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HERITAGE MANAGEMENT: COMPARING IMPLEMENTATION BETWEEN SOUTH AFRICA AND MEXICO

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A dissertation submitted to the Faculty of Science, University of the Witwatersrand, Johannesburg, in fulfillment of the requirements for the degree of Masters of Science

DECLARATION

I declare that this Dissertation is my own, unaided work. It is being submitted for the Degree of Master of Science at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.

_____

(Signature of candidate)

6 November 2015

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ABSTRACT

Heritage management has been a growing phenomenon throughout the world. This growth is due to the increasing necessity to protect the world's cultural heritage. Heritage management has been closely linked with community participation as well as laws and policies that protect the heritage. Furthermore, site use is also of importance to discover how the heritage is presented, protected and managed. These are the three components that will be the focus of my research.

The implementation of heritage management requires a management plan that clearly stipulates and outlines specific procedures to be followed. An ideal management plan includes the components mentioned above, in that it states the stakeholders involved, how the heritage place will be preserved and how the legislation will be used to ensure the protection of such places.

This research focuses on rock art sites as the cultural heritage places and the importance of protecting them, with specific focus on rock art sites from South Africa and Mexico. The objective of this study is to analyse the different management plans from sites chosen from the two countries, compare the management plans and recommend a best practice for management plans constructed for rock art sites. The hope is that the recommendations will contribute to managing rock art sites as well as to the International Collaboration formed between South Africa and Mexico.

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INTRODUCTION

With a growing awareness of the importance of places of historical and cultural significance the preservation of such places against threats has increasingly become a concern to individuals who have an interest in them (Agnew 2006: 2).

"Heritage places around the world are threatened by exponential population growth, tourism, pollution, urban development and construction, mining, armed conflict, traffic congestion, lack of legislation and resources for the conservation management, irresponsible governance and corruption, looting and trafficking, natural disasters and the effects of climate change and deliberate destruction" (Starr 2013: 8). Threats such as these cause heritage places to be considered as fragile (Price 1995: 115; Sorensen & Evans 2011: 40), and in need of protection (Sorensen & Evans 2011: 40). In order to alleviate such threats, heritage management plans have become an asset to managers and owners of heritage places as well as to governments, both local and national (Macdonald 2011: 893).

The concept of heritage management has been prompted by the widespread occurrence of threats to heritage places. The aim of heritage management is to safeguard, present, and interpret both the physical and the non-physical heritage (Vecco 2010: 324), by using methods and tools developed for such (Magar 2012: 533). Methods and tools are usually stipulated in a heritage management plan.

Management plans have proven to be advantageous in that they establish objectives and goals to be achieved, they are a good monitoring tool, they assist in the development of working relationships and partnerships, they clarify responsibilities within stakeholders, and they encourage coordination among all stakeholders involved in the management of a heritage place (SAHRA 2005: 2). Another advantage of management plans includes site specific plans that target the particular needs of that place.

A heritage management plan is a guiding document that outlines the procedures needed to be carried out in order to successfully manage heritage places. The guidelines may include what needs to be done, when it will be done, and who will do it in order to achieve the aim of a management plan (SAHRA 2005: 2). The

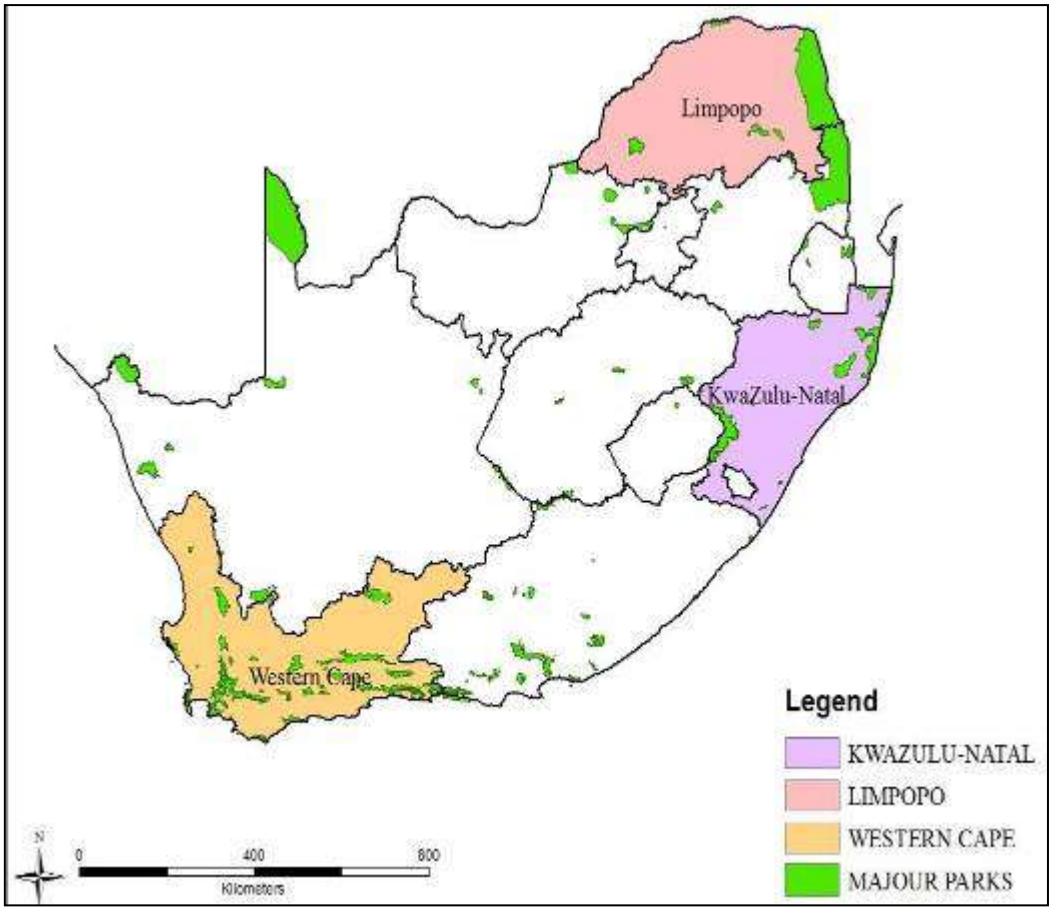
aim of a plan should be to manage a place while maintaining the original condition of a heritage place. Ways in which this can be achieved is by addressing the impact that people have on such places, control and monitor visitor access and establish a guiding system that includes the local communities (Gutierrez *et al* 1996: 218). Maintaining a heritage place's original condition ensures that future generations will also have the opportunity to enjoy and appreciate it (Masele 2012: 52).

Researchers such as Goodhead and Aygen (2004: 607) support the idea of site specific management plans, while Kammeier (2009: 2) believes that sites with similar characteristics should form management relationships. This includes sites that are in similar cultural regions, sites that have similar features of economic development, and sites with common historical features. Similar sites could include rock art sites, iron-age stone wall structures, and other cultural landscapes. Forming relationships of this nature would require the management plan to meet the needs of the similar sites where the relationship is formed. One way this can be achieved would be to formulate a best practice, which is a set of generalized guidelines to manage sites. Kelly (2001) defines best practice as "high performance in a particular practice, indicated by optimal use of resources and customer satisfaction, and validated by comparative assessment" (Kelly 2001: 17).

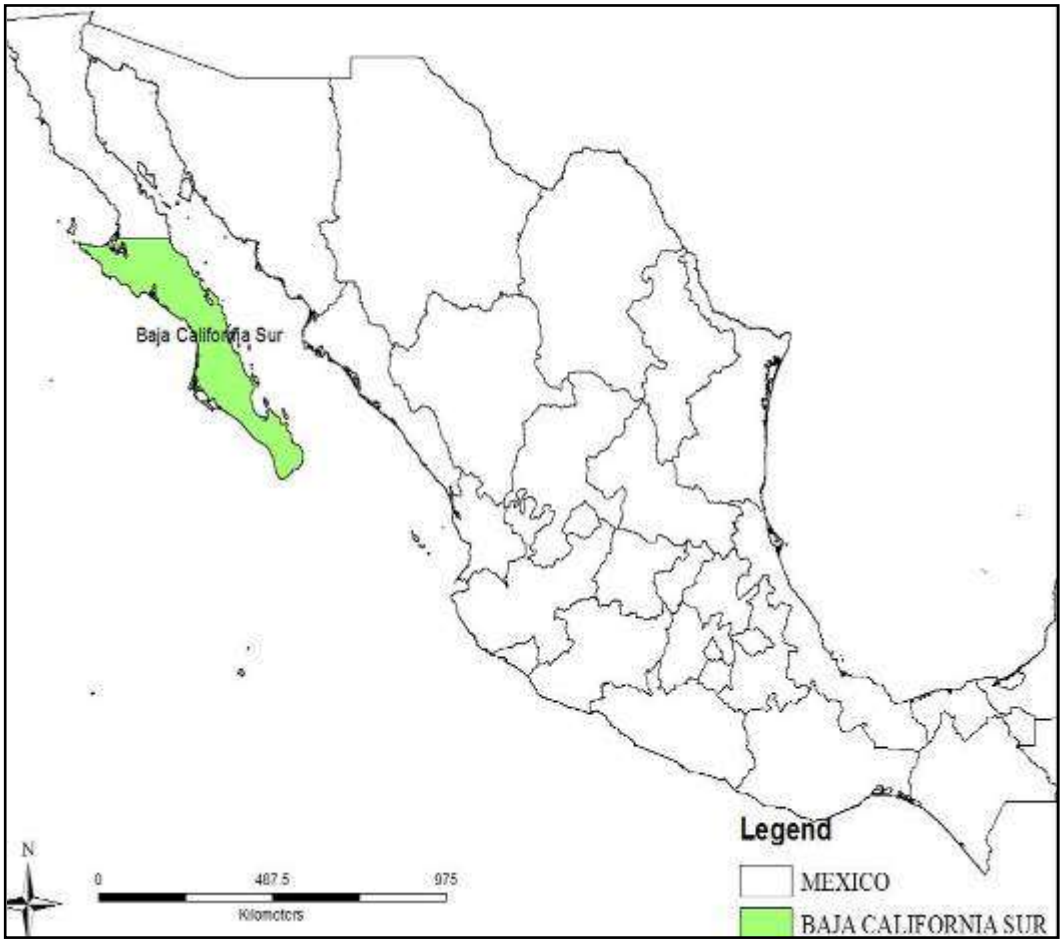
This research aims to provide a possible best practice for managing similar sites, and in this case, rock art sites. Rock art sites are among the many heritage places around the world that require protection and management, as they are threatened by both natural and human activities, such as writing, scratching, and throwing water over the rock art (Avery 1975: 139). It is understood that not all natural or human-generated threats and damages to these sites can be avoided or eliminated, however both can be alleviated and controlled (King 2011). Scholars such as Deacon (1993), King (2011) and Magar (2012) along with others have given recommendations on how rock art sites should be managed and what a management plan for such heritage places should include. Deacon (1993) and Magar (2012) have given management guidelines for sites in South Africa and

Mexico respectively, where they focus on how the sites should be managed, what should be included in the plans, as well as what each plan aims to achieve. The plans for the study regions chosen for this research will be looked at further on.

