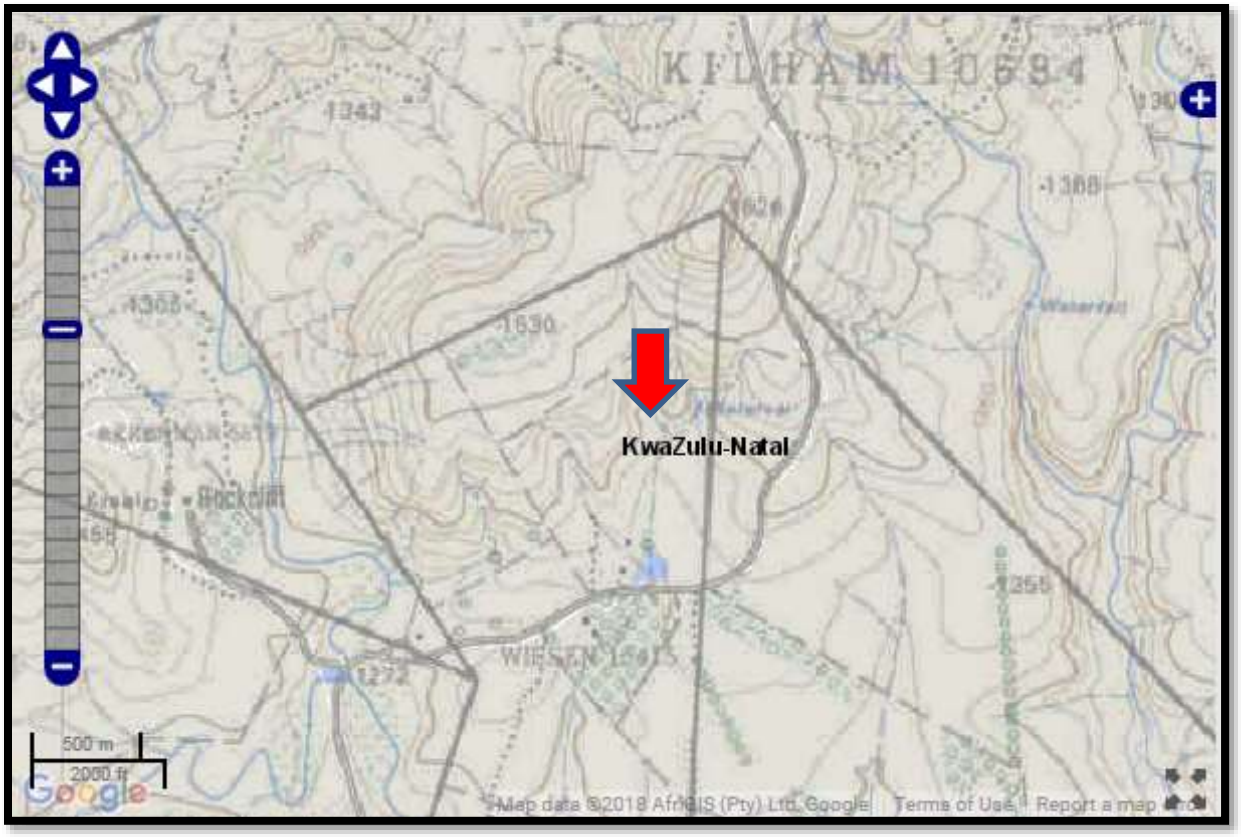

Figure 1. Topographical Map showing the location of Montusi Shelter (indicated by the red arrow).

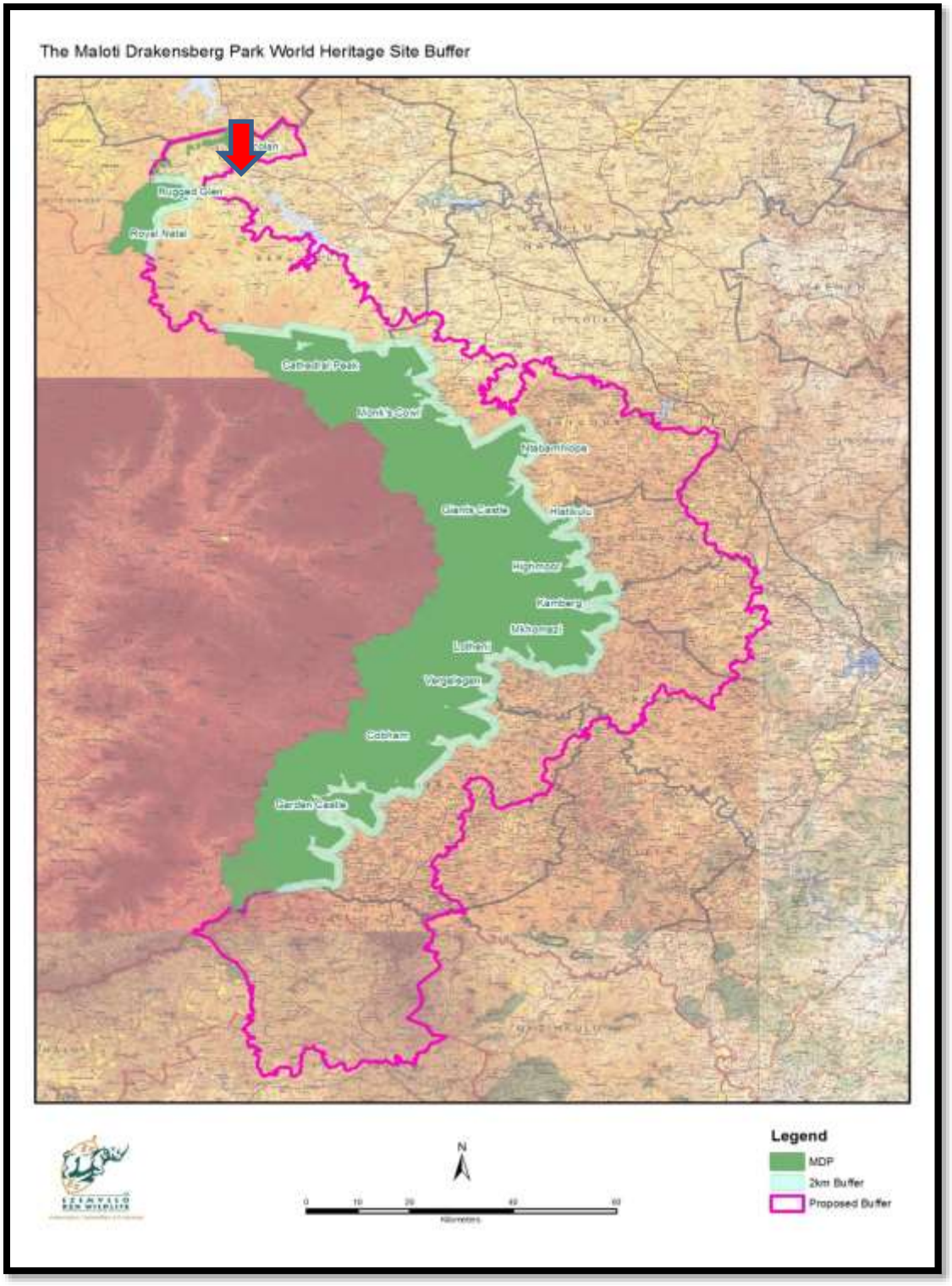

Figure 2. Map showing the proposed buffer zone of the Maloti Drakensberg World Heritage Park. The red arrow indicates the position of Montusi Lodge at the northern edge of the buffer zone.

