

ROCK ART SITE MANAGEMENT PLAN

KAOXA'S SHELTER – MACHETE

MAPUNGUBWE NATIONAL PARK AND
WORLD HERITAGE SITE
2009-2014



Compiled for
South African National Parks
In collaboration with the Getty Conservation Institute and the
Southern African Rock Art Project
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PREFACE

This Management Plan is a product of two Rock Art Site Management Workshops held at the Mapungubwe National Park and World Heritage Site in 2005 and 2008. Each Workshop lasted two weeks and both were organized by the Southern African Rock Art Project (SARAP), a program of the Getty Conservation Institute (GCI) in Los Angeles, in partnership with South African National Parks (SANParks), the Rock Art Research Institute of the University of the Witwatersrand (RARI) and the South African Heritage Resources Agency (SAHRA).

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1. INTRODUCTION

Kaoxa's Shelter is situated on Machete, a privately owned farm which is surrounded by the Mapungubwe Cultural Landscape (MCL), a World Heritage Site. The Mapungubwe National Park was declared a National Heritage Site in July 2002 and was later declared a World Heritage Site in July 2003, under the 1972 World Heritage Convention. In order to manage Kaoxa's Shelter for posterity, the Mapungubwe National Park and World Heritage Site in consultation with various stakeholders developed a rock art site management plan in 2005 for the period 2005 – 2009. This plan was revised in August/September 2008 for the period 2009 – 2014 in preparation for the UNESCO five-year review and the forthcoming integrated management plan that will be developed for the Trans Frontier Conservation Area (TFCA) that will incorporate extensions of the MCL in Botswana and Zimbabwe. The plan spells out the current state of conservation, research, tourism possibilities and strategies for improved management for the next 5 years.

The purpose of the management plan is to set out management guidelines for Kaoxa's Shelter to conserve its cultural significance in a sustainable way. This requires specific and prescribed policies that need to be adhered to in order to contribute to the conservation of this valuable asset for the pride and joy of all people.

2. SITE DESCRIPTION

2.1 Site information

Farm name and number	Machete – Kaoxa Shelter 1/LG/SI/RS
Co-ordinates	22°14' 41, 7" South. 29° 15' 35, 0" East.
Altitude	Between 300m and 750m
Owner	Duncan Macwirther
Contact person	Andrew Rae: Reserve Manager:Mopane Bush Lodge:- 0836330795 Duncan Macwirther Land Owner 015 –575 1416
Archaeological permit holders since 1997	EB Eastwood File Nr 9/2/269/0002 Permit Nr 80/99/11/009/40 Permit issued 16/11/1999
Rock art site number	MC/1
Designated repositories	Rock Art Research Institute, University of the Witwatersrand; Palaeo-Art Services, Louis Trichardt; MNP
Public access and visitation	Guided visits by appointment only
SANParks zonation	Private land
Grading status	Adjacent to Mapungubwe Cultural Landscape declared a National Heritage Site in July 2002 and World Heritage Site in July 2003; a contractual agreement must be entered into between the land owner and SANParks for the site to come under management of the National Park and World Heritage Sites.

2.2 Locality and description

In 1992 Ed Eastwood, from Palaeo-Art Field Services, a non-governmental organisation, first recorded the site at Kaoxa's shelter as part of a broader survey of rock art sites in the Limpopo-Shashe Confluence Area (LSCA). Eastwood worked closely with the Rock Art Research Institute (RARI) at the University of the Witwatersrand. In August 2008, Prof. Heinz Rüther and his team from the Geomatics Division of the Department of Surveying at the University of Cape Town (UCT) conducted a series of hi-tech laser scans and produced a set of panoramic photographs of the site.

The Kaoxa rock art site is situated in a solitary sandstone outcrop with a shallow overhang that has a deep horizontal cavity that creates a shelf approximately 1.5 metres high. Rock paintings occur both below the shelf and above it at a height of about 2.5 to 3 metres.

In the course of the workshop in 2008, the participants made a preliminary site visit and a comprehensive follow-up visit, during which the site was recorded by sketching a plan of the shelter from a frontal view as well as a cross section. The site was divided into panels and different people in the group sketched the paintings in each panel (see Annexures).

Two rock painting traditions have been identified by Eastwood at the Kaoxa rock art site.

The majority of the paintings are in the **earliest tradition** of finely detailed images that reflect beliefs and cosmology common to the San people of the past five thousand years or more. Most are in red ochre, with some in yellow, black and white. There are over 170 images painted at the site. Paintings of at least 16 species of animals are found in the shelter including gemsbok, eland, kudu, impala, hartebeest, waterbuck, roan/sable antelope bushbuck, wildebeest, giraffe, hippopotamus, hyena, felines, locusts, springhare and mongooses. This diversity suggests that many of the animals were important in the belief system of the Hietshware people whose ancestors painted them.

Mostly overlying the San tradition images, but sometimes underlying them, are **geometric paintings**. The white paint was applied with a finger. There is no clear evidence of who the artists were, but they are generally thought to have been Khoekhoe herders with sheep who moved through the region briefly between the time of the first introduction of domesticated stock in the area about 2000 years ago and the establishment of settled Iron Age agriculturist communities about AD 900.

In addition to the paintings, there is an engraved board game on a large rock in the centre of the site floor that is thought to have been made and used by Iron Age farmers.

2.3. Physical environment

The Kaoxa rock art site is on the farm Machete about 10 km west of the main gate of the MNP. It is situated in a sandstone ridge that runs in an east - west direction and

the rock shelter mouth faces northwest. The shelter floor is sandy and was packed with stones by Eastwood in the late 1990s to reduce the amount of dust generated by visitors who come to the site. The rock shelter is approximately 25 metres in length, 4 metres deep and about 5 to 6 metres high.

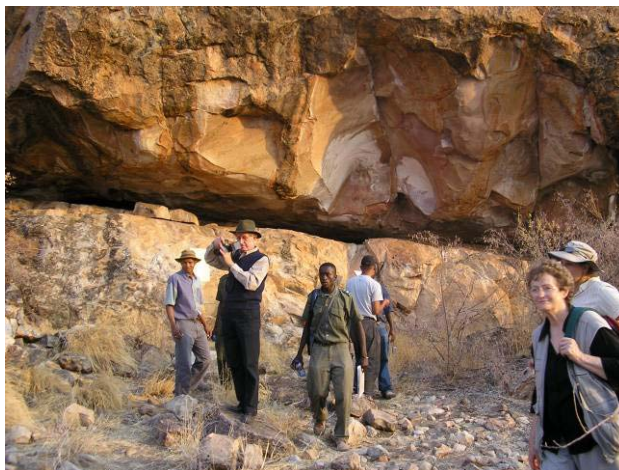


Figure 1. A view of Kaoxa's Shelter showing the horizontal crack and shelf.

2.4 Biological Environment

2.4.1 Flora

This area can be described as a mixed western Mopaneveld with unique baobab stands. A concise list of indigenous plants to be seen on the short walk to the shelter includes wild raisin bush, the shepherd's tree, the rock fig, the red bush willow and the sickle bush, which is an indicator of disturbed veld.

2.4.2 Fauna

Kaoxa's Shelter is situated on a private game farm with a variety of animals including lions, leopard, cheetah, spotted hyena, jackal, genet, honey badger, banded mongoose, aardwolf, civet, elephant, eland, kudu, impala, wildebeest, zebra, hartebeest, steenbok, grey duiker, klipspringer, porcupine, baboon and vervet monkey.

2.5 Previous and ongoing research

The first known research intervention was the removal of a rock art panel of 30 cm x 50 cm. It is not generally known by whom it was removed or why, but it is currently in the National Cultural History Museum in Pretoria. The second intervention took place when the recording of the site was done by Ed Eastwood from Palaeo–Art Services in 1992, followed in 1999 by the erection of information boards and covering of the floor with stones to limit dust. The information boards were replaced by Ed Eastwood with up-dated information in June 2008 at the request of the landowner, Duncan Macwhirter. In August 2008, Prof. Heinz R  ther and his team from UCT conducted a laser scan and took panoramic photographs of the site. In addition, plans and

sketches were made by the GCI/SARAP participants during the Workshops in 2005 and 2008, and an interpretation and presentation plan for the site was developed by participants in a GCI/SARAP Workshop held in November 2007.

2.6 Access

Vehicle access to the site is from the R 572 main road, onto the Machete farm road of 1.9 km that leads to a parking area for the Drifters Bush Camp where there are ablution facilities and water. From the parking area a footpath of approximately 400 metres takes you up to the site. See **Annexure 1** for the location map of the farm in relation to the current park boundaries.

2.7 Interpretation of the paintings in Kaoxa's Shelter

Eastwood, in a series of published articles and a book, has noted that images of the kudu predominate in the San rock art of the northern part of South Africa and in Zimbabwe, whereas eland are the most commonly painted animal in other areas to the south. Kudu are an important component in the concepts of the San *n/om* and *n!ao* belief systems. Several panels of paintings occur in the Limpopo-Shashi Confluence Area of which there is a fine example in Kaoxa's Shelter. The painting forms a part of a bigger panel complex depicting a trance dance and the two polychrome kudu are interpreted as cows.

