

MANAGEMENT PLAN

HERITAGE KWAZULU NATAL		AMAFI AKWAZULU NATALI
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Date reviewed: 30 January 2017

SITE	PREPARED BY	DUE FOR REVIEW
Marten's Boulder located within Champagne Castle Hotel's property	CELESTE ROSSOUW Senior Rock Art Officer (SRAO) and monitoring section by Mr. Siyabonga Mbatha Rock Art Monitor (RAM).	30 January 2018

Preamble

Maartin's Boulder rock art site is situated in the Buffer Zone of the Maloti-Drakensberg Park World Heritage Site. It is located on private land, owned by Mr. and Mrs. Romarun.

Management decided to close access to the rock art site for tourism purposes.

Legislative and Policy Framework	Core issues addressed	Appendix
KZN HERITAGE ACT (ACT NO 4 of 2008)	Empowers Amafa to prohibit or limit any activity within 50m of a rock art site and establishes Amafa as the custodian of that heritage resource.	1
NATIONAL HERITAGE RESOURCES ACT OF 1999	Delegates authority to a provincial heritage authority to manage heritage resources including rock art in terms of listed criteria.	2
BURRA CHARTER	Provides internationally accepted best-practice model for management of heritage resources	3

1. Objectives

- 1.1.Survey and describe the site
- 1.2.Statement of Significance
- 1.3.Grading recommendation
- 1.4.Assess risk
2. Prescribe strategies to achieve long term conservation of the site, addressing in particular
 - 2.1.Access Management
 - 2.2.Conservation Management
 - 2.3.Research Management
 - 2.4.Tourism Management
 - 2.5.Revision and Auditing
3. Summary of the activities for the financial year

1.1. Survey and Description of Maartin's Boulder

Locality and Contacts

Site location	Monk's Cowl Buffer Zone
Farm/ Erf Number	Champagne Castle Hotel
Owner and contact	Theresa and Georges Romarin (owners) and Maintenance Manager, Mr. Roland Luke Cell no of Mr. Luke: 072 6200 136 Cell no of Mrs Romarin: 073 858 2281 Cell no of Mr Romarin: 082 875 5323 Private Bag X8 Winterton 3340 Tel no: 036 468 1063 Fax no: 036 486 1306 e-mail: cch@champagnecastlehotel.co.za (Mrs. Romarun) e-mail: romaring@champagnecastlehotel.co.za Website: www.champagnecastle.co.za
Honorary Rock Art Monitor (HRM)	Mr. Graham Barry P.O.Box 1080 Winterton 3340 info@witsend.co.za Cell no: 083 784 9633 Tel no: 036 468 1133

Site Description



Figure No. 1: Marten's/Maarten's/Martin's Boulder

The boulder is approximately 4m wide and 2m high. The paintings cover only a small section of the boulder measuring about 30 – 40cm. Vegetation around the boulder should be trimmed as it could pose a fire threat. This must be done before June 2017. The art suffers because of a dust problem and the presence of a water-wash areas leading to silica, salt and lime accretion on the parent rock and covering the paintings. Some engraved graffiti in the form of names and scratches are present.

Archaeology database number	
Site name	Wostijn 2 10981
Official Site name	Marten's Shelter (also spelt Maarten's Shelter and Martin's Shelter)
National Site number	2929AB 015
District and 1:50 000 map sheet no:	2929AB Champagne Castle
GPS Latitude and Longitude	S29°03'18" E29°24'50"
Elevation	
Accuracy	8m
Direction to the site	From Champagne Castle Hotel take the trail to Fern Forest, passing the signage indicating the trails to Mike's Pass and Crystal Falls continue for about 30-40 minutes until you see signage indicating no

access. Martin's Rock was closed for access to the public last year; the trail from the main hiking pass was also allowed to overgrow to ensure no one accesses the site illegally. This was a decision by the owners and management of the site.



Figure No. 2: Trail to the site was allowed to be rehabilitated and grass grew over the trail to ensure the site is not accessed by the public.



Figure No. 3: Signage prohibiting access to Maartin's Boulder rock art site.