Figure 3. Google Earth Imagery showing the location of known heritage sites (purple polygons) in the near environs of Montusi Mountain Lodge. The majority of these sites are rock art occurrences.

3.1.2 Fieldwork

An archaeological investigation and assessment of Montusi Shelter was conducted in line with accepted heritage and archaeological standards and procedures. A site visit was conducted on the 24th March 2017. The consultant was accompanied by a local guide, employed by Montusi Lodge, a Mr. Gavu. Mr. Gavu has grown-up in the area and is a welcome source of knowledge relating to local indigenous knowledge and culture as relating to the amaZizi people.

3.2 Restrictions encountered during the survey

3.2.1 Visibility

Visibility during the field visit was good.

3.2.2. Disturbance

At the moment there is controlled access to the site. However, it is clear that this has not been the *status quo* before the land was acquired by the present owners and developers of Montusi Lodge. There is evidence for extensive damage to the rock surface, in the form of graffiti and associated exfoliation of the shelter wall due to uncontrolled access and bad visitor management. The name of a previous owner of the farm a Mr. S Malan has been engraved on the rock face of the shelter (Fig 4). Other graffiti, in the form of scratching's and rubbings, is less discernable but occurs abundantly on the south eastern section of the rock face (Figs 5 & 6).

It also appears that some paintings may have been damaged by the selected removal of red pigment from their surfaces as is practiced by some traditional healers (Fig 7). These pigments are often mixed with other traditional medicines and rubbed in scarifications as 'protective medicine'. Mr. Gavu is also aware of this indigenous practice and further indicated that some amaZizi people also use this type of traditional medicine which is applied to scarifications on their faces as pre-pubescents. The rationale is that the amaZizi use to be cannibals during the Shakan (1820's) period when they were hiding in rock shelters in the northern Drakensberg. As a result the blood of their descendants is considered impure and 'polluted' by a metaphorical blackness. The scarification rite is to purify their blood and to ensure that the relevant individuals do not suffer any misfortune as adults. Mr. Gavu said that tribal members who do not conduct this rite typically have watery eyes and suffers from nasal blockage complications.

According to Mr. Gavu the shelter was also used to kraal cattle and other livestock by previous farm owners in the earlier decades of the 20th century. The damage as caused by livestock rubbing against the lower sections of the shelter wall is clearly evident. In

fact, no paintings occur on the lower sections of the rock wall and it is possible that they, if present, would have been destroyed by livestock.

Figure 4. The name S Malan is firmly engraved onto the rock surface.

Figure 5. Scratching's on the eastern side of the Shelter. A faded painting of eland in procession, painted in black, is hardly discernable.

Figure 6. Rubbing actions, by both humans and livestock, obliterated rock paintings in the lower sections of the rock face.

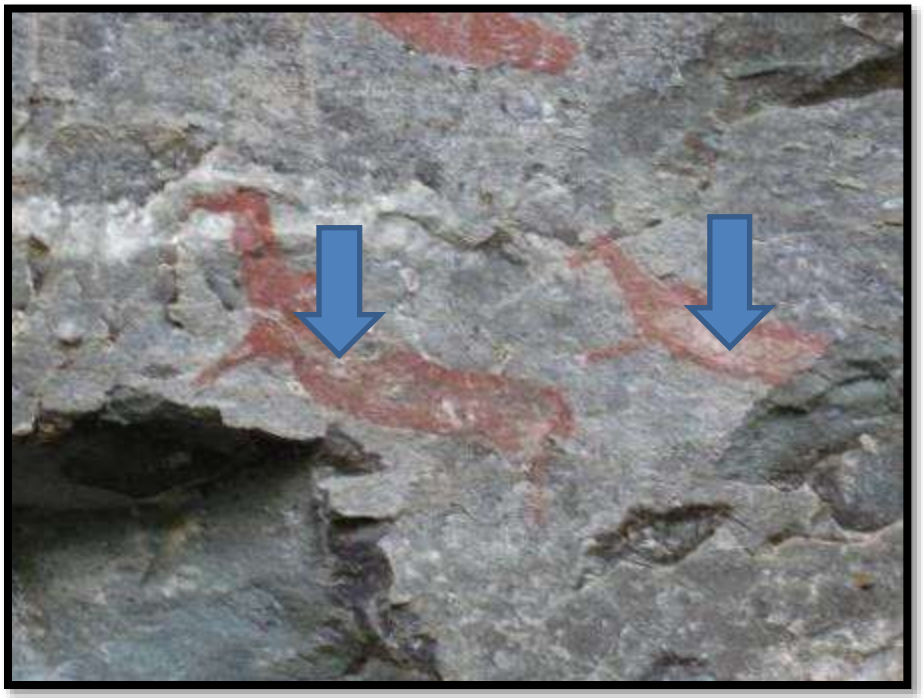

Figure 7. Removal of red pigment from eland depictions. Most probably to use as an active ingredient in muthi (traditional medicine for protection against evil and misfortune) by Zulu-speaking traditional healers.

In addition to the graffiti, and the removal of red pigment it appears that most of the archaeological surface material in the shelter deposit has been removed over the years. These would have included Later Stone Age (LSA) stone tools and flakes, as well as pottery and archaeobotanical and zoological remains such as seeds, charcoal, and animal bones. In fact, the consultant could not find any archaeological surface material (Fig 8). It is possible that numerous uncontrolled visits to the shelter by tourists, hikers, herd boys and other visitors would have contributed significantly to the disturbance and vandalism noted in this heritage site. However, it is also possible that the site is archaeologically sterile as it has never been used as a habitation site but only frequented in short spells by San hunter-gatherers (see below).

Figure 8. Although the shelter contains significant deposit the consultant could not find any archaeological material on the surface.

There is some evidence for secondary disturbance in the shelter. Evidence for the relatively recent use of fire, below painted images, is evident in the remains of fire pits (Fig 9). The smoke caused by the fire would have had a detrimental effect on the rock paintings – especially after being covered by soot.

Figure 9. A fire circle situated below some painted imagery.