My research is based on a comparative analysis of how rock art sites from two different countries are managed. The countries selected are South Africa and Mexico (map 1 and 2). The objective is to analyse the management plans of four rock art sites, three in South Africa and one in Mexico, and compare how the plans are implemented at these sites. I focus on three components of heritage management that will aid in the comparison. They are the involvement of the local communities, the legislative frameworks set out to protect heritage places, and the use of the rock art sites. I focus on these components as they may influence how a site is managed, and they may assist in formulating the management plan.



Map 1: Map of South Africa



Map 2: Map of Mexico

The first component is the local community and understanding how they influence a management plan. Local communities may or may not have a direct relationship to these rock art sites, but they may be of help when formulating and implementing a management plan. Researchers such as Chirikure and Pwiti (2008), Hodges and Watson (2010), Masele (2012) and Buckland and Eriksson (2014) believe that local communities should play an important role in the management of rock art sites, especially if there are local community members that have an interest in the heritage. This is the reason I look at the involvement of the local communities in the study regions selected for this research.

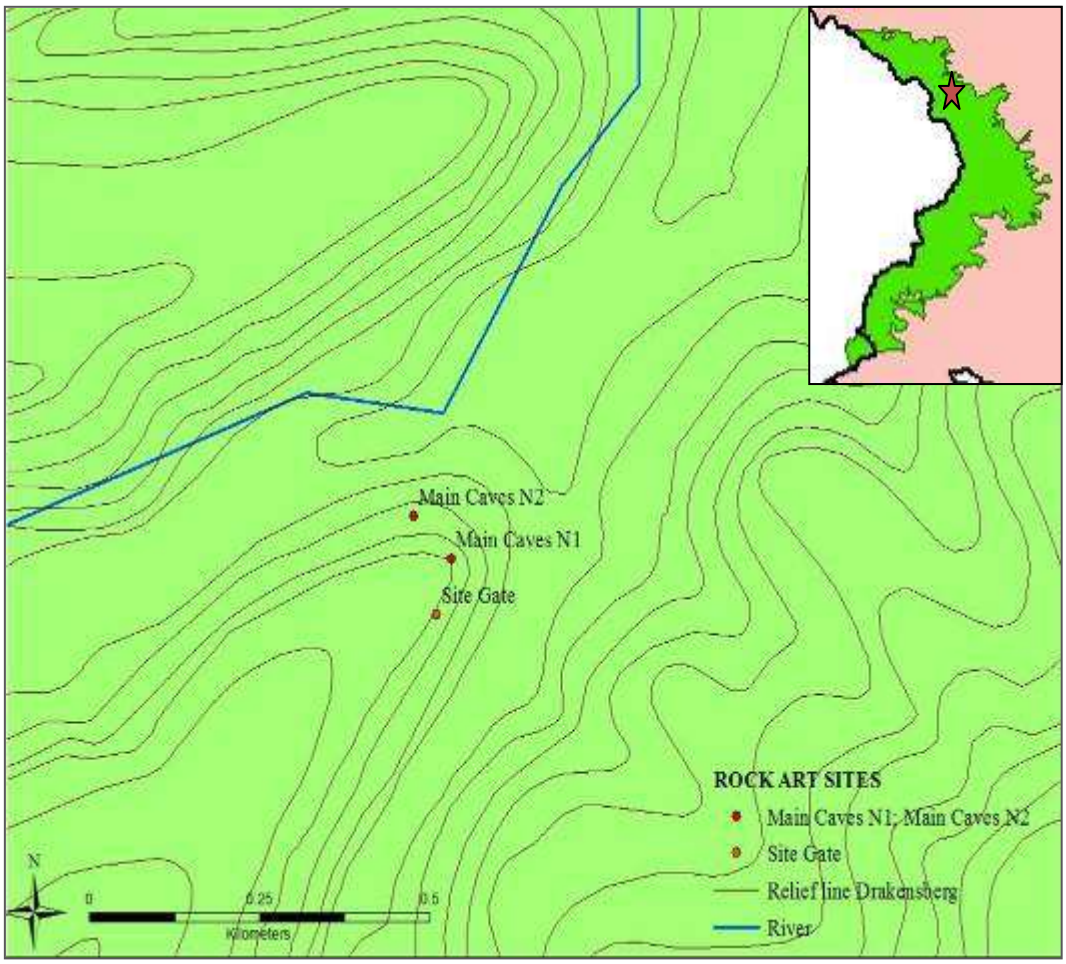
The second component to consider is the legislative framework that protects heritage places in both South Africa and Mexico. The importance of the legislative framework has been emphasized by Kotze and Jansen van Rensburg

(2003), Vasquez (2010) and Ndlovu (2011). Legislation is important as it creates a regulatory framework for heritage management and defines the roles and responsibilities of the various stakeholders involved. I include the legislations for both South Africa and Mexico as their purpose is to protect the heritage.

Site use is also an important component to consider. In most regions, where there are rock art sites, the sites are open to the public for tourism purposes, and in some regions the sites are still used by the local communities for religious and cultural purposes. Analysing the use of rock art is necessary, as it helps determine what threats are brought to the site and what the management plan should focus on.

SELECTED STUDY AREAS

I will be comparing the management plans for Main Caves, the Sevilla Trail, and the Train Site in South Africa and Cueva Pintada in Mexico. Main Caves is located at Giants Castle, a nature reserve in the uKhahlamba Drakensberg Park in KwaZulu-Natal (map 3). The uKhahlamba Drakensberg Park is a mountain range that frames the western border of the KwaZulu-Natal Province, separating KwaZulu-Natal and Lesotho. This mountain range stretches over 200km and covers more than seven per cent of the Province.

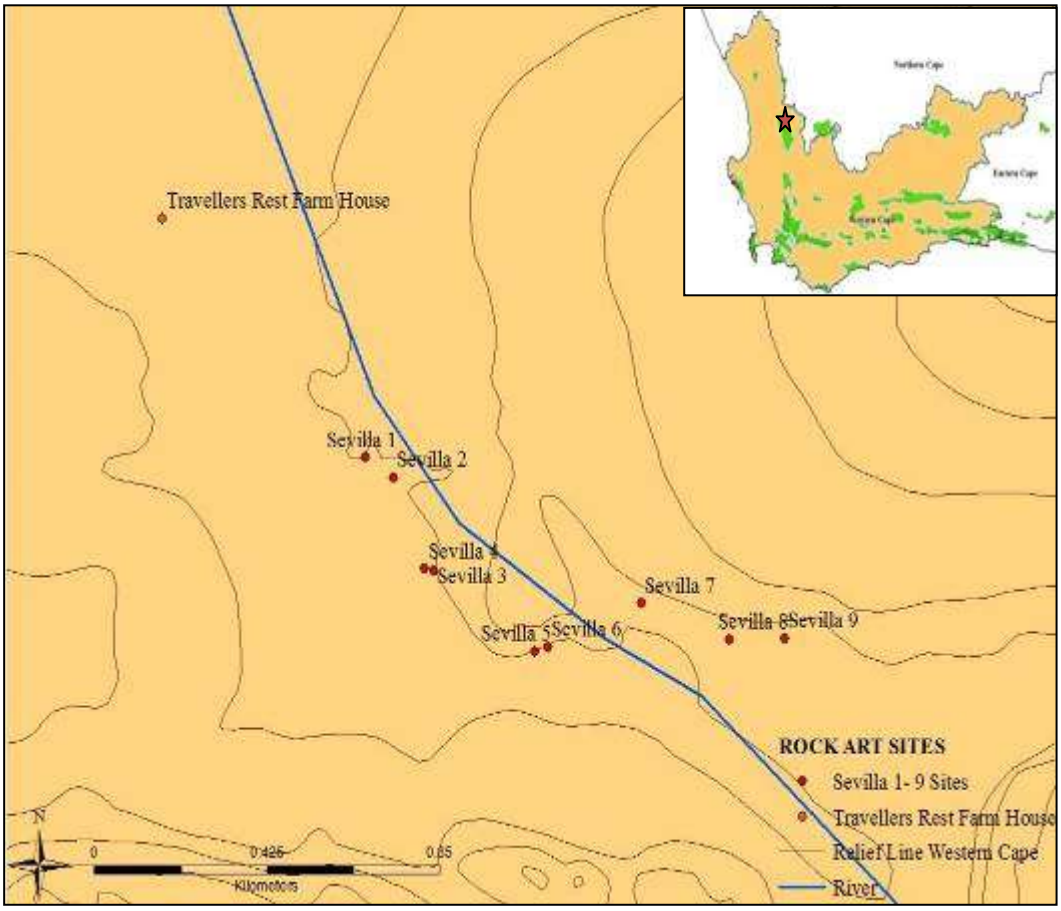


Map 3: Map showing Main Caves rock art site, with inset of the uKhahlamba Drakensberg Park in the top right hand corner.

The uKhahlamba Drakensberg Park is divided into several nature reserves. They are Kamberg Nature Reserve, Lotheni Nature Reserve, Royal Natal Nature Reserve, Rugged Glen Nature Reserve, Vergelegen Nature Reserve as well as Giant's Castle Nature Reserve. It is also divided into several state forests, such as Cathedral Peak, Cobham, Garden Castle, Highmoor, Mkhomazi and Monk's Cowl. Main Caves, found at Giant's Castle, is one of the most densely painted in this Nature Reserve. This site is home to some of the best rock art of the San, containing a range of motifs, which will be illustrated in the following chapter (Willcox 1957).

The Sevilla Trail is located at Traveller's Rest Guest Farm in the Cederberg, Western Cape (map 4). This region, like the Drakensberg, is densely populated with painted rock shelters. Traveller's Rest Guest Farm is north east of

Clanwilliam, beyond the Pakhius Pass along the Brandewyn River (Yates et al. 1985: 70). The Sevilla Trail is a four kilometre walk which consists of nine rock art sites, each of which displays the painting tradition of the San.

