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**A BASIC CULTURAL HERITAGE MANAGEMENT PLAN FOR THE
VOORTREKKER MONUMENT AND NATURE RESERVE, PRETORIA**

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SUMMARY

This document contains a basic cultural heritage resources management plan for the Voortrekker Monument and Nature Reserve. The Voortrekker Monument is a declared Grade I heritage site and Fort Schanskop, also on the property, a declared Grade II heritage site. These are discussed and heritage management guidelines are given. Some basic principles for heritage management which are applicable will also be discussed.

It needs to be noted that each individual cultural heritage site should have its own designated cultural heritage management plan. These should provide the necessary detailed management protocols for the sites and can be added as appendices to this basic plan.

This plan provides for the basic conservation and preservation principles to be used in managing cultural resources. Recommendations made in the document are done within the parameters of the National Heritage Resources Act (25 of 1999), also called NHRA.

The management plan is 'working' document meaning that it should be adapted and reassessed from time to time. Provision should be made for a continuation period of at least five years. However, any developments done before the expiry of the five-year period should be used to re-evaluate the impact on cultural resources and the document should be amended accordingly. This conservation management plan is therefore valid until 2026.

CONTINUATION STRATEGY

IT IS IMPORTANT TO NOTE THAT A MANAGEMENT PLAN IS AN OPEN DOCUMENT. ACCORDINGLY IT CAN BE CHANGED CONSTANTLY WITHIN THE PARAMETERS OF CULTURAL HERITAGE RESOURCES MANAGEMENT.

THIS PARTICULAR MANAGEMENT PLAN SHOULD BE REVISITED AT LEAST EVERY FIVE YEARS AND ALSO WHENEVER A SPECIFIC DEVELOPMENT IS PLANNED (WHICHEVER COMES FIRST). IN THE LATTER CASE THE IMPACT OF DEVELOPMENT ON THOSE CULTURAL HERITAGE RESOURCES IN THE EFFECTED AREA SHOULD BE RELOOKED AT. HOWEVER SUCH A DEVELOPMENT MAY HAVE A SECONDARY IMPACT ON OTHER CULTURAL RESOURCES AND THIS SHOULD ALSO BE ASSESSED.

THE PLAN SHOULD THEN BE ADAPTED IN ACCORDNACE WITH THOSE PLANS AND ANY DEVELOPMENTS IN THE TIME THAT LAPSED UP TO THAT PARTICULAR POINT IN TIME. ANY ADDITIONAL INFORMATION THAT ARE COLLECTED (FOR INSTANCE FROM RESEARCH) SHOULD ALSO BE USED TO RE-EVALUTE CULTURAL HERITAGE RESOURCES.

THIS MANAGEMENT PLAN SHOULD AT LEAST BE RE-EVALUATED IN THE YEAR 2026.

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1. INTRODUCTION

This basic Cultural Heritage Management Plan (CMP) was completed at the request of the Professional Specialist Committee of the Voortrekker Monument and Nature Reserve. At least 46 buildings, structures and complexes of structures have been identified and are discussed. These include the Voortrekker Monument, which is a declared Grade I heritage site and Fort Schanskop, which is a declared Grade II heritage site. It needs to be stated that some of these structures have no heritage significance but are included here to provide a full picture of site features.

It is interesting to note that the declaration of the Voortrekker Monument is very vague. It reads as follows:

By virtue of the powers vested in the South African Heritage Resources Agency in terms of section 27(5) of the National Heritage Resources Act, 25 of 1999, SAHRA hereby declares the "Voortrekker Monument" situated on the Farm Groenkloof, on certain portions of Portions 12, 13 and 24/R of farm 358-JR, Pretoria and all associated heritage objects, as a National Heritage Site (RSA 2011: 6).

It can only be deduced that 'all associated heritage objects' refers to everything that was included in the motivation when the application was made. This includes the following:

- The Voortrekker Monument and wagon laager
- The Voortrekker tapestries, currently displayed in the cenotaph hall
- The transport (communion) wagon of Mr. SP Botha
- The Bronze ox-wagon
- Replica of Zulu dwellings (replaced approximately every 5 years)
- Piet Retief obelisk
- ATKV trees (5)
- The relief map of the trek routes
- The Amphitheatre
- The stone cairn
- Archives and research centre
- Various intangible aspects such as the laying of the cornerstone and other festivities

Furthermore, it needs to be understood that each individual cultural heritage resource on site should have its own specific cultural heritage management plan. These plans should provide the necessary detailed management protocols for each applicable resource within the larger site and can be added as appendices to this basic plan. However, for smaller sites, this plan will suffice.

The necessary principles and protocols that need to be adhered to, is discussed in this document. These serve as broad guidelines within which the cultural resources on site should be managed. For those needing more detailed information, individual CMP's are proposed. This CMP is the result of the mentioned processes and the conventions

for the sustainable preservation, conservation and management of such cultural resources.

2. TERMS OF REFERENCE

The Terms of Reference for the CMP were to:

1. Identify any unknown objects, sites, occurrences and structures of an archaeological or historical nature (cultural heritage sites) located on the property. Applicable terms are defined in Appendix A.
2. Assess the significance of the above-mentioned cultural resources as well as those already known, in terms of their archaeological, historical, scientific, social, religious, aesthetic, educational and tourism value (see Appendix B).
3. Review applicable legislative requirements.
4. Write a management plan for the cultural heritage resources at the Voortrekker Monument and Nature Reserve including the necessary management guidelines and recommendations to enable the institution (hereafter VTM) to manage these properly.
5. Make recommendations for further management protocols where needed.

3. LOCATION

The Voortrekker Monument Nature Reserve (VTM) is situated in Pretoria in the Gauteng Province (Figure 1-2). The site is jointly owned by the Voortrekker Monument group, the City of Tshwane and the National Government. It is located on the farm Groenkloof 358 JR and the portions owned by the city are portions 41, 42 and the remainder of portion 2 and 6 (Figure 3). Portion 40 is owned by the national government.

The portions owned by the VTM are portions 9, 12, 13 and the remainder of 24. Fort Schanskop is situated on portion 9. The Voortrekker Monument is located on portions 12, 13 and the remainder of portion 24, including the Amphitheatre also on the remainder of portion 24 (Figure 4). The nature reserve is in fact managed by the City of Tshwane but since there are no internal fences, the game move freely between the properties of the city and the VTM which share one perimeter fence (Figure 5-6).

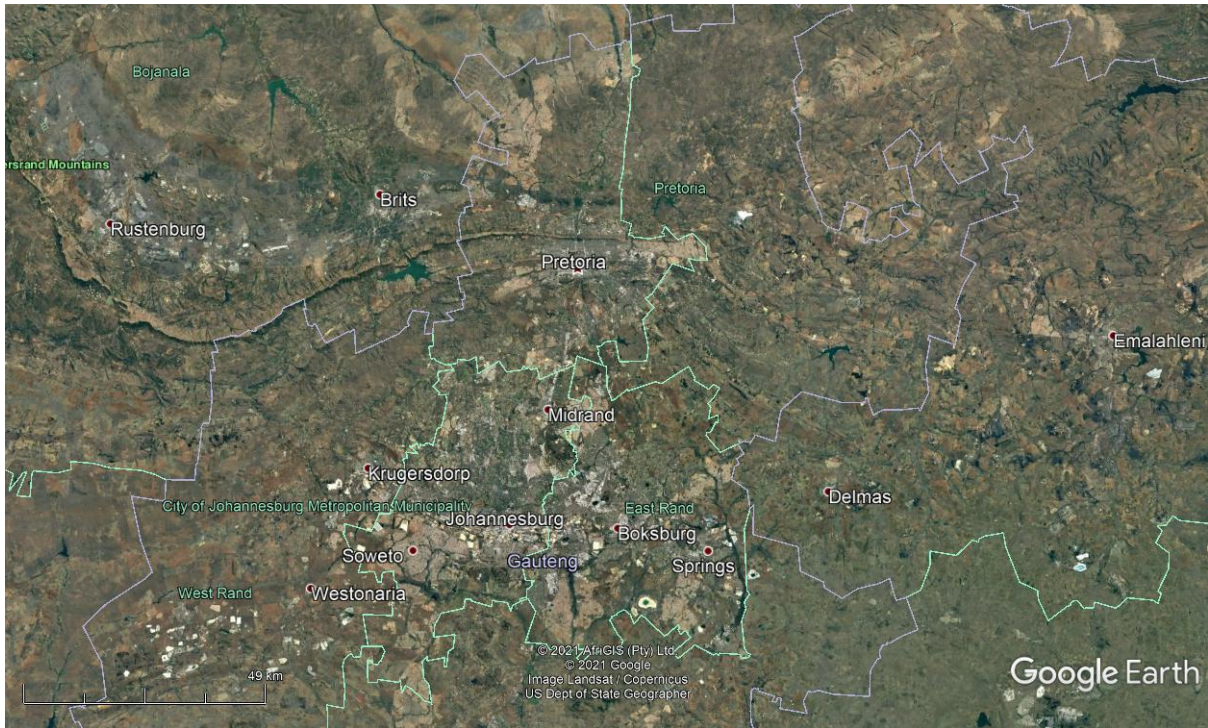


Figure 1: Location of Pretoria in the Gauteng Province.

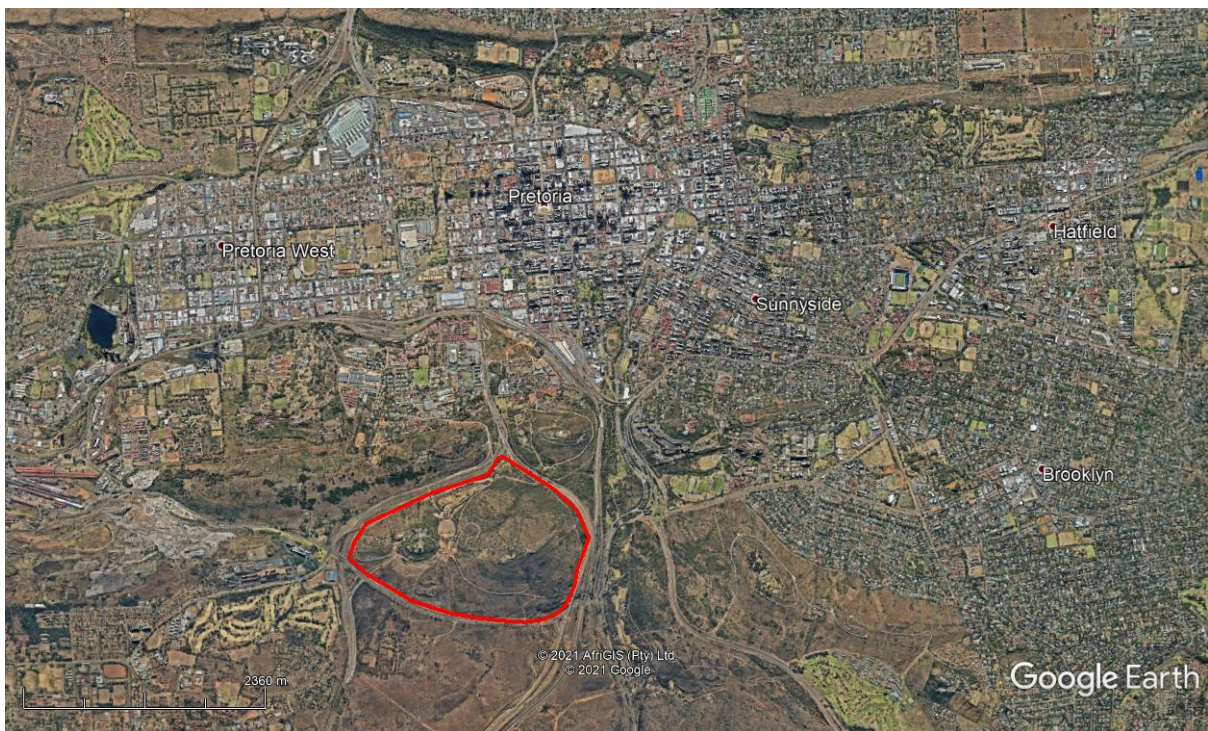


Figure 2: Location of the Voortrekker Monument and Nature Reserve in relation to Pretoria.



Figure 3: Portions of the farm Groenkloof 358 JR owned by government.



Figure 4: Portions of the farm Groenkloof 358 JR owned by the Voortrekker Monument.

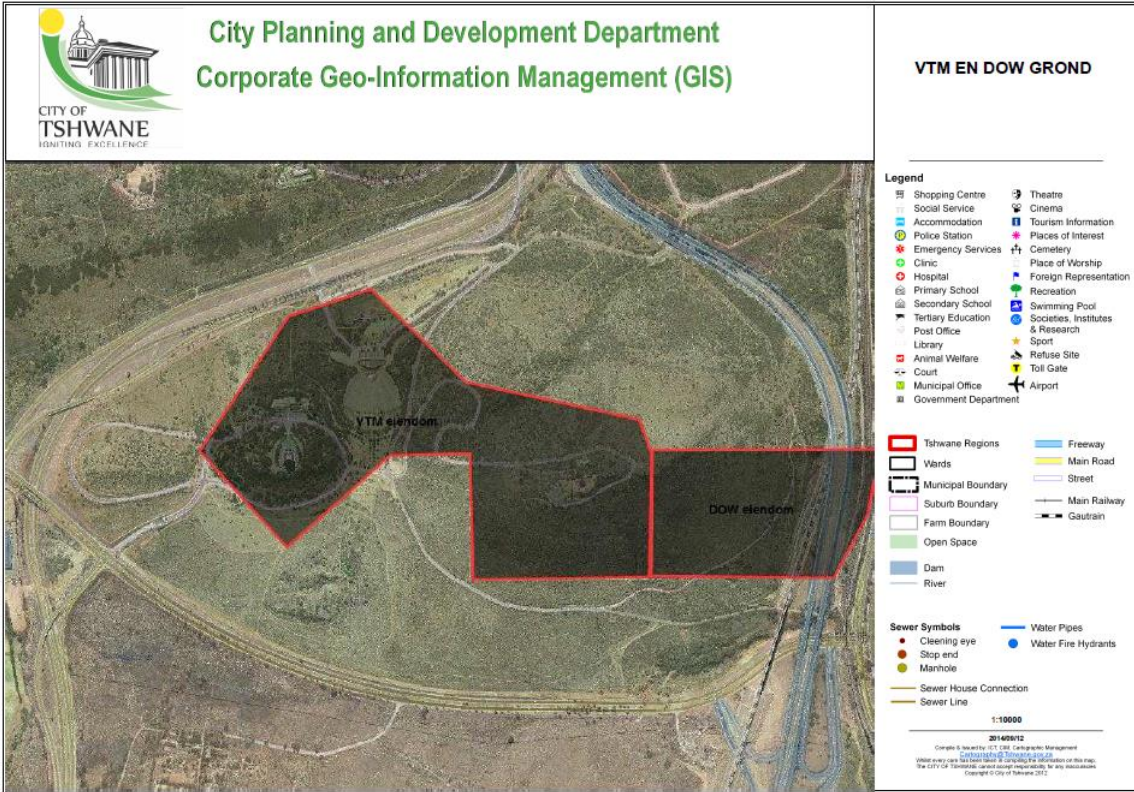


Figure 5: Detailed map of the Voortrekker Monument Nature Reserve with VTM property outlined.