3.3 DETAILS OF EQUIPMENT USED IN THE SURVEY

GPS: Garmin Etrek

Digital cameras: Canon Powershot A460

All readings were taken using the GPS. Accuracy was to a level of 5 m.

4. CULTURAL HERITAGE OF THE AREA

The Drakensberg is well endowed with cultural heritage, including various wilderness areas within and outside the formal protected area network. Although most literature refers to this heritage mainly in terms of San rock art, the region also contains other categories of cultural heritage features representative of various cultures and time-periods. The cultural heritage of the Drakensberg is diverse and highly fragile. Cultural heritage, unlike natural heritage, is non-renewable and irreplaceable. Once damaged, it is gone forever. San rock paintings and associated Later Stone Age sites, as well as the paleontology of

the area, are unique and have global significance. The remaining categories, however, certainly have national, provincial, and regional significance.

The area has had several different cultural groups associated with it, from the San to the southern Sotho, the Zulu-speaking and Xhosa-speaking groups, and, more recently, the Griqua and Anglo-Boer descendants. Each of these groups has its own unique cultural expressions and has related in various ways to the others. These differences are found in the building styles of homes, their way of life as they interact with their environment, traditional dress, and so on. In addition, there are a number of living heritage values associated with all of these groups, many of which are unknown or poorly recorded. The following section is a more detailed description of the various cultural heritage features.

4.1.1 The Early Stone Age

The occurrence of Early Stone Age tools such as hand axes in areas below the 1 800 m contour suggests that the first inhabitants of the area predated modern humans by at least 800 000 years. Sites belonging to this period in the Drakensberg are mostly characterised by a few surface scatters and individual stone tools – usually in the close vicinity of water. They were most probably manufactured by *Homo erectus*, a predecessor of modern humans.

4.1.2 The Middle Stone Age

Anatomically modern people *(Homo sapiens sapiens)* with a very different economic strategy and more sophisticated stone tool kits moved into the area about 200 000 years ago. Archaeological assemblages left behind by these people have been termed Middle Stone Age. Not only were these societies more effective hunters than their predecessors but Middle Stone Age sites elsewhere in southern Africa also provide convincing evidence for some of the earliest symbolic behaviour in the world. It was Middle Stone Age people from southern and eastern Africa who left the continent roughly between 80 000 – 60 000 years ago to populate the rest of the world. Middle Stone Age sites in the Drakensberg region occur in both Lesotho and South Africa. Sites occur as surface scatters as well as deep cave deposits. Prime archaeological deposits, however, occur in the Eastern Cape and Free State sections of the region. Archaeological excavations at Strathalan Cave in the Eastern Cape Province indicate that the Middle Stone Age persisted in the Eastern Cape Drakensberg until around 22 000 years ago (Mitchell 2002).

4.1.3. The Later Stone Age

The stone tool assemblages belonging to the immediate ancestors of the San or Bushmen have been termed Later Stone Age. Later Stone Age tools are generally much smaller but also more diversified than the earlier tool kits. It was during this period that the bow and arrow was used extensively, and societies exploited their environments distinctly more intensively and effectively. Literally hundreds of Later Stone Age sites prevail in the Drakensberg region. In addition, most of the rock art in the region was created by the San. The earliest evidence for Later Stone Age occupation of the Maloti Drakensberg comes from Sehonghong Cave in south eastern Lesotho and from Strathalan Cave in the Eastern Cape section of the region. Here a specific Later Stone Age period called the Robberg Industry has been dated to approximately 20 000 years ago. In contrast, evidence from Good Hope shelter 1 near the bottom of Sani Pass suggests that the earliest archaeological evidence for San people in the KwaZulu-Natal portion of the Drakensberg dates back to approximately 8 000 years ago. Some archaeological excavations have been conducted in rock shelters in the near environs of Montusi Lodge. Perhaps the best known is Driel Shelter (Maggs & Ward 1980), now submerged by the Woodstock Dam, to the immediate south of the project area. This and various other rock shelters situated within the Tugela Basin formed the basis for the PhD study of archaeologist Aaron Mazel in the 1980's (Mazel 1989). Whereas most parts of the Maloti Drakensberg were only seasonally occupied by San hunter gatherers for the larger part of the last 20 000 years, the situation started to change during the later part of the Holocene around 5 000 years ago. This was compounded by the arrival of immigrant black farmers in the region soon after 1600 AD and European colonialism around 1834 AD (Wright & Mazel 2007). During the historical period, the Maloti Drakensberg and adjacent mountainous areas became the last stronghold for various southern San groups such as the Baroa, //Xegwi, !Ga!ne, //Kx'au, and //Ku//ke. Their Later Stone Age way of life finally came to an end during the late 19th century . San descendants still live in the area but for all practical purposes have assimilated with their more powerful neighbours (Prins 2009). Many place names within the region still retained their original San pronunciations such as the Inxu, Sehonghong, Qomoqomong and Qhoasing rivers, and the Qeme, Qhuqhu, Qhalasi, and Qholaqhoe mountains. Approximately 1 300 Later Stone Age sites are known within the South African side of the Drakensberg.

4.1.4. Rock Paintings

The Maloti Drakensberg region is particularly well known for the occurrence of some of the finest and most complex prehistoric rock paintings in the world.

Depictions of humans dominate, although finely executed animals such as eland and rhebuck are common. Some of the art is executed in various colours and in detailed precision that almost renders it a three dimensional aspect. Most researchers support the theory developed by Professor David Lewis-Williams and his colleagues that the figures represent trance induced visions during San religious rites (Lewis-Williams 2003). According to some researchers, the celebrated Rosetta Panel at Game Pass shelter (RSA) holds the key to our understanding of all San rock art in the sub-Sahara region of Africa. However, this interpretation is not supported by all rock art researchers. Notable deviations from this approach has been developed by Anne Solomon, and more recently by Thomas Dowson. The Maloti Drakensberg is also one of the areas with the highest density of prehistoric rock art in the world and certainly contains the highest concentration of prehistoric art south of the Sahara in Africa. Although the scientific dating of these paintings is still under researched, recent research suggests that the oldest paintings may date to approximately 4000 years ago (Bonneau et al 2017; Wright & Mazel 2007). This is much older than previously thought. The chronological uniqueness of the art, however, is not so much in its antiquity as in the fact that the Maloti Drakensberg was the last area in Africa south of the Zambezi River where the San rock art tradition was still actively practiced. Paintings at two sites in the southern portion of the region were created as recently as 1920 (Prins 2009).