Community land, State land or Private Property	Private Property – Champagne Castle Hotel in the Buffer Zone of Monk's Cowl Nature Reserve
Owner's contact details	Theresa and Georges Romarin (owners) and Maintenance Manager, Mr. Roland Luke Cell no of Mr. Luke: 072 6200 136 Cell no of Mrs Romarin: 073 858 2281 Private Bag X8 Winterton

	3340 e-mail: cch@champagnecastlehotel.co.za
Recorder's name	Siyabonga Mbatha
Recorder's address	195 Longmarket street, Pietermaritzburg, 3201
Date of visit	30 January 2017
Archaeological deposit	Unknown
Type of shelter	Boulder
Cave mouth faces	
Approximate size of the rock shelter floor?	3m
Approximate are of wall covered with paintings	30cm
Natural damage to paintings	Water wash area is leading to silica, salt and lime accretion covering the paintings. Dust layers cover the art and exfoliation is present as a result of natural weathering. Some of the vegetation will also need trimming as they pose a fire threat.
Have the paintings or rock shelter been damaged by graffiti?	Graffiti in the form of engraved names and scribbles are present.  Figure No. 4: Graffiti is present in the form of engraved lines and scribbles. It does not cover the rock art and is not that intrusive.
Approximate number of paintings: 14	Red: 6 Black: White: Yellow: Bichrome: 8 Polychrome:
Number of human figures: 5	Male: Female: Indeterminate: 5
Number of animals: 8	Indeterminate antelope: Cattle: Reedbuck: Eland: 1 Leopard:

	Baboon: Hartebeest: Impala: Giraffe: Buffalo: Oribi: 7
Number of handprints: None	Plain: Patterned:
Number of non-representative patterns: 1	Dots: Lines: Grids: U-shapes: Smears: 1 Zigzags: Y Shapes: Finger paint:
Describe unusual images:	Not applicable
Is the cave floor rocky or sandy or ashy?	Covered with a grass bed and some dust
Location of the site (on top of mountain, in stream bed, half way up a mountain?)	Located on the slope of a mountain
Records made (Photo/slides/drawings)	Digital photographs and written documentation

STATEMENT OF SIGNIFICANCE



Figure No. 5: Bichrome, red and white rhebuck where depicted very realistically and detailed at Marten's Rock.



Figure No. 6: A shaded polychrome eland is also present painted in white, a very faded orange or brown tint and a highlighted red back.

The parent rock is very fragile and in the process of exfoliation as a result of natural weathering and the nature of the rock.

Aesthetic significance: Medium – both the bichrome (red and white) rhebuck and shaded polychrome (white, faded brown/orange and a highlighted red) eland were exceptionally well painted with regards to realism, their posture and detail.

A shaded polychrome painting of an eland is present at the site.

Although rhebuck motifs are not scarce in the Maloti-Drakensberg Park World Heritage Site and its Buffer Zone, it is actually the second mostly depicted animal in the Park, it is usually painted red or in a combination of red and white. In the case of Marten's Boulder the main colour is white which a rare case.

A benefit is that the site is well-protected against illegal visitation and access management is excellent. As stated already in the base-line documentation form, the trail to Marten's Boulder was allowed to overgrow and was rehabilitated.

The aesthetic value of Marten's Boulder is medium.

Research/technical and scientific values:

Rhebuck are symbolically linked to rain-making and hunting rituals.

The San shamans wore rhebuck head gear because they believed that this allowed them to control the movement of the game and thus to ensure a successful hunt.

Secondly, rhebuck was also intrinsically linked to rain-making rituals: !Qing told Orpen in 1873 when he acted as a guide for the Magistrate from the Eastern Cape who was sent on a mission to capture Chief Langalibalele when the Chief refused to allow the British government to register his people's weapons, that: "Men wearing rhebuck caps jumps into rivers to tame eland and snakes". This is of course not real eland and snakes but rather animals functioning as metaphors for rain-making creatures. The San shamans were assisted by the "Water People" to lure these rain-animals out of their hiding places and by throwing Buchu plants into rivers so that the shamans could capture them and lead them to an area where it was dry, here these animals would be killed and milked and their blood and milk would turn into rain. When the rain threatened damage, the shamans would again lead them away.

The rhebuck motif is well researched; however, the fact that they were depicted in white paint at Marten's Boulder indicates that more research must be done, in the light of new research suggestions by Dr. Jeremy Hollmann that the colour white was regarded as being charged with an ominous or negative potency or significance by the San.

Other paintings at Martin's Rock comprises of indeterminate antelopes, eland and some people walking in a procession.



Figure No. 7: Some faded paintings of three figures walking in procession at Marten's Boulder.

The eland is the San's god, called /Cagn most favourite antelope. The San believe that where the eland is present, there, their god's protection is present.