Figure 6: Detail of land owned by government (green) and the VTM (brown).

4. MOTIVATION

The Voortrekker Monument is a declared national heritage site (also called Grade I) and Fort Schanskop a declared provincial heritage site (also called Grade II). As such it is a legal requirement that these have CMP's. Furthermore the CMP becomes the basic guiding document for the sustainable management and utilization of such sites, including the conservation and preservation thereof. Since other features on the property also have heritage significance, they are included so that this CMP will serve as basic plan in this regard.

The most important aspect of a CMP is to ensure the preservation and conservation of heritage resources. It is non-negotiable that the cultural integrity and authenticity of structures be maintained as far possible. This includes the structures as a whole, its fabric and the views towards such a heritage resource. In the case of the Voortrekker Monument the visual aspect is extremely important, as will be noted below.

The plan also aims to provide general guidelines for routine repairs and maintenance to heritage features as well as the replacement of non-heritage related elements. The latter would include electrical infrastructure, water systems, security measures etc. Since routine work is always needed, the aim is to obtain the permanent permission from the heritage authorities to carry out such work when needed without the need to apply for a permit as the latter is a time-consuming activity, during which heritage features may be subjected to damage and degradation. It sometimes is necessary to act immediate and any time delay may cause further damage.

5. METHODOLOGY

5.1 Field survey

The survey was conducted according to generally accepted Archaeological and Heritage Impact Assessment (AIA and HIA) practices and was aimed at locating all possible objects, sites and features of cultural significance at the VTM site. If required, the location/position of any cultural resource was determined by means of a Global Positioning System (GPS), while photographs were also taken where needed.

5.2 Documentation

All cultural heritage resources were documented according to the general minimum standards accepted by the archaeological profession. Coordinates of individual localities were determined by means of the Global Positioning System (GPS). The information was added to the description in order to facilitate the identification of each locality.

Archival documents and administrative records were consulted for background information. Published and unpublished sources related to the site and aspects discussed were also utilised.

5.3 Management principles

The management principles used in this management plan is in accordance with those established by Van Vollenhoven (1998 & 2000). These principles include prescriptions for the content of management plans and are in line with the National Heritage Resources Act (Act 25 of 1999). The South African Heritage Resources Agency

(SAHRA) and the provincial heritage resources agencies, in this case Gauteng (PHRA-G) have guidelines for the drafting of management plans, as well as for reports related to any phase of the Cultural Heritage Resources Management (CRM) process. These guidelines may differ from one another, but the core remains the same. These were also applied in this CMP (SAHRA 2007; SAHRA 2012; SAHRA 2016; SAHRA n.d.; PHRA-G n.d.).

The SAHRA standards indicates a 5-step approach to the writing of management plans. These are:

- Social assessment, identification of stakeholders and the formation of management committees
- Documentation, research and investigation of the identity of the place.
- Analysis of the information gathered
- Development of appropriate responses.
- Implementation plan

Since the VTM site, including some of the other heritage resources on site, is well-known and have already been declared, some of these aspects have been dealt with in the past and will not be repeated here. Also note that this management plan is not applicable to specific heritage resources. Additional information should be added when resource specific CMP's are drafted.

6. GUIDING PRINCIPLES FOR CULTURAL HERITAGE MANAGEMENT

General principles applicable to cultural heritage resources studies include the following:

- The value of cultural resources must be determined as soon as possible to prevent possible expensive interruptions once development has commenced. Coetzee (1994: 30-31) distinguishes between economic, aesthetic, information and symbolic values. Criteria to determine value differ from region to region, period to period, and for every type of cultural resource.
- Any cultural objects collected must be donated to a relevant museum for preservation and utilisation (Lynott 1997: 498).
- As many cultural resources and sites must be preserved in their entirety as far as possible, but one has to be prepared to compromise (Fagan 1991: 503).
- The community should be involved in cultural resource management, and they should be informed of decisions (Fagan 1991: 511; De Jong 1995: 20-22; Lynott 1997: 592-593).
- Internationally accepted methods of documenting heritage resources should be followed (Butler 1979: 798).
- If possible, heritage resources should be used for educational purposes. This is only possible if sufficient knowledge is available. One should also strive to utilise the resources in an economically viable way without compromising the cultural integrity of sites (De Jong 1995: 20-21; Lynott 1997: 593).

7. LEGISLATIVE REQUIREMENTS

Legislation concerning the conservation of cultural resources are mainly dealt with in two acts. These are the National Heritage Resources Act (Act 25 of 1999) and the National Environmental Management Act (Act 107 of 1998).

7.1 The National Heritage Resources Act

In general the Act states that the following is protected as cultural heritage resources:

- a. Archaeological artifacts, structures and sites older than 100 years
- b. Ethnographic art objects (e.g. prehistoric rock art) and ethnography
- c. Objects of decorative and visual arts
- d. Military objects, structures and sites older than 75 years
- e. Historical objects, structures and sites older than 60 years
- f. Proclaimed heritage sites
- g. Grave yards and graves older than 60 years
- h. Meteorites and fossils
- i. Objects, structures and sites of scientific or technological value.

The national estate (see Appendix C), in accordance with section 3(2) of the Act, includes the following:

- 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 features of cultural significance
- e. Geological sites of scientific or cultural importance
- f. Archaeological and paleontological importance
- g. Graves and burial grounds
- h. Sites of significance relating to the history of slavery
- i. Movable objects (e.g. archaeological, paleontological, meteorites, geological specimens, military, ethnographic, books etc.)

Section 5 of the Act also states the following general principles for heritage resources management.

- a. Heritage resources have lasting value in their own right and provide evidence of the origins of South African society and as they are valuable, finite, non-renewable and irreplaceable they must be carefully managed to ensure their survival
- b. Every generation has a moral responsibility to act as trustee of the national heritage for succeeding generations and the State has an obligation to manage heritage resources in the interests of all South Africans
- c. Heritage resources have the capacity to promote reconciliation, understanding and respect, and contribute to the development of a unifying South African identity

- d. Heritage resources management must guard against the use of heritage for sectarian purposes or political gain
- e. To ensure that heritage resources are effectively managed the skills and capacities of persons and communities involved in heritage resources management must be developed and provision must be made for the ongoing education and training of existing and new heritage resources management workers
- f. Laws, procedures and administrative practices must be clear and generally available to those affected thereby, in addition to serving as regulatory measures, also provide guidance and information to those affected thereby and give further content to the fundamental rights set out in the Constitution
- g. Heritage resources form an important part of the history and beliefs of communities and must be managed in a way that acknowledges the right of affected communities to be consulted and to participate in their management
- h. Heritage resources contribute significantly to research, education and tourism and they must be developed and presented for these purposes in a way that ensures dignity and respect for cultural values
- i. Policy, administrative practice and legislation must promote the integration of heritage resources conservation in urban and rural planning and social and economic development
- j. The identification, assessment and management of the heritage resources of South Africa must take account of all relevant cultural values and indigenous knowledge systems, take account of material or cultural heritage value and involve the least possible alteration or loss of it, promote the use and enjoyment of and access to heritage resources, in a way consistent with their cultural significance and conservation needs, contribute to social and economic development, safeguard the options of present and future generations and be fully researched, documented and recorded.

7.2 The National Environmental Management Act

This act (Act 107 of 1998) states that a survey and evaluation of cultural resources must be done in areas where development projects, that will change the face of the environment, will be undertaken. The impact of the development on these resources should be determined and proposals for the mitigation thereof are made.

Environmental management should also take the cultural and social needs of people into account. Any disturbance of landscapes and sites that constitute the nation's cultural heritage should be avoided as far as possible and where this is not possible the disturbance should be minimized and remedied.

8. BACKGROUND ON CULTURAL HERITAGE RESOURCES MANAGEMENT

Cultural heritage resources are dealt with in three phases. These are as follows:

- Phase I – Identification and impact assessment
- Phase II – Detailed investigation (research) aimed at the mitigation of impact
- Phase III – Management plans (Van Vollenhoven 1998: 49-55)

In short this means that cultural resources are identified, and possible mitigation recommended during Phase 1 investigations (Van Vollenhoven 1998: 49). In this case all possible sites on the property are likely known and mitigation will only be needed when some developments are being planned, e.g., infrastructure development. For now, no specific mitigation is needed but such project will need to undergo the legislative process underlined below. This document nevertheless states that any future development plans should also be done in accordance with this management plan.

A Phase 2 investigation is a detailed investigation of a specific cultural resource. This usually entails detailed documentation and research (Van Vollenhoven 1998: 49-52). For the purpose of this document it was not needed. Summarised information about the specific heritage resources on the VTM property will nevertheless be included when required.

A CMP is sometimes referred to as Phase 3 (Van Vollenhoven 1998: 54). The basic principles for Cultural (Heritage) Resources Management (CRM) as outlined by Van Vollenhoven (2002: 10-13) were also applied in this management plan. These refer inter alia to the attention given to heritage legislation, the evaluation of resources by trained professionals and community participation.

The three mentioned phases are not necessarily successive. A management plan is sometimes completed directly after the first phase, without prior in-depth research. A management plan can also be compiled for well-known historical landmarks without doing detailed research, as the latter may already be available. This usually happens when the history of such a site is well known and there is motivation to have it officially declared a heritage site.

In the case of the VTM site, the buildings, structures and other resources are indeed well-known and most have been researched in detail. Thus, the CMP will only briefly refer to these aspects, with the aim to provide management protocols via this CMP.

9. CONDITIONS AND ASSUMPTIONS

The following conditions and assumptions have a direct bearing on the CMP:

1. Cultural Resources include all non-physical (tangible) and physical (intangible) man-made occurrences, as well as natural occurrences associated with human activity. These include all sites, structure and artifacts of cultural importance in the history, architecture and archaeology of the development of humankind, either individually or in groups. Graves and cemeteries are included in this.
2. The significance of the sites, structures and artifacts is determined by means of their historical, social, aesthetic, technological and scientific value in relation to their uniqueness, condition of preservation and research potential. The various aspects are not mutually exclusive, and the evaluation of any site is done with reference to any number of these aspects (see Appendix B).

3. Cultural significance is site-specific and relates to the content and context of the site. Sites regarded as having low cultural significance may be demolished should there be a need for development in those areas. Such sites have been recorded in full. Sites with medium cultural significance may or may not require mitigation in future if future developments should have an impact on them. Should such developments be planned, it should be done taking full cognizance of this management plan. Sites with high cultural significance are more important than any foreseeable future development and should therefore be preserved at all costs (see Appendix D).
4. All recommendations are made with full cognizance of the relevant heritage legislation.
5. Information and legislation relevant to other government institutions (e.g., GDARD, City of Tshwane) is not considered in this CMP but needs to be done when developments are being planned. SAHRA and/or the PHRA-G will always need to be consulted.
6. The managing institution (VTM) should note that additional heritage resources may come to light in the future and should then be included in this management plan.
7. A management plan entails recommendations as to the preservation, conservation, interpretation and utilization of cultural resources (Van Vollenhoven 1998: 54-55). Management can be done through five steps that are mutually inclusive and not necessarily chronological. These steps are in accordance with the Heritage Resources Paradigm as developed by Van Vollenhoven (2000) and which is embedded in the Contextual Paradigm in Archaeology (Appendix E). The steps are conservation/preservation, utilization, marketing, auditing and other action steps.

- Conservation and preservation

This refers to the criteria for keeping the historical character of a cultural resource intact. It entails the setting of criteria for the preservation of cultural resources. In this case it has been done by evaluating the historical, social, aesthetic, technological and scientific value of the resources in relation to their uniqueness, condition of preservation and research potential.

It also refers to the actions necessary for the preservation of these resources. In this management plan it forms part of the description below of each individual resource. It mentions the actions to be taken by the VTM in order to preserve the cultural heritage resources in the Voortrekker Monument Nature Reserve.

Security measures are also included herewith. This refers to steps needed to prevent the looting of, or damage done by humans to the cultural heritage resources. This also forms part of the description of each individual resource.

The last aspect refers to the training of personnel with regards to the management of cultural heritage resources. The guidelines and recommendations in this management plan will provide the basic training needed for this purpose.

- Utilization

This aspect refers to the sustainable utilization of cultural resources in order to preserve them in the long term. The most important aspect relating to the Voortrekker Monument Nature Reserve, is the interpretation of the resources. This is also discussed as part of the description of each individual resource. Utilization may include an adapted (new), commercial or scientific use or a combination thereof.

- Marketing

This issue deals with the possibility to make cultural heritage resources accessible and useful for tourism purposes. Again this is discussed together with the description of each individual resource. It is important to realize that utilization will always be inferior to conservation and preservation principles.

- Auditing

Auditing refers to the peer review and evaluation of heritage reports and management plans. It also entails the frequent monitoring of management plans in order to determine whether the recommendations thereof are adhered to. For this purpose a continuation strategy has been included on page 3 of this document.

- Other action steps

These are general steps that the managing authority should implement in order to preserve and conserve cultural heritage resources while also maximizing the potential thereof. This should be done within the capacity and capabilities of the managing authority (in this case the VTM), but it is important that the managing authority should take the necessary steps to improve its capacity and capabilities.

It includes measures to sensitize visitors and staff members to the importance of cultural heritage resources, training of personnel at institutions involved in cultural resource management, forming partnerships with other like-minded institutions and obtaining the necessary funds to implement the management guidelines and recommendations of the management documents (in this case this management plan).