4.1.5. Iron Age Sites

Around 2 000 years ago the southern African demographic landscape was transformed with the arrival of the first Bantu-speaking agriculturists in the sub-region. These subsistence farmers lived for the most part in the lower altitude, wooded areas of the eastern seaboard. Around 1250 AD certain agriculturists started occupying the higher altitude, grassland areas. Sites belonging to this period in KwaZulu-Natal are referred to as Moor Park settlements and they typically occupy hill tops with a low stone walling effect. Although none occur within the designated Maloti-Drakensberg project area, they can be found at the fringes, at an altitude of approximately 1 200-1 400 m. By 1600 AD, groups

such as the amaZizi reached the foothills of the northern Drakensberg near Winterton in the immediate vicinity of the project area (Wright and Mazel 2007). Various splinter groups of the amaZizi left KwaZulu Natal and also settled in parts of Lesotho where, over time, they adopted a Sotho identity. The baPhuti of south eastern Lesotho are perhaps the best known of these early immigrants. By the early 1700s various other Sotho and Nguni-speaking groups moved into the area and established chieftaincies in those areas below the 1 800 m contour. Impressive Iron Age sites belonging to this period and built in typical Sotho-style occur near Harrismith and Phuthaditjhaba in the Eastern Free State. Nguni-style sites of this period have also been found in KwaZulu-Natal and the Eastern Cape parts of the Drakensberg. The amaZizi is credited as being the earliest Nguni tribe to have settled in the foothills of the Drakensberg somewhere around 1600 AD (Bryant 1905). Early amaZizi settlements have been recorded near Colenso and at Didima to the south of the project area. The expansion of the Zulu kingdom around 1818 had a major impact on Iron Age settlement in the region. Various chieftaincies were attacked, and their routed remnants typically traversed the Maloti Drakensberg region in search of better settlement elsewhere. A section of the amaZizi left the area after being attacked and settled in the Eastern Cape. Other individuals and scattered groupings remained behind and became bandits. Bandits hid out in the mountains, and a number allegedly practiced cannibalism. The well-known Cannibal Cavern, in the near environs of the project area was the abode of the amaZizi chief and self-confessed cannibal Usidanane (Matthews 1887). However, once the threat of the expansionistic Zulu state subsided many of the amaZizi left the caves and resumed their lives as small-scale subsistence farmers near their former abodes. The descendants of these early amaZizi pioneers still live in the area. Almost 2 000 Iron-Age sites have been identified in the Maloti Drakensberg region, and most occur in altitudes lower than the 1 800 m contour.

4.1.6. The Historical period

The historical period spans the era of colonialism that started around 1830 AD when the first missionaries and Dutch immigrants arrived from the Cape Colony in the Maloti Drakensberg region. Sites associated with Voortrekker settlement of the area occur in the eastern Free State and the northern portion of KwaZulu-Natal near Winterton and Bergville. For the most part, these were the places where laagers were formed (with very low archaeological visibility) and old farmsteads with associated grave yards. The

historical site of Saai Laar is situated approximately 15km to the south east of the project area. Anoter site worth mentioning is Kerkenberg near Oliviershoek Pass, where Debora Retief painted the initials of her father on a rock before the trekkers descended into KwaZulu Natal. This site is situated approximately 10km to the north of the project area. In Lesotho, the rebellion by Chief Moorosi and the resultant action by the Cape Colony government at the southern tip of the country left footprints of forts and associated graves at Moyeni Camp, Fort Hartley, Cutting Camp, and Mount Moorosi. The most important structure relating to the history of Bushman raids is most probably Forth Nottingham, in KwaZulu-Natal, which was built around 1852. Various historical mission stations founded in the mid to late 1800s such as those at Morija and St James in Lesotho and Emmaus, Reichenau, and Mariazell in South Africa, are still in active use. The Ongeluksnek Pass in the Eastern Cape is intimately associated with the epic trek of the Griqua people in 1861, led by Adam Kok. The area associated with the first native uprising against the British colonial government, by the celebrated Hlubi chief Langalibalele in 1873, is at Giants Castle Nature Reserve in the Maloti Drakensberg World Heritage Park. Various battle sites associated with the Basotho Wars between the Boer Republic of the Orange Free State and the Sotho Kingdom of Moshoeshoe I are to be found in the eastern Free State and adjacent parts of Lesotho. Sites belonging to the period of the Anglo-Boer War (1898-1901) abound in the eastern Free State portion of the project area. These are typically areas where skirmishes took place or where ammunition was destroyed. A few rock engravings belonging to the Anglo-Boer War period have been documented from the Golden Gate Highland Park to the north of the project area. However, thorough research is still required to ascertain the meaning and value of these engravings. Many historical sites can be categorised as belonging to the “built environment” as defined in heritage legislation. These are the physical remnants and traces of historical settlements that underpin the cultural value and meaning of the surrounding communities.

4.1.7. Graves

There are various grave sites belonging to different periods and cultural associations in the Drakensberg region. Perhaps the most famous sites are those belonging to the southern Sotho royalty at Botha Bothe in Lesotho; the grave of Nkosi Langalibalele at Giants Castle; KwaZulu Natal graves associated with the royalty of the amaZizi and amaNgwane near Bergville, KwaZulu-Natal; the grave of Adam Kok at Matatiele, Eastern

Cape; and various graves in the Free State belonging to the Voortrekker and Anglo-Boer War periods. Interestingly, graves belonging to the prehistoric San inhabitants of the area are markedly absent or, as yet, have not been identified by researchers.

4.1.8. The Living Heritage

The living heritage of the Drakensberg area is varied and as yet little understood. Yet preliminary investigations by the Maloti Drakensberg Project (Anderson 2007) indicate that certain areas and sites are still frequented by local communities who afford them ritual or sacred significance. Such locales may include archaeological sites with a living heritage component or natural features such as mountains, forests, boulders, caves, pools, or waterfalls with cultural significance. Living heritage is not only site-specific but also relates to oral history, indigenous knowledge systems, and indigenous languages, practices, and beliefs. Oral history specifically is a rich resource that has been passed down the generations and provides diverse narratives and interpretations concerning places of historical significance. It also provides a window on community perspectives regarding heritage resources, including indigenous names for sites and plant and animal species – all of which are imbued with cultural meaning.

Indigenous Knowledge Systems (IKS) constitute an integral component of local knowledge, at grass roots level, often associated with traditional methods of land management and use. In this regard, IKS can enhance conservation and sustainable management of cultural heritage to which communities may relate. Conservation should provide an enabling environment for communities to continue with the tradition of transmitting knowledge and skills and of safeguarding their cultural heritage. Traditional ceremonies still performed in the larger Drakensberg region include the *Bale* initiation schools among certain southern Sotho groups, the *amemulo* (coming of age) ceremonies among the amaNgwane, the *Nkubelwana* (planting of the first seed) among Zulu-speakers, rainmaking, and various ceremonies associated with the veneration of the ancestors. Six indigenous languages are still spoken in the area, including siBhaca, which was believed to be almost extinct.