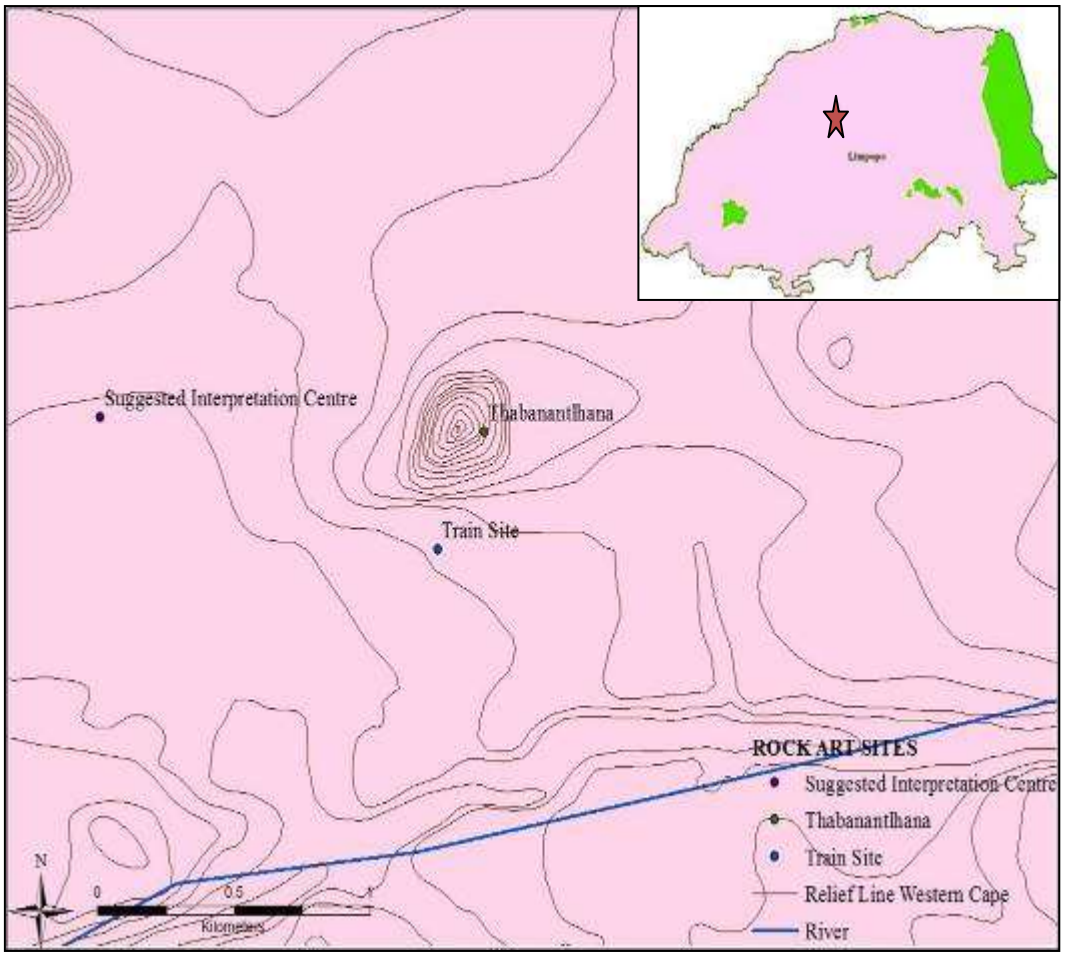


Map 4: Map showing sites 1-9 of the Sevilla Trail at Travellers' Rest Guest Farm

The Train Site is found in the Limpopo Province on the Makgabeng Plateau, which can be found south of Blouberg (map 5) (Namono & Eastwood 2005: 77). The Makgabeng is one of four distinct rock art areas in the Central Limpopo basin. The other three are the Soutpansberg, the Limpopo-Shashe Confluence Area and Northern Venda (Eastwood 2003: 14; Eastwood & Smith 2005: 63).

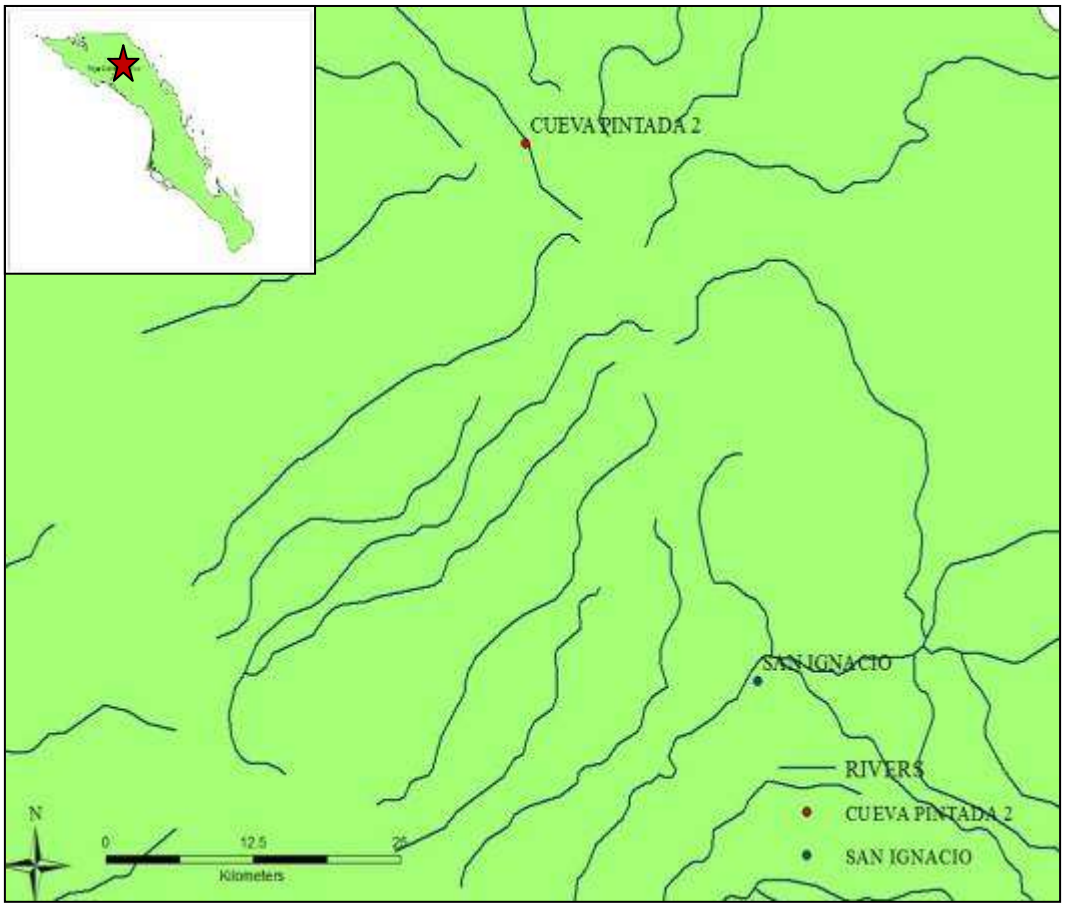
Several survey studies have been conducted in the Makgabeng. Eastwood and his co-writers' (2002: 2) study revealed that there are over 460 documented rock art sites in the Central Limpopo basin. In the years that followed this survey, the

number of sites found and recorded differed between scholars. In 2003 Eastwood recorded over 600 sites, and in 2005 both Eastwood and Smith stated that the plateau has a total of 953 sites that have been located and recorded. This, however, is not all the rock art sites within the region as "much recording work remains to be done", this stated by Eastwood & Smith (2005: 63). The rock art in Makgabeng Plateau can be divided into three painting traditions; the Northern Sotho finger paintings, Khoekhoe Herder finger-painted and hand-printed images and San hunter-gatherer fine-line monochrome and polychrome paintings (Eastwood et al 2002: 2; Eastwood 2003: 15; Namono & Eastwood 2005: 78). Train site, which can be found in the Bochum District on Bonne Esperance, has both San hunter-gatherer and Northern Sotho paintings.



Map 5: Map showing the location of the Train Site at Bonne Esperance, Limpopo

Cueva Pintada is one of the many rock art sites in the Sierra de San Francisco in Baja California Sur, Mexico (map 6). Baja California Sur, a region surrounded by mountain ranges, is known for the giant painted murals found mostly in the caves (Gutierrez undated: 52). The mountain ranges in Baja California Sur are the Sierras of San Borja, San Juan, Guadalupe and de San Francisco. "The Sierra de San Francisco is the region with a largest concentration of the most spectacular and best reserved Great Mural sites" (Gutierrez undated: 53). The Sierra de San Francisco has a main stream and tributaries that are rich in caves and rock shelters. The main stream is referred to as the Arroyo de San Pablo, a water course that cuts down to depths of over 305 metres and traverses two thirds of the length of the Sierra de San Francisco. Along the Arroyo de San Pablo is the site Cueva Pintada (Crosby 1997). This 152.4 metre cave has the largest collection of giant murals in the region (Price 1996).



Map 6: Map showing Cueva Pintada, with inset of Baja California Sur

The motive for choosing these four sites was influenced by the international collaboration initiated in 2009 by the Rock Art Research Institute. The collaboration was between Botswana, Mozambique, South Africa and Mexico, and the purpose of the project was to create a symbiotic relationship, where the four countries could share competencies, exchange professional knowledge, create south-to-south professional networks and grow in knowledge creation and management.

By implementing a comparative analysis on the management of sites and including the three components mentioned earlier: local community involvement, the legislation behind site protection, and the use of sites, and reflecting on the manner in which each country implements their plans, I hope to contribute to what the international collaboration aimed to achieve. I also hope to make a contribution to closing the gap found in the involvement of local communities in rock art site management and the management plans formulated for sites. This project may assist regions that do not include the local community with ways on involving the community in rock art site management.

Data required for the comparison, and subsequently formulating a best management, would be collected from one on one interviews conducted with certain individuals that are involved either directly or indirectly with managing the rock art sites selected. A second method used to gather data is a desktop study, this method will only apply to regions where field work was not able to be conducted. Along with the comparative study, a SWOT analysis would be conducted in order to determine the strengths, weaknesses, opportunities and threats of each management plan at each of the four sites. This will aid in formulating a best practice.