10. INTERNATIONAL CONVENTIONS FOR THE PROTECTION OF CULTURAL RESOURCES

In preserving the heritage features, internationally accepted protocols relating to the protection of cultural resources should be taken into consideration. There are many of these, and applicable ones need to be considered. This for instance includes the Florence Charter (Historic Sites and Landscapes (ICOMOS, 1982) and the Washington Charter on conservation of Historic Towns and Urban Areas (ICOMOS, 1987) and the United Nations Educational Scientific and Cultural Organisation (UNESCO) Convention concerning the protection of the World Cultural and Natural Heritage (1972 & 2005). The most important ones are:

- The Australian ICOMOS charter for places of cultural significance, also called the Burra charter, of November 1999.
- The Venice charter of January 1996.
- The Conservation plan: a guide to the preparation of conservation plans for places of European cultural significance by James Semple Kerr of Augustus 1985.
- The International Finance Corporations' performance standard for cultural heritage of 2012.
- Equator principles.

These protocols are concerned with general policies for countries to ensure the effective and active measures for the protection, conservation and presentation of cultural heritage. It aims to give cultural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes. Following the guidelines of these conventions, gives the correct guidance in dealing with the conservation and protection of cultural resources. It is also aligned with SAHRA's guidelines for developing of plans as part of the management of heritage sites or places.

10.1 The Burra Charter

The Burra Charter is concerned with the implementation of conservation to restore the cultural significance of a place. In article 2 of the document, it is stated clearly that the aim of conservation is to repair the cultural significance of a place. It includes the protection, maintenance and future of such a place (ICOMOS 1999: 1). This idea is in line with the principles of heritage management. Factors that are taken into account for this purpose are the context of the ethical, historical, scientific and social value of a place (ICOMOS 1999: 1).

Article 3 of the Charter states that work on a heritage site should be done with caution in order to take into consideration the existing material, functions, associations and meaning of a site. It basically means that as much change as necessary, but as little as possible should be implemented (ICOMOS 1999: 1).

Article 4 of the Burra Charter indicates that all disciplines which can potentially play a role in studying a place, should be used (ICOMOS 1999: 1). It means that anything

that could provide information should be used. In line with this, article 5 states that all aspects of the cultural significance of a place should be taken into consideration without emphasising any one to the detriment of the others.

It is this cultural significance which, according to article 6, determines the conservation policy of a place. The conservation policy determines the use, changes, protection and preservation of a historical site (ICOMOS 1999: 2).

The Charter emphasises that even the condition of a place gives ample reason for the preservation thereof in terms of cultural significance. Preservation includes the protection, maintenance and stabilisation of structures.

If not enough information is available of a previous state of the structure which may be used to recapture and emphasise its cultural significance, one may use the processes of restoration, reconstruction and adaptation of structures. However, the cultural significance of various periods should be taken into account (ICOMOS 1999: 2-3). Archaeological excavations are seen by the charter as an important method to collect information, either for restoration purposes or for the collection of scientific knowledge (ICOMOS 1999: 3-4).

In article 25 the Charter indicates that the cultural significance of a place should be strengthened by supporting information such as photographs, drawings and material samples (ICOMOS 1999: 4). This clause is very important as it influences the methodology with regards to the research on places of cultural importance. It includes the documentation of sites by all means available and as complete as possible. It also includes the safekeeping and making available of this documentation and material.

The Burra Charter also has an important influence on the way in which cultural heritage is handled. Cultural significance is sometimes also referred to as heritage significance. The National Heritage Resources Act, 1999, refers to this in section 3(3). According to this, a place or object is regarded as part of the national estate when it has cultural significance for one of the following reasons:

- i. The importance thereof for the community or in the history of South Africa;
- ii. If it is an unusual, rare or endangered aspect of the natural or cultural heritage of South Africa;
- iii. The potential thereof to reveal information that will be a contribution to the understanding of South Africa's natural or cultural heritage;
- iv. The importance thereof to reveal the most important characteristics of certain classes of South Africa's natural or cultural places or objects;
- v. The importance thereof in having specific esthetical characteristics which a community or cultural group values;
- vi. The importance to contain a high value of creative or technical achievements in a specific time period;
- vii. The strong or special association of it with a specific community or cultural group for social, cultural or religious reasons;
- viii. The strong or special association thereof with the life and work of a person, a group or an organization of importance in the history of South Africa;
- ix. Places of meaning with relation to the history of slavery in South Africa (Act No. 25 of 1999: 15).

10.2 The Venice Charter

The Venice Charter sees historical sites as the most important living witness of the past. Subsequently heritage is seen as the responsibility of today's generation and that it should be conserved in an authentic state (ICOMOS 1996: 1).

The articles of the Venice Charter are more or less in agreement with those of the Burra Charter. It means that the application of last mentioned supports the first and will contribute to the upkeep of international standards in the conservation, preservation and the restoration of historical places.

10.3 The Conservation plan of Kerr

The Conservation plan of Kerr is closely associated with the Burra charter. It explains the use of the Charter and the steps to be followed in the implementation of the conservation of a historical place. The process consists of two phases.

Phase 1:

The first phase deals with establishing cultural significance. It includes the collection of information (documents and physical), the analysis of the importance thereof, the assessment of this importance and the stating of the said importance (Kerr 1985: 2).

Assessment consists of the establishing of criteria for the determination of cultural significance, whilst the stating of the cultural importance is only an explanation thereof (Kerr 1985: 8, 12).

Phase 2:

The second phase consists of the conservation plan. Firstly, information should be collected. This includes:

- the needs of the client;
- external needs;
- requirements for the maintenance of the cultural significance; and
- the physical condition of the place.

Hereafter a conservation management plan is developed, a conservation policy is stated and a strategy for the implementation of the conservation plan is rolled out (Kerr 1985: 2).

10.4 The International Finance Corporations' performance standard for cultural heritage

This standard recognizes the importance of cultural heritage for current and future generations. It aims to ensure that clients protect cultural heritage in the course of their project activities.

This is done by clients abiding to the law and having heritage surveys done in order to identify and protect cultural heritage resources via field studies and the documentation of such resources. These need to be done by competent professionals (e.g. archaeologists and cultural historians). Possible chance finds, encountered during the project development, also needs to be managed by not disturbing them and by having them assessed by professionals.

Impacts on the cultural heritage should be minimized. This includes the possible maintenance of such sites in situ, or when impossible, the restoration of the functionality of the cultural heritage in a different location. When cultural historical and archaeological artifacts and structures need to be removed, this should be done by professionals and by abiding to the applicable legislation. The removal of cultural heritage resources may however only be considered if there are no technically or financially feasible alternatives. In considering the removal of cultural resources, it should be outweighed by the benefits of the overall project to the affected communities. Again professionals should carry out the work and adhere to the best available techniques.

It is necessary to engage into consultation with affected communities. This entails that access to such communities should be granted to their cultural heritage if this is applicable. Compensation for the loss of cultural heritage should only be given in extra-ordinary circumstances.

Critical cultural heritage may not be impacted on. Professionals should be used to advise on the assessment and protection thereof. Utilization of cultural heritage resources should always be done in consultation with the affected communities in order to be consistent with their customs and traditions and to come to agreements with relation to possible equitable sharing of benefits from commercialization.

10.5 Equator principles

The Equator principles mostly make use of the performance standards of the International Finance Corporation. In fact, it specifically states that the IFC Performance Standard 8, related to Cultural Heritage is applicable. It further indicates that impacts on cultural heritage should be assessed during development projects. It also provides a list of potential environmental and social issues to be addressed in the environmental and social assessment documentation. This list includes the following:

- Assessment of the baseline environmental and social conditions;
- Consideration of feasible environmentally and socially preferable alternatives
- Requirements under host country laws and regulations, applicable international treaties and agreements;

- Protection and conservation of biodiversity (including endangered species and sensitive ecosystems in modified, natural and critical habitats) and identification of legally protected areas;
- Sustainable management and use of renewable natural resources (including sustainable resource management through appropriate independent certification systems);
- Use and management of dangerous substances;
- Major hazards assessment and management;
- Efficient production, delivery and use of energy;
- Pollution prevention and waste minimisation, pollution controls (liquid effluents and air emissions), and solid and chemical waste management;
- Viability of Project operations in view of reasonably foreseeable changing weather patterns/climatic conditions, together with adaptation opportunities;
- Cumulative impacts of existing projects, the proposed project, and anticipated future projects;
- Respect of human rights by acting with due diligence to prevent, mitigate and manage adverse human rights impacts;
- Labour issues (including the four core labour standards), and occupational health and safety;
- Consultation and participation of affected parties in the design, review and implementation of the project;
- Socio-economic impacts;
- Impacts on affected communities, and disadvantaged or vulnerable groups;
- Gender and disproportionate gender impacts;
- Land acquisition and involuntary resettlement;
- Impacts on indigenous peoples, and their unique cultural systems and values;
- Protection of cultural property and heritage;
- Protection of community health, safety and security (including risks, impacts and management of Project's use of security personnel);
- Fire prevention and life safety.

10.6 Natural features of cultural significance

Just as there are international conventions relating to the protection of cultural resources (indicated above), there are also international charters related to the protection of natural resources. In these a specific link is made with cultural heritage. The latter is also mentioned in South African heritage legislation.

International conventions for the protection of natural resources for instance includes the Florence Charter (Historic Sites and Landscapes) and the Washington Charter on conservation of Historic Towns and Urban Areas. The United Nations Educational Scientific and Cultural Organisation (UNESCO) Convention concerning the protection of the World Cultural and Natural Heritage is perhaps the most important.

Apart from mentioning cultural and natural heritage simultaneously, it also is concerned with general policies to ensure the effective and active measures for the protection, conservation and presentation of the cultural and natural heritage. It is based on the assumption that some natural features may have cultural significance. In fact, even definitions regarding cultural heritage includes natural phenomena (Van Vollenhoven 2018: 12).

Heritage legislation in South Africa is inter alia based on the mentioned conventions and the National Heritage Resources Act refers to natural features. In section 3(2) of the act, it is for instance indicated that natural features of cultural significance are regarded as being part of the national estate. It further explains that once cultural significance can be attributed to a natural phenomenon, it can potentially be of cultural significance. Thus, natural features can be considered as heritage resources, especially when these have cultural meaning.

The word “natural” is also used in section 3(3) of the NHRA where the requirements for being regarded as part of the national estate is listed. It makes reference to unusual, rare or endangered aspect of the natural heritage and the understanding of natural heritage (NHRA 1999: 15). In many cases this cultural value is linked to the social value such a natural feature has for a community. What is important, however, is that these natural phenomena should have cultural significance.

11. CULTURAL SIGNIFICANCE

Cultural significance is a core concept in the determination of the importance of a heritage site. It is of the utmost importance that the cultural significance of a place be understood before any decision can be made. In determining cultural significance, five criteria are considered to determine cultural significance (ICOMOS 2013: 2; Kerr 1985: 11):

- Cultural value
- Social value
- Historic value
- Scientific value
- Aesthetic value

It is general practice in cultural heritage management to make use of these five aspects to determine not only cultural significance, but whether a site, building, memorial or whatever cultural resource should be preserved at all and to what extent. In fact, the Burra Charter states that all of these aspects should be respected (ICOMOS 2013: 5). It implies that the 60-year clause in the National Heritage Act only becomes a trigger, after which cultural significance is used to determine whether something really worthy of conservation.

The determination of *cultural significance* is done by doing thorough research. This includes gathering documentary and oral evidence, as well as assessing physical evidence which is embedded in the subject being assessed (Kerr 1985:4).

11.1 Cultural Value

This refers to the value a heritage site holds for the community or for a section of the community. It is mainly based on the assessment of the other four values. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places, and related objects (ICOMOS 2013: 5).

11.2 Social Value

Social value is seen as the most important factor in determining cultural significance. It refers to the embracement of qualities for which a place has become a focus of spiritual, political, national, or other cultural sentiments to a majority or minority group. The value is influenced by factors such as how well known a site is, the state of preservation thereof, or the scientific importance thereof (ICOMOS 2013: 12).

11.3 Historic Value

This value recognises the contribution a place makes to our achievements and our knowledge of the past. The condition of the site is evaluated, and questions asked include whether it is a typical or well-preserved example of a specific style, whether it is unique or has unique characteristics, or if it can be associated with a specific important individual. Historic value is increased by a long contextual history and authenticity (ICOMOS 2013: 12).

11.4 Scientific Value

Scientific value refers to the potential of a place to provide knowledge. It is closely associated with rarity, quality and representativeness (ICOMOS 2013: 12).

11.5 Aesthetic Value

Aesthetic value has to do with beauty of design, ambience, association, and mood that a place possesses. It includes design, style, artistic development, and level of craftsmanship (Van Vollenhoven 1998: 41; Van Vollenhoven 2003: 27). Clearly this is of great importance when dealing with buildings, and therefore it is sometimes referred to as architectural value. The setting of a monument for instance, also forms part of the aesthetic value. Setting also refers to the space and the visual setting including views to and from the place and may even include aspects such as odours and sounds, historical and contemporary relationships, e.g., activities, social and spiritual practices, and tangible and intangible associations with other places (ICOMOS 2013: 12).

12. DESCRIPTION OF THE VOORTREKKER MONUMENT AND NATURE RESERVE

The site close to the monument and fort has been disturbed to a considerable extent with the placement of different features linked to the monument. This includes pathways, other buildings e.g., a gift shop and information centre, a parking area, roads and heritage precincts. It also includes structures with or without any heritage significance (see below).

The wider area seems to be more intact from a natural point of view, but still shows signs of disturbance, e.g., roads and other infrastructure. The area is gradually being rehabilitated to its former natural context. Indigenous vegetation e.g., sugar bushes are found in abundance in the west (Figure 7). The rest of the area shows mostly grass

with varied length, in some cases also showing signs of earlier disturbance (Figure 8-11).



Figure 7: Sugar bushes (Suikerbosse) on the western hill in the Voortrekker Monument Nature Reserve.

The topography of the site is quite steep as it includes three hills (koppies). The central one, on which the Voortrekker Monument is situated is called Monument Koppie and is the highest. The hill to the east is where Fort Schanskop is located and is named after the Fort (Schanskop). The lowest of the hills is towards the west and is referred to as Suikerbosrand. The latter seems to be the best preserved from a natural point of view. No natural water courses are found on the site. The Apies River does flow to the east of the Schanskop hill, through the Fountains Valley and Groenkloof Nature Reserve.