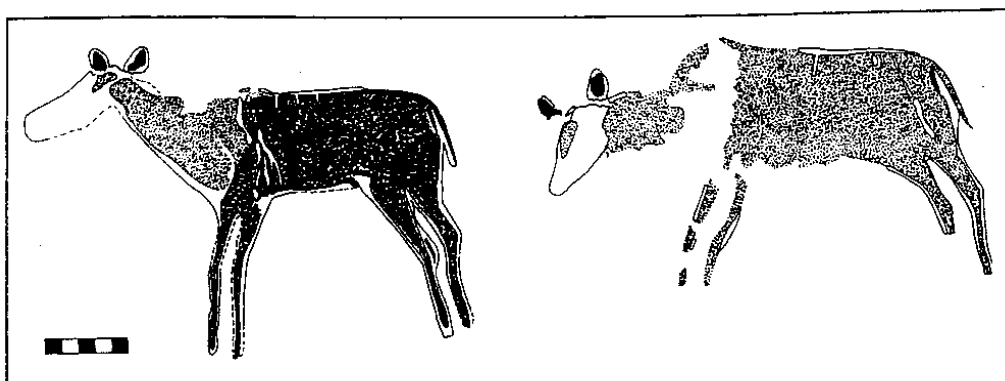


Figure 2. Two polychrome kudu cows. The right-hand animal is in a typical head down posture. Outline represents white, black represents red, heavy stipple represents light yellow. Tracing by Ed Eastwood.

The presence of the kudu suggests an allusion to supernatural potency and a shamanistic element.

The choice of animals for the depiction of images, relates closely to San social practices and religious beliefs. Large polychrome paintings are rare for other animal species with the exception of the giraffe. There is however a focus on certain antelope and animals such as elephant and giraffe that are often painted in more than one colour. Many of these images are non-real contexts that suggest that one of the underlying principles of this regional art was shamanistic.

There were probably a variety of reasons for the choice of the various “animals of power”, including the differential distribution of the various species, the preference for

certain species as ritual animals as a result of revelation, behaviour and morphological characteristics that may have been considered by the San to be symbolically significant and the sexual ambiguity of some species.



Figure 3. The wildebeest painting on this panel in Kaoxa's Shelter illustrates a wildebeest cavorting, representing either territorial or mating behaviour. Tracing by Ed Eastwood.

The text of the new information boards that were put in place by Ed Eastwood in 2008 include an introduction at the entrance to the site and four boards in the rock shelter.

2.7.1 Text on the introduction board near the entrance to Kaoxa's Shelter

The South Africa Heritage Resources Act Number 25 of 1999 protects all archaeological sites. The rock art of Machete is ancient and sacred. Please respect it and treat it as you would art in a church, gallery, museum, or in your home.

To avoid damaging and disturbing the art please adhere to the following protocol

- Do not climb up onto rock selves or ledges. Stay on the designated pathways.
- Do not put water or other substances on paintings as it causes the art to fade rapidly.
- Do not touch painted surfaces – the oils and sweat from your hands cause damage.
- Do not pick up stone tools, pot sherds or beads. If you remove these objects valuable information is lost about their context.

KAOXA'S SHELTER

When Kaoxa sits on his chair, he watches all around. People say there are leopards there. People say there are zebras. They say locusts. They say lions. They say jackals. They're in his house, right in his very house. Elands are there. Giraffes are there. Gemsboks are there. Kudu are there. These things don't kill each other. They are God's possessions.

Old K'xau, a !Kung Healer

The name of this shelter derived from the belief of Kalahari San hunter-gatherers that the God, Kaoxa, Lord of the Animals has his home in the spirit world and is

surrounded by every conceivable animal species. Kaoxa's Shelter has paintings made by San hunter-gatherers some of which may date to the last 2000 years or more. The site contains images of 16 species of animal among its roughly 200 rock paintings, including rare depictions of locusts, mongooses, a springhare, and a hippopotamus.

As with many other rock art sites in the region, this shelter depicts a number of supernaturally potent animals, images of men and women, and 'stand-alone' paintings of women's aprons and men's loincloths. These interlocking themes focus on the crucial areas of healing, sexuality, hunting, gathering and environmental well-being in hunter-gatherer life. These important concerns are manifested in three ritual spheres: the Medicine Dance, Girls' Puberty Rites and Boy's First-kill Hunting Rites. It is thought that San rock art depicts the symbolism of these important ritual activities. The San also believed that the paintings themselves were imbued with supernatural potency.

The earliest hunter-gatherers occupied the Limpopo River Valley from approximately 11000 years ago. Around 1600 or more years ago Khoekhoe (Khoi) herders began to settle in the region. Kaoxa's shelter also contains herder finger paintings as well as rock markings packed into a boulder by Early Iron Age farmers who began settling in the region at around the same time as the herders.

2.7.2. Text on interpretation board 1 - (Can be located on panel 3 and 4)

HUNTING AND ANIMAL SYMBOLS

Hunting Supernatural Power

A large hippopotamus dominates this set of images. Below the hippopotamus is a man with a bow who appears to be aiming his arrow at the large animal. These paintings cannot be a literal depiction of a hunt because a San arrow would be too flimsy to penetrate the hide of a hippopotamus.

In many parts of the Limpopo region, there are paintings of men hunting elephant and rhinoceros and these are thought to portray the "hunting of supernatural power" Pachyderms such as elephant, rhinoceros and hippopotamus are large and powerful beasts and are to be believed by the San to have much supernatural potency. The Hietshware San who occupied this area in the recent past had a special dance called the elephant Bull Dance. It is very likely then, that this hippopotamus hunt refers to the ritual and supernatural activities of healers.

Hunting Antelope and Women

At the bottom of this image cluster, a hunter aims his arrow at a female kudu. Behind this female is another female kudu. The postures of the two kudu are significant: the one in front has its head slightly lowered and its neck stretched forward, and the hindmost kudu has its head lowered. These demeanours represent the mating postures adopted by female kudu in oestrus. You may also see that the genital areas of both kudu are emphasised by threads of red pigment.

Female kudu in mating postures are thought to refer to girls undergoing their Puberty Rites that prepare them for childbirth and motherhood. The "hunting" of kudu thus has sexual connotations - the man is "hunting" the "woman". In San thought hunting is equated with marriage, and antelope prey are equated with women.

These two image clusters – the hippopotamus hunt and the kudu hunt- form a unity that integrates male and female ritual concerns with natural and supernatural worlds.

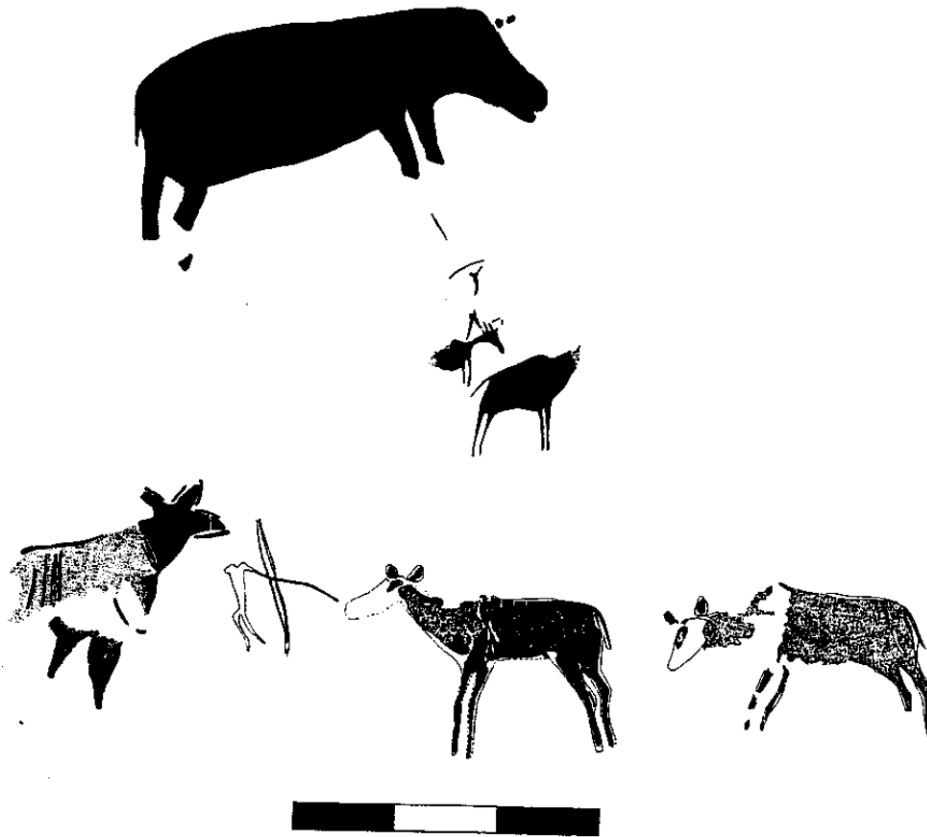


Figure 4. Hippopotamus and Kudu. Black represents both black and red. The hippopotamus is black, the hunter, the antelope and the ears and genital areas of the two kudu on the bottom right are red. Heavy and light stipple represents dark and light yellow respectively. The kudu on the left is in two shades of red and the body stripes and the black lines outlining the ears and muzzle are engraved. Tracing by Ed Eastwood.

2.7.3. Text on interpretation board 2 – (Can be located on panels 3 and 4)

POTENT ANIMALS, WOMEN AND THE RAIN

The Graceful Giraffe

On entering the shelter, you will have noticed that three images of giraffes high up on the rock face, all with carefully painted manes. In the image-cluster in front of you, there is also faded image of a giraffe on top left. An unequalled symbol of beauty and power, the giraffe is strongly linked to ideas about rain in San thought. According to some Kalahari San, certain cloud formations invoke the markings on giraffe hides. Giraffe are believed to be imbued with supernatural potency and are frequently depicted with their young. This may allude to the potency of femaleness as this is also associated with feminine beauty in San mythology.