One question I hope to answer with this research is whether there is a generalised way to manage rock art sites, despite their location. Thus the aim of this research is to provide a possible best practice for managing rock art sites. The purpose of this is to determine whether or not certain aspects of heritage management can be implemented at most, if not all rock art sites. I also aim to make suggestions as to what a management plan for a rock art site should include. The reason for this is

because many rock art sites have been damaged or neglected completely, so if managers have an idea of what to focus on, then fewer sites would be in danger of being damaged.

CHAPTER OUTLINES

Heritage places are threatened by several factors and need to be protected from those factors. The introductory chapter focuses on what some of these threats are, and what can be done to protect them from such threats. Heritage management appears to be the answer for protecting heritage places, and in order to do so each heritage place requires a management plan. I look at what a management plan entails, its aims and it advantages, as well as introduce best practice, the main aim of this research. I briefly introduce the four study regions and the three components of heritage management.

The focal point of chapter one is the definition of heritage management and of community, in context with my research. It is important to define these terms, firstly because they have been defined by many different scholars. I found it necessary to be clear about what it is I am referring to in terms of my own research, and secondly because they are discussed throughout this research. Defining heritage allows us to understand the difference between tangible and intangible heritage. This is important in understanding the meanings behind heritage and in the case of this research rock art sites. Defining management allows me to understand why sites need to managed, and defining community is crucial to understanding who community refers to.

In chapter two having defined the term intangible heritage I include the meaning of the rock art both in South Africa and in Mexico as it is necessary to manage intangible heritage as much as it is important to manage the tangible heritage. I also look at the management plans for the rock art sites from the chosen regions. This will help in my analysis to see if plans have changed or if they have stayed the same since the implementation stages.

Chapter three looks at what several researchers have said about heritage places and what to consider when managing such places. This chapter summarises the significance of heritage resources and discusses how an appropriate management plan can lead to good management of a heritage sites. I also take a look at certain approaches to heritage management, and link them to my research. I look at the different stakeholders that should take part in managing a heritage place and the aims of each stakeholder, with particular focus on local community involvement, what it is and the community's relationship to such places. Heritage places can be managed effectively if there are laws and policies to stipulate regulations to protect them. I look at certain sections of the National Heritage Resources Act no. 25 of 1999 and articles of the Federal Law on Archaeological, Artistic and Historic Monuments and Areas from the South African and Mexican legislation respectively. Most heritage places that require a management plan are those that are used for tourism purposes. Therefore I look at the relationship between tourism and heritage management.

The methodology is a crucial part of this research as it explains how the results are obtained. Chapter four gives the step by step process from the planning stages of this research to the data analysis. The chapter is divided into four sections, which are initial planning, study sample, results collection, and method of analysis. Chapter five begins with a table of my field work observations for the South African sites. It continues with a layout of the outcomes from the interviews for each of the three sites. The last part of the chapter is the layout of the desktop analysis for the management of Cueva Pintada in Mexico.

Chapter six is a comparative analysis of the collected data. It starts off by comparing the three components from the three South African sites. The purpose for this is to get an overall view of what happens in South Africa in terms of rock art site management. This is followed by a comparison of management between the two countries. I also include the similarities in management for both tables in this chapter. I end off this chapter with a SWOT analysis, where I look at the strengths, weaknesses, opportunities and threats of each site. The SWOT analysis helps me to make best practice suggestions and recommendations. Chapter seven

discusses the data collected. I look at how sites are managed, how the local community is involved, whether or not the legislation has been put to use, how the sites are used, as well as how the intangible heritage is included into the management plans.

Ensuring that most, if not all, rock art sites are managed appropriately, best practice should be considered as a tool. In Chapter eight I give my recommendations as to what should be included as best practice guidelines for rock art sites. In this chapter I note that each region or country may adjust the guidelines to meet the needs of their rock art sites as not all site characteristics will be the same and the legislative frameworks may require those responsible for rock art sites to include particular elements of the framework into the plan. This chapter concludes with the final comments for this research.

CHAPTER ONE- DEFINING TERMS OF IMPORTANCE

In order to understand how to manage heritage sites it is important to know what heritage management is. The definitions included in this chapter are those of heritage, including both the tangible and the intangible heritage, management, as well as community with regards to my research. I focus on these terms as they are discussed throughout this research and are necessary to reflect on when managing any heritage site.

DEFINING HERITAGE

Cultural heritage can include any one thing such as historical monuments, the natural landscape and cultural sites (The Allen Consulting Group 2005: 1; Ahmad 2006: 293). "UNESCO defines cultural heritage more broadly as: the present manifestations of the human past. These are usually those of our past that have the capacity or potential to contribute to our understanding or appreciation of the human story or which are an important part of continuing cultural traditions in a spiritual and emotional sense" (Ndoro 2008: 25).

Cultural heritage can refer to any aspect of the natural or the built environment still present in today's society but was created by communities that existed many years ago (Smith 2003: 102). These aspects are usually of significance to the present communities as they contribute to the cultural history of the communities. The cultural significance is embodied in the place itself, in its meaning, use and associations (Worthing & Bond 2008: 47).

DEFINING TANGIBLE AND INTANGIBLE HERITAGE

The definition of Cultural heritage has been broadened to include both the physical and the non-physical heritage, referred to as the tangible and the intangible heritage respectively (Ahmad 2006: 294; Bouchenaki 2003: 2; Goody 2004: 91; Kurin 2004: 67; Vecco 2010: 321).

The intangible heritage can form the backbone of a community as it deals with ideals and beliefs that influence the way community members interact with one another, and how they relate to the physical environment and the spiritual world (Katsamudanga 2003: 2). Intangible heritage can be defined as a heritage that does not leave a physical trace but still contributes to the cultural history of a society (Goody 2004: 91). This traceless heritage refers to the social practices, expressions, knowledge, skills that communities, groups and, in some cases, individuals recognize as part of their cultural heritage, performing arts, systems of healing, traditional knowledge systems and skills connected with the material aspects of culture (Bouchenaki 2003: 2; Katsamudanga 2003: 2; Ahmad 2006: 297; Keitumetse 2006: 166; Bortolotto 2007: 23; Harrison & Rose 2010: 244).

Tangible heritage can be defined by the symbols and technologies and objects that stem from intangible ideals and beliefs (Bouchenaki 2003: 2). The tangible heritage includes, but is not confined to, historical monuments, buildings, archaeological sites and structures, and towns (Ahmad 2006: 294). Bouchenaki believes that there is a symbiotic relationship between the tangible and the intangible. The intangible heritage should be regarded as the larger framework within which tangible heritage takes on shape and significance (Bouchenaki 2003: 2).

DEFINING MANAGEMENT

Heritage places are an essential part of a country's history and managing them requires a plan and skills that ensure their safety. In order to effectively formulate a plan it would be essential to understand what management is in general. Management has been defined as "the manner in which problems are solved creatively to optimise existing systems, processes, products, services" (Abfalter & Pechlaner 2002: 10), and the ability to use resources, funds, personnel, political and legislative frameworks (Avrami *et al*. 2000: 4). Therefore good management should consist of certain methods and tools that ensure effective problem solving (Abfalter & Pechlaner 2002: 10).

Thus heritage management should be largely concerned with the policy and practice of managing heritage places; and it should include the identification, interpretation, maintenance, preservation and presentation of places of cultural significance.

DEFINITION OF COMMUNITY

Involving the community has become a focus for both archaeologists and heritage managers. In order to manage heritage places effectively and to promote heritage management they attempt to engage with communities, in particular the communities that own or have an interest in heritage places (Chirikure & Pwiti 2008: 467). It is necessary to define community in order to know who the community is in the context of this research.

Marshall (2002: 215) poses the question what defines a community? The definition of community can stem from a geographical perspective or a relational perspective. Marshall (2002) identifies two kinds of communities. The first consists of people who live locally, either live on or close to a heritage place. The second kind consists of descendants and includes those who can or choose to trace descent from the people who once lived at or near a heritage site. These communities are defined by their relationships to the past and to other people. Chirikure and Pwiti (2008: 468) define community as a body of people occupying the same space. Such a group can either be "insular" or "cosmopolitan". An insular community is one that consists of residents that are usually bound by a common ancestry, heritage and culture, while diversity is a characteristic of cosmopolitan communities.

In today's society the definitions of community usually overlap, which is why I have opted for the definition that is geographically associated, looking at communities that are locally situated to the heritage site. The reason for this is based on not knowing if the present communities are direct descendents of those who once occupied the space and painted the art.

CHAPTER TWO- MANAGING THE TANGIBLE AND INTANGIBLE HERITAGE OF ROCK ART

Chapter two gives an outline of the intangible heritage; the interpretation of both South African and Mexican rock art. I concentrate on the meaning of rock art from both countries. The second section of this chapter focuses on the tangible heritage, which is the rock art itself, and the management plans that have been implemented at each site from the regions selected.

INTANGIBLE HERITAGE: UNDERSTANDING THE MEANING OF THE ROCK ART

Rock art is the tangible evidence of the underlying values and beliefs of the people who painted it (Harrison & Rose 2010: 239). This is evident in the literature that has been provided by scholars, who have studied rock art in different parts of the world. Whitley (1998) explains how the rock art in western North America stems from the cultural beliefs of Native American hunter-gatherers; "their cultures were thoroughly and undeniably shamanic in belief, world view and ritual practice" (Whitley 1998: 15). The rock art in this region depicts an altered-state-of consciousness experienced by the shaman which consists of cross-cultural regularities in motif form.

The understanding of western North American rock art is ethnographically based. This is the same for the understanding of the rock art in Australia. Painting traditions have been passed down through generations along with the cultural beliefs (Taçon & Ouzman 2004). Such beliefs include stories of the Mimi, who are believed to have the "ability move in and out of the rock", the Mimi are also believed "to be timeless for they played a significant role during the early creation period of human existence" (Taçon & Ouzman 2004: 43). The Mimi are said to be spirits that visit in dreams and can be called upon by the elders who visit remote parts of the stone country. The evidence of the Mimi can be found in the rock art as it is believed that human figures were depictions the Mimi made of themselves. These images, known as the Dynamic human figures, are painted in such a way

that they appear to be gliding across the rock surface (Taçon & Ouzman 2004: 45).

SOUTH AFRICAN ROCK ART INTERPRETATION

Like American and Australian rock art, South African rock art reflects symbolism associated with the religious facets and practices of the lives of the artists. However, South Africa has amongst others, two painting traditions that are of relevance to this research: San rock art and Northern Sotho rock art.