Figure 8: Open area showing signs of previous disturbance.



Figure 9: Low vegetation in the reserve.



Figure 10: Dense vegetation in the reserve.



Figure 11: Disturbed area towards the south where camping took place during the inauguration of the Voortrekker Monument in 1949.

13. BROAD HISTORICAL CONTEXT

Forty-six features were identified on the site. These are not all heritage features but are discussed needed to provide a complete overview of structures on the site. In order

to place this in context as well as for future planning purposes it is necessary to give some background regarding the different phases of human settlement history in the broader Pretoria area. This will enable the VTM to contextualise any objects that might be unearthed should any development of the area be undertaken in future. More detailed information on heritage features is provided with the discussion of each of these bearing in mind that it will be a summarized version. Reference will be made to more complete historical information.

13.1 Stone Age

The Stone Age is the period in human history when lithic material was mainly used to produce tools (Coertze & Coertze 1996: 293). In South Africa the Stone Age can be divided in three periods. It is however important to note that dates are relative and only provide a broad framework for interpretation. The Stone Age can be divided into three periods according to Korsman & Meyer (1999: 93-94):

Early Stone Age (ESA) 2 million – 150 000 years ago
Middle Stone Age (MSA) 150 000 – 30 000 years ago
Late Stone Age (LSA) 40 000 years ago – 1850 - A.D.

It is important to note that some of the oldest humanoid fossils have been found close to Pretoria, namely at Kromdraai, Sterkfontein, Swartkrans, Gladysvale and Drimolen (in the Krugersdorp area). These hominids include *Australopithecus Africanus*, *Australopithecus Robustus* and *Homo Habilis* and can be as old as 3 million years. These early people were the first to make stone tools (Van Vollenhoven 2000a: 146) and the sites are also associated with Early Stone Age artifacts.

Middle Stone Age material was identified at Erasmusrand and the Groenkloof Nature Reserve (Van Vollenhoven 2006: 183). At the Erasmusrand cave as well as at Groenkloof, some Late Stone Age tools were also identified (Van Vollenhoven 2006: 184). LSA material was also found at Zwartkops and Hennops River (Bergh 1999: 4). This last phase of the Stone Age is associated with the San people.

13.2 Iron Age

The Iron Age is the name given to the period when metal was mainly used to produce artifacts (Coertze & Coertze 1996: 346). In South Africa it can be divided in three separate phases according to Huffman (2007: xiii) namely:

Early Iron Age (EIA) 250 – 900 A.D.
Middle Iron Age (MIA) 900 – 1300 A.D.
Late Iron Age (LIA) 1300 – 1840 A.D.

Early and Late Iron Age sites have been identified close to the Groenkloof area. Bergh (1999: 7) indicates that 125 sites are known in the Pretoria area, but this is an under-estimation. According to Delius (1983: 12) and Horn (1996: 23) LIA people moved into the Pretoria area since 1600 A.D. The closest LIA sites to the VTM are those found at Groenkloof and Erasmusrand (Van Vollenhoven 2006: 188).

13.3 Historical Age

The advent of the Historical Age is associated with the first historical sources passed down from generation to generation (oral) and the documentation of human antics (written). Historical sources could now be used to learn more about people of the past. In South Africa the Historical Age can be divided into two phases. The first includes oral histories as well as the recorded oral histories of past societies. The latter were usually recorded by people who had brief contact with illiterate communities. The second phase covers the period when literate people settled here (Van Vollenhoven 2006: 189).

Early travellers moved through the area that later became known as Pretoria as early as 1829. This was when the first Europeans, namely Robert Schoon and William McLuckie, visited the area. During the same year the well-known missionaries Dr Robert Moffat (Rasmussen 1978: 69) and James Archbell, as well as the trader, David Hume, travelled through this part of the country (Changuion 1999a: 119).

The first Bantu language speakers in the area were the so-called Transvaal Ndebele, specifically the southern group. Their history dates back to Chief Msi (Musi) and the genealogy of the Manala (Mahbena), the Ndzundza (Mapoch), the Mathombeni (Kekana) and the Hwanda clans (Horn 1996: 23).

Chief Msi lived in the Pretoria area somewhere between 1600 and 1700 A.D. His sons divided the tribe in three groups, namely the Hwaduba, the Manala and the Ndzundza (Horn 1996: 23).

The largest group of Bantu speaking people in this area is the Northern Sotho, but Southern Sotho's and Tswanas are also present. Traditionally these groups settled in large complexes of round huts with conical roofs (Bergh 1999: 106).

During the Difaquane when Mzilikazi settled here in 1827, the majority seems to have fled. He killed the men, burned down their villages, confiscated the livestock and took the women to marry members of his impi (Van Vollenhoven 2000a: 156).

The missionary Jean-Pierre Pellissier visited Mzilikazi in March 1832, and in June/July of that year Mzilikazi was attacked by the impi of Dingane, the Zulu chief. As a result he fled (Bergh 1999: 112) and left a deserted area as described by the missionary Robert Moffat. Sotho groups however started moving back into the area after Mzilikazi left (Junod 1955: 68).

The first white people also moved into the area during this time (Coetzee 1992: 11). In 1839 the first permanent European settler, JGS Bronkhorst, settled on the farm Elandspoort (Van Vollenhoven 2005: 17-45). His brother Lucas C Bronkhorst arrived shortly afterwards and settled on the farm Groenkloof (NAD, TAD, RAK 2750:2; RAK 2711; RAK 2991:631; RAK 3005:457). The Voortrekker Monument is situated on a portion of this farm.

Shortly after the proclamation of the town of Pretoria in 1855, the importance of the water coming from the fountains on the farm, was realised. This water fed the Apies River and it was used for irrigation farming and also for drinking water for the town. As the town expanded, the need for a more constant water supply arose. In August 1863,

the Government of the Transvaal Republic (ZAR) therefore bought the land from Bronkhorst and built a dam and water plant (Van Schalkwyk *et.al.* 1992:2-4).

Shortly before the Anglo-Boer War (1899-1902) the Government of the South African Republic (also known as the Transvaal or ZAR) decided to safeguard the capital city, Pretoria, by building a number of forts. The plan was to build eight forts, but a lack of funds resulted in only four being completed. These are Fort Schanskop, Fort Wonderboompoort, Fort Klapperkop and Fort Daspoortrand (Van Vollenhoven 2000b: 2). The forts were however unarmed even before they were completely armed as the Boers decided not to defend the city when, on 5 June 1900, the British invaded Pretoria and took over the forts (Van Vollenhoven 1995: 70-71). In order to strengthen Pretoria, the British then erected a network of blockhouses in and around the town (Van Vollenhoven 2000b: 7).

After the War, the forts became ruins. Fort Schanskop, which is situated to the east of the Voortrekker Monument, was restored in 1978 by the former SA Defence Force and it was opened as a military museum. It has been managed by the VTM since 2000.

The Voortrekker Monument was erected between 1937 and 1949. The corner stone was laid on 16 December 1938 and the monument was inaugurated in 1949 (Grobler 2001: 18-20). The monument was built to commemorate the Voortrekkers (Heymans 1986: 6) and is the most important symbol of Afrikaner¹ history.

14. ZONING OF THE VOORTREKKER MONUMENT AND NATURE RESERVE WITH RELATION TO HERITAGE SIGNIFICANCE

Based on the buildings, sites and features discussed below, the area was divided into zones of heritage significance (Figure 12-16). These take into consideration current site features which were a result of previous management decisions and developments. The zones serve as an indicator of the utilization and possible future development of the site.

¹ In a broad sense this would at least imply descendants of the Voortrekkers and those who associate themselves with the ethos of the Voortrekkers.

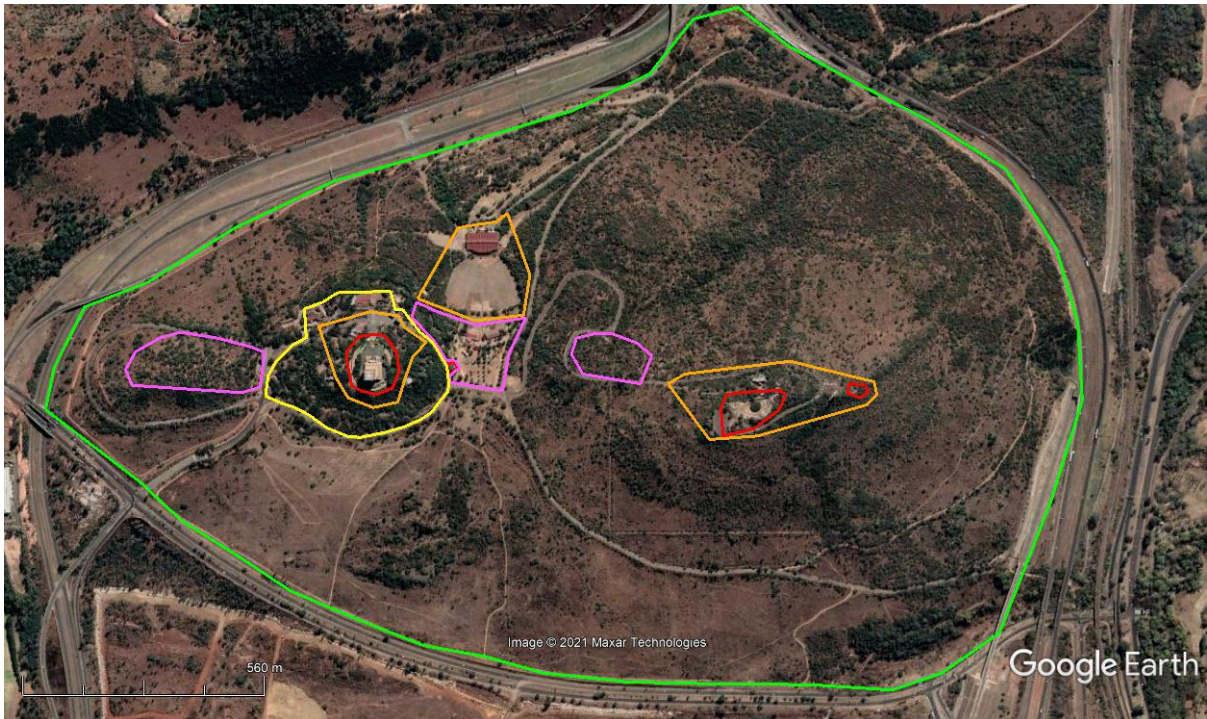


Figure 12: Cultural Heritage Significance Zones on site.

Red – Highly significant, no go area

Orange – High significant, low impact zone

Yellow – Medium-high significant, medium impact zone

Purple – Low significant, medium impact zone

Green – Low significant, high impact zone

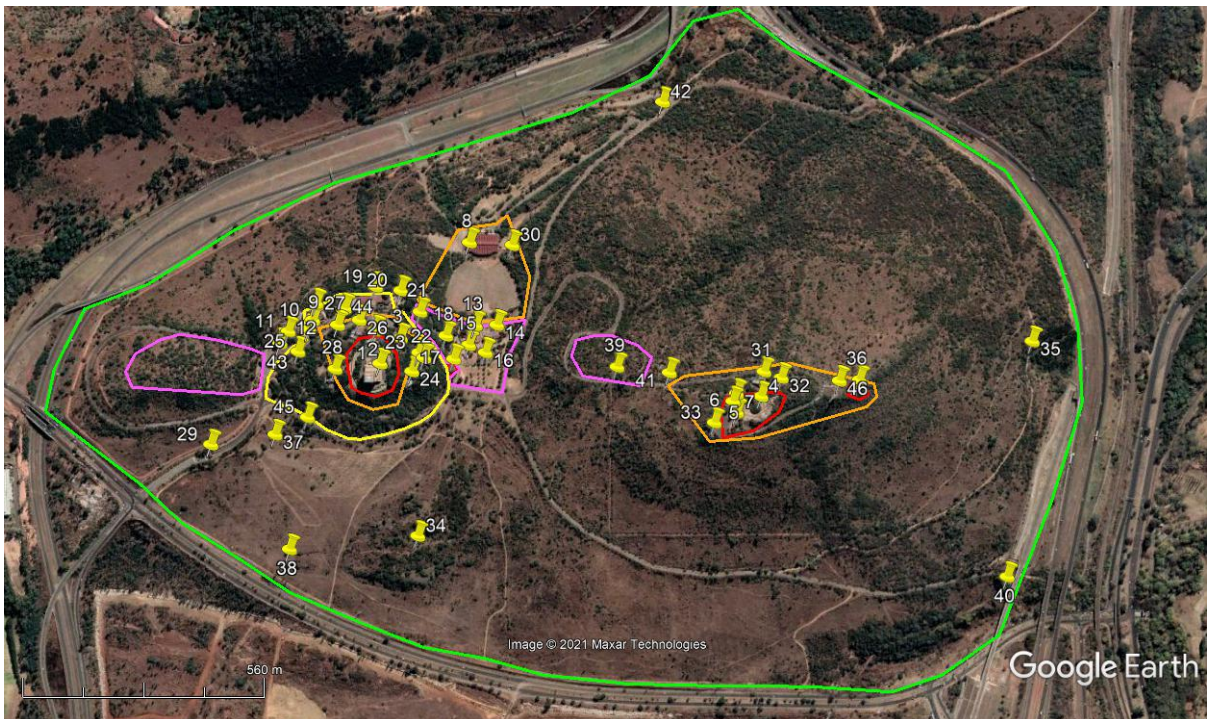


Figure 13: Cultural Heritage Significance Zones on site indicating site features discussed below.