The research value of paintings, especially the white and brown rhebuck that forms the main panel at Martin's Rock, are of medium significance in the light of the discussion above.

An extra recommendation would be to survey the ridge or kranze above the boulder from where the boulder could have been dislocated in the past and to establish whether there are extra paintings in places neighbouring the section where the boulder became dislocated.

Social value: The site is not used as a living heritage site and neither local San descendants nor any other religious or spiritual group visit the site as a ritual destination.

The site is easy accessible but the paintings are few and hardly visible. The site has no tourism value since it was closed last year as a public destination. However, taken into consideration that the San paintings are still a product of the world-view and religious expressions of the San, the site has a medium social value.

Historical value: The site was not dated directly or indirectly formally. No images linked with historical times or contact between the San and indigenous Bantu-speakers or Europeans are present. However, research has proven that paintings in the Maloti-Drakensberg Park World Heritage Site can be dated generally between 4 000 – 200 years ago. Accordingly the site could be of some historical value, but this can only be established once it has been formally dated.

Martin's Boulder has a medium historical value.

SUMMARY OF THE STATEMENT OF SIGNIFICANCE

VALUE	HIGH	MEDIUM	LOW	NONE
Aesthetic		X		
Social		X		
Historical		X		
Scientific		X		
Architectural				X
Linguistic				X

Grading recommendation: The site should be graded as of local or grade III.a) significance.

1.4. Risk Assessment

Vegetation might pose a problem and they should be monitored and trimmed as it may pose a fire hazard before June this year when fire-trials and zones are being burnt.

Trimming should adhere to the guideline of minimum intervention. Under no circumstances must the whole plant/tree or top soil be removed, since this would constitute direct intervention which would necessitate the owner to apply for a permit and it will also damage archaeological deposits, if it is present.

2. Conservation strategies

2.1. Access Management

The site is closed to the public. Signage was erected stipulating this and the pathway was allowed to overgrow or to be rehabilitated.

2.2. Conservation Management

The parent rock is fragile and in the process of exfoliation, dust forms a brownish crust over the art, resulting in chemical weathering and the fading of the art.

Some graffiti are present however since the site was closed last year, signage was erected to indicate that no access is allowed and that people found at the site would be prosecuted and the fact that the trail to the site was allowed to overgrow, enough strategies are in place to try and prevent further vandalism at Marten's Boulder.

2.3. Research management

Amafa differentiates between research including direct intervention and research that does not include direct intervention.

All applications for direct interventions such as tracing (KwaZulu-Natal is the only province where tracing requires a permit from the provincial heritage resources agency), adaptation (including the erection of any built environment within 10m radius of a rock art site, such as fences, benches, signage, visitor-book-holders and board walks), restoration (removal of graffiti less than a 100 years or any other material such as bird's or insect's nests and bird-droppings to return the fabric to its original and authentic state before it was compromised) and stabilization (an example of stabilisation includes the insertion of a drip-line at a site that will ensure the long-term conservation of the paintings, functioning as a buffer against possible water-wash areas over rock art), necessitates the researcher to apply to Amafa, the provincial heritage resources agency for a permit on the South African Heritage Resources Information System on the internet.

This will also ensure that a national data-base is kept and continued for all permit applications. This application will be perused by the Permit Review Committee for decision.

Research that does not necessitate a permit application are educational visits to rock art sites that includes photographic and written notification as well as sketches of rock art paintings (not touching the art). Applicants can apply to the Rock Art Department for this purpose at celester@amafapmb.co.za and it will go for ratification to the Deputy-Director of Professional Services, Research and Compliance.

2.4. Revision and monitoring

This management plan must be revised on an annual basis and planning for any intervention must be done in good time. The output of deliverables must be monitored and their affectivity, audited.

2.5. Summary of Actions for current year.

ITEM	ACTION	RESPONSIBILITY
1.	Base-line documentation, condition assessment	RAM
2.	Management Plan	SRAO
3.	Compile a Statement of Significance	SRAO
4.	Make Grading Proposals	SRAO
5.	Revise Management Plan on an annual basis	SRAO

APPENDIX 1

Legislative Framework:

1) LEGISLATION: KWAZULU-NATAL HERITAGE ACT NO. 4 OF 2008, SECTION 36

36. General protection: Battlefield sites, **archaeological sites, rock art sites, palaeontological sites**, historic fortifications, meteorite or meteorite impact sites.—(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 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 meters 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.