San rock paintings have been associated with a range of shamanistic belief rituals and experiences that are situated within a tiered shamanistic cosmology and complex social relations; shamanistic referring to the general diverse rituals situated within a tiered cosmos. This differs from shamanic which refers to rituals that are directly related to or performed by shamans and rituals performed in an altered state of consciousness (Lewis-Williams 1998: 87). In San cultural beliefs shamans were critical to society as they had the ability to visit the spirit realm to perform certain rituals or activities that would benefit that society (Lewis-Williams 1998: 87; Lewis-William & Pearce 2004). These include pleading for and clearing the sick, controlling game and rain (Dowson 2007: 56), combating malign spirits of the dead, to acquire supernatural power, hunt, engage with rain animals, and personally explore visual apprehensions of these natural activities (Lewis-Williams 2006: 107).

The activities that take place in the spiritual world can be seen in the rock art throughout Southern Africa through dance postures; dancing sticks; bodies bent over; dance rattles and flywhisks that the San wear only at trance dances; flecks of potency amoung dancers and emanations of sickness from the back of the neck that can only be seen by shamans; lines from the top of the head that indicate the departing spirit, ‘threads of light’, lines that link other images to animals and to the spirit realm behind the rock face (Lewis-Williams 2006: 111); and nasal bleeding (Lewis-Williams 2006: 110).

Researchers such as Lewis Williams and Dowson (1990) considered the rock face to be the gateway into the spirit realm. “Shaman-artists depicted some of the visions they brought back from the spirit world as if they were emerging from the rock face” (Lewis-Williams & Dowson 1990: 5). This suggests that the rock face was not a meaningless surface to which paint was applied, but rather it supported the art and had functions of its own. In the rock art, images that emerge from or enter into the rock face include red lines, rain animals and therianthropic figures (Lewis-Williams & Dowson 1990: 6). These images use the cracks, steps and grooves of the rock face as entrances into or exits from the spirit realm (Lewis-Williams & Dowson 1990: 5).

The ethnographic evidence shows that shamans visited the spirit world via a tunnel that started at the rock wall (Lewis-Williams & Dowson 1990: 9). The crack, steps, holes and other inequalities were the entrances to these tunnels. Lewis-Williams and Dowson (1990) believed that shamans probably examined the rock faces to find the entrances to tunnels and that other shamans created entrances by applying paint to smooth areas of the rock (Lewis-Williams & Dowson 1990: 15).

Apart from San rock art, there is also Northern Sotho rock art. Certain Northern Sotho painted images have been associated with the affairs of women and girls (Namono & Eastwood 2005: 82), while others are associated with the colonial contact period and boys’ initiation (Namono & Eastwood 2005: 83). Images associated with the affairs of women and girls include aprons, and geometrics in different forms (Eastwood *et al* 2002: 2; Namono & Eastwood 2005: 82); those associated with boys’ initiation include spread-eagles, giraffe, kudu, zebra, gemsbok, ostrich and carnivores; and contact rock art images include guns, trains, horses and wagons (Eastwood *et al*. 2002: 2; Namono & Eastwood 2005: 78).

Rock art associated with initiation rituals was used to educate initiates in matters regarding important issues of adulthood (Moodley 2008: 116). Of significance to Northern Sotho culture is the crocodile motif which can be linked to both girls’ and boys’ initiation (Namono & Eastwood 2005: 84). The crocodile was used to demonstrate lessons on fertility, procreation and sexual matters, which were

considered to be the preparation of girls and boys for adulthood (Moodley 2008: 122). Since initiation rituals were, and probably still are, a sacred institution, the sites as well as the practices that took place at these sites were concealed from the rest of the community, especially women and the uninitiated with regards to boys' initiation (Moodley 2008: 120). Therefore it is understandable why only those who have been initiated can recognize the crocodile as a communicative symbol.

There is also contact art that developed due to the incursion of white settlers to certain regions of South Africa. Namono (2014) believes that the Northern Sotho community painted the images mentioned as a coping mechanism for being driven out of their homes and into the hills and the wars that began in order to suppress the leaders. The art was a medium for the Northern Sotho to poke fun at the intruders (Namono 2014).

THE MEANING OF THE GREAT MURALS

The great murals of Baja California Sur have also been linked to religious beliefs and practices of the individuals who once inhabited the region and painted the great murals. There have been several claims by researchers as to who the painters of the Great Murals were, so it is necessary to understand the background of the groups who inhabited the area before we can understand the meaning of the art.

Studies conducted in Baja California show that there was a close relationship between the language groups of occupants within this region (Meighan 1966: 373). Laylander (2005: 171) believes that there was a language relationship and that there were cultural continuities between the Cochimi to the south of the peninsular and the Yuman-speaking groups namely the Kiliwa, Paipai, Kumeyay, Cocopa and Quechan, found in the northern part of the peninsula (Forde 1931: 88; Laylander 2005: 171). The cultural continuities are "implicit in various practices including ones associated with funerals, mourning ceremonies, the post-mortem disposal of personal property, use of names and genealogies, human hair-capes, anthropomorphic images, impersonations of the dead in ceremonies and ideas about the after world" (Laylander 2005: 171).

Laylander (2005) and Meighan (1966) have different explanations for the meaning of the Great murals painted by the Comondú. The Cochimi were believed to be direct decedents of the people who made the Great Mural paintings. Those people were known as the Comondú, a group of people who occupied shelters prior to the Cochimi. Meighan (1966: 385) believes that the paintings can be connected to hunting magic. The images included in the art are mainly human and animal figures. The human figures were always painted from the front view with hands upraised with no facial features. Animal figures were painted shown from the side. Painters paid close attention to the horns or ears of animals as this made them appear more realistic (Meighan 1966: 383).

Both the animals and the human figures were painted with arrows across them or embedded in them; this was more common with the animal figures than it was with the human figures (Meighan 1966: 382). Impaled animal figures depicted animals struck by a hunter's arrow and impaled human figures may have possibly depicted witch craft or black magic (Meighan 1966: 382). Superimposed images were an often occurrence in the art, where the human figures were painted over the animal figures. This according to Meighan (1966: 386) suggests a representation of dominance of man over animal. Both the arrows and the superimposing of images are said to represent hunting magic and possibly witchcraft.

Later Laylander (2005) uses ethnography to try to explain the meaning of the Great Murals. Since there were linguistic and cultural continuities between the northern and the southern peninsula, Yuman ethnography is used (Laylander 2005: 171). In Yuman speaking communities the spirits of the dead were feared as they were believed to be a potential source of danger. When a person died most if not all their belongings and property were destroyed and the body cremated. The Yuman had mourning ceremonies that followed the funeral. These ceremonies allowed for crying and expressing grief as well as feasting, dancing, gambling and courting (Laylander 2005: 172). A suggested explanation was that the art was used to honour or admire the ancestors; however this suggestion contradicts

Yuman ethnography, where ancestors are considered to be a danger to their living descendents (Laylander 2005: 178).

Meighan (1966) suggested a counter explanation for the great murals of Baja California Sur. Meighan (1966: 178) suggested that the art depicted hunting magic, the reasoning for this is based on the fact that besides human figures, the art is dominated by what the Yuman considered as important aboriginal game. Some of the animals that can be seen in the art include mule, deer, rabbits and bighorn sheep (Laylander 2005: 180).

Laylander explores two more suggestions to explain the art; the shamanic trance states and rituals associated with warfare and conflict (Laylander 2005: 178). The shamanic trance state can be associated to animals which are powerful and considered to be completion or a threat to human. Such animals include lions, rattlesnakes, and raptorial birds. Warfare and conflict could be used to explain the arrows that penetrate human figures but according to Laylander, the arrows through the human images have been a metaphor for the deceased status of the ancestors (Laylander 2005: 181).

Having explored the four possible explanations of the Great Murals, Laylander (2005) concludes that the ethnohistoric and ethnographic evidence favour the literal interpretation of hunting magic and warfare (Laylander 2005: 183).

MANAGING THE TANGIBLE HERITAGE: EXISTING MANAGEMENT PLANS FOR ROCK ART SITES

The importance of rock art has resulted in multiple rock art management plans being written, however few have been implemented, and some sites are managed without a written plan. One problem that has been evident is that few have been documented and followed up on. Most sites that have an adequate written and implemented plan have been listed as World Heritage sites (Deacon 2006: 390). A written document is vital for achieving and sustaining management objectives and executing actions for the overall management of a rock art site. For these

mentioned reasons "more rock art sites should be included on the World Heritage List" (Clottes 2008: 1).

ROCK ART MANAGEMENT IN SOUTH AFRICA

THE DRAKENSBERG, KWAZULU-NATAL

After extensive surveying in the uKhahlamba Drakensberg Park, Mazel realised that the archaeological resources in the region needed to be protected. He recommended principles for a management plan for the region. Mazel (1982) incorporated management methods from other regions, as their situations resembled those of South Africa and more so the Drakensberg. His recommendations were based on the protection of the rock art and managing the public's access to the sites in the Drakensberg. Like most management plans, Mazel (1982: 7) also refers to public education, his reason being that by acquiring the public's understanding and support, management requirements would be reduced considerably.

Based on the American and Australian management plans, Mazel (1982: 10) recommended that rock art sites within the uKhahlamba Drakensberg Park be grouped together to form clusters on a geographical basis. The reason for the clustering would allow for effective patrolling within the area. The patrolling of site clusters would be based on the ranking of sites (Mazel 1982: 10). The sites were ranked according to:

- the scientific significance of the site which is determined by the number of paintings, surface artefacts, unique or complex paintings and archaeological deposits,
- the accessibility from the nearest entry point which is determined by the combination of the distance from entry point and terrain between the entry point and the site,
- the path network which is determined by the presence of a path directly to the site or by the distance of a path from the site,

- the visibility which is determined by how clearly the site can be seen from a path or from the entry point,
- whether the site is situated in high or low intensity use areas- high intensity use refers to daily use by day-walkers and has a high frequency of tourist and low intensity use refers to sites in areas that require two day hike excursions, used for camping,
- and vandalism and evidence of modern human activity are further management variables to consider.

The monitoring of sites is an important part of managing the sites and should be included in management plans as suggested by and Jopela (2010: 58) and Magar (2012: 541). The monitoring program should be designed to track the condition of the art. Mazel (1982: 13) recommended that the monitoring be achieved through visual aids such as photography and possibly tracings, as well as scheduled site visits. Photography and tracing are not ideal for rock art paintings, hence visual monitoring by guards conducted during patrols is the best for rock art sites. The guards would produce written records from their visits, recording the condition of the art during each visit.