Gemsbok and Mongooses

On the step of rock that just out at the tight angles at the far top left of the image-cluster, there is a painting of a gemsbok. This large antelope, like the eland and kudu, is believed to contain supernatural power that may enable healers, or the “owners of supernatural potency”, to enter altered states of consciousness in order to heal people. Large antelope are also linked to the potency of young women undergoing their puberty rites. Antelope potency is believed to have the potential to effect changes in weather.

Below and to the right of the gemsbok is a row of small, long-tailed animals arranged in a semi-circle. These are thought to represent a group Banded Mongoose which move around in packs such as the one depicted here.

Locusts

On your right, on the jut of rock facing towards you, you should be able to see three locusts, two red, and one yellow. Certain San believe that locusts have magical powers, and that their appearance in swarms is controlled by healers. In a San myth, a maiden undergoing her Puberty Rites threw edible roots into the heavens and they become stars and locusts.

Women's Clothing

Red arrows mark the positions of three 'stand-alone' paintings of women's aprons. The symbolism of aprons in Kalahari San thought is linked to concepts about female solidarity, sexuality, and has associations with Girls' Puberty Rites and ideas about the initiates control over rain.

Female Figures

A highly visible feature of the image –cluster above you is the gaping wound in the rock where a painted fragment was removed in the 1950's-when rock art removal was still permitted. This piece is housed in the National Cultural History Museum, Tswane. Images of seven female figures are depicted on the missing fragment, as pictured below.

Most of the paintings in this part of the shelter are linked to ideas about female potency, sexuality, reproductive power, and the rain.



Figure 5. These animals are identifiable as mongooses primarily by their alignment and not their silhouette. Tracing: Ed Eastwood.



Figure 6. The images of locusts are an unusual subject for San artists. Tracing: E Eastwood

2.7.4. Text on interpretation board 3 – (Can be located on panels 5 and 6)

ANIMALS, SUPERNATURAL POWER AND MEN

On your left you will see two image-clusters above the rock shelf. The first depicts a giraffe, kudu and wildebeest. The second portrays a group of human figures, antelope that may be waterbuck or reedbuck- on account of their forward-curving horns-and a hartebeest. The yellow animal is a feline, probably a lioness. Below is a finely painted small antelope, possibly a steenbok.

Giraffe - Animal of Power

The giraffe plays an important role in hunter-gatherer thought. It is considered to be a source of supernatural potency that San healers can harness in order to enter altered states of consciousness that propel them into the spirit world that enables them to heal people. Even today, women chant the Giraffe Song at Medicine Dances throughout the Kalahari.

The Great Meat Animals

In all three image-clusters to your left and in front of you, three members of the Great Meat Animals are painted-giraffe, kudu and hartebeest. Prey animals such as these, including the eland and gemsbok (all painted in Kaoxa's Shelter) are especially important to the Kalahari San as sources of protein and ritual animals.

Lions

Lions are greatly respected by the San and are thought to possess the same powers of Medicine Men. It is believed that certain healers can change into lion form and move around the country. Carnivores such as lions and leopards are also equated with men's abilities to hunt. Thus hunters are also known as carnivores who hunt the Great Meat Animals, an idea that has sexual connotations as men also "hunt" women.

Male loincloth - Symbol of sexual and supernatural potency.

In the image cluster in front of you, and in the photograph below, there are images of giraffe, kudu, impala and two groups of male figures. At the left there are two stand-alone male loincloths painted in white (indicated by arrows in the photograph). At lower right, male figures appear to be dancing, and this probably portrays a Medicine Dance.

Images of male loincloths are associated with supernatural potency, male sexual potency and have resonances in Boys' First-kill Initiation Rites. The images of loincloths, medicine dancing and potent animals express ideas about masculinity and male identity.

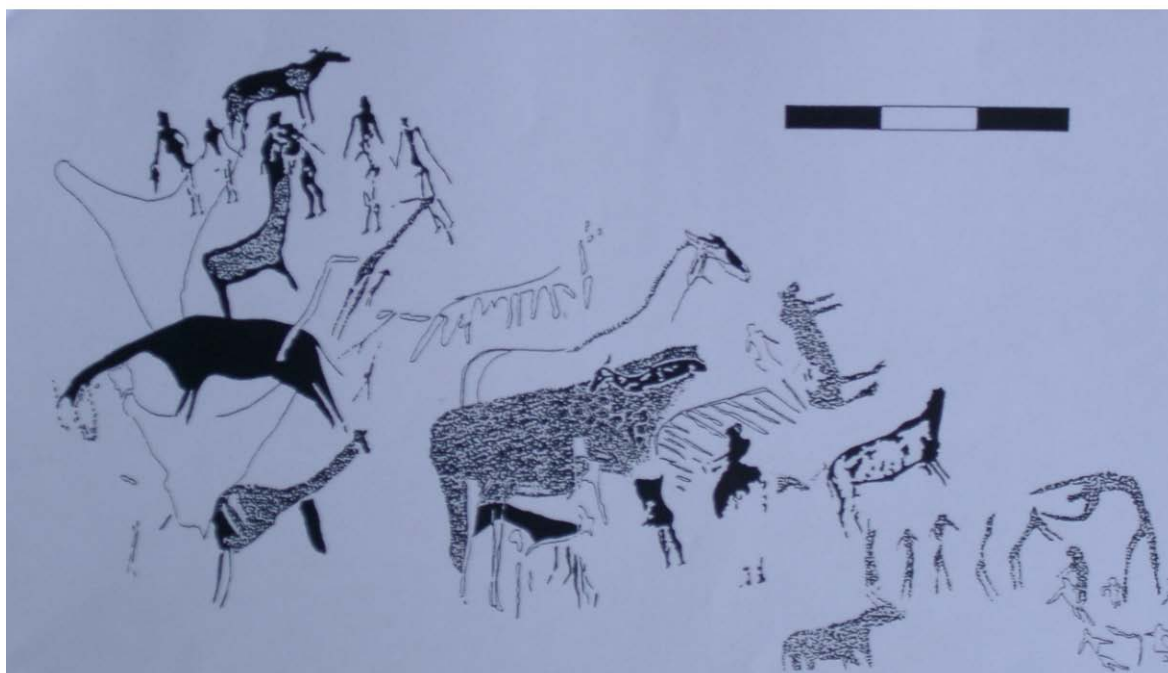


Figure 7. A variety of animals above Board 3. Tracing by Ed Eastwood.

2.7.5. Text on interpretation board 4 – (Can be located on panels 7 and 8)

FINGER PAINTINGS AND A BOARD GAME

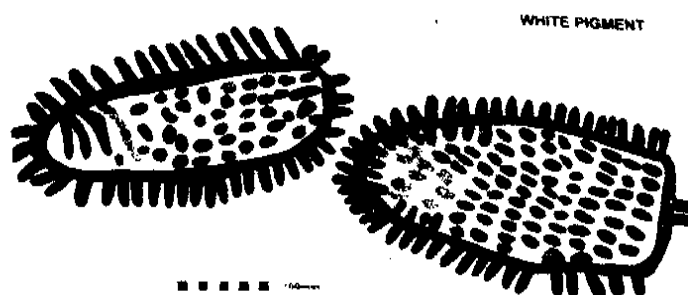


Figure 8. White finger paintings above Board 4. Tracing by Ed Eastwood.

At the beginning of the first millennium AD, new people began settling among the hunter-gatherers of the Limpopo River Valley. These people were Khoekhoe herders who introduced sheep into southern Africa, and Early Iron Age Farmers

Khoekhoe Geometric Tradition Rock Art

On the ceiling above your head there are two oval shapes flattened at one end. These types of finger paintings are typical of the Geometric Tradition of rock art that was made by Khoekhoe artists. The two images may portray women's front apron with tassled edges and internal decoration. Such paintings are thought to be linked to Girls' Puberty Rites when new aprons are given to initiates to denote their status of women.



Figure 9. Photo of the board game engraved at Kaoxa's Shelter.

The Cloud Game

To your left (see photo above) is a rock in the pathway with cup-like hollows arranged in rows. All over Africa small hollows arranged in multiple rows are used as a board game variously known as *tsoro*, *mufuvha*, *ncuba*, *morabaraba* and so forth. Although researchers do not know who originally made these particular board games, whether San, Khoekhoen or Iron Age farmers, they are generally associated with fertility all over Africa. For example, the Namibian Khoekhoen call them "Cloud Games", and believe that their God, *Haiseb*, made them. The "Cloud Games" are mystically linked to rain in Khoekhoe thought.

Generally, these games are associated with Iron Age sites in the Limpopo River Valley, so it is likely that farmers made this board in Kaoxa's Shelter.

3. EXISTING SITE MANAGEMENT

A contract between the owner of Machete Farm, Mr. Duncan MacWither, has not yet been signed with SANParks. Negotiations or co-management of the site have been resuscitated despite land claims being lodged on the property. The status of the claim is uncertain at the time of revising this management plan as it is currently with the Land Claims Commission. It is recommended that when the contract is drawn up, the content of this management plan should be part of the contract.