APPENDIX 2

2) The National Heritage Resources Act No. 25 of 1999, definition 1(d), section 35, section 50 (heritage inspectors), and for offences and penalties, section 51

Section 35 Archaeology, palaeontology and meteorites

(1) Subject to the provisions of section 8, the protection of archaeological and palaeontological sites and material and meteorites is the responsibility of a provincial heritage resources authority: Provided that the protection of any wreck in the territorial waters and the maritime cultural zone shall be the responsibility of SAHRA.

(2) Subject to the provisions of subsection (8) (a), all archaeological objects, palaeontological material and meteorites are the property of the State. The responsible heritage authority must, on behalf of the State, at its discretion ensure that such objects are lodged with a museum or other public institution that has a collection policy acceptable to the heritage resources authority and may in so doing establish such terms and conditions as it sees fit for the conservation of such objects.

(3) Any person who discovers archaeological or palaeontological objects or material or a meteorite in the course of development or agricultural activity must immediately report the find to the responsible heritage resources authority, or to the nearest local authority office or museum, which must immediately notify such heritage resources authority.

(4) No person may, without a permit issued by the responsible heritage resources authority –

- (a) destroy, damage, excavate, alter, deface or otherwise disturb any archaeological or palaeontological site or any meteorite;
- (b) destroy, damage, excavate, remove from its original position, collect or own any archaeological or palaeontological material or object or any meteorite;
- (c) trade in, sell for private gain, export or attempt to export from the Republic any category of archaeological or palaeontological material or object, or any meteorite; or
- (d) bring onto or use at any archaeological or palaeontological site any excavation equipment or any equipment which assist in the detection or recovery of metals or archaeological and palaeontological material or objects, or use such equipment for the recovery of meteorites.

Appointment and powers of heritage inspectors

50 (2) By force of this section, each member of the South African Police Services and each custom and excise officer is deemed to be a heritage inspector.

Offences and Penalties

51 (1) Notwithstanding the provisions of any other law, any person who contravenes – (b) section 35(4) is guilty of an offence and liable to a fine or imprisonment or both such fine and imprisonment as set out in item 2 of the Schedule.

51 (2) The Minister, with the concurrence of the relevant MEC, may prescribe a penalty of a fine or imprisonment for a period not exceeding six months...

51 (3)(a) The Minister or the MEC, as the case may be, may make regulations in terms of which the magistrate of the district may – levy admission of guilt fines up to a maximum of R10 000,00 for infringement....and

(b) serve a notice upon a person who is contravening a specified provision of this Act or has not complied with the terms of a permit issued by such authority, imposing a fine of R50,00 for the duration of the contravention, subject to a maximum of 365 days.

Permit requirements:What constitutes development?Definition 1 (d)

“development” means any physical intervention, excavation or action, other than those caused by natural forces, which may in any way result in a change of nature, appearance or physical nature of a place or influence its stability and future well-being; including –

- (a) construction, alteration, demolition, removal or change of use of a place or structure on the place,
- (b) carrying out any works on or over or under the place;
- (c) subdivision or consolidation of land comprising a place, including the structures of airspace;
- (d) construction or putting up for display signs.
- (e) any change to the natural or existing condition or topography of land;
- (f) any removal or destruction of trees or removal of vegetation or topsoil.

Section 36(1) General ProtectionStructures:

Any proposed demolition, addition or alteration of structures or parts thereof, which are older than 60 years, shall be subject to the following:

- (a) thirty days prior to the commencement of such a proposed activity a permit shall be applied for from Amafa.
- (d) Conditions stipulated in terms of permits issued under this provision shall be of such nature so as to facilitate the recycling of historical building materials and the revision of design proposals.
- (e) Where a permit is refused, the Council shall within a three-month period give consideration to the protection of the site in terms of one of the formal classifications provided for in section 19 to 25 (e.g. Heritage Landmark, Provincial Landmark, Heritage Object, Heritage Conservancies, Provisional Protection or designating a suitable buffer area as a Sensitive Site.