THE CEDERBERG, WESTERN CAPE

In 1993, management guidelines were proposed for the Cederberg Wilderness Area as well as the Groot Winterhoek Wilderness Area in the Western Cape (Deacon 1993: 1). The reason for this was to draw up guidelines for the protection and management of the rock art in the two regions. Deacon (1993: 1) identified three needs to be addressed through the management plan. The first is the matter of responsibility. Management of sites should start at a local level with agencies such as the Cape Nature Conservation and Museums. The second is the matter of educating the public; getting the public interested in rock art by including visitor education in the management plan. The third is the need for expertise; getting experienced individuals to apply rock art conservation measures and ensure that that the plan is implemented correctly.

Deacon's (1993) objectives were to research the physical rock art; locate, describe and record the rock art; test visitor interest in and knowledge of the rock art; design a management plan and guidelines for appropriate management practices; to make general information on conservation available to the public and to arrange for regular assessment and monitoring of the plan (Deacon 1993: 2, 17). The recommendations for the plan were to meet the three needs mentioned.

The main aim of the plan was to maintain the sites rather than promote the art (Deacon 1993: 46). The first recommendation Deacon suggested was that Cape Nature Conservation and Museums, the authority responsible for the maintenance of the rock art sites in the Cederberg Wilderness Area, should share the responsibility with the National Monuments Council (Deacon 1993: 46). The second was to meet the needs of public education. All individuals involved with the sites were to attend a short course on rock art and site inspection and this would be followed by annual follow-up sessions.

Visitors to the sites would have a guide who was informed about the sites and their surroundings. A pamphlet with information about the age, the authorship and the meaning of the art would be printed and distributed to visitors. Regular visitors were encouraged to form an interest group to assist in the education process (Deacon 1993: 47). The third recommendation suggested that updating the management plan be done by experienced individuals or professional archaeologists. In order for this to be successful Cape Nature Conservation and Museums would budget for professional expertise not only for the plan but also for cleaning graffiti, assessing changes in the state of the rock art and do follow-up visits to the site (Deacon 1993: 48).

Deacon (1993: 46) also presented a step by step process of how the monitoring and assessment be done. Each site was to have a portfolio which field rangers would have with them onsite inspections. Inspections were to be done according to the specificity of the site; visitor sites were to be inspected once a month, special sites were to be inspected at least three times a year and regular sites to be inspected annually. The file would then be checked annually by the National Museums Council. Deacon (1993: 47) suggested that field rangers make

recommendations on how the rock art could be protected as they have frequent contact with the sites. Actions suggested for the sites were metal discs to label the sites, which were to be placed at the site to determine old and new sites. The location of special and regular sites was not to be disclosed to the general public as these sites were considered as classified information; therefore field rangers had to be cautious as not to create paths leading to these sites.

THE MAKGABENG PLATEAU, LIMPOPO

Research of archaeological material in the Makgabeng Plateau has allowed for interest in tourism and further cultural heritage management and conservation of the archaeological material. This region of South Africa has a great number of rock art sites, but the sites in the region have been and may still be under pressure due to neglect and unplanned development (van Schalkwyk 2009). In 2009 a Management-Conservation plan and a tourism plan were written for the Makgabeng by Dr J.A van Schalkwyk and the Rock Art Research Institute.

The goals for the management-conservation plan included conserving the significance of sites, creating a sustainable tourist destination, allowing the community to benefit from the tourism, providing visitor attractions, and engaging with professionals to aid in educating both the community and the visitors. The plan addresses ways in which each of the goals will be met. Looking specifically at the Train site which is along the Thabananthlana route, one of four routes within the Plateau, certain conservation needs were identified; such as bird droppings, dust, water runoff, wasp's nets, baboon excrements, and plant overgrowth (van Schalkwyk 2009: 118). Suggestions to tackle some of these needs were; to acquire professionals to clean the droppings, to pave the parts of the floor of the site to minimise dust, and to trim the trees and bushes that surround the site.

While the management-conservation plan and tourism plan focus on different aspects of managing sites in the Makgabeng both focus on an important aspect of heritage management: controlling visitor access to culturally significant sites.

Different stakeholders were interviewed to get a sense of what people were thinking in terms of the plan, and from their suggestions it became clear that building a fence around the sites would not be wise as this would stop the local people from accessing the sites and it would "cause antagonistic feelings amongst the local community" (van Schalkwyk 2009: 131), as they should be allowed to access these sites whenever they needed to. In order to control visitors, the Makgabeng tourism plan introduced visitor interpretation centres that were to be built within the Plateau along the four routes: Thabananthlana, the Gorge, Milbank and Leipzig route. The interpretation centres would be where visitors arrived for their tour and they would fill in their names in the visitors' registration book. Visitors would then get a guide who would show them to the site. In order to avoid visitors wandering off on their own there would be no signs to the sites (van Schalkwyk 2009).

A good management plan should have a monitoring plan in order to keep up with the objectives of the management plan. Van Schalkwyk suggested that the tour guides give written feedback to the Tourism Development Office. The reports would include the condition of the rock art and the surroundings of the sites (van Schalkwyk 2009: 164).

ROCK ART MANAGEMENT IN THE SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO

The Sierra de San Francisco is located within the El Vizcaíno Biosphere Reserve. The reserve has ensured the region's protection against land abuse and threats to its integrity. The El Vizcaíno Biosphere reserve was initially established in recognition of its natural, cultural and historic values; however a specific management plan was needed for the rock art sites in the region. In the early 1990s a draft document for a management plan for the Sierra de San Francisco was proposed, however this was not the first official step taken towards management. The management plan was to tackle the existing issue of visitors to the region. A participatory model was to be implemented, which meant that the residents of the Sierra de San Francisco were expected to contribute to the success

of the plan (Gutiérrez *et al*. 1996: 221; Magar 2012: 543). The management plan for the Sierra was also required to define policies for archaeological research, conservation, environmental protection, and recreation.

In order for this plan to succeed other stakeholders needed to take interest in the protection of the rock art sites. These groups included the municipal authorities at both the national and local levels, the residents, the landowners, as well as the organisers of domestic and foreign tour groups, and since the Sierra de San Francisco is in a World Heritage site, the involvement of the international authorities was necessary (Gutiérrez *et al*. 1996: 209).

The rock art in the Sierra de San Francisco, like in most regions, is remote and secluded. This poses great difficulty for an effective and active management. This remoteness of sites requires extensive resources for their management, these include people to run and manage the sites, and finances to keep the sites protected. Isolated rock art sites are more prone to severe environmental deterioration, unlicensed archaeological activities such as tracings or other forms of invasive recording, and unauthorised research projects (Gutiérrez *et al*. 1996: 209).

Despite the remoteness of rock art sites in the Sierra de San Francisco, certain measures were taken to protect sites from spontaneous visits as well as animal damage. A gated perimeter was installed at several sites in the early 1990s, and later the National Institute of Anthropology and History added walkways, handrails, barrier fences, and access paths to six of the majorly visited sites in the Sierra de San Francisco. These sites are the Cueva de El Ratón, Cueva Pintada, Cueva de la Soledad, Cueva de las Flechas, Cueva de la Música and Boca de San Julio (Gutiérrez *et al*. 1996: 218). These measures were installed to protect both the rock art and the shelter floors. It was fundamental that the installations were compatible with the cultural values of the sites and that the design would not take away the aesthetic value of each site. It was also important that the protective and management measures did not take away from the natural beauty of the sites (Gutiérrez *et al*. 1996: 218).

The fences and the gates installed meant that visitors could not access the rock art without a guide (American Rock Art Research Association 1995: 1). To ensure this a regional National Institute of Anthropology and History centre was also established in San Ignacio. The centre guaranteed permanent presence of National Institute of Anthropology and History in the isolated region. The centre was to be the point of arrival for tourists and it would register them before their visit to the Sierra. Followed by the registration, guests were informed of the management regulations. Other tasks of the centre were to regulate guide shifts and rotations, as this was a fair way to ensure that all guides benefitted economically. This new system required well informed guides to show visitors to the sites. In order to raise the skill level of guides, more courses were held at the Sierra de San Francisco (Gutiérrez *et al*. 1996: 221). The skills that the guides needed to acquire included knowing the region and its rock paintings as well as how to handle the mules and burros needed for descending along the trail into the deep canyon where the rock art is situated (American Rock Art Research Association 1995: 3). The newly skilled guides benefitted from the income derived from tourists visiting the different sites (Gutiérrez et al. 1996: 220).

The continuous success of a management plan requires regular monitoring and evaluation of the implemented plan as stated by Magar (2012: 541). The monitoring process includes periodic traverses, random inspections, participation by guards, and an increase in monitoring during high peak seasons (Gutiérrez *et al*. 1996: 221). The monitoring process also ensures that the management plan is up to date as the site changes, as the visitor numbers fluctuate, or as the population of the region increases, which may lead to an increase in the lack of respect for the values of the rock art (Gutiérrez *et al*. 1996: 221).

CHAPTER THREE- ESSENTIAL MANAGEMENT PLAN COMPONENTS

This chapter discusses the importance of heritage places and the components that should be considered when formulating a heritage management plan. A management plan should cater to a place's needs in order to protect it from threats and damages caused by natural factors or human interferences. Heritage management cannot just focus on heritage places as single entities, but it should consider the factors that could make a management plan fail or succeed. I refer to these factors as components of heritage management. I also discuss tourism, as it is a way in which rock art sites are used, and explore how present local communities use heritage places, and how this affects the management of a place.

THE IMPORTANCE OF HERITAGE PLACES

Heritage places have a cultural significance, mainly to the communities that still have a connection to the site (Magar 2012: 534), and they range widely across the archaeological scope. The significance of these resources is "based upon their aesthetic, historical, scientific, social, spiritual, and linguistic values (Ahmad 2006: 297); their representation of a particular time period (Bouchenaki 2003: 2); economic values, research, technological, educational, and environmental values (Magar 2012: 535). The significance of a heritage place is defined by the information compiled on the place, the analysis of its cultural context and a comparative analysis of the heritage place with other heritage places.