Two broad categories of site-specific living heritage sites have been identified:

- Sites of national significance of which nine have been identified in the SA portion of the MDTFCA. These include rock art sites, sandstone shelters without any archaeological

remains but used extensively as pilgrimage sites, two sacred forests, and three sacred mountains. All of these sites are frequented by indigenous groups as part of an annual pilgrimage.

- Sites of local significance include various pools, waterfalls, hot springs, kaolin and red ochre deposits, and boulders afforded special significance by traditional healers and sectarian Christian groupings. Seventeen such sites have been identified in the larger Drakensberg area..

4.1.8.1. Living Heritage – Wilderness

Areas least influenced by human activities are often said to be representative of a "pristine" landscape. Such areas are recognised by the IUCN. In the context of the Drakensberg, only the Ukahlamba Drakensberg World Heritage Site has any proclaimed wilderness areas, making up about 48% of the Park. In this regard, a specific wilderness management plan has been produced for the World Heritage site, with the express aim of retaining the integrity of these wilderness areas.

In terms of the South African National Environmental Management: Protected Areas Act (no 57 of 2003), a wilderness area is defined as *"an area designated ……for the purpose of retaining an intrinsically wild appearance and character, or capable of being restored to such and which is undeveloped and roadless, without permanent improvements or human habitation*".

In addition, wilderness can be considered as a value of a given area and in this regard can be defined as a *"…largely undeveloped and intrinsically wild character of the area in vast wilderness areas that provide outstanding opportunities to experience solitude and for spiritual renewal" (EKZNW 2006)*

There are a number of stakeholders promoting the concept of wilderness, including the Wilderness Action Group and the Wilderness Foundation. From a cultural heritage perspective, the concept is more akin to a western inspired ideal than an academic reality. In this sense the concept of wilderness, as an area where visitors may experience and enjoy pristine nature removed from anthropogenic influence and pollution, is therefore a western expression of living heritage. The wilderness notion, however, finds expression also in the indigenous concepts of cultural landscapes which are usually natural areas with profound cultural significance.

4.1.9. Paleontology

Given its nature, paleontology should be a component of geology and biodiversity. Nevertheless, the present heritage legislation in South Africa also covers paleontology. In fact, the heritage management procedures relating to paleontology are almost identical to those of archaeology. The paleontological history of the Maloti Drakensberg area is fascinating as it tells the story of the super southern continent called Gondwanaland and its associated fauna and flora preserved today as fossils (McCarthy & Rubidge 2005). Fossils and footprints belonging to various periods from around 270 million years ago to around 180 million years ago have been recorded and collected in the geological layers beneath the basalts. These layers, amongst other interesting facts, provide evidence of the greatest mass extinction of species in the world around 251 million years ago towards the end of the Permian period. Some species survived this extinction as attested by abundant fossils of certain species such as Lystrosaurus found deep in the Triassic period layers. Whereas the majority of fossilized remains in the area are *therapsids* (mammal-like reptiles, ancestors of most mammal species today), the Maloti Drakensberg also harbours evidence of some of the earliest dinosaurs in the world. Footprints belonging to these early dinosaurs appear in various localities in the Molteno formations of both Lesotho and South Africa.

The most celebrated palaeontological site occurs in the Golden Gate Highlands National Park. Here the earliest known dinosaur eggs in the world and a near intact embryo of an average sized dinosaur, i.e. *Massospondylus,* were located by scientists some thirty years ago. These early eggs, dated to almost 200 million years ago, are almost 100 million years older than other known dinosaur nest egg sites in the world. In adjacent Lesotho the Qomoqomong Dinosaur footprint and museum site has been developed for tourism purposes. The endemic turkey size dinosaur Lesothosaurus is known from various localities within Lesotho.

Summary

The cultural heritage of the Drakensberg region is rich, diverse, and fragile. The area contains a high density of prehistoric rock art that parallels the well known Upper-Palaeolithic rock art of Western Europe in artistic execution and symbolism. In addition,

it harbours a rich and diverse record of palaeontological fossils that, for the most part, pre-date the Jurassic period of popular imagination. The mountains are also the heartland of the *Difaqane* – a period of tribal turmoil that developed as a direct response to the expansion of the Zulu state of Shaka in the 1820s. Many Iron Age sites in the area belong to this period, including significant sites associated with the founding of the Basotho Kingdom under King Moshoeshoe I. It was also the area traversed by some of the most dramatic diasporas documented in southern African history, including the Great Trek of the Voortrekkers, The Griqua trek via Ongeluksnek, the wanderings of the amaHlubi, amaNgwane, amaZizi, and amaBhaca tribal entities, and the lesser-known but equally dramatic trek of the //Xegwi San in 1879 – the last rock artists of the region. Sites related to these historical events abound in the Drakensberg and are windows into a significant period of the history and culture of southern Africa. That some of these cultural expressions are still alive is witnessed by the occurrence of significant living heritage sites in the region. Most of these are used as sites of pilgrimage by visitors from South Africa, Lesotho, and even further abroad.

5 DESCRIPTION OF THE SITE

5.1. Locational Data

Province: KwaZulu-Natal.
District municipality: Okhahlamba
General site coordinates: S28˚36'46.48"; E29˚01'28.95".

5.2 Background History of Montusi Shelter

Montusi Shelter is in some ways is a typical of many Drakensberg rock shelters with rock art. The site is situated in a large sandstone shelter in the foothills of the northern KwaZulu Natal Drakensberg at an altitude of approximately 1 454m. The fine line rock paintings in the Shelter is dominated by depictions of eland, the most sacred of animals to the Mountain San, as are many other shelters located elsewhere within the Maloti Drakensberg. Unlike most shelters favoured for habitation by Later Stone Age San, however, this site faces south east. The result is that the shelter is cold and wet during a large period of the year as it faces the Indian Ocean and the associated humid air coming in from the coast. Most sandstone shelters favoured for habitation by Later Stone Age San faces north west as it would allow the site to be warm and dry for the greatest part of the year. Due to its setting and orientation a small indigenous forest patch is situated in front of the Shelter (Fig 10). The Montusi Stream flows over the sandstone rock face of the Site creating a waterfall screen (Fig 11).

Figure 10. Approaching Montusi Shelter from the south. Note the indigenous forest patch at the entrance.