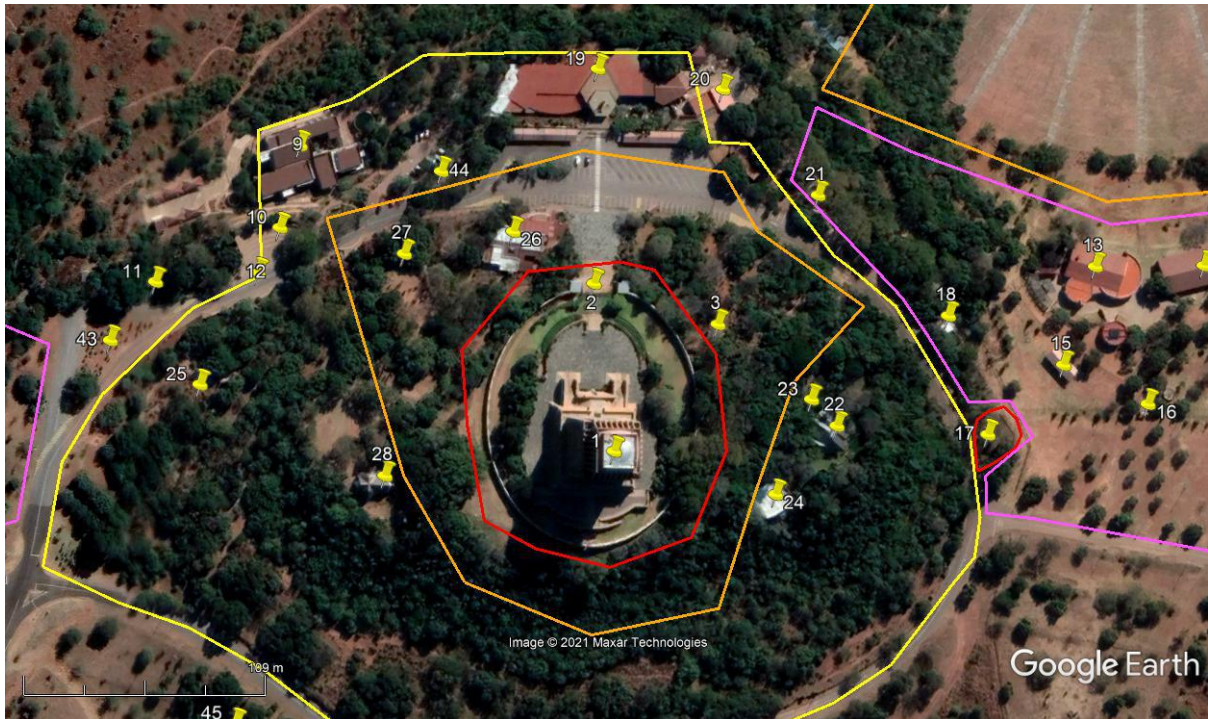


Figure 14: Cultural Heritage Significance Zones at the Voortrekker Monument.

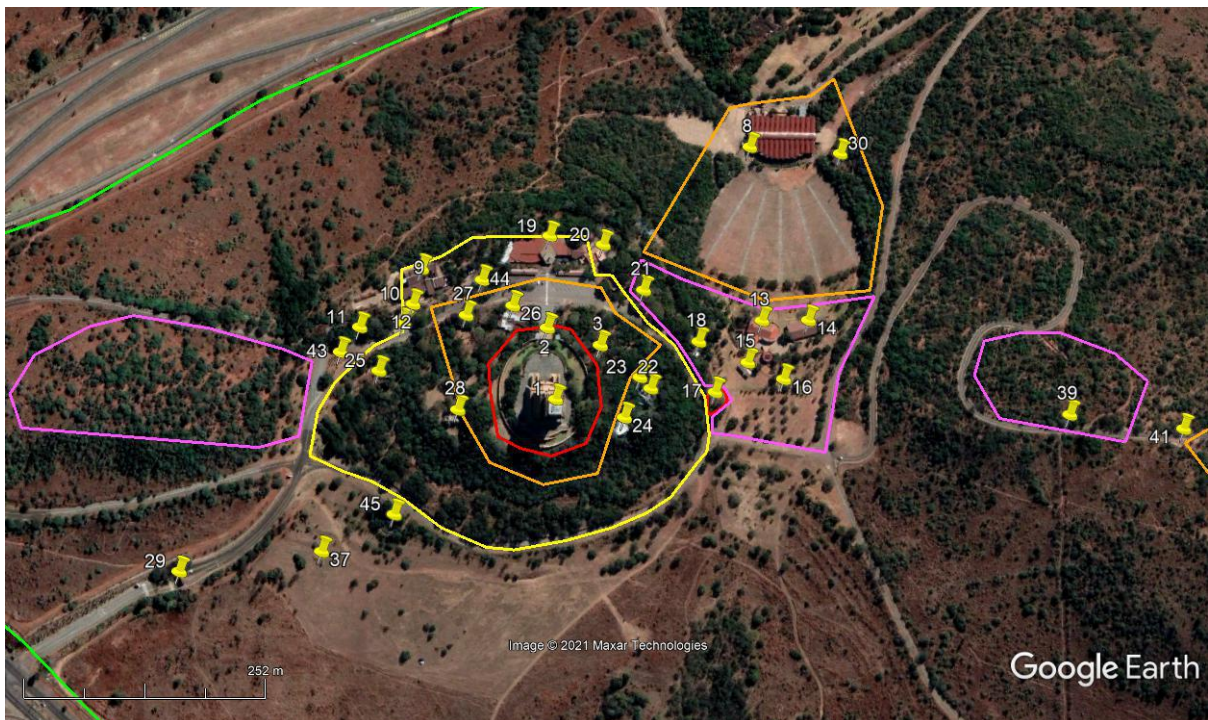


Figure 15: Cultural Heritage Significance Zones on the western side of the property.

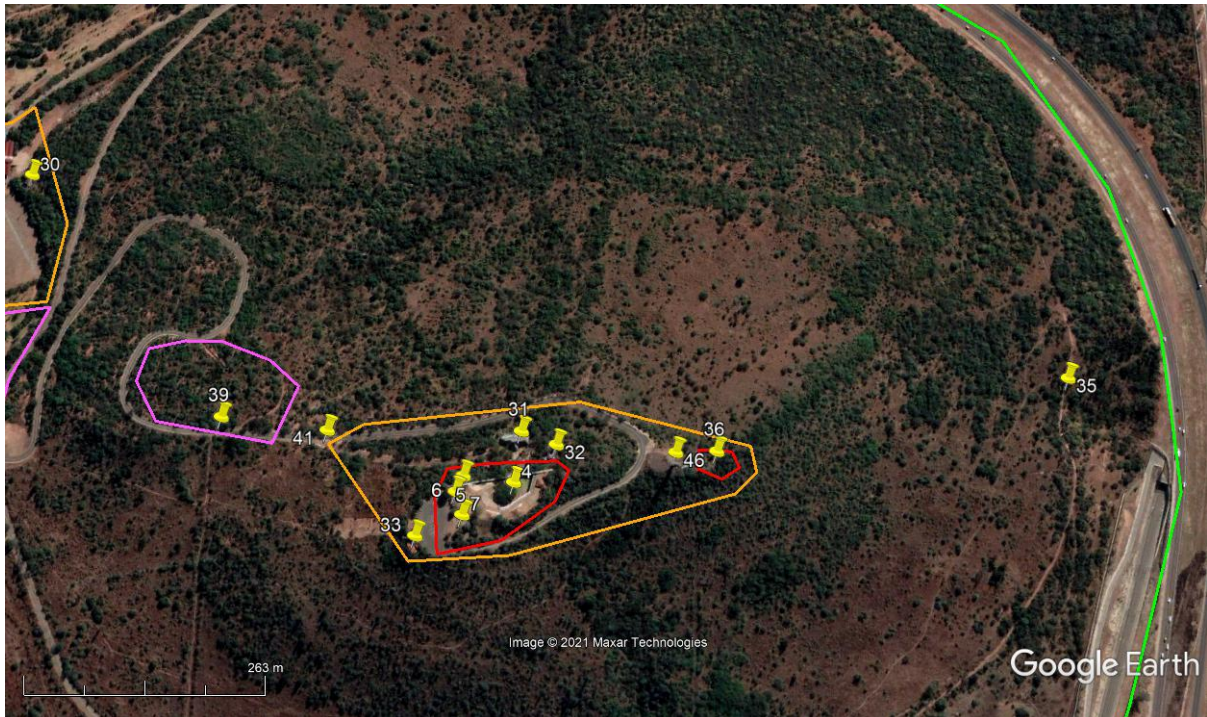


Figure 16: Cultural Heritage Significance Zones at Fort Schanskop.

15. DISCUSSION OF CULTURAL HERITAGE RESOURCES AND FEATURES IN THE VOORTREKKER MONUMENT AND NATURE RESERVE

15.1 The Voortrekker Monument

The Voortrekker Monument is the most important cultural heritage resource on site. The history of this iconic Afrikaner monument is well known and described in full in various sources (e.g., Grobler 2001; Ferreira 1970). Since the erection of the monument it has been seen as the most important symbol of Afrikaner history, Afrikaner identity and perhaps also of Afrikaner Nationalism. Almost all Afrikaner cultural organisations partook in the planning, construction and festivities during the laying of the cornerstone (1938) and the inauguration (1949) of the monument.

According to Maré (2002:16) monuments are physical objects in public spaces reminding one of a specific individual or historical event and are usually associated with a specific group of people. The Voortrekker Monument indeed commemorates the Great Trek and is an Afrikaner monument. It was established by the Central Peoples Monument Committee (Sentrale Volksmonumentekomitee - SVK). The SVK was established during the 1931 conference of the Federation of Afrikaans Cultural Organisations (Federasie van Afrikaanse Kultuurvereniginge - FAK). The main aim of the SVK was to erect a monument to honour the Voortrekkers (Grobler 2001: 6; Ferreira 1975: 4-8).

The Voortrekkers were Dutch speaking farmers who moved from the Cape to the north during the 1830's and 1840's. The aim was to get away from British influence and to never return. This migration was called the Great Trek (Visagie 2012: 117-119).

In September 1933 the SVK decided that the colossal stature of the Voortrekkers should be embedded in the monument (Ferreira 1975: 51). For them the design of the monument needed to embody the Voortrekker idea and it was emphasised that it should inspire, be abundant in construction and give honour to those who are deservant (Moerdyk 1949: 43). Apart from the architectural merit, monuments usually have a strong symbolic-ideological character (Maré 2002: 22) – in the case of the Voortrekker Monument this was Afrikaner Nasionalism (Ferreira 1975: 93-97; Marschall 2005: 23). This is an important aspect as it makes monuments vulnerable to those who do not share this sentiment.

In 1936 it was decided to build the monument in Pretoria and the architect, Gerard Moerdyk, was appointed for the design. It was also decided that the cornerstone would be laid in 1938 since it marked the centenary of the Great Trek - although the monument would not be completed (Ferreira 1975: 50-52). The festivities were preceded by the Symbolic Ox wagon trek (Simboliese Ossewatrek) when nine commemorative wagons travelled to Pretoria from different places in South Africa (Grundlingh 2001: 98). On 16 December 1938, a hundred years after the Battle of Blood River (Ncome) the cornerstone was laid as highlight of the festivities (Grobler 2001: 20).

The monument was completed in 1949 and was inaugurated on 16 December of that year (Grobler 2001: 28; Grundlingh 2001: 95, 98). The day was again chosen to coincide with the commemoration of the Battle of Blood River. The monument was designed in such a way that a sunbeam falls on a cenotaph at 12 noon on the 16th of December every year, illuminating the words “Ons vir jou Suid-Afrika” (We for you South Africa). Much more can be said about the symbolism of the Voortrekker Monument, but for the purpose of this CMP, the above mentioned suffice. Detailed information can be found in other sources (e.g., Ferreira 1975; Grobler 2001; Heymans 1986).

It is necessary to mention that the monument is the culmination of two ideas. Firstly the so called laager (ox wagons placed in a circle to form a kind of defensive obstruction), which was formed the basis of Voortrekker defences (and a symbol of the Afrikaner). This idea came from EC Pienaar and AC Bouman. The second was Moerdyk's idea of a massive building fulfilling the need for a consecrated (gewyde) place (Grobler 2001: 8). Moerdyk indicated that he used the Bible as inspiration and that the symbolism of the monument was inspired by the idea of an altar (Moerdyk 1949: 44). The inspirational deeds of the Voortrekkers is symbolised by the cenotaph as consecrated centre, the dome symbolises the extent of the deeds of the Voortrekkers with the sunbeam symbolising the blessing of God on the life and aspirations of the Voortrekkers (Ferreira 1970: 69-70).

It is also necessary to indicate that, although the design shows similarities to some European monuments such as the Dôme des Invalides in Paris and the Völkerschlachtdenkmal in Leipzig, African elements were added, such as the zigzag pattern at the top, on the outside of the monument (Grundlingh 2001: 96). Moerdyk (1949:47) indicated that this was inspired by the Zimbabwe ruins. Duffey (2006:27) states that the shape was inspired by the so-called Voortrekkermonument hill close to Mapungubwe whereas Grobler (2001: 14) mentions that the Kranskop hill close to Nylstroom (Modimolle) served as inspiration. The shape and design is also typical of

the Art Deco period in which the monument was constructed (Personal communication: C Kruger).

Unfortunately, over the years, the Voortrekker Monument was perceived as a symbol of Apartheid. After 1994 the management of the monument successfully attempted to break down this perception. Emphasis was placed on the cultural significance of the monument (Marschall 2005:31) specifically noting the architectural mastery thereof (Grundling 2001:107-108). Today the monument is also regarded as a symbol of reconciliation (Anonymous 2005: 7). In fact the success of the above meant that the Voortrekker Monument was declared a National Heritage Site in 2011. The statement of significance indicates that it was built to commemorate the Voortrekkers, focusing on an event (16 December 1838) which changed the course of history, that it is a reminder of Afrikaner Nationalism and that it had an effect on the development of South African democracy (Republic of South Africa 2011: 6).

The declaration includes 15 hectares around the monument but no map was provided to demarcate this area. This is a critical aspect as it is supposed to be the manifestation of the cultural significance of the site. Another important aspect is the visual significance as this speaks directly to the architectue. The declaration also mentions a number of other features, namely the stone cairn of 1938, the amphitheatre, the representation of trek routes on the eastern side of the wagon laager and replicas of Zulu huts (Kruger 2006; Kruger 2010:1-7).

Since the Voortrekker Monument (Figure 17-22) is a Grade I heritage site, it is not necessary to repeat its cultural significance here. This has been done adequately in the grading documentation (Kruger 2006: 1).

Cultural significance: Very High

GPS: 25°46'35.7"S
28°10'33.15"E



Figure 17: Northern façade of the Voortrekker Monument.



Figure 18: Northern façade showing koeksister bench.