The integrity and significance of some heritage places has been threatened by natural and human activities. Natural activities such as rain, fluctuation of temperatures and humidity, and biological growth are the unavoidable environmental factors that accelerate the irreversible damage to heritage places more especially rock art sites. Human activities that destroy heritage sites include graffiti, looting of artefacts (Magar 2012: 533), and the fading of artwork from flash photography (Starr 2013: 8). However not all heritage resources are affected by the same threats posed by humans. More excessive damage to heritage places include industrial, commercial or public infrastructure.

By identifying and understanding the importance of a heritage place, this gives direction for a management plan that is appropriate for these places. Researchers such as Gutiérrez along with his co-writers (1996), Comer (2006), and Magar (2012) give a layout of how a management plan should be carried out from the planning stage to the implementation stage, as well as what an effective plan should include. According to Magar (2012) there are steps that lead to a good management plan. These are "identifying the site, understanding the significance of the site, analyzing existing conditions at the site, defining policies or guiding principles, defining objects for management, an action plan, implementing the action plan, and monitoring and evaluation" (Magar 2012: 539; also Cleere 1989). These steps provide an outline for the process of managing a site. It is important to note that management activities, in particular, should be specific for each heritage place. This is because each heritage place has its own characteristics that make it significant, as well as its own constraints (Kammeier 2009: 4; Magar 2012: 533).

Even though each heritage place is unique, there are sites with similarities. Kammeier (2009) writes in his paper, that in order for a management plan to be successful relationships need to be formed. These relationships should be formed around sites with similar characteristics such as climatic conditions, features of economic development of the country, common historical features, and exchange practical experiences with the management agencies of those sites. This would benefit both sites and managers from such relationships. There are however not enough relationships and exchange arrangements between similar sites and their agencies (Kammeier 2009: 2).

Whether or not relationships are formed, if a heritage place is not managed accordingly, the effects could be detrimental to the place. A management plan is not supposed to capture and freeze a heritage place in a given moment, instead it should be able to manage the change of the place. This means that a plan should find the most appropriate solution for a heritage place as well as the users of the site, be it researchers, government officials, community members or tourists (Magar 2012: 533). Several reasons some management plans fail is because they

do not reflect the needs of the heritage place, they do not consider the possibilities of the heritage place and they do not acknowledge all the stakeholders affected by the heritage place.

Magar (2012: 537) believes that there are approaches that can overcome the short falls of a management plan. However each approach does have its disadvantages. The first is the conventional approach, which provides the overall framework for legal and administrative protection. The disadvantage of this approach is that it suggests that the past belongs in the past and should be exclusively interpreted and understood by experts. The second, the values based approach, identifies and assesses the importance of a heritage place and comes up with an appropriate plan to preserve the things that make each place important. This is not always a good thing as some values and the significance of that place may be overlooked, and therefore not all measures will be put in place to preserve such values. The third is the living heritage approach, which focuses on the people dealing with the heritage place and more so the community members that may feel connected to the place. The disadvantage with this however comes when different stakeholders, with different backgrounds and different perspectives of the heritage place, are all involved in the management process (Magar 2012: 538).

COMPONENTS OF HERITAGE MANAGEMENT

The approaches that have been stated by Magar (2012) have all been considered for this research, so it is necessary to explore how they have been, and should be incorporated into management plans. I consider the importance of the different stakeholders involved, with particular focus on local community involvement; how the legislative framework is utilised when it comes to heritage management; and lastly how heritage places are used, whether by the local community or by the managers of the heritage place with particular focus on tourism, as tourism is becoming a large sector where heritage sites are concerned.

STAKEHOLDERS IN MANAGEMENT

One of the major issues in heritage management is who should be directly involved with the managing of a site (Cleere 1989: 15). Should it be the responsibility of a mixed group of individuals or the responsibility of a specific group of people? Comer (2006: 23) focuses on the involvement of the private sector and government in site management. Macdonald (2011: 893) terms this public-private participation (also Starr 2013), where the public sector refers to government entities that are involved in heritage management, whether local, regional or national, and the private sector refers to companies and investor organisations engaged in activities aimed primarily at making profit (Starr 2013: 11).

This relationship becomes beneficial for the managing of heritage places, in that each of the sectors involved plays a role and the work load is not the burden of one sector. The private sector's aim is mostly financially based, as it provides capital or fundraising, technical expertise and is efficient in product delivery (Macdonald 2011: 894). The public sector, on the other hand, provides the rules and regulations for site management, "financial incentives such as a one-time subsidy, grants or tax incentives that attract private investors" (Macdonald 2011: 894). Including the provisions the public sector's role is to also ensure that places of heritage significance are adequately protected. Even though the public sector has been the largest enterprise to be involved in heritage management, the primary guardian of heritage, the private sector appears to be more effective and possesses an efficacy that government does not always possess.

Public-private participation also includes a third-sector, which consists of non-profit, social and community-based institutions, and may even include the local communities (Macdonald 2011: 894). These organisations represent the social interest in heritage management, and their primary motivation is to preserve, maintain and sustain heritage places (Fox *et al*. 2005). The third-sector brings to the table, local knowledge, concerns and interests relating to the heritage. The third-sector's involvement should extend further than consultation (Macdonald 2011: 896); and should include playing a role in the sustenance of heritage places.

The involvement of community-based and social institutions may build awareness of the heritage, which results in the government not being solely responsible to secure management outcomes (Macdonald 2011: 896).

COMMUNITY INVOLVEMENT

Community involvement is the inclusion of local communities in various areas of archaeological practice and interpretation (Chirikure & Pwiti 2008: 469). In previous years this involvement has been a passive one rather than an active one, where the local community is used as cheap labour or knowledge reservoirs for researchers to acquire information (Chirikure and Pwiti 2008: 467). This has resulted in very little to no inclusion of the local communities in managing heritage places. Sørensen & Evans (2011: 40) believe that "without meaningful engagement, heritage is endangered". This lack of meaningful engagement may be the reason for vandalism at selected heritage places. Aas et al. (2005: 29) believe that in order to reduce such threats to heritage places there needs to be an open dialogue and collaboration with local communities when managing heritage sites.

Masele (2012: 52) states that there are local communities that still have a strong and direct relationship to heritage places. In regions where this is true, researchers and site managers might want to consider involving the local community in the decision making process concerning site management (Aas et al. 2005: 30), and in regions where the community no longer has a relationship with the heritage place, managers and archaeologists should increase awareness and educate the community about the heritage. This can increase the local communities' trust in managers and archaeologists and ensure the effective management of heritage places (Aas et al. 2005: 30).

POLICIES AND PROTECTIVE LEGISLATION FOR HERITAGE RESOURCES

Legislation and heritage management, in theory, should work hand in hand; and in some regions, some better than others, the practice of the two has worked well (Cleere 1989; Ndlovu 2011). The management of a site requires a framework and certain policies that guide heritage managers in protecting the site. This should be true for all regions with cultural heritage, be it built heritage or natural heritage.

SOUTH AFRICA

The laws and policies that guide heritage management in South Africa are found in the National Heritage Resources Act no.25 of 1999 (hereafter the NHRA) (NHRA 1999; Kotze & Jansen van Rensburg 2003: 4; Ndlovu 2011). The NHRA aims to promote good management of the national estate, and to enable and encourage communities to nurture and conserve their legacy so that it may be passed on to future generations (NHRA 1999: 2).

In order to adequately manage sites the NHRA has implemented a three-tier system in South Africa. The system states that sites classified as grade I sites are managed at a national level of government, grade II sites are managed at a provincial level of government, and sites classified as grade III sites or have not yet been classified are managed at a local level of government. The South African Heritage Resources Agency (hereafter SAHRA) is responsible for the heritage sites that are classified as Grade I sites. The next tier, the Provincial Heritage Resources Authority (hereafter the PHRA), is responsible for Grade II sites. The third tier is responsible for Grade III sites of local significance and those that have not been graded (NHRA 1999:18; Kotze & Jansen van Rensburg 2003: 16; Ndlovu 2011: 36). "The aim of this system is to promote the management of resources and to enlist the participation of communities who would feel heritage management is also for them to take an interest in" (Ndlovu 2011: 36).

The main objective for including legislation in heritage management in countries with heritage sites is to protect the sites from any destruction; thus to protect sites

from social interference, such as vandalism or the misuse of sites. Even with these aspirations, it is difficult to enforce heritage legislation for a number of reasons. Ndlovu (2011) provides some of the reasons why heritage legislation may not be implemented accordingly. The first reason may be due to the legislation focusing on the management of the physical heritage more than it does on the intangible heritage. Ndlovu (2011: 43) states that ignoring the spiritual significance of rock art sites has created a problem. This is because traditional healers and the community have been denied access to the site. This being one of the reasons, rock art sites are losing their spiritual value.

The second reason why legislation fails in some regions of South Africa is a result of lack of local community involvement. Researchers and heritage managers have in the past found no reason to consult with the local communities as they believed that the individuals that exist today are not descendants of the artists of the rock paintings found in many regions in South Africa, and therefore possesses no knowledge of the meaning of the rock art (Ndlovu 2011: 44). If community members were included in the managing of sites then they might support the legal matters behind such management, and assist against vandalism. Community members may cooperate with researchers and heritage managers if they were approached differently (Ndlovu 2011: 44).

Vandalism is a major factor in South African rock art management, but there are little to no measures taken to make the individuals responsible accountable. This can be due to one of two reasons. The first being the difficulty in finding the culprits in the act of vandalising, and the second reason is the lack of cooperation and coordination within the South African heritage sector (Ndlovu 2011: 43), the third problem that may result in the failure of heritage legislation implementation in South Africa. The question is who should be dealing with the perpetrators? According to Ndlovu, the South African Police Services is meant to assist heritage authorities, such as Amafa, in these matters; however heritage issues have not been an important priority (Ndlovu 2011: 43). Other reasons that may lead to the failure of heritage legislation include "the commercialization of heritage, and misunderstanding the purpose of legislation" (Ndlovu 2011: 44).

LOOKING AT THE LEGISLATION

The NHRA has several sections that deal with the protection South Africa's heritage sites. This section will focus on the legislation itself: the National Heritage Resources Act no 25 of 1999, and the different sections found that are relevant to this research, namely sections 5, 8, 13 and 24. Section 5 deals with the general principles of heritage resource management; Section 8 deals with the "responsibilities and competence of heritage resources authorities and local authorities for identification and management of national estate"(NHRA 1999: 18); Section 13 deals with the general functions of SAHRA; and Section 24 deals with the functions and duties of the PHRAs.