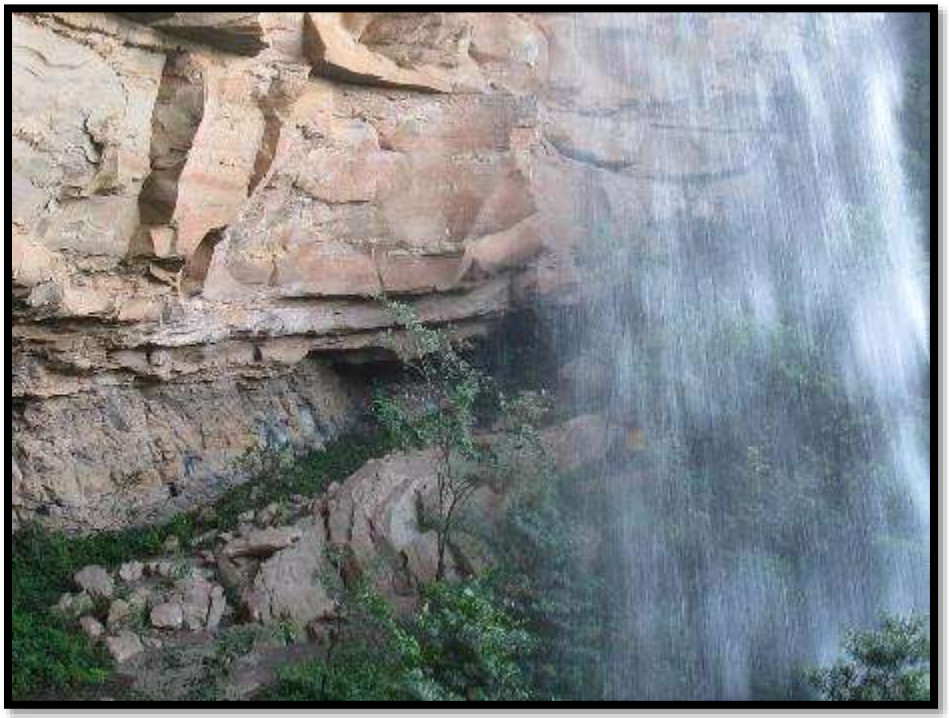

Figure 11. The Shelter is screened by a small waterfall.

Montusi Shelter should not be viewed in isolation as it is part of a 'cultural landscape' that includes other heritage sites in its near vicinity. The locally well-known Cannibal Cavern, the abode of the self proclaimed cannibal and petty chief of the amaZizi, is visible from the footpath leading to Montusi Shelter (Fig 12). This site can be classified as a historical site as it was inhabited by amaZizi bandits during the 19th century. It is also closely associated with the history and life of Usidanane an amaZizi chief who is said to be a distant ancestor of the present chiefly lineage in the nearby amaZizi Ward. The sacred forest of the amaZizi people is also visible in the distance when standing in the entrance to the Shelter (Fig 13). This indigenous forest has been the secret burial ground of early amaZizi chiefs. Strangers who have passed away in the present amaZizi Ward are also buried in this forest. The forest is said to be haunted and special permission must be obtained from the ruling Zizi chief to enter it. The sacred forest is classified as a 'living heritage site' although it harbours historical era graves that is also protected by heritage legislation. According to the records of the KwaZulu Natal Museum approximately 70 rock art sites occur within a radius of 6km from Montusi Shelter (Fig 3). Most of these are located in the protected area of the Maloti Drakensberg World Heritage Park although some, like Driel Shelter and sites at the adjacent Cavern Berg Resort occur on private land. These sites are conceptually linked and forms and part of a greater 'cultural landscape' that links San rock art sites and local amaZizi history.

Figure 12. Cannibal Cavern, the abode of the amaZizi petty chief Usidanane, is associated with a history of cannibalism.

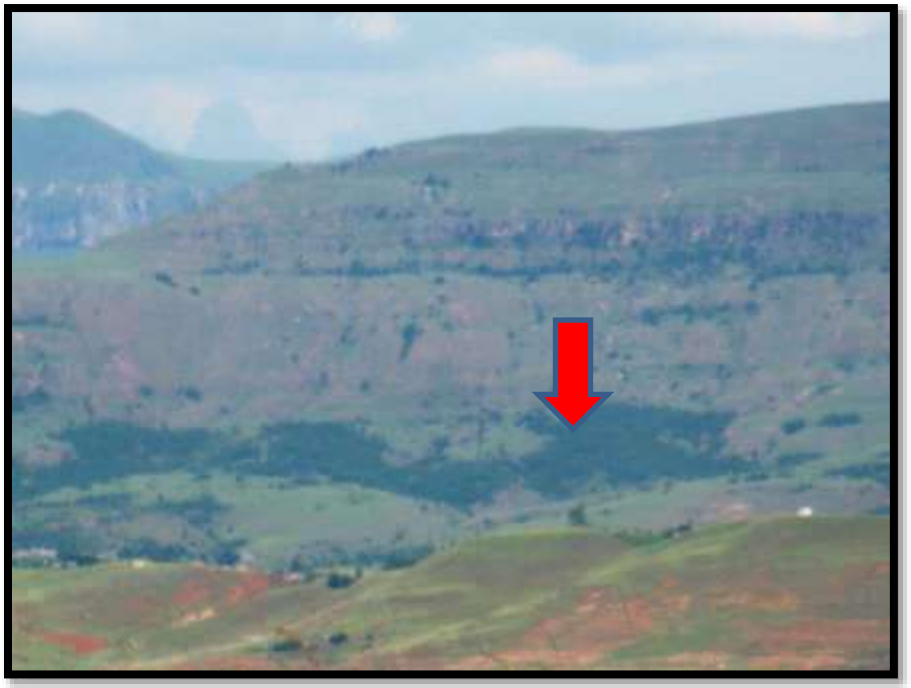

Figure 13. The sacred forest (indicated by red arrow) and ancient burial grounds of the amaZizi is visible in the distance.

Due to its easy accessibility Montusi Shelter has been visited by many people over the years. However, there is little evidence for its visitation and analysis by researchers who have worked in the Northern Drakensberg. The Site was frequented by an early owner of the Farm Onverwacht as his name S Malan is clearly engraved on the surface of the rock face (Fig 4). This would have been in the early decades of the 20th century. According to local guide Mr. Gavu the shelter was also sometimes used by Mr. Malan to kraal livestock. The rock art of the site was first reported to the then Natal Museum in 1956 by a Mr. Meintjies who was a visitor form Johannesburg. He visited the site again in 1975 but could not find the paintings he reported previously. This most probably indicate that some major deterioration of the existing paintings occurred between 1958 and 1975. The well-known amateur rock art researchers Alex Willcox and Bert Woodhouse conducted surveys in the Northern Drakensberg between 1950 and 1980 but there is no evidence, in the existing data bases, that Montusi Shelter was listed by them.

5.3. Description of archaeological significance

5.3.1. Surface finds

The surface of Montusi Shelter has been devoid of most archaeological material and finds over the years. The Site has substantial deposit but the consultant could not find any stone tools or other cultural material on the surface (Fig 8). However, it is also possible that Montusi Shelter was never used as a habitation site by San hunter-gatherers. The orientation of the Site is south-east, which is unusual for habitation sites in the Drakensberg. Shelters favoured for later Stone Age habitation usually face north west. This means that the habitation site is warm and dry during most of the year whereas Montusi Shelter would be wet and cool to cold during a large part of the year. Montusi Shelter was most probably only visited sporadically by San hunter-gatherers who would have painted there but did not stay for long periods at a time.