In terms of the South African World Heritage Convention Act, **SANParks** will be the management authority appointed by the Department of Environmental Affairs and Tourism for the Mapungubwe Cultural Landscape since it was declared a World Heritage Site. When a contractual agreement is reached between SANParks and the

owner, the site will come under management of SANParks and will become part of the Mapungubwe National Park and World Heritage Site.

Mapungubwe National Park would therefore then have the shared responsibility on the following matters:

- regular monitoring of the site;
- reporting threats or damage to heritage resources;
- preparedness for natural disasters;
- informing tour guides/operators on the significance of the site;
- allowing access only to visitors who have made prior arrangements;
- ensuring that visitors may enter only with a guide approved by the current landowner.

4. STAKEHOLDER CONSULTATION

Considering the limitations of time and resources, and acknowledging the roles of stakeholders not only as interested parties, but also as legitimate managers and co-managers, the planning process was designed to develop a plan to sustain and promote the intrinsic values (rock art) of Kaoxa's Shelter. These values will make the site exceptionally significant in the Mapungubwe Cultural Landscape once a contractual agreement is entered into. As such the planning process that was adopted was designed to be open, comprehensive, participatory and as consultative as possible. This resulted in the adoption of an integrated management approach for managing of the rock art and the archaeological values at Kaoxa's Shelter.

During the 2005 initial phase, key stakeholders in the Mapungubwe National Park and World Heritage Site were identified and invited to participate and contribute to management issues that might arise due to the opening of rock art sites to the public in the Park and adjacent areas. Stakeholders identified included: South African National Parks (SANParks), South African Heritage Resources Agency (SAHRA), University of Venda, Venetia Nature Reserve, Machete Game Farm, Eva Safaris (Zimbabwe), Mogalakwena Craft art Development Foundation, Mogalakwena River Lodge, Limpopo Tourism and Parks and a representative from Alldays.

A one-day consultative meeting was held on 31 August 2005 at Dongola Ranch. The meeting was aimed at creating awareness of the significance of rock art heritage in the Mapungubwe National Park and receiving input on how it could be managed sustainably. The stakeholders identified key management issues, which were considered in the planning process of this management plan.

During this Public Participation Workshop the first part of the workshop was taken up by informative presentations. After that, two groups were formed consisting of the Course Work Group members and the stakeholder participants. Questionnaires that were designed by the course workshop participants on identified issues concerning rock art, were handed to the stakeholder participants, who provided input and opinions on the range of identified issues, which were grouped under the following headings:

- Rock Art and Access
- Tourism
- Management

Lively debate ensued and a number of issues were added to the list of existing issues.

The following documents are added as Annexures:

- Attendance register of stakeholder participants (2005) – **Annexure 2**
- Programme for the stakeholders meeting (2005) – **Annexure 3**
- Questionnaire compiled for stakeholder participants (2005) – **Annexure 4**
- Completed Questionnaire by a stakeholder participant (2005) – **Annexure 5**

During the 2008 revision of the Kaoxa management plan no further local stakeholders were consulted, as the focus was mainly on the greater Trans Frontier Conservation Area (TFCA) and improving the formatting of and polishing the prior versions of the plans.

5. VALUES AND STATEMENT OF SIGNIFICANCE

5.1. Values assessment

The values of Kaoxa's Shelter were assessed as follows:

<i>Value Category</i>	<i>Value Level (High/ Medium/ Low)</i>	<i>Justification</i>
Spiritual/ Social	High	<ul style="list-style-type: none"> • Although there is no contemporary social significance of the rock art to the local communities who now live in the area, the rock art exhibits a dynamic pre-colonial landscape of various social interactions and networks. • The rock art evokes the religious beliefs, particularly of the San hunter-gatherers, and later of the Khoekhoe herders. • Commonalities in paintings show evidence of cultural/spiritual practices of group initiation, e.g. aprons and loincloths
Scientific/ Research	High	<ul style="list-style-type: none"> • The archaeological deposit has not yet been excavated and could add to the value of research in conjunction with the rock art and in comparison to the wider context of the Mapungubwe Cultural Landscape.
Historic	High	<ul style="list-style-type: none"> • The rock art of the site illustrates various cultural interactions spanning the past 5000 years, including remnants of the Iron Age farming communities.
Aesthetic/ Artistic	Medium	<ul style="list-style-type: none"> • Although the aesthetic value of the rock art is not exceptional, the artistic value pays homage to rare paintings such as locusts not yet found in other areas of southern Africa.
Education al	High	<ul style="list-style-type: none"> • Much research has already been undertaken at the site. The information could be used for educational programmes for school groups at Mapungubwe. • Further research through excavation/s could possibly result in more information for interpretation purposes.
Economic	Medium	<ul style="list-style-type: none"> • The site is the only rock art site in or adjacent to the park that is visited by tourists with a guide. However, there is no

<i>Value Category</i>	<i>Value Level (High/Medium/Low)</i>	<i>Justification</i>
		<p>focused plan to make the rock art site an income-generating business.</p> <ul style="list-style-type: none"> Although the site has economic benefits, the conservation of the site should remain a high priority.

5.2. Statement of significance

Kaoxa's Shelter is one of numerous cultural sites that contributed to the nomination of Mapungubwe National Park as a World Heritage Site under the category of a cultural landscape. The name Kaoxa means the "House of the Lord of Animals". The site provides an insight into past human life of the Later Stone Age San hunter-gatherers, Khoekhoe herders and early Iron Age farming societies and how they interacted with their environment through time and space. The site has over 170 paintings, as well as engravings for a board game and grinding activities. There are over 16 species of animal paintings in the shelter. Some animals such as eland and kudu were believed to have been used in healing, rainmaking and initiation rituals by the San. Giraffe also play an important role in the thought patterns of the San hunter-gatherers as evidenced by rock paintings and engravings throughout Namibia, Zimbabwe and the northern part of South Africa. This is the only known site in southern Africa with paintings of locusts. These insects played a significant role in the culture and cosmology of the San.

Kaoxa's Shelter has exceptional examples illustrating the social practices and religious beliefs of the San. Some of the panels show links between concepts about fertility of women, rain and the well-being of the land in San thought.

The potency of animals is depicted in a number of superimposed paintings which can be associated with humans performing medicine or trance dances. The inclusion of aprons and loincloths suggests that they are connected to supernatural potency and the symbolism of boys' and girls' initiation.

Khoekhoe herders entered the area from about 2000 years ago. Rock paintings associated with the Khoekhoe herders were mostly geometric paintings with paint applied with a finger, and significantly include finger dots and white lines. Stylized aprons and loincloths can also be associated with the Khoekhoe herder paintings continuing the hunter-gatherer tradition.

At about AD 800 Iron Age farmers inhabited the area. Although there are no paintings associated with the Iron Age farmers, remnants of the engraved board games they used to play are evident in the shelter.

The significant amount of information the rock art encapsulates, spanning over 5000 years and various social interactions on the landscape, justifies the conservation and preservation of the site. Apart from the tourism possibilities, this site also provides valuable research, and educational potential to enhance our present and future generations' understanding of the past lifestyles of the Stone Age San and Khoekhoe, and Iron Age farming communities who lived in this area.

6. SUMMARY OF KEY ISSUES, SENSITIVITIES AND THREATS

6.1. Key issues

(1) Legal status of property

Kaoxa's Shelter is currently under private ownership. Finalisation of the contractual agreement between SANParks and the current landowner is still outstanding. This needs to be finalised as soon as possible to ensure the implementation of the plan. Furthermore, there is a land claim on this property by the indigenous communities of the area; this issue is currently before the Land Claims Commission.

(2) Current Threats to Rock Art and Archaeological Material

The current state of the site shows various conservation threats such as weathering, erosion, flaking, wasp nests and water wash, which lead to deterioration of the rock paintings. These are all part of natural weathering and there are no interventions that could change the situation substantially. Some human interventions could be modified.

(3) Lack of Monitoring

There is a general lack of monitoring at the site. Within the last 3 years no official condition reporting or monitoring had been conducted.

(4) Visitor management and Site Interpretation

The text on the introduction board is not user-friendly. The information panel to the far left of the shelter has some incorrect information. The information panel located to far right within the rock shelter covers, and is too close to a set of paintings below the crack which leads to visitors not noticing the paintings. They therefore lean against the painted rock face.

Stone paving was used as a control strategy for dust, but has become a safety issue. The stone paving is uneven which may lead to visitors losing their balance and touching or falling against painted surfaces.

The board game in the rock shelter is susceptible to damage from visitors not noticing it and sitting on it.

The following issues around visitor management were noted:

- Access to the site is only possible through prior arrangement with the landowner. Certain tour guides take visitors to the site with permission from Andrew Rae.
- The camping ground, mainly used by the Drifters, may encourage unguided visits. Although there is no indication of the rock art site at the camp, there is no information available there about visitor etiquette.

6.2. Sensitivities

- All rock art is vulnerable to touching as oil from hands adheres to the surface and cannot be removed.
- The ambience of the rock art site can be easily disturbed by over-use and litter.
- The game board is vulnerable to people sitting on it.
- Archaeological material located outside the stone-covered shelter floor is vulnerable to human and animal impact.

6.3. Threats

The following threats could damage the integrity of the rock paintings and engravings:

- Increased dust has a permanent adverse long-term effect on paintings
- Signage can be intrusive
- Clearing of vegetation to allow more people onto a site may change the micro-climate and adversely affect paintings
- Veld fires can cause paint to flake off if heat is generated by burning vegetation close to painted surfaces

6.4 Condition report on the threats applicable to Kaoxa's Shelter

The site is 25 metres in length and was divided into 3-metre sections, making a total of 8 panels. Threats recorded on the panels are listed below. The panels were numbered from left to right when facing the rock shelter (2005).