Heritage resources management:

(1) Any person wishing to undertake a project described in terms of the following categories:

- (a) construction of a road, wall, power line, pipe line, canal or other similar form of linear development or barrier exceeding 300m in length.
- (b) construction of a bridge or similar structure exceeding 50m in length; and
- (c) any development that will change the character of an area of land or water –
 - (i) exceeding 5 000m² in extent;
 - (ii) involving three or more existing erven, or subdivisions thereof, or
 - (iii) involving three or more erven, or subdivisions thereof, which have been consolidated within the past five years; or
 - (iv) the costs of which will exceed a sum set in terms of regulations; or
 - (v) any other category of development provided for regulations, shall the earliest stages of initiating development, notify the Council of Amafa and furnish it with details regarding the location, nature and extent of the proposed development.

(2) within 14 days of receipt of the notification the Council will notify the person that he/she must submit and Heritage Impact Assessment Report at the cost of the person proposing the development.

(3) the HIA must include the following

- (a) identification and mapping of heritage resources in the area affected;
- (b) an assessment of the significance of such heritage resources
- (c) an assessment of the impact of the development on the resources

(d) an evaluation of above-mentioned in relation to socio-economic benefits derived from development

(e) should heritage resources be adversely affected by the proposed development, the consideration of alternatives; and

(f) plans for mitigation of any adverse effects during and after completion of the proposed development

(4) The HIA will be considered timeously by the Council, which shall then decide whether the proposed development can proceed or not; whether any limitations or conditions are to be applied to the development, what general protections apply and what formal protections can be applied to such heritage resource.

APPENDIX 3

3) Applying guidelines of the Burra Charter to Rock Art Management in South Africa

Preamble: The Burra Charter was adopted by the Australian National Committee of the International Council on Monuments and Sites (ICOMOS) in 1979. Revisions were adopted in 1981, 1988 and 1999. The Burra Charter provides guidance for the conservation and management of places with cultural significance.

Strategies: The management of rock art sites includes the following strategies: maintenance, physical conservation as well as visitor management.

1) **Maintenance** According to the Burra Charter, article 1.5, maintenance can be defined as the continuous protection of the setting, fabric and contents, distinguishing it from repair, which would indicate restoration or reconstruction.

Maintenance includes baseline documentation, condition assessment reports and continuous monitoring (regular inspections and the replication of recording methods). This is based on the rationale of minimum intervention and preventative care e.g. checking that the fire breaks are carried out, removing dead wood inside caves and rock shelter that poses a fire threat, trimming shrubs that are rubbing against rock art panels, checking that the visitors' infrastructure (fences, walk ways, signage) are maintained and repaired if necessary.

2) **Physical conservation:** According to the Burra Charter, "conservation means all the processes of looking after a place so as to retain its cultural significance"(Article 1: Definitions 1.4) This also includes direct intervention at a site, e.g. stabilisation, adaptation, restoration and reconstruction.

a) **Stabilisation or preservation** (article 1.6) can be defined as preserving what exists as it is or retarding deterioration (not improvement) e.g. establishing a drip line, consolidation treatment to stabilise paintings and engravings.

b) **Adaptation:** According to article 1.9, 1.10, 1.11, 6, 7 and 21 adaptation embodies, modifying a place to suit compatible uses and it is acceptable where it will supplement the conservation of the place and if it does not substantially subtract from the cultural significance of a site.

Adaptation must be limited to which is essential to allow use of the place in accordance with the Statement of Goals and Objectives, e.g. modifying a site to allow for low impact tourism (The construction of fences, signage, board walks, benches, etc. at rock art sites).

c) **Restoration** involves returning the existing fabric to a known earlier state by removing accretions without introducing new materials (article 1.7 & 19). This can only be done if there are sufficient evidence of an earlier state and only if removing the fabric reveals the cultural significance of the place/setting.

This process is limited to the removal of post-contact graffiti (younger than 100 years) as well as the removal of stains caused by lichen, vascular plants and the removal of birds and insect nests obliterating the art.

d) **Reconstruction:** implies returning a site as near as possible to a known earlier state (article 1.8 & 20). This is aimed at legibility as well as the aesthetic presentation of a site/artefact. New as well as old materials are used in the process. Reconstruction must be limited to the completion of a dilapidated entity (it should not involve the majority of the fabric).

Reconstruction is not applicable in South Africa as there are no San descendants left to renovate their rock art by retouching original panels (It is however allowed in Australia, where the original artists are living and still paint and renovate their art).

3) Visitor management: The management of visitors includes the employment of guides, custodians, the development of interpretive programmes as well as the construction and maintenance of visitors' facilities. E.g. signs, physical barriers, walk ways, etc which correlates intrinsically with strategies related to adaptation. (See physical conservation strategies).