5.3.2 Rock Paintings

Despite the obvious vandalism of Montusi Shelters rock face there are still some paintings remaining. However, all of these occur in the central and western upper rock faces of the shelter. All remaining paintings occur on the upper level or frieze of the shelter. It appears that paintings did occur on the lower section or frieze of the shelter in former times but these have now all been removed or obliterated.

The paintings are all executed on shale rather than sandstone as is the case with most rock art in the Drakensberg. The layer of shale is about 3m high and forms the lower geological strata of Montusi Shelter. The upper strata consists of sandstone but it is too high for any paintings to have been produced on it. The shale is very fragile and natural flaking of the rock face occurs in many areas of the Shelter (Fig 14).

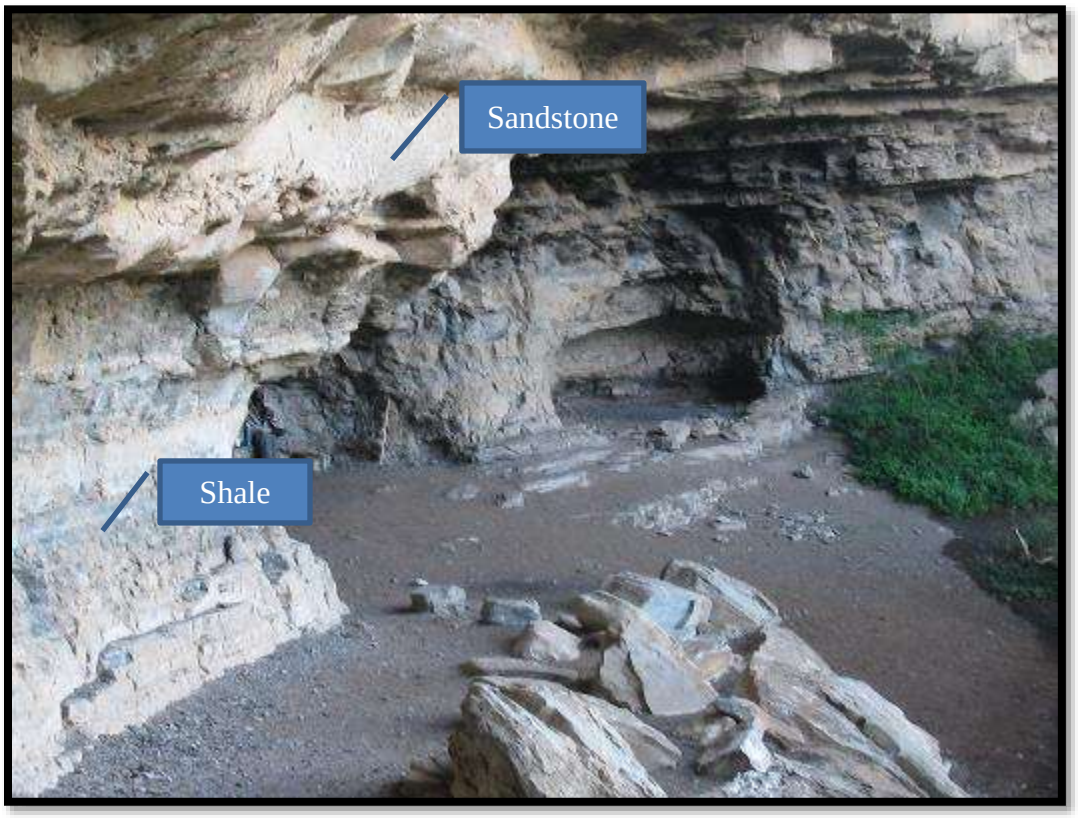

Figure 14. Montusi Shelter consists of two distinct geological strata: a lower section consisting of shale and an upper section consisting of sandstone.

Approximately 18 individual painted images still survive. It is difficult to ascribe them to any particular 'style' but suffice it to say that no shaded polychrome depictions (the hallmark of the art in the Drakensberg), occur in the Shelter. All of these paintings with the exception of two images depict bovids. It appears that all of these may, in fact, be eland depictions in various stages of preservation. Two very faded depictions of eland in black occur on the eastern rock face close to the entry point of the shelter (Fig 9). However, these images have been damaged by human scratching and rubbing actions. Four polychrome eland depictions occur on the central rock face. These are also very faded and the necks and heads of these animals, painted in white pigment, have now largely faded away (Fig 14). The main bodies of these eland have been executed in red brown pigment.

Figure 14. Faded bichrome eland. The neck is painted in white and the body in red brown pigment.

Individual bovid depictions (probably eland) and also executed in a red brown pigment occurs in various localities within the central and western aspects of the shelter. Most of these are faded and difficult to analyse (Fig 15).

Figure 15. Faded painting of bovid – probably an eland.

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The best preserved paintings is a small panel of nine eland executed in red brown pigment that is situated in the central section of the rock shelter (Figs 16 & 17). Unfortunately these eland have also been damaged by scratch marks and by the intentional removal of red pigment form the main bodies of the images (see section 3.2.2). The panel appears to depict running eland although one is clearly dying, as being shot, and has been painted in an upside down posture. All these eland are depicted with slightly elongated bodies a feature that has been described as relating to the slightly distorted imagery San healers or shamans may experience when in trance. According to Kerrick Thusi (a Mountain San elder interviewed by the consultant in 2002 – 2006) running images of eland depicts spirit animals – as is depicted in this panel.

Figure 16. Panel of eland in running posture. One eland (upper right) is painted upside down – as if it had been shot.

Figure 17. Close-up of figure 16 (above).

Two individual and well preserved images depict male figures with pronounced penises (Fig 18). Their good preservation has to do with their relative inaccessibility on a high ledge about 2.8m high. These images are executed in a red brown pigment. Images with pronounced penises are not unknown elsewhere in the Drakensberg. However, the exact meaning thereof is unknown although it may be an expression of the sexual potency which is related to the flow of 'live giving force' experienced by a San healer during altered states of consciousness.

Figure 18. Two male figures with enlarged penises.

It is difficult to date the rock art of Montusi Shelter. They do not clearly fit into any particular 'style' that may assist in providing a relative date. Also, no historical imagery occurs in the art and that would have allowed to give a minimum date at least. It is also difficult to ascertain when the shelter was last inhabited or visited by San hunter-gatherers. Nomadic San were still observed by a couple on honeymoon in the nearby Royal Natal Part in 1878 (Vinnicombe 1976). Oral data collected by the consultant in 2008 suggest that San still frequented the area until the 1920's but this needs to be confirmed.