THREATS	Panel 1	Panel 2	Panel 3	Panel 4	Panel 5	Panel 6	Panel 7	Panel 8
<i>Water Wash</i>	X		X					
<i>Salt Crystal Activity (Insoluble Salts)</i>	X	X	X	X	X	X	X	X
<i>Mud Wasp Nest</i>	X			X	X	X	X	X
<i>Pigment Flaking</i>	X							
<i>Spider Nests</i>	X							
<i>Black Accretion</i>	X		X		X			
<i>Spalling</i>	X	X		X			X	
<i>Rubbing</i>							X	
<i>Deliberate removal</i>				X				
<i>Graffiti</i>								
<i>Dust</i>	X	X	X	X	X	X	X	X
<i>Plant Growth between the panels</i>								X

See Annexure 11 for Conservation Data form

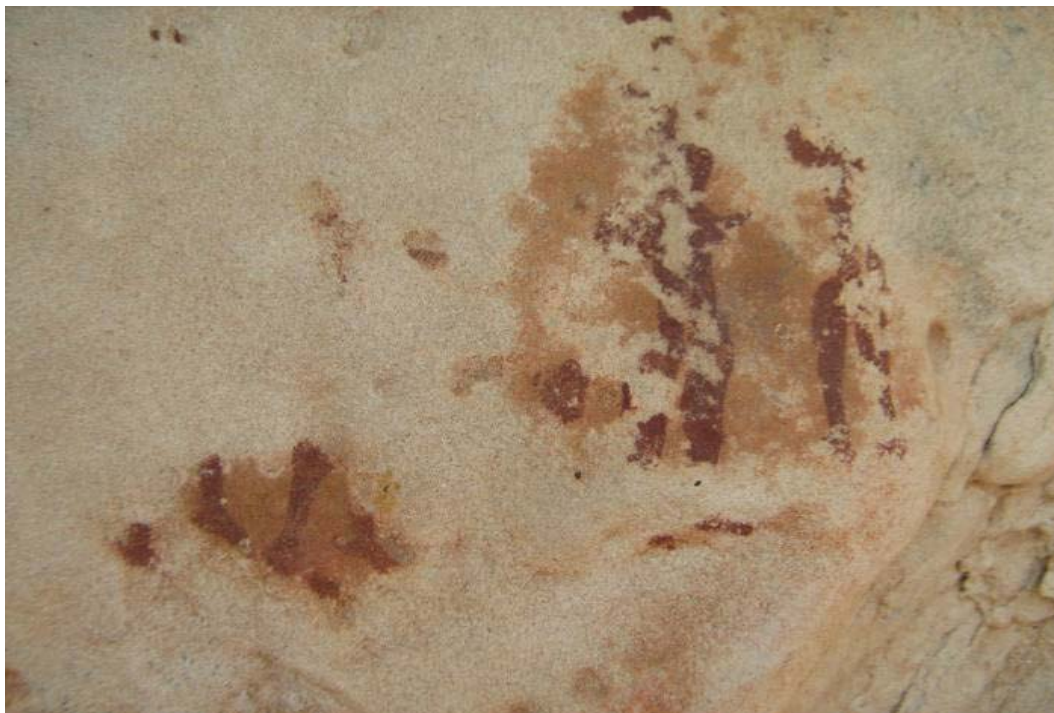


Figure 10. Flaking in Panel 3.

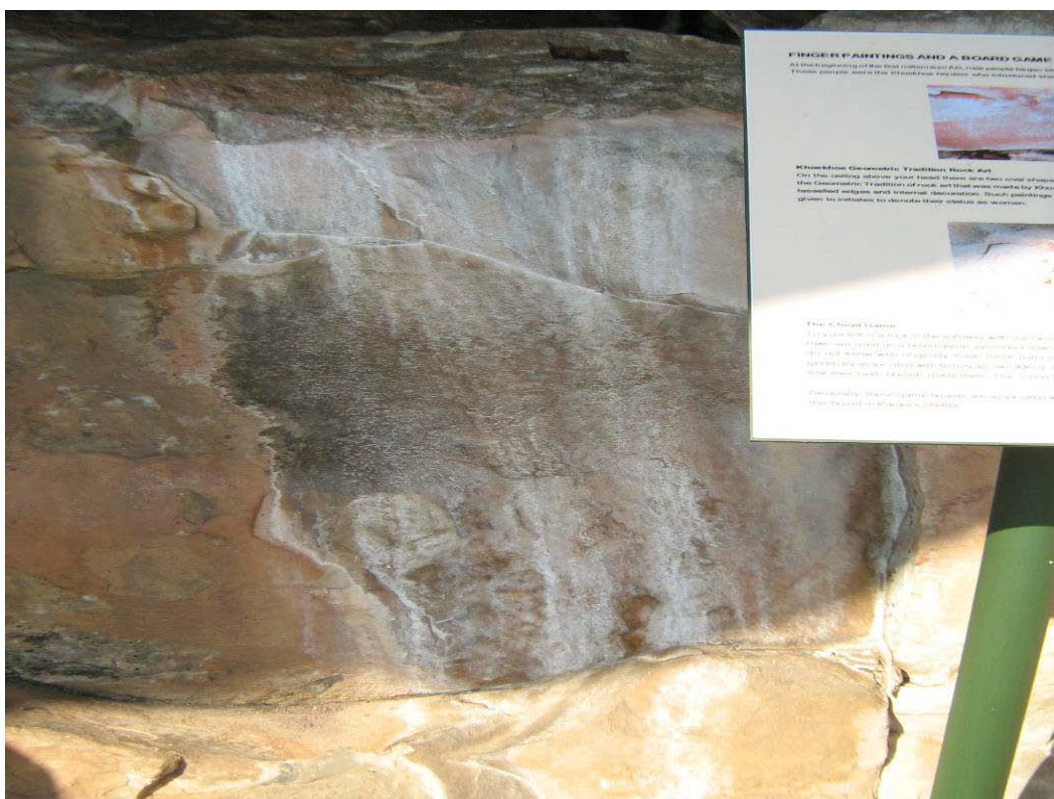


Figure 11. Insoluble salts deposited by water flowing down the rock face in Panel 11. The 4th information board that covers and is too near to the paintings in the far right hand side of the rock shelter is also visible.

7. MANAGEMENT GOALS AND OBJECTIVES

Taking into account the values identified for the rock art at Kaoxa's Shelter and the issues identified by Workshop participants and stakeholders, the following goals were developed for management of the site.

GOAL 1: TO ENSURE THE CONTRACTUAL AGREEMENT FOR CO-MANAGEMENT OF KAOXA'S SHELTER IS IN PLACE

- Finalise the contractual agreement between SANParks and the current landowner regarding co-management of the site
- If required, review the management plan once the final decision of the Land Claims Commission has been determined.

GOAL 2: TO MANAGE CONSERVATION ISSUES AT KAOXA'S SHELTER

- Identify and protect sensitive areas (archaeological material) in and around the rock shelter
- Monitor the conservation status of the site

GOAL 3: TO MANAGE VISITORS AT KOAXA'S SHELTER

- Assess the possibility of shifting the location of the 4th information panel.
- Assess the possibility of improving the stone paving

8. POLICIES

The SAHRA minimum standards for archaeological sites and rock art open to the public (see Appendix) cover all the relevant policies required to appropriately manage Kaoxa's Shelter and should be applied.

9. STRATEGIES AND MONITORING MEASURES

9.1. GOAL 1: TO ENSURE THE CONTRACTUAL AGREEMENT FOR CO-MANAGEMENT OF KAOXA'S SHELTER IS IN PLACE: Key Issues: Private ownership of Machete site; land claim by indigenous communities.

	OBJECTIVES	THREATS OR RISKS	ACTION / MANAGEMENT MEASURES (STRATEGIES)	TIME FRAME	RESPONSIBILITY	MONITORING CRITERIA	MONITORING FREQUENCY
9.1.1	Finalise the contractual agreement between SANParks and the current landowner regarding the co-management of the site	Disinterest from parties in negotiation process	<ul style="list-style-type: none"> ▪ Arrange and agree on a meeting with the owner ▪ Hold the negotiation meeting/s to discuss the content of the contract ▪ Finalise the content of the contract ▪ Sign the agreement with both parties ▪ Implement and monitor the contractual agreement 	June 2010	SANParks and the current landowner (Duncan Macwirther) or his duly appointed representative	<ul style="list-style-type: none"> • Monitor the status and progress of the negotiations • Keep record of the attendance and minutes of meetings and the contractual agreement document 	As per meeting schedule, preferably every 3 months
9.1.2	If required, revise the management plan once the final decision of the Land Claims Commission is determined	Land claim not resolved. Specialist unavailable to revise management plan	<ul style="list-style-type: none"> ▪ Acquire and scrutinise 2005 and 2008 management plans ▪ Arrange and agree on a meeting with the new landowner ▪ Arrange and agree on a meeting with stakeholders ▪ If required, draw up revised management plan ▪ Implement management plan 	3 months after the Land Claims Commission has made its determination on the new landowner	Cultural Heritage Manager (SANParks)	<ul style="list-style-type: none"> • Monitor the status and progress of the meetings • Keep record of the attendance and minutes of meetings and the management plans 	As per meeting schedule