Figure 19: Eastern façade of the Voortrekker Monument.



Figure 20: Another view from the east.



Figure 21: View from the south towards the Voortrekker Monument.



Figure 22: View from the west towards the Voortrekker Monument.

Specific routine maintenance issues related to the monument is waterproofing, lighting, general cleaning (especially of the freezes) and security. This needs constant work which should be allowed without applying for a permit. It includes the following issues discussed below.

Display level:

The monument includes a number of features inside. The lowest level is used as museum display area and contains a number of small rooms and displays (Figure 23-24). This is mostly used for different displays which are varied when needed. It is also proposed to use some of the smaller rooms as offices and collection storage areas. As the collection also consists of historical fire-arms, a gun safe will be installed (Figure 25-26).

The door leading to the outside and back (south) of the monument also needs to be replaced or repaired (Figure 27-30). The same material will be used. The needed security measures, including a security gate and alarm system will also be installed to safeguard the displays.



Figure 23: Some of the temporary displays currently in the museum area.



Figure 24: Temporary stone wall to be removed when new displays are installed.



Figure 25: Area to be utilised as safe for historical fire-arms. According to fire-arms legislation, a safe door needs to be build in here.



Figure 26: Entrance to area where fire-arms safe will be. It will be safeguarded further by a security gate here.



Figure 27: Door leading from the display area to the outside of the monument. Note the security fettaures which will be replaced if and when needed.



Figure 28: Granite doorframe, indicating that there once was a security door installed. This will be replaced.

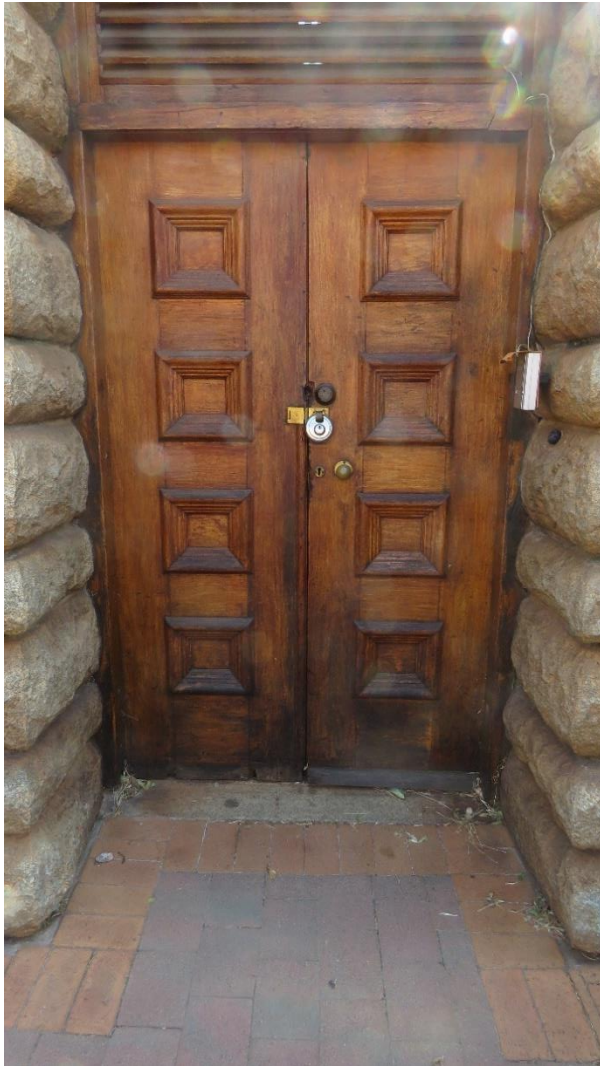


Figure 29: Outside of the mentioned back door leading to display area.



Figure 30: Note damage to the door caused by naturel weathering.

Cenotaph Hall:

The level just above the display area is called the cenotaph hall, where the cenotaph (Figure 31) is the central feature. Since the monument has a huge waterproofing problem, it is proposed to open the cenotaph (one of the steps have been designed for this purpose – Figure 32) to investigate the matter and take the necessary corrective steps.

Over the years different light fittings have added to this room (Figure 33-35). It is proposed to correct this by using similar fittings where needed. It is also proposed to used LED light which provides better light and is energy efficient.

At the back of the cenotaph hall there is a lantern which used to burn using paraffin (Figure 36). It was electrified at some stage but it is proposed to go back to the original, using paraffin.

A number of small stoor rooms are also located on this level. In two cases these has exits leading to rooms on the original level of the hill on which the monument has been built. Inside of these some maquettes dating from the time the monument was built have been found (Figure 37). These will be left in situ and used in educational programmes. Signs of damage by waterproofing issues are also visible and will be attended to (Figure 38).

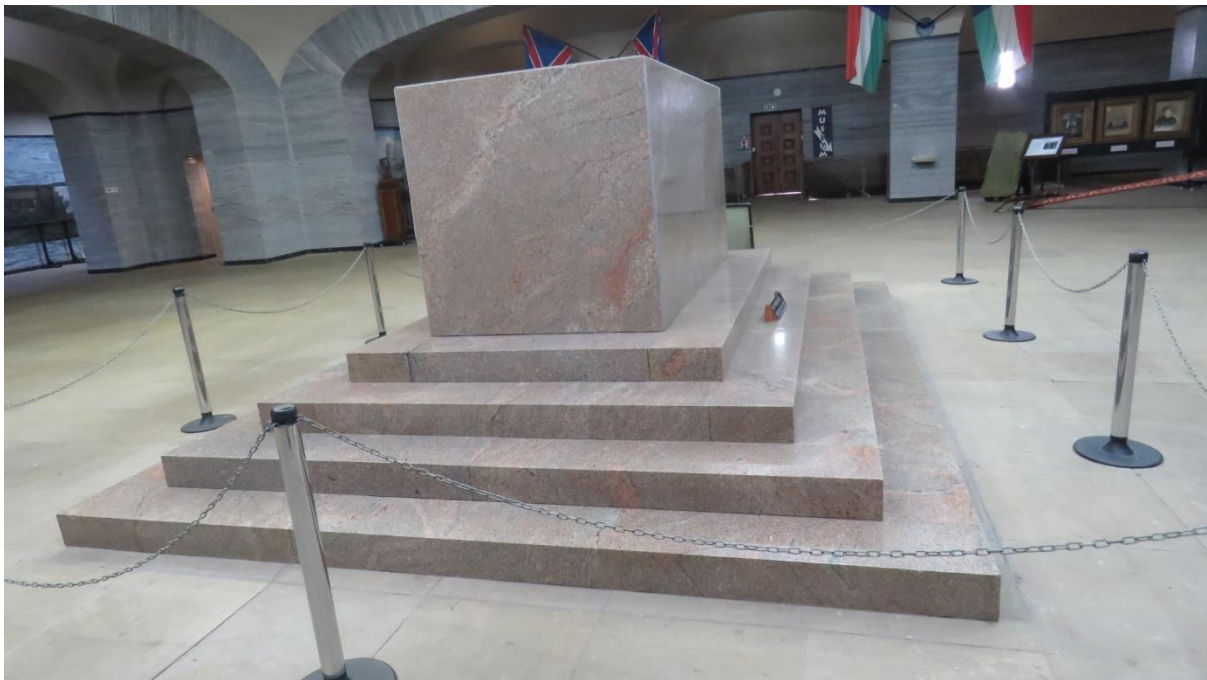


Figure 31: The cenotaph.



Figure 32: The indicated step has been designed to be opened when needed.

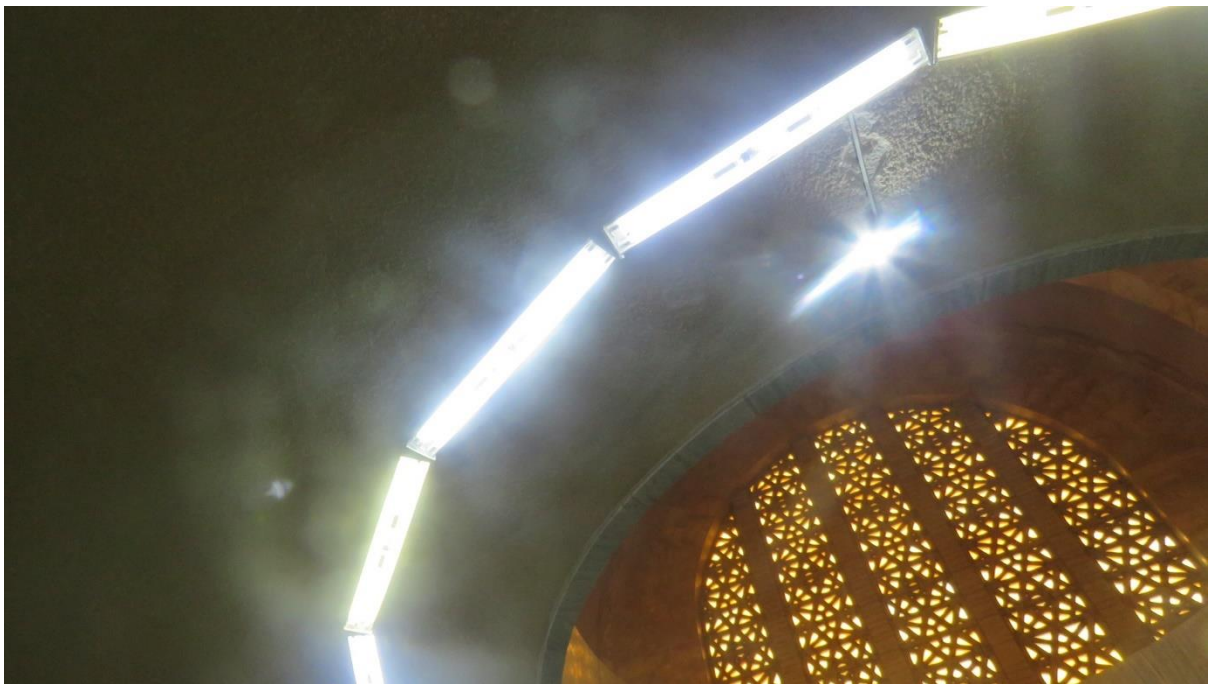


Figure 33: Lighting around the cenotaph.



Figure 34: Another type of light fitting in the cenotaph hall.



Figure 35: Yet another type of light fitting in the cenotaph hall.



Figure 36: Electrified eternal flame.



Figure 37: Maquette of buffalo used at the entrance to the monument, Note the original rock and soil of the hill below.



Figure 38: Note cracks and the forming of stalactites due to waterproofing issues.

Hall of Heroes:

This is the level where visitors enter into the monument. Its main feature is the historical marble freezes depicting scenes from the Great Trek. The freezes, which are white in colour, easily gets dirty and this needs to be cleaned constantly (Figure 39). This will be done by using distilled water and a soft cloth, so as not to damage the freezes. Artist skilled in working with marble will be contracted to attend to regular maintenance issues related to the freezes.



Figure 39: Example of dirt on one of the freezes, Note the darkness on the bottom of the dog as well as below.

Garden, lighting and flower pots outside of the monument:

These needs to be maintained as originally planned. However, some of the trees and plants are becoming too large and are causing cracks (Figure 40-41). These needs to be replaced by smaller plants and the cracks replaced. Spotlights used to illuminate the monument (Figure 42) is very old and will also be replaced by new, more appropriate lights.



Figure 40: Note cracks in flower pots.



Figure 41: Tree next to flower pots that will eventually crack the pots. It needs to be removed.



Figure 42: Example of spotlights to be replaced.

Management protocols:

1. The Voortrekker Monument is the most significant of all cultural heritage resources on site. It falls within one of the red zones, implying that development is prohibited (no-go area). Development would entail any erection of structures in and around the monument or any physical changes made to the monument.
2. Should the above be needed, a permit needs to be issued by the SAHRA.
3. Changes needs to be reversible unless motivated (for instance an intervention needed to protect the historical integrity of the monument).
4. The moving of the koeksister bench to a more appropriate area should be considered.
5. An important factor is the visual impact on the building. It needs to be stated that that the cultural integrity of the monument does not only refer to the physical structure but also to the views towards the monument. The construction of the monument on this hill was done to emphasise the colossal nature thereof and thus anything creating a visual encroachment on these views should not be allowed.
6. In fact structures currently impacting on the view to the monument should be removed as soon as funds are available. This includes the 'Quo vadis' statue and the solar panels.
7. It has to be indicated that the vegetation on the hill was much sparser when the Voortrekker Monument was erected. Current denser vegetation also affects the view, but at the same time serves as softening of the landscape. Although it may be considered to remove some of the vegetation, it does create a space to be enjoyed by visitors and serves to hide additional structures built around the monument.
8. Vegetation damaging any historical feature however needs to be removed.

9. The placement of the information desk in the Hall of Heroes is problematic as it makes it difficult to view the final freeze. This will be moved to the display area.
10. The door to the escalator needs to be closed at all times when not in use, as it also impacts negatively on the marble freeze above the door.
11. Specific routine maintenance issues related to the monument is waterproofing, lighting, general cleaning (especially of the freezes) and security. This needs constant work which should be allowed without applying for a permit.
12. Displays in the museum should be changed when necessary, without having to obtain permission from SAHRA.
13. The gun safe door and security gate should be allowed as indicated as routine and necessary measure.
14. The door leading to the outside and back (south) of the monument also needs to be replaced or repaired with similar wood.
15. The needed security measures, including a security gate and alarm system needs to be installed to safeguard the displays.
16. The cenotaph should be opened as indicated above to assist in solving waterproofing issues.
17. Routine maintenance matters, such as changing of light bulbs needs to be allowed without a SAHRA permit. The crux of the matter is, that every action which will impact on the monument, either physical or visual, should only be allowed after receiving the necessary permission from SAHRA.
18. It is however advisable to hide electrical wires etc. from public view, if possible
19. The above includes the installation of correct light fittings and LED lights which provides better light and is energy efficient.
20. The replacement of the electric light source at the eternal lantern with paraffin should be allowed.
21. The maquettes on the hill surface should be made neat and left in situ for educational purposes.
22. Waterproofing issues in these lower rooms needs will be attended to.
23. Cleaning of the marble freezes, with appropriate material as indicated above, needs to be allowed without a SAHRA permit as this is a routine matter.
24. Artist skilled in working with marble will be contracted to attend to regular maintenance issues related to the freezes.
25. Gardens needs to be maintained as far as possible. However, where trees and other vegetation are damaging the historical structures, it needs to be removed and replaced, if possible, by smaller plants.
26. Repairing of cracks in concrete is seen as routine maintenance and should be allowed.
27. Spotlights may be replaced by new, more appropriate lights
28. Specific routine maintenance issues related to the monument is waterproofing, lighting, general cleaning (especially of the freezes) and security. This needs constant work which should be allowed without applying for a permit.
29. A detailed CMP for the monument needs to be drafted to ensure the sustainable management thereof.
30. Should any developments that may have an impact on the monument be planned, it should be re-evaluated within the context of this management plan.