5.3.3 Desktop Paleontology Assessment.

According to the SAHRIS Fossil Sensitivity Map Montusi Shelter is situated in a red zone (Fig 19). This means that the project area has a very high fossil sensitivity and that the site must be evaluated by an Amafa accredited palaeontologist before any development may take place.

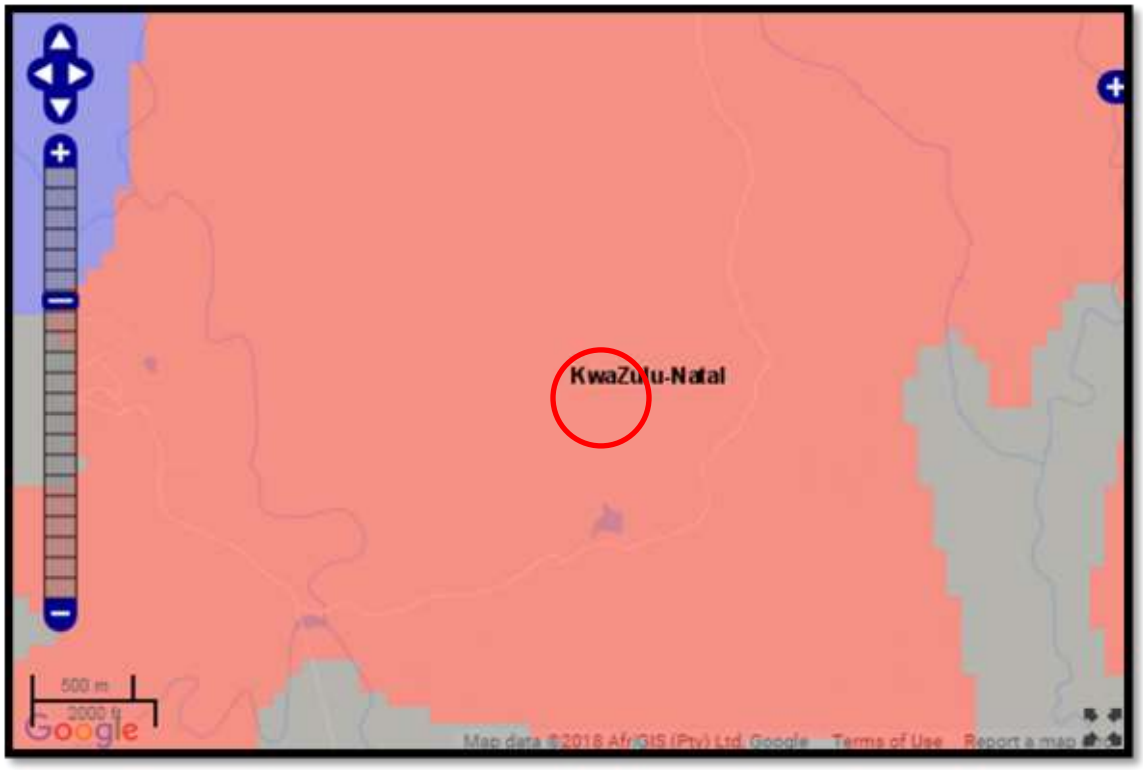

Figure 19. Fossil Sensitivity Map of the project area: The red polygon indicates the position of Montusi Shelter.

6 STATEMENT OF SIGNIFICANCE

The significance of sites and heritage resources is determined using the following rating and grading (Table 2) as recommended by SAHRA 2005. Montusi Shelter is rated as Local Grade 111A. The site harbours important archaeological material in the form of rock paintings executed in typical Drakensberg style. The Site is also part of a greater 'cultural landscape'. This together with the fact that the site is situated close to the borders of the Maloti Drakensberg World Heritage Park buffer zone rates the site to be of high significance locally. The site should be retained as a heritage site and any potential development should take place within the framework of national heritage legislation.

Table 2. Field rating and recommended grading of sites (SAHRA 2005)

Level	Details	Action
National (Grade I)	The site is considered to be of National Significance	Nominated to be declared by SAHRA
Provincial (Grade II)	This site is considered to be of Provincial significance	Nominated to be declared by Provincial Heritage Authority
Local Grade IIIA	This site is considered to be of HIGH significance locally	The site should be retained as a heritage site
Local Grade IIIB	This site is considered to be of HIGH significance locally	The site should be mitigated, and part retained as a heritage site
Generally Protected A	High to medium significance	Mitigation necessary before destruction
Generally Protected B	Medium significance	The site needs to be recorded before destruction
Generally Protected C	Low significance	No further recording is required before destruction

Table 3. Evaluation and statement of significance (excluding paleontology)

Significance criteria in terms of Section 3(3) of the NHRA		
	Significance	**Rating**
1.	**Historic and political significance -** The importance of the cultural heritage in the community or pattern of South Africa's history.	Average
2.	**Scientific significance** – Possession of uncommon, rare or endangered aspects of South Africa's cultural heritage.	Low
3.	**Research/scientific significance** – Potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage.	Average
4.	**Scientific significance** – Importance in demonstrating the principal characteristics of a particular class of South Africa's cultural places/objects.	Average
5.	**Aesthetic significance** – Importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.	Low
6.	**Scientific significance** – Importance in demonstrating a high degree of creative or technical achievement at a particular period.	Low
7.	**Social significance** – Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.	High: Montusi Shelter forms part of a greater 'cultural landscape' relating to the history and culture of the amaZizi people.
8.	**Historic significance** – Strong or special association with the life and work of a person, group or organization of importance in the history of South Africa.	Average
9.	The significance of the site relating to the history of slavery in South Africa.	None.

7 RECOMMENDATIONS

- It is the opinion of the consultant that the site may be utilized for tourism purposes.
- There is no need to alter the site structurally in order to cater for visitors.
- There is also no need to alter the site structurally in order to cater for any other envisioned tourism or agricultural developments on the property.
- The existing entrance gate to the shelter should be maintained. This is the only access route into the shelter and can be easily monitored by land owners.
- The site has been damaged by extensive graffiti. It is suggested that an independent graffiti removal expert be contacted to assess the nature and context of the graffiti and to produce a list of recommendations as to their future removal.
- Visitors will pose no threat to the remaining shelter deposit as it appears to be archaeologically sterile.
- There are no surface material remaining that may be damaged/removed by visitors
- However, the following rules should be adhered to:
- No groups larger than 8 people at a time should enter the shelter at any given time.
- A trained community custodian should accompany visitors to the site. The custodian should receive his or her training and accreditation from the Provincial Heritage Authority Amafa.
- A site management plan should be drawn-up under the guidance of the Provincial Heritage Authority Amafa and this should direct visitor behaviour at the site.
- In the event that any archaeological materials are discovered during use of the shelter all visitations to the shelter must stop and the Provincial Heritage Authority Amafa should be contacted on (033) 3946543.

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