GOAL 9.2: TO MANAGE CONSERVATION ISSUES OF THE KAOXA'S SHELTER: Key Issues: Current threats to rock art and archaeological material: weathering, erosion, flaking, wasps nests, water wash, and the location of the information panel.							
	OBJECTIVES	THREATS OR RISKS	ACTION / MANAGEMENT MEASURES (STRATEGIES)	TIME FRAME	RESPONSIBILITY	MONITORING CRITERIA	MONITORING FREQUENCY
9.2.1	Identify and protect sensitive areas (archaeological material) in and around the cave	<ul style="list-style-type: none"> Insufficient information on sensitive areas can lead to damage Negative human and animal impact in sensitive areas can lead to damage 	<ul style="list-style-type: none"> Compile a checklist for survey of sensitive areas. Identify sensitive areas and demarcate no-go areas with rocks. Create an awareness among the users (freelance tourist guides, tour operators) and site custodian about the sensitive areas to ensure appropriate visitor behaviour and control at the site. Take appropriate action to ensure sensitive areas are protected. Monitor all interventions. 	As soon as possible after the agreement with the landowner has been settled	Landowner, SANParks	<ul style="list-style-type: none"> The checklist. The survey report. Reports of awareness campaigns. Intervention reports. Monitoring reports. 	Every 6 months
9.2.2	Monitor the conservation status of the site	<ul style="list-style-type: none"> Lack of monitoring makes it impossible to measure changes 	<ul style="list-style-type: none"> Prioritise Kaoxa's Shelter for assessment Appoint a specialist to do a condition assessment report of the site Produce and file a condition assessment report Take appropriate intervention as recommended Produce intervention reports as necessary Monitor interventions 	As soon as possible after the agreement with the landowner has been settled	The managing authority	<ul style="list-style-type: none"> Use of archival document and photographs. Condition assessment report. Intervention reports. Monitoring reports. 	Full monitoring and condition reporting every 6 months

GOAL 9.3: TO MANAGE VISITORS AT KAOXA'S SHELTER: Key Issues: Location of information panels and the uneven stone paving.							
	OBJECTIVES	THREATS OR RISKS	ACTION / MANAGEMENT MEASURES (STRATEGIES)	TIME FRAME	RESPONSIBILITY	MONITORING CRITERIA	MONITORING FREQUENCY
9.3.1	Move the location of the introductory and 4 th information panels.	<ul style="list-style-type: none"> Introductory panel might be damaged by animals. Damage to rock paintings might be caused by visitors because of positioning of 4th information panel. 	<ul style="list-style-type: none"> Assess the area and identify an alternative location for the introductory and 4th information panels Discuss with the landowner the option of the alternative locations Relocate the information panel upon agreement Monitor the impact of the intervention on visitor behaviour 	Within 6 months of signing contractual agreement with SANParks	Landowner and SANParks	<ul style="list-style-type: none"> Assessment report Minutes of the meeting with the owner Monitoring report 	Every 6 months
9.3.2	Assess the possibility of improving the stone paving	<ul style="list-style-type: none"> Safety of visitors is threatened. Damage to rock paintings by visitors might occur. 	<ul style="list-style-type: none"> Compile a proposal to replace the uneven stones with flat stones Discuss the proposal with the landowner Implement proposal upon acceptance Monitor the impact of intervention on visitor safety and protection of the rock art 	Within 6 months of signing contractual agreement with SANParks	Landowner and SANParks	<ul style="list-style-type: none"> Assessment report Minutes of the meeting with the owner Monitoring report 	Every 6 months
9.3.3	Allow only guided visits to the site	<ul style="list-style-type: none"> Unguided visitors are more likely to cause damage 	<ul style="list-style-type: none"> Train rock art tourist guides Develop a tourist visiting plan for the site Apply policies developed for rock art and archaeological sites by SAHRA 	Within 6 months of signing contractual agreement with SANParks	SANParks	<ul style="list-style-type: none"> Keep a visitors' book and note impact of visitors 	Assess impact of visitors every 6 months

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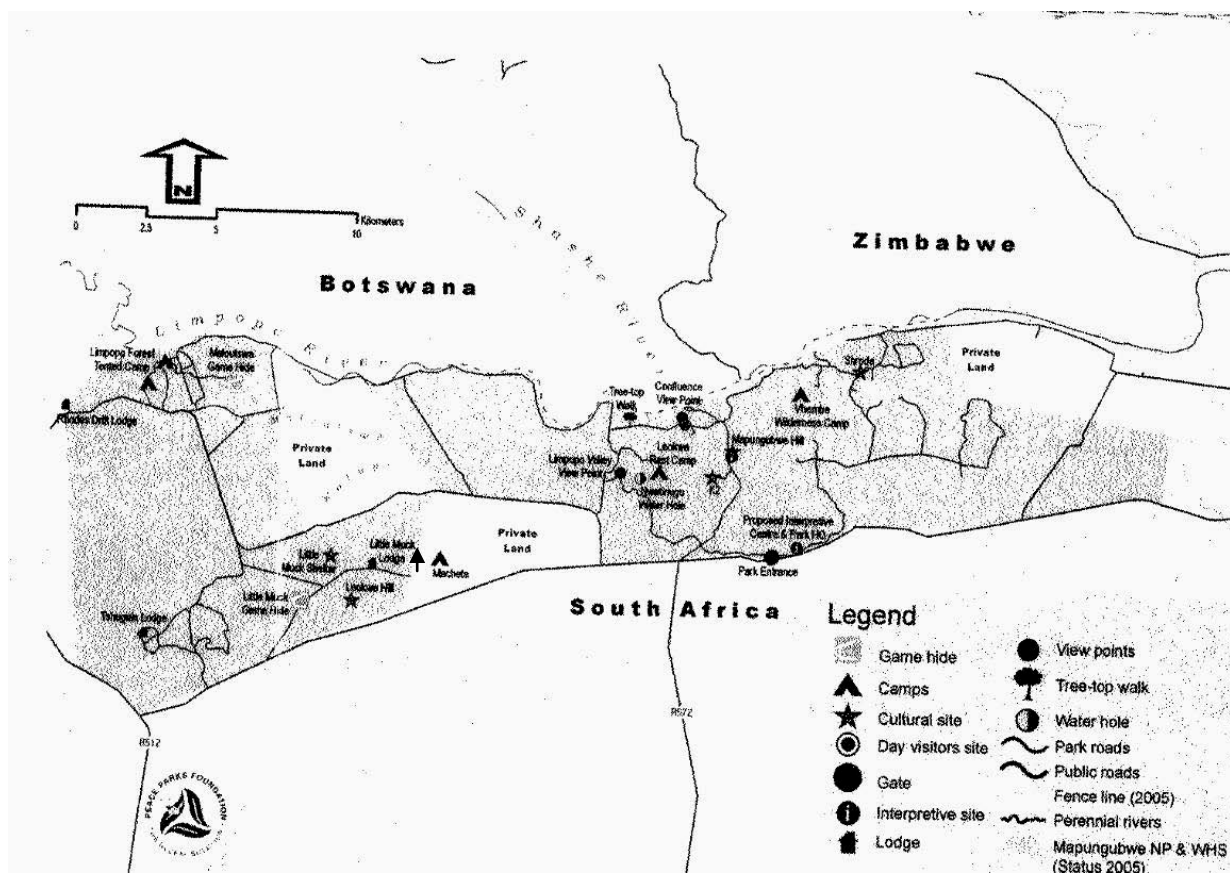
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Rock Art Information Pack, presented by the Rock Art Research Institute, University of the Witwatersrand

ANNEXURES

ANNEXURE 1



ANNEXURE 2

MAPUNGUBWE ROCK ART STAKEHOLDER WORKSHOP

DONGOLA LODGE

31 AUGUST 2005

ATTENDANCE LIST

NAME	ORGANISATION	ADDRESS	TELEPHONE	CELL	E-MAIL
Dr. Dirk Lampertz	Klein Balui Ranch	P.O. Box 1318, Mussina	015-5340975		
Mr. Charles Leach	Leach Printers	P.O. Box 143, Louis Trichart	015-5161466		charles@leachprinter.co.za
Mr. Warwick Mostert	Venetia Nature Reserve	P.O. Box 192, Mussina	015-5342986		warwick.mostert@debeersgroup.com
Priscilla Eva	Eva Safaris	P.O. Box 1696, Mussina		0832805057	priscilla@mwweb.co.za
Melonie Eva	Eva Safaris	P.O. Box 1696, Mussina		0832805057	priscillae@mwweb.co.za
Mornis Mabada	Limpopo Tourism & Parks	P.O. Box 331, Makhado	015-5163415	0836292948	zoutpansberg@mwweb.co.za
Prof. Edwin Hanish	Venda University	Pte Bag x5500, Thohoyandou	015-9628545		ehamish@univen.ac.za
Dr. Elbe Coetsee	Mogalakwena Craft Art Dev Foundation		015-5751180		elbe21@iafrica
Isabella Coetsee	Mogalakwena River Lodge		015-5751192	021-4240133	mogalakwena@mwweb.co.za
Pieter Slabbert		P.O. Box 66, Alldays, BANDUR	015-5751225	0825777617	

ORGANISED AS PART OF THE ROCK ART MANAGEMENT WORKSHOP HELD 26 AUG - 9 SEPT 2005 AT MAPUNGUBWE NATIONAL PARK

ANNEXURE 3

ROCK ART SITE MANAGEMENT WORKSHOP Southern African Rock Art Project Mapungubwe National Park, South Africa 26 August – 9 September 2005