15.2 The Wagon Laager

The wagon laager is an intrinsic part of the Voortrekker Monument. It is discussed separately since it is indeed a separate structure, but it should always be regarded as a part of the monument building.

Most of the information regarding the wagon laager has been included above. It consists of 64 wagons – the same number of the wagons at the Battle of Blood River. The wagon laager formed an important defensive feature for the Voortrekkers and eventually became the symbol of a mechanism to protect Afrikaner culture. The jawbone wagons (*kakebeenwaens*) are portrayed in their original size in *Terrazzo* bas-relief panels (Figure 43-44). In between the wagons, the gates at the battle of Blood River are also portrayed in bas-relief (Grobler 2001: 36).

Cultural significance: Very High

GPS: The same as the monument as it goes around the latter –
25°46'35.7"S
28°10'33.15"E



Figure 43: The wagon laager around the Voortrekker Monument. Note the gates in-between.



Figure 44: Inside view on a section of the wagon laager.

The wagon laager has over the years deteriorated due to natural weathering and vegetation (Figure 45). This needs to be constantly repaired in line with the original material. Vegetation needs to be kept at a minimum distance of 5 m from both sides of the laager (Figure 46). At the southern side of the laager there is an entrance which is for instance used to give access to the monument for people with disabilities. The section of the laager wall above this entrance is sagging (Figure 47). This urgently needs to be strengthened.

Inside of some of the ox wagons on the laager wall there are spotlights (Figure 48). These are outdated and will be replaced with new LED lights which are more energy efficient. At the northern side, there are public toilets, incorporated into the wagon laager design. The walls of these have been painted grey but over the years the paint have faded (Figure 49). This will be painted grey again. The signage will also be moved to the side of these facilities as its placement at the front is a disturbance for unobstructed photographing of the monument.



Figure 45: Section of the wagon laager showing cracking.



Figure 46: Acceptable distance for vegetation in relation to the wagon laager.



Figure 47: Sagging section of the wagon laager above the disabled entrance.



Figure 48: Example of spotlight at wagon laager to be replaced by energy efficient lights.



Figure 49: Wall of toilet facilities to be repainted. Also note signage that will be placed more appropriately.

Management protocols:

1. The wagon laager forms an intrinsic part of the Voortrekker Monument and thus the protocols above are also applicable here.
2. It falls within one of the red zones, implying that any development is prohibited (no-go area). Development would entail any erection of structures inside the laager, or any physical changes made thereto.
3. Regarding the exterior of the laager wall, a no-go buffer zone of 20 m should be maintained towards the east, west and south.
4. The above includes clearing of vegetation at least 5 m on both sides of the laager wall.
5. The same applies to the northern side, but since this is the direction of approach towards the monument, the parking lot and steps needs to be kept clear of any new developments.
6. Constant repairs needed to the laager wall should be allowed as routine maintenance and will be done with original material.
7. The sagging section of the laager above the entrance for disabled persons should be strengthened in such a way that it is aesthetically pleasing.
8. Spotlights inside of the wagon laager may be replaced by energy efficient lighting.
9. The walls of the public toilet facilities may be painted in the original grey colour.
10. Signage may also be placed more appropriately.
11. Should any additional work on the wagon laager be needed, a permit needs to be issued by the SAHRA.
12. Changes need to be reversible unless motivated (for instance an intervention needed to protect the historical integrity of the structure).
13. Routine maintenance matters, such as changing of light bulbs need to be allowed without a SAHRA permit. The crux of the matter is, that every action

which will have a physical and/or visual impact on the laager, should only be allowed after receiving the necessary permit from SAHRA.

14. It is however advisable to hide electrical wires etc from public view, if possible.
15. A detailed CMP for the laager needs to be drafted to ensure the sustainable management thereof. It could be part of the CMP for the monument.
16. Should any developments that may have an impact on the laager be planned, it should be re-evaluated within the context of this management plan.

15.3 The Trek Routes

This site likely also forms part of the declared Grade I site. It is a relief map of the five most important trek routes that were laid out by students of the former Pretoria Teachers' Training College, on the eastern side of the wagon laager (Figure 50). The project started in 1957 but by 1959 it was not yet completed. On 15 December 1959 cabinet minister PO Sauer planted a tree at the beginning of the Retief-trek route (Grahamstown). It was then decided to use a different colour stone for the fifth route and a decision was made regarding the flora to be planted along each route. The plan was also to build a replica of the Ohrigstad fort, as well as a pioneer dwelling (hartbeeshuisie) and additional Zulu huts (Pretorius n.d.: 1-2). Some of these ideas never materialized. The trek routes were completed in 1963 and the plants along these routes represents endemic vegetation found along the original trek routes (Pretorius n.d.: 2-3). The plan however is now to add the original planned features along the route.

Some of the outstanding features along these routes are important place names, a replica of a Zulu hut, a portrayal of the laager and Zulu impi at the Battle of Blood River and the Retief obelisk (Figure 51-56). The latter was erected in 1971 and represents the monument erected in 1922 at Kwa-Mathiwane in KwaZulu-Natal, where the remains of Piet Retief and those killed with him at Umgungundlovu, were buried.

The Retief route consists of blue shale, starting at Grahamstown portrayed by a small hill of stone. Vegetation here comes from Grahamstown. It leads over the Stormberg, through the Orange and Caledon rivers, Thaba Nchu, Winburg, east to Kerkenberg, down Oliviershoekpass to the capital of Dingane (Pretorius n.d.: 2).

The Louis Tregardt route is constructed from yellow shale and begins at Tsomo at the Kei River. It also leads over the Stormberg, through the Orange and Caledon Rivers, Thaba Nchu, through the Vaal River, over the Soutpansberg, Drakensberg and Lebombo mountains, through the Komati River to Lourenço Marques (Maputo).

The Potgieter route is a red stone path beginning at Tarka and Colesberg, eastwards to Thaba Nchu and Winburg. It then goes towards Potchefstroom, the Magaliesberg, through the Olifants River, Ohrigstad, Strydpoort mountains and Schoemansdal.

The Uys route is constructed of red granite. It begins at Uitenhage, runs through Grahamstown and then follows the Retief route.

The Maritz route is constructed of blue granite and begins at Graaff-Reinet. It then goes to Thaba Nchu, Winburg, through the Vaal River and De Beers pass and south-east to Little-Tugela in KwaZulu-Natal (Pretorius n.d.: 32).

As with all historical features on site routine maintenance needs to be done constantly. This is especially due to the site being in a garden where vegetation may damage the features (Figure 57-59). Infrastructure added over time, such as water pipes, which may be detrimental to the routes, should also be removed or hidden from public view (Figure 60-61). The Zulu hut needs to be replaced every five years.

It is important to note that some of the plants in this area also have historical significance. It was planted to be similar to those on the different trek routes. Before being planted, the hill had very few trees and mostly consisted of grassland (see Figure 50). Although it therefore is of historical significance it is an enhancement of the physical structures. Therefore, should it in any way damage the structures it needs to be removed. It may however be replaced with similar plants in order to retain the original idea. This is in line with the Historical Garden Policy of the Voortrekker Monument (Appendix F).

Cultural significance: Very High

GPS: Taken at the Blood River scene –
25°46'32.95"S
28°10'35.32"E



Figure 50: Relief map of the five Trek routes, ca 1956 (From Pretorius n.d.).



Figure 51: Start of the Retief route.



Figure 52: Replica of a Zulu hut.



Figure 53: Portrayal of the Battle of Blood River.



Figure 54: Retief obelisk.



Figure 55: Recently added replica of Bible monument.



Figure 56: Start of the trek routes where interpretive signage will be erected.



Figure 57: Current view of trek route garden.



Figure 58: Example of tree stump causing damage to slate route.



Figure 59: Example of damaged signage that will be replaced.



Figure 60: Bench inside of the trek route garden that may be removed.



Figure 61: Example of water pipes that should be re-laid to run underneath the historical features.

Management protocols:

1. Although not part of the original design of the Voortrekker Monument, the trek routes form an important interpretive tool of the Great Trek. As a result of its close proximity to the wagon laager, it also falls within one of the orange zones, implying that any development is prohibited. Development would entail any erection of structures in and around the routes or any physical changes made thereto.
1. As space in the surrounding area is limited, it is impossible to create a no-go buffer zone around it. Subsequently the border of the site is deemed the border of the buffer.
2. Routine maintenance should be allowed without a SAHRA permit.
3. Infrastructure added over time, such as water pipes, which may be detrimental to the routes, should also be removed or hidden from public view.
4. The Zulu hut needs to be replaced every five years.
5. The specially selected vegetation forms part of the historical site. It should be maintained but routine work such as pruning etc should be allowed.
6. Although it therefore is of historical significance it is an enhancement of the physical structures and therefore will always be of lesser significance. Therefore, should it in any way damage or threaten the structures it needs to be removed. It may however be replaced with similar plants in order to retain the original idea.
7. As the routes are more important than the vegetation, the latter may be removed and/or replaced should it become a threat to the pathways.
8. Low impact is allowed. This would indicate additions aimed at improved interpretation of the routes. Care should be taken that the size of the interpretation panels does not overshadow the vegetation.

9. The plan however is now to add the original planned features along the route, which should be allowed.
10. Should any work other than routine maintenance in this area be required, a permit needs to be obtained from the SAHRA.
11. Changes need to be reversible unless motivated (for instance an intervention needed to protect the historical integrity of the structure).
12. Every action which will impact on the site, either physical or visual, should only be allowed after receiving the necessary permission from SAHRA.
13. It is however advisable to hide electrical wires etc from public view, if possible.
14. Should any developments that may have an impact on the trek routes be planned, it should be re-evaluated within the context of this management plan.

15.4 Fort Schanskop

Fort Schanskop is a declared Grade II heritage site. It was built by the Boers prior to the Anglo-Boer War² (1899-1902). It is the first of four forts that were built by the Government of the South African Republic (Transvaal or the ZAR), to defend the capital city, Pretoria. Fort Schanskop (Figure 62-63) together with Fort Klapperkop was specifically constructed to safeguard the southern entrance routes to the town (Van Vollenhoven 1992: 99, 104).

It was restored by the South African Defence Force and used as a military museum since 1978 (Ploeger & Botha 1968: 91). In 1994 it was handed over to the City Council of Pretoria and sold to the VTM in 2000 (Van Vollenhoven 2020: 68). An amphitheatre was added to the courtyard of the fort in 2001.

Cultural significance: Very High

GPS: 25°46'36.3'S
28°11'04.7'E

² This war has been given many names in the past, e.g., the Second War of Independence, the Three Years War, the South African War etc. Changuion (1999b) however discussed this issue and came to the conclusion that Anglo-Boer War is the most appropriate name. see L Changuion, 1999b. To name a war: the war of 1899-1902. *Historia* 44(1), 101-109.



Figure 62: Entrance of Fort Schanskop.



Figure 63: Courtyard and entrance to some of the casemates at Fort Schanskop, also showing the amphitheatre.

Management protocols:

1. Next to the Voortrekker Monument this site is an important culturally significant site. It is a declared Grade II (provincial) heritage site. It falls within one of the red zones, implying that development is prohibited.
2. A buffer zone of 20 m should be implemented with the exception of the western side, where the parking area forms the buffer and the northern side where the paved road serves as the buffer. This includes the grass embankments.
3. Should any intrusive work be needed, a permit needs to be issued by the Provincial Heritage Resources Authority of Gauteng (PHRA-G).
4. Changes need to be reversible unless motivated (for instance an intervention needed to protect the historical integrity of the building).
5. An important factor is the vistas towards and from the fort. It is a pity that the De Kroon building was placed relatively close to the fort. No interventions should be allowed between the fort and De Kroon.
6. The vegetation on the northern side should remain intact as it creates a barrier between the fort and other structures.
7. However, the vegetation on the embankments should be removed as it obstructs the view towards the south, which is the direction from which the fort was defending. Trees should however not be removed but killed by an environmentally friendly pesticide so as not to damage the structure. This includes vegetation in other areas of the fort.
8. Low impact is allowed within the orange zone around the fort. This would have to be visually small in stature in order to be overshadowed by the vegetation.
9. Routine maintenance matters, such as changing of light bulbs need to be allowed without a PHRA-G permit. The crux of the matter is, that every action which will impact on the building, either physical or visual, should only be allowed after receiving the necessary permit from the PHRA-G.
10. It is however advisable to hide electrical wires etc from public view, if possible.
11. The site is interpreted and used as a museum, and this could be continued. However, the displays are in need of an upgrade.
12. The fort may also be used for other purposes, e.g., conferences or overnight facilities, as long as no physical intervention is allowed (thus changes need to be reversible).
13. In this event additional interpretation panels should explain the site and its features (e.g., rooms).
14. It could also be considered to restore the fort as close as possible to its original fabric (colours etc). This could be done as part of a new function for the building and will enhance its historical integrity.
15. A detailed CMP for the fort needs to be drafted to ensure the sustainable management thereof.
16. Should any developments that may have an impact on the monument be planned, it should be re-evaluated within the context of this management plan.

15.5 Bust of General Piet Joubert

Commandant-General PJ Joubert was the commander in charge of the ZAR forces. He was also chairman of the Fort Building Commission. The bust of Joubert (Figure 64) was commissioned by Brigadier LS Kruger, Director of Military Museums and was sculptured by Phil Minnaar. Renzo Vignali, the famous Pretoria foundry, cast it in

bronze. It weighs 200 kg and is mounted on a pedestal of shaped granite weighing 2 tons.

Due to the lengthy restoration process at Fort Schanskop, the bust was never officially unveiled but formed an integral part of the displays at the opening of the fort in 1978. At first the bust was placed on the inside of the terrain but was later moved to the outside (eastern side) (Heunis *et.al.* 2006: 28-29). In 2002 it was moved to its current position on the grass embankment on the western side.