*A project of the Getty Conservation Institute in collaboration with SARAP,
SANParks, RARI and SAHRA*

PROGRAMME FOR STAKEHOLDERS' MEETING 31 AUGUST 2005

- 10:00 – 10:30 Tea and coffee
- 10:30 Welcome, introductions and purpose of the meeting
Janette Deacon
- 10:45 Mapungubwe National Park rock art policy
Johan Verhoef
- 11:05 Questions
- 11:15 The Getty Conservation Institute project
Neville Agnew
- 11:35 Questions
- 11:45 Rock art for sustainable tourism in Southern Africa
Janette Deacon
- 12:15 Questions
- 12:30 Identification of issues associated with rock art tourism at the
Mapungubwe National Park
- 13:00 Lunch
- 14:00 Breakaway groups discuss issues
- 15:00 Plenary discussion of outcomes
- 15:30 Closure and tea

ANNEXURE 4

give?	
Should a rock art tour be included in the gate fee to encourage awareness of this aspect of the prehistory of the Park?	Yes. Potentially.
Can rock art be combined with existing routes, or does it need to be for specialist tour groups?	
What in your experience are common expectations of visitors to rock art sites?	
Planning of the interpretive centre is proceeding and displays will follow a story line within a fully integrated landscape approach. Can you suggest how rock art can be included in the interpretive centre?	Yes.
Is there a need for supportive publications at different levels of detail from site-specific brochures to regional history?	
What time might be allocated to the centre by tour groups? Heat can be a factor in summer and might encourage visitors to spend more time in the centre than in the winter.	

ANNEXURE 5

ANNEXURE

JE BUIRS
VENGTIA LIMPOPO
NATURAL RESERVE

MAPUNGUBWE STAKEHOLDER MEETING ROCK ART QUESTIONNAIRE 31 AUGUST 2005

PERSONAL	
Who do you represent?	WILDLIFE DEPT - MOSIART
What expectations do you have from this workshop?	DE BUIRS WOULD LIKE TO SEE BUDGET INFORMATION, MAKING SURE MORE ACCESSIBLE TO TOURISTS, MANAGEMENT PLANS ETC.
Have you ever visited any of the rock art sites in Mapungubwe? Which site was it and what can you remember from the visit?	SCHRODA SITE/S & VARIOUS SITES IN AND AROUND MAPUNGUBWE LAKHONDI BARR, HILDA, MBEHWE, KUTSE MUCK
What importance does the rock art of MNP have for you? Would you like to be exposed to, or involved in, the conservation and promotion of rock art in the MNP?	CULTURAL SIGNIFICANT & HUGE IMPLICATIONS FOR SUSTAINABILITY IN TOURISM & BIG OVERSEAS MARKET.
How do you think they might be important / significant to others?	PAPER THE WAY, SET THE STANDARD
Do you think rock art sites should be opened to the public in the MNP? If so, to whom should they be accessible? How?	STRIC CONTROL, GUIDED VISITORS ONLY, LOCAL ROCK-ART GUIDES TRAINED
Do you think you could benefit from this?	VERY BENEFICIAL
Any other issues that need to be addressed?	TRAINING & SKILLS ACQUISITION OF GUIDES, INFRASTRUCTURE

MAPUNGUBWE STAKEHOLDER MEETING ROCK ART QUESTIONNAIRE 31 AUGUST 2005

MANAGEMENT	
How would you like to be involved in the management of rock art sites? What role do you see yourself playing? Are there any specific ways in which you would like to be involved, e.g. risk management, site monitoring etc?	WE MUST STRIVE TO NOT ONLY PROTECT OUR ROCK-ART BUT MAKE IT MORE ACCESSIBLE - INFORMATION IS VITAL. DO BUIRS WOULD CONTINUE TO BE INVOLVED
How can we coordinate the information on rock art that is put out to the public and to schools?	SUBMIT THROUGH OUR BODY IF POSSIBLE.
Is there a need for a rock art awareness campaign in the Limpopo Valley area – what is the role of the Park?	MAKE IT AVAILABLE TO TOURISM OPERATORS - LET THEM INCREASE THE AWARENESS THROUGH INCREASED LOCAL & OVERSEAS TOURISM. THE PARK IS THERE TO MANAGE & SHOULD BE INVOLVED IN THIS PROCESS.

ANNEXURE 6

SITE CONTENT

1. DEPOSIT EST. DEPTH: 0-10 cm 10-50 cm 50-100 cm >1m

DETAILS OF DEPOSIT BEDDING ASH SHELL SANDY

No excavation has yet been done. The shelter floor has a layer of stones that have been pushed to protect the floor and reduce dust.

2. CULTURAL MATERIAL TYPE: LSA MSA ESA INDET.

RAW MATERIALS: QTZ QTZITE SILC. CCS HF

OTHER (SPECIFY): -----

DETAILS OF CULTURAL MATERIAL

Only a few pot sherds were found and a few stone tools.

POTTERY OES BEADS OCHRE BONE MARINE SHELL

3. ROCK ART

HAND PRINTS $\left\{ \begin{array}{l} P \input{checkbox} \\ D \input{checkbox} \end{array} \right.$ HUMANS $\left\{ \begin{array}{l} M \input{checkbox} \\ F \input{checkbox} \end{array} \right.$ PALETTES $\left\{ \begin{array}{l} ROUGH \input{checkbox} \\ SMOOTH \input{checkbox} \end{array} \right.$

FINGER DOTS ANIMALS GROUP SCENE DOUBLE LINES SMEARING

ESTIMATED No. OF IMAGES: 1-10 10-50 50-100 >100

DETAILS OF ROCK ART

It is an easy accessible rock art site with potential to develop as a guided tourist facility. It has a large amount of paintings that are still clearly visible. Interpretation has also partially been done.

ANNEXURE 7

Annexure 7

Rock Art Research Institute

"First visit" Site Information form

Date visited: 02/09/2005 Person/s recording: SABOZA D.C.

Tradition: San "Other" Painting Engraving
Large site with a variety of different paintings + engravings (comments)

Site name: (Farm name + site number):
KAOXA'S Rock Art Shelter

Alternative site names?:
Machete

Map reference: _____

Co-ordinates: S: 22° 14' 41.7" South
 E: 29° 15' 35.0" East

Country: South Africa

Province:

N Prov	Gauteng	NW Prov	Mpumalanga	Free State	KZ Natal	N Cape	E Cape	W Cape
X								

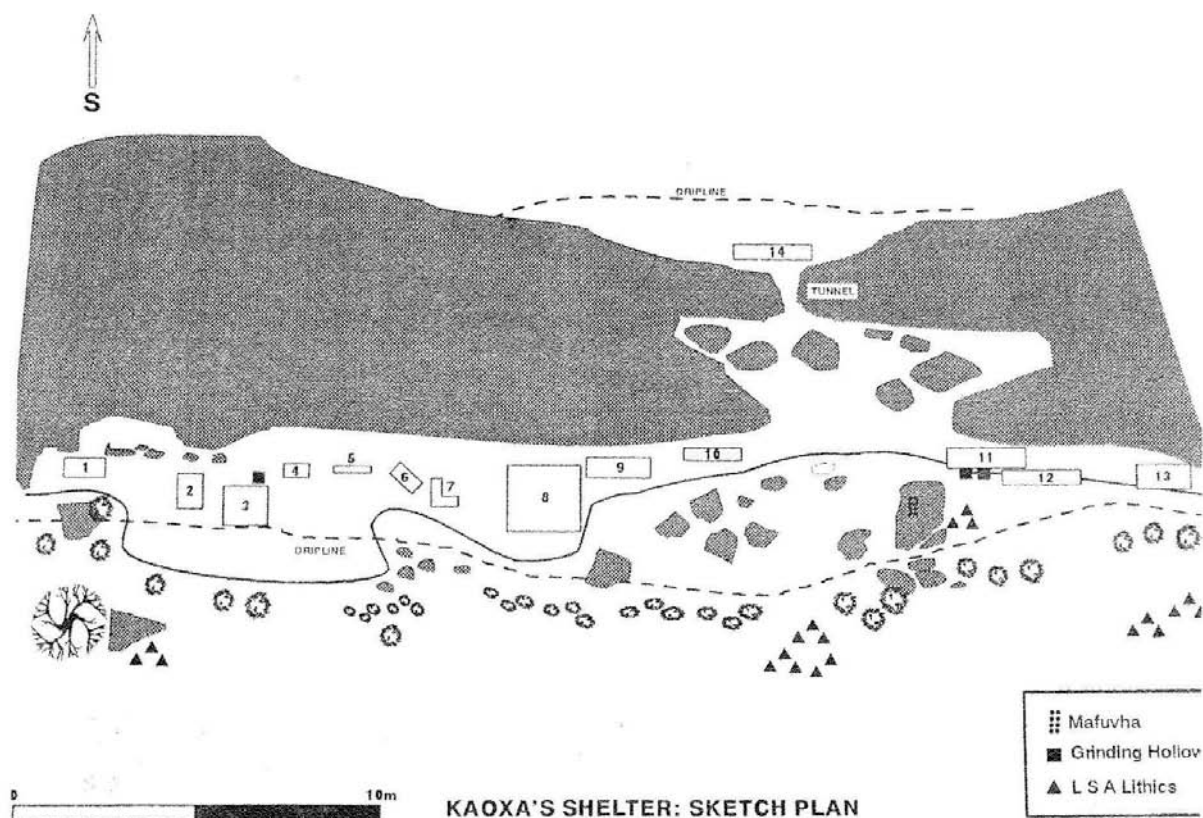
District: Musina

Contact names: A. Duncan Macintosh

Telephone numbers: 015 - 575 1216

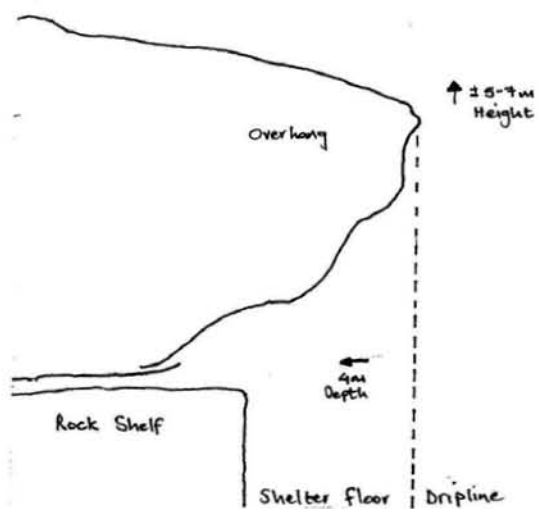
Address: _____

ANNEXURE 8

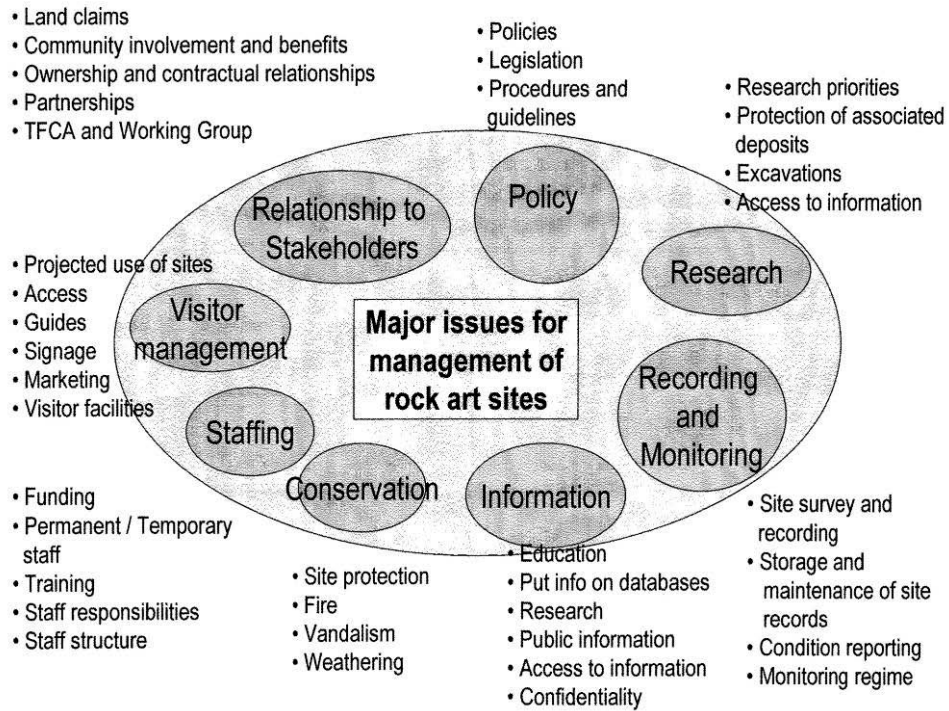


ANNEXURE 9

KAOXA ROCK SHELTER 02.04.2005 Redrawn 31.08.08 by Celeste Booth
22°14'41.7"S 29°15'35.0E



ANNEXURE 10



ANNEXURE 11

SAHRA MINIMUM STANDARDS

FOR ARCHAEOLOGICAL SITE MUSEUMS AND ROCK ART SITES OPEN TO THE PUBLIC

The archaeological heritage of South Africa is unique and it is non-renewable. Archaeological sites, including those with rock paintings or rock engravings, are especially vulnerable to damage caused by visitors. All such sites are protected by the National Heritage Resources Act (Act No. 25 of 1999). Anyone opening a site to the public, either as a formal site museum or simply as a place of interest, must take basic precautions to ensure the safety of the site and its contents.

Expert advice should be sought from the South African Heritage Resources Agency (SAHRA) or other heritage resources agency and/or from one of the museums or university departments listed below. Interventions should be reversible and the integrity of the site should be maintained as far as possible. No site should be opened to the public without a prior professional investigation that includes a conservation management plan approved by the appropriate heritage agency and, for rock art sites, complete documentation in case of later damage.

You are requested to notify SAHRA or, in KwaZulu Natal, AMAFA, of sites open to the public so that the site may be listed on a national database. Remember that a permit is required for ANY disturbance at an archaeological site and this includes erecting noticeboards, boardwalks, fences, etc. Liaison with the local publicity office and regional services council is recommended.

THE FOLLOWING MINIMUM STANDARDS MUST FORM PART OF THE MANAGEMENT PLAN:

- 1. Notify SAHRA (or AMAFA) of intention to open site**
- 2. Engage a professional with specialist knowledge to document the site, draw up a conservation management plan and advise on interpretation of the site.**
- 3. Approach to the Site**
 - 3.1 *Arrangements for visiting*
 - * if the site is open at all times, there should be adequate signposting;
 - * if the site is kept locked, there should be clear arrangements for the collection and return of a key;
 - * if it is open only by appointment, there should be a specialist guide or a specially trained local guide who has had clear instructions on what to do and say.

3.2 *Provision for vehicles*

- * there should be an adequate and well-maintained road, preferably paved to limit dust, with off-road parking;
- * the parking should not encroach on the site: vehicles should not park closer than about 100 m from the edge of the site;
- * the parking area should be marked by a barrier between it and the start of the path.

3.3 *Facilities*

- * there should be a litter bin at the parking lot and it should be emptied regularly;
- * consider the need for toilets and the supply of refreshments and other facilities such as a shop, public telephone, rest room, etc., depending on the number of visitors expected;
- * consider the need to establish an interpretive centre *separate* from the site, where people can see displays and where you may be able to store material, provide accommodation, etc. Remember that a permit from SAHRA is required to collect any archaeological material and so displays are best done in collaboration with a professional or institution.

3.4 *Design of the path*

- * make sure that the path to the site is distinct;
- * the path should follow the contours to avoid unnecessary erosion of any hill slope;
- * make sure there are discreet signs to indicate direction where the path crosses a rocky area;
- * the path should not enter the site at a position where the deposits or the rock art can be damaged;
 - * the introductory notice board should be displayed at the end of the path and the beginning of the site, where it will not interfere with good photographic views.

4. **Provision of Information**

- * at least an introductory notice board explaining that the site is protected by law;
- * where appropriate, a display with more detailed information on what can be seen at the site and what it means;
 - * a visitors' book in a container to protect it from the weather, or at the farmhouse or other convenient place (copies of these can be sent to SAHRA for record purposes);
- * a leaflet or pamphlet explaining visitor etiquette.
- * an explanatory leaflet or pamphlet that is specific to the site.

5. **Guides**

- * specialist guides or specially trained local guides ensure that the meaning of the rock art or, in the case of archaeological sites, the story of the people who used the site is interpreted and so enhance the experience for the visitor. They also teach appropriate visitor etiquette and contribute to the safety of the site.

6 **Protection of the Site**

- * measures used to protect archaeological deposits should be effective, reversible and recognisable, yet harmonious. It is important that visitors

appreciate that the site is being well looked after, so it should be clean and as natural as possible. Remember that a permit is required for any disturbance or intervention at a site.

7. Protection of the Art

- * a psychological or physical barrier should be set up between the visitor and the rock art, or display area, in the form of anything from a low wooden railing to a fence that encloses the entire site, depending on the vulnerability of the site or precautions necessary for the safety of the visitor;
- * boardwalks are recommended and may include railings. They must be of treated wood or non-flammable material,
- * every effort should be made to remove graffiti from the site, as it attracts more graffiti. A permit is required to remove graffiti at a rock art site.

8. Protection of the Surface and Deposits

- * an effective cover should be put on the floor of the site to prevent dust being kicked up and damaging rock art and to stop people picking up material on the surface. Cover can be provided by a boardwalk, geotextile, or medium to large slabs of natural rock from the surrounds of the site.
- * excavated sections should be backfilled, in consultation with SAHRA

9. Regular Maintenance

- * arrangements should be made with the appropriate heritage agency or museum for a monitoring programme.
- * provision should be made for regular visits to the site by the manager or property owner to check on litter, damage, graffiti, etc., which should be reported to the heritage agency.
- * there should be regular monitoring of vegetation around the site so that, if necessary:
 - measures can be taken to protect it against trampling,
 - potentially dangerous plants such as those with thorns can be controlled,
 - •- dead wood can be removed so that damage by veld fires can be avoided,
 - •- firebreaks can be maintained.

10. Avoid having:

- * a litter bin on site unless very large groups are catered for;
- * braai or picnic places on the site or right next to it;
- * camping places within 500 m (or preferably 1 km) of an archaeological site;
- * plastic sheeting or plastic bags exposed to view unless there is no other option;
- * concrete barriers or surfaces;
- * metal poles or wire in contact with rock shelter or cave walls as they rust and stain the rock;
- * a sandy surface on the outer side of a fence as this will be eroded by people walking there and the fence will be under-cut.

For further information apply to:

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