Cultural significance: High

GPS: 25°46'37.38"S
28°11'02.81"E



Figure 64: Bust of Commandant-General PJ Joubert at Fort Schanskop.

Management protocols:

1. As a statue, the bust is also protected by the NHRA. As such it may not be moved or changed without permission from the PHRA-G.
2. It is placed in historical context and should remain in its current position.
3. It should be kept free from vegetation.
4. Should any developments that may have an impact on the monument be planned, it should be re-evaluated within the context of this management plan.

15.6 Tanganyika Monument

This monument is located on the western side of Fort Schanskop at the parking area (Figure 65). It is a scale model replica of the *Trek Monument* that was inaugurated on 16 December 1954 in Tanzania (formerly known as Tanganyika). The *Trek Monument*

(1904-1954) was erected to commemorate the 50th anniversary of the first Afrikaners who settled in the then Tanganyika after the Anglo Boer War (1899-1902). The first group of 41 pioneers left Delagoa Bay, an area between the Ngorongoro crater and Kilimanjaro, on 4 December 1904.

A delegation of the *Tanganyika Saamtrek Society* approached the management of the Voortrekker Monument with the request that a replica of the monument be erected on the site to commemorate the centenary of the trek to German East Africa. The Society collected all the funds and the 'Projects team' at the Voortrekker Monument was responsible for the design and construction of the monument. The engraved stones, which form part of the seating, represent some of the different families who lived in Tanganyika. It was erected in 2004 (Heunis *et.al.* 2006: 28).

Cultural significance: Medium-High

GPS: 25°46'37.97"S
28°11'2.55"E



Figure 65: The Tanganyika Monument at Fort Schanskop.

Management protocols:

1. As a statue, the monument is protected by the NHRA. As such it may not be moved or changed without permission from the PHRA-G.
2. A sits current position is not in any historical context, it may be moved to the green zone. However, keeping it in its current position for the time being would not be inappropriate.
3. It would make sense to have this monument and the Dorsland Trek Monument (on the western side of the Voortrekker Monument) closer together.
4. It should be kept free from vegetation.

5. Should any developments that may have an impact on the monument be planned, it should be re-evaluated within the context of this management plan.

15.7 Danie Theron statue

On 1 November 1967 the Commando Battle School of the SA Defence Force was established in Kimberley with the aim to provide specialized training for commando members. On 10 October 1968 it was decided to name this School after the Boer hero, Danie Theron. Theron (1872-1900) was 'n legendary Boer Scout during the Anglo-Boer War. The name change occurred in 1969 and a statue (twice life size) of Danie Theron was unveiled. The statue was placed on the hill, near the Headquarters and was unveiled by the then Minister of Defence, Mr. PW Botha. The sculptor was Charl Andries Engela, who was appointed as instructor at the SA Defence Force's Technical Training Centre at Voortrekkerhoogte in 1960.

In 1989 the Danie Theron Information School was moved to Potchefstroom. Due to weathering, it was not possible to move the statue and it was decided to cast the statue in aluminium. At the end of 1994 Mr. Ben Pretorius of the firm Alusaf Bayview (Richards Bay) gave this task to one of his employees and made a large financial contribution. The aluminium statue of Danie Theron was unveiled in Kimberley on 4 November 1995 by Gen GL Meiring. It was presented to the Voortrekker Monument and unveiled on 6 March 2002 at Fort Schanskop (Figure 66). At this ceremony former president Nelson Mandela made a speech (Heunis *et.al.* 2006: 31-32). Anonymous n.d.: 27), which in itself adds to the value of the statue.

The cornerstone of the initial monument erected in Kimberley was placed in front of the statue. It forms an integral part thereof (Figure 67). The stone originally comes from the historical Magersfontein battlefield outside Kimberley.

Cultural significance: Medium-High

GPS: 25°46'38.80"S
28°11'2.90"E



Figure 66: The Danie Theron statue at Fort Schanskop.



Figure 67: Stone laid when the Danie Theron statue was originally unveiled.

Management protocols:

1. As a statue, the monument is protected by the NHRA. As such it may not be moved or changed without permission from the PHRA-G.
2. It is placed in historical context although Theron never played a role in relation to the Pretoria fortifications. It may therefore remain in this position.
3. It should be kept free from vegetation.
4. Should any developments that may have an impact on the monument be planned, it should be re-evaluated within the context of this management plan.

15.8 The Amphitheatre

The amphitheatre also forms part of the declared Grade I site (Figure 68-69) and was also designed by Gerard Moerdijk. It was completed in 1949 and seats approximately 30 000 people (Kruger 2006: 2). It does not form part of the declared National Heritage site but was mentioned as being important in the motivation for declaration.

Underneath the stage is a large hall. The stage has also been covered by a corrugated iron roof in 2005 (Heunis *et.al.* 2006: 40).

Cultural significance: High

GPS: 25°46'26.1'S
28°10'40.6'E



Figure 68: View of seating at the amphitheatre.



Figure 69: View of the stage.

Management protocols:

1. The amphitheatre is located in an orange zone. This is due to the physical structure being less important but providing for a space where traditional activities (intangible cultural heritage), linked to the social and spiritual values it holds for the Afrikaner community can be practised. This refers to various festivities of importance to the Afrikaner that have been hosted here over the years. This means that limited low impact is advised.
2. Any physical changes needed may thus be allowed as long as permission has been obtained from the SAHRA/ PHRA-G.
3. Changes need to be reversible unless motivated (for instance an intervention needed to protect the integrity of the building). This includes possible changes to the hall.
4. Routine maintenance matters, such as changing of light bulbs needs to be allowed without a SAHRA permit. The crux of the matter is, that every action which will impact on the monument, either physical or visual, should only be allowed after receiving the necessary permission from SAHRA.
5. It is however advisable to hide electrical wires etc from public view, if possible.
6. An important factor is that changes should not impact negatively on the view towards the Voortrekker Monument.
7. The amphitheatre and hall may be utilized for various functions as approved by the management of the site.
8. The structure needs to be cleared of vegetation.
9. Should any developments that may have an impact on the monument be planned, it should be re-evaluated within the context of this management plan.

15.9 The Heritage Centre

The first phase of the building was completed in 2008 and hosts displays on the history of the Afrikaner during the 20th century (Personal communication, C Kruger; Heunis *et.al.* 2006: 39). Phase two of the building was completed in 2014 and houses important archives, a library and museum stores. The building (Figure 70) currently has no heritage significance but does host import documents and objects.

In close proximity to the building are two statues namely 'Tamed Freedom' (a man and a bull) and two bronze kudus (Figure 71). Tamed freedom dates to 1961 and used to stand in Parliament Street at Church Square in Pretoria. It was moved to this site in 2008. The kudus are on loan from ABSA and was placed here in 2012.

Cultural significance: Building – Negligible
Statues: Medium-High

GPS: 25°46'30.82"S
28°10'28.00"E



Figure 70: The heritage centre. Also note the statue in the front.



Figure 71: The two bronze kudus.

Management protocols:

1. Although the building has no heritage significance, it hosts valuable artefacts and documents and therefore needs to be maintained.
2. For minor work no heritage permit will be needed but due to the possible impact of developments here on the Voortrekker Monument, any large construction will still need permission from SAHRA.

3. It needs to be noted that it is in the yellow zone, meaning the area has a medium-high significance where only limited medium impact can be allowed. It boils down to an issue of height so that the view to the Voortrekker Monument is maintained.
4. The two statues may remain in place or may be moved elsewhere on site, within the green zone.

15.10 Memorial to 31 SAI Battalion, 32 Battalion and Operation Savannah at the Columbarium and amphitheatre

31 South African Infantry Battalion consisted of so-called Bushman soldiers, fighting on the side of the South African Defence Force during the Border War (1975-1989) (Figure 72). It is placed next to the Columbarium and amphitheatre. The latter includes the remains of the Ebo 4 who were exhumed by the Heritage Foundation.

32 Battalion consisted of Angolan soldiers who fought on the side of South Africa during the Border War (1975-1989) (Figure 73).

Operation Savannah was the first offensive by the South African Defence Force in Angola. It started on 3 September 1975 and ended on 11 February 1976. This monument was erected here in 2015 (Figure 74).

Cultural significance: Medium-High

GPS: 25°46'31.92"S
28°10'27.54"E



Figure 72: 31 SAI memorial next to the Columbarium and amphitheatre.



Figure 73: 32 Battalion memorial.



Figure 74: Operation Savannah memorial.

Management protocols:

1. Memorials are protected by the NHRA.
2. These memorials are out of context and should rather be moved to the green zone, if possible.
3. Permission will be needed from the SAHRA or the PHRA-G.
4. It should be kept free from vegetation.

15.11 Garden of remembrance

The garden consists of walls with niches where people can place the ashes of their loved ones (Figure 75). The first of these were constructed in 2003.

Cultural significance: High

GPS: 25°46'32.76"S
28°10'25.50"E



Figure 75: Entrance to the garden of remembrance.

Management guidelines:

1. Since these walls hold human remains it is protected by the NHRA.
2. It is perhaps placed a bit too close to the Voortrekker Monument, but other infrastructure here assists in minimizing impact.
3. It should be kept free from vegetation.
4. A hedge (vegetation) between the walls and road is proposed to soften the impact from a visitors' point of view.

15.12 South African Defence Force memorial

This memorial commemorates South African Defence Force soldiers who lost their lives during the Border War. It was erected here in 2009 (Figure 76). The memorial is incomplete as the plinth to the side was supposed to host the so-called Troopie statue. This statue is part of a similar memorial at Fort Klapperkop and approval to move the statue could not be obtained from the PHRA-G since it would make the older memorial incomplete. Due to the National Grading of the Voortrekker Monument, SAHRA also

argued that the placing of the Troopie statue in such close proximity could result in the Voortrekker Monument losing its Grade I status.

Cultural significance: Medium-High

GPS: 25°46"32.6'S
28°10"27.2'E



Figure 76: The SADF memorial.

Management guidelines:

1. As with other memorials in this area, this one should have never been allowed to be erected in such close proximity to the Voortrekker Monument. It is too close to the latter and therefore has a negative influence on the cultural integrity of the latter.
2. However, memorials are protected by the NHRA.
3. If possible, the memorial should rather be moved to the green zone.
4. In such a case the site and any proposed development in the vicinity thereof should be taken up with a heritage expert to be re-evaluated within the context of this management plan.
5. Permission may be needed from the SAHRA or the PHRA-G.
6. It should be kept free from vegetation.
7. For the interim a lane of trees between the memorial and road is proposed to soften the impact from a visitors' point of view.

15.13 The Pioneer Education Centre

In the early 2000s, a lean-to was erected to accommodate ox wagons. This never materialized and the structure was turned into a semi-permanent structure (glass

sliding doors on the northern side of the ablution facilities were added). And called the Kultuursaal. This hall formed the basis of the current building, the construction of which commenced in 2017. This building forms part of what can be called the Educational precinct, consisting of different buildings and structures. The centre was opened in April 2019 (Personal communication: C Kruger) and hosts various educational activities and displays (Figure 77-78). Currently the building has no heritage significance but does host important objects on display.

Cultural significance: Negligible

GPS: 25°46'32.31"S
28°10'41.08"E



Figure 77: The Pioneer centre. Note the perfect vista towards the Voortrekker Monument so as not to obstruct the view.



Figure 78: Activity area at the Pioneer centre.

Management protocols:

1. Although the building has no heritage significance, it hosts valuable artefacts and plays a vital role as education centre. It therefore needs to be maintained.
2. For minor work no heritage permit will be needed but due to the possible impact of developments here on the Voortrekker Monument site, any large construction will still need permission from SAHRA.
3. It needs to be noted that it is in the purple zone, meaning low significance where medium impact is allowed. It boils down to an issue of height so that the view to the Voortrekker Monument is maintained.

15.14 The Voortrekker hall

This building is also located at the Educational precinct. It was originally built as a lean-to in the early 2000's (Personal communication: C Kruger) and converted to a hall (Figure 79) in 2006 (Personal communication: D Langner).

The building has no heritage significance. There is also a smaller building (lapa) to the east of the hall, called Die Uitspanplek, which also has no heritage significance.

Cultural significance: Negligible

GPS: 25°46'32.27"S
28°10'42.88"E



Figure 79: The Voortrekker hall.

Management protocols:

1. The building has no heritage significance.
2. No heritage permit will be needed for work on the hall, but due to the possible impact of developments here on the Voortrekker Monument site, any large construction will still need permission from SAHRA.
3. It needs to be noted that it is in the purple zone, meaning low significance where medium impact is allowed. It boils down to an issue of height so that the view to the Voortrekker Monument is maintained.

15.15 Wagon workshop

This shed is also located at the Educational precinct. It was built in 2002 (Personal communication: C Kruger) and is a temporary asbestos structure (Figure 80). Since it was probably never meant to be a permanent feature it has no heritage significance.

Cultural significance: Negligible

GPS: 25°46'33.79"S
28°10'40.54"E



Figure 80: The wagon workshop.

Management protocols:

1. The shed has no heritage significance.
2. Asbestos is dangerous and this needs to be addressed.
3. No heritage permit will be needed for work on the shed, but due to the possible impact of developments here on the Voortrekker Monument site, any large construction will still need permission from SAHRA.
4. It needs to be noted that it is in the purple zone, meaning low significance where medium impact is allowed. It boils down to an issue of height so that the view to the Voortrekker Monument is maintained.

15.16 Picnic area

This area is adjacent to and south and west of the educational precinct. It consists of various structures, including an arched stone entrance (Figure 81), braai stands, jukskei courts and an animal enclosure (Figure 82). It was developed since 2002, when the entrance was also built (Personal communication: C. Kruger). It has no heritage significance.

Cultural significance: Negligible

GPS: 25°46'34.35"S
28°10'41.92"E



Figure 81: Entrance to picnic area.



Figure 82: Animal enclosures.

Management protocols:

1. The structures in this area have no heritage significance.
2. No heritage permit will be needed for small-scale work, but due to the possible impact of developments here on the Voortrekker Monument site, any large construction will still need permission from SAHRA.

3. It needs to be noted that it is in the purple zone, meaning low significance where medium impact is allowed. It boils down to an issue of height so that the view to the Voortrekker Monument is maintained.