Section 5 subsection 1 explains that all authorities and individuals responsible for managing heritage resources must recognise that heritage resources are valuable, finite, non-renewable and are irreplaceable and need to be carefully managed to ensure their survival, and in so doing protecting the heritage from being exploited for sectarian purposes or political gain (NHRA 1999: 16). Subsection 2 states that the effective management of heritage sites requires skilled management staff and community members, especially those who may be involved directly with the site. Even with skilled individuals it is still important to have ongoing education and training of existing and new heritage resource management workers (NHRA 1999: 16). Subsection 4 acknowledges the importance of the intangible heritage to communities and how important it is to consult such communities when managing heritage sites. Subsection 7 states that when identifying, assessing and managing a heritage site the relevant cultural values and indigenous knowledge systems need to be taken into consideration; the promotion of site use and the enjoyment of and access to a site must be kept consistent with its cultural significance and conservation needs; and it should be fully researched, documented and recorded (NHRA 1999: 16).

Section 8 subsection 6 focuses on the competency of the PHRA and the local authority. Neither of the two authorities may perform any management of heritage sites unless they are competent to do so. If the authorities are not competent to function at their level, those functions shall be performed on an agency basis by

an authority at a higher level or by a competent authority on the same level. PHRAs and the local authorities have an assessing authority that may at any time, and shall at least every two years, reassess the competence of the subordinate authority and review the assumption of functions and powers (NHRA 1999: 18).

Sections 13 and 24 deal with the two tiers, the national level and the provincial level, set out in NHRA's three-tier system. Section 13 subsection 1 states that SAHRA is responsible for establishing national principles, standards and policies for the identification, recording and management of the national estate; coordinating the management by all agencies of state and other bodies and monitor their activities to ensure they comply; identifying, recording, managing, and promoting nationally significant heritage sites; encourage public understanding and enjoyment of the national estate and public interest and involvement in the management of heritage sites; and promote education and training in fields related to management of the national heritage (NHRA 1999: 26).

In section 24 subsection 1, unlike SAHRA, PHRAs are required to report to the MEC on any activities they do. They also report to SAHRA on heritage sites in their province that meet the Grade I criteria assessment, which states "heritage sites with qualities so exceptional that they are of special national significance" (NHRA 1999: 34). Not only do PHRAs protect and manage heritage resources in their province, but they also establish policies, objectives and strategy plans for heritage resource management. PHRAs determine the competence of the local authorities. They coordinate and monitor the performance of local authorities in the implementation of their responsibilities and assist the local authorities to manage heritage resources in their jurisdiction (NHRA 1999: 34). All PHRAs are required to compile and maintain a heritage register listing the heritage sites in the province, stated in section 30 subsection 1 (NHRA 1999: 46).

MEXICO

The legislation protecting Mexico's heritage is defined by national laws as well as federal agencies (Vasquez 2010: 277). The responsibility of protection is divided between two departments; one protects the cultural resources while the other department protects the natural resources. The national heritage of Mexico is composed of public domain assets of the federation and the private domain assets of the federation (Vasquez 2010: 279). The public domain assets include portable and non-portable artistic and historical monuments, as well as portable and non-portable archaeological monuments.

Mexico's legal basis of protection is by a hierarchy of laws; the Political Constitution of the United Mexican states, which deals with the access to cultural heritage resources; the General Law of national assets, which addresses the selling or purchasing of cultural resources; the Federal Law for Archaeological, Artistic and Historical Zones and Monuments, regulates movable archaeological objects and omitting them from commerce; the Authorised institutions regarding cultural heritage matters, coordinates the public institutions involved in the promotion and dissemination of culture; last being the Supplementary legislation, comes into play when the Federal Law for Archaeological, Artistic and Historical Zones and Monuments does not have the permission to legally protect cultural heritage. The National Institute of Anthropology and History (hereafter the INAH) is a branch of the fourth law. INAH is concerned with the preservation, conservation and dissemination of the nations' paleontological and historical heritage. (Vasquez 2010: 280).

LOOKING AT THE LEGISLATION

Mexico's heritage legislation is provided by the Federal Law for Archaeological, Artistic and Historical Zones and Monuments (hereafter the FLAAHZM), where the general laws for the protection of heritage places are stated (Vasquez 2010: 280). The INAH also has a legislative document which only records the functions

of the INAH, but guided by the FLAAHZM. Several articles within the FLAAHZM are relevant for this research. They are 3, 6, 7, 30, 32, 44 and 46.

Article 3 of the FLAAHZM states that: the INAH and other federal authorities must apply laws, regulations, decrees and agreement in areas that concern the institute. The INAH is also responsible for investigating, identifying, recovering and protecting traditions, oral histories and customs (FLAAHZM 1972: 3). More so article 7 states that the INAH gives permission and guidance to authorities of state so that they shall restore and conserve archaeological and historical monuments (FLAAHZM 1972: 4).

Article 6 refers to owners of immovable property that is declared a historic or artistic monument. The owners should conserve and where necessary restore the property with prior authorisation from the appropriate institute (FLAAHZM 1972: 4). In articles 30 and 32 it is stated that research and surveys of archaeological monuments shall be performed by the INAH or by scientific institutions and that the INAH shall suspend any work that is being executed on archaeological monuments without prior authorisation or if the work violates the authorisation (FLAAHZM 1972: 8). Articles 44 and 46 both deal with the competency of authorities that protect the heritage. 44 states that the INAH shall be competent in matters concerning the archaeological and historic monuments and 46 states that in the case of doubt about the competency of institutes in a given matter, the secretary of education shall determine which institute is empowered to deal with the affair (FLAAHZM 1972: 11).

The sections and articles of the NHRA and the FLAAHZM respectively reflect on what is important when it comes to protecting the heritage of South Africa and Mexico.

THE USE OF HERITAGE PLACES BY TODAY'S SOCIETIES

The third component is the use of rock art sites by people who are interested in heritage places. Heritage places are an attraction to people who have an interest in them and want to learn about past societies and the material culture they left

behind (Miller 1989:12; Fletcher *et al* 2007). Heritage places are also places that are still significant to local communities that are present today (Masele 2012: 61; Miller 1989:12). So it is important to discuss how these two factors may influence the management plan and how they are included in the management plan.

TOURISM AND CULTURE HERITAGE MANAGEMENT

Tourism has become a major activity where cultural heritage is concerned, and it continues to grow at a rapid pace (Jamieson 1998: 65; Feighery 2002: 2; Yunis 2006: 175; Călărețu 2011: 26). The designated reason for this is that heritage sites have become tourist attractions (Yunis 2006: 175; Călărețu 2011: 26). Cultural heritage tourism, as defined by Jamieson (1998) is "travel concerned with experiencing the visual and performing arts, heritage buildings, areas, landscapes and special lifestyles, values, traditions and events" (Jamieson 1998: 65). This coincides with Boyd's (2002: 211) notion that tourists want experiences that may not be offered at traditional holiday places.

Regions with rock art sites can be considered as non-traditional holiday places. In most instances the tourist experience is not provided by the sites alone, but by the presence of the local community as well (Simmons 1994: 98). The performing arts, traditions and events that are presented by the community, make them an essential ingredient in the hospitality atmosphere of a heritage site (Simmons 1994: 98; Feighery 2002: 1). However, in site presentation, the community should not be exploited just for entertainment and the tourist experience. They should be able to participate and cooperate in the development plan (Feighery 2002: 2). Although community participation in tourism development is needed, it is difficult to achieve (Feighery 2002: 2). This is because communities have and are sometimes given to anticipate unrealistic economic expectations of the tourism potential, and few heritage sites can support the current economic activity of a region (Jamieson 1998: 66; Duval & Smith 2014: 37).

The success and continuation of tourism at cultural heritage sites is dependent on the stakeholders involved and how they manage the resource as well the continued

growth of visitors. Therefore it is important to understand the relationship between cultural heritage tourism and cultural heritage management. This helps in finding a balance between the consumption of intrinsic values by tourists and the management of intrinsic values by managers (McKercher & du Cros 2002). Researchers, Henderson (2002) and Li (2003: 247), believe that heritage tourism may assist in protecting cultural heritage sites, only if implemented correctly, therefore heritage managers need to find a balance between protecting and managing. Heritage sites that are overly protected instead of being recognized for their tourism potential become an economic loss, while on the other hand heritage sites that are not protected at all and are fully exploited for their tourism potential are vulnerable to complete depletion (Li 2003: 247).

COMMUNITY USE OF HERITAGE PLACES

The cultures of local communities often pose a challenge to heritage management (Harrison & Rose 2010: 248). A case study that illustrates this is cited from Tanzania, where the community is presently banned from using the site for cultural purposes, yet there is evidence of recent continued activity at the site (Masele 2012: 57). The Kunduchi ruins are a historic site that has been declared a national monument. There is evidence that the ruins may have been a settlement for past societies. Over the last half century the site has been used for various activities. In the 1960's, the antiquities division allowed the local community to use the site as a burial ground (Masele 2012: 56). Years later in 1976 the antiquities division officially closed the cemetery. However recorded birth, death and burial dates suggest that the local community continued to use the site. The site was closed off to the local community in order to make it accessible to tourists who wanted to visit the ruins. This is an example where heritage management marginalizes the local community, and the lack of communication results in the community rebelling against the management plan.

CHAPTER FOUR- METHODOLOGY

Methodology is a crucial component of any research. This chapter explains what will be done and how it will be done. My methodology consists of three approaches to acquire the necessary data. The approaches are field work, interviews, and a desktop study. Field work was only conducted at the sites in South Africa due to logistical issues out of my control. It was essential to conduct field work, as this allowed me to observe what happens at each of the sites, prior to conducting the interviews. The interviews provided me with information that field work observations would not. The interviews ran mainly according to the set interview questions; however the sessions were not restricted to only these questions (appendix 1).

The purpose of the desktop study was to explore the literature on management plans implemented at Cueva Pintada in the Sierra de San Francisco, Baja California Sur, Mexico, as no field work was conducted for this region. From this I would be able to use the data collected from the three approaches and analyse the data comparatively and recommend a best practice.

INITIAL PLANNING

The initial stages of this research were basic and direct. The two countries chosen for this study are South Africa and Mexico. The sample size from each country was not chosen equally as I did not have direct access to sites in Mexico. The second step was to identify what exactly I was going to compare between the rock art sites in South Africa and Mexico. The main scope of this research is heritage management. From this three components were selected. They include the protective laws and policies (at regional, provincial or national level), the local communities' involvement in the sites' management, and the use of the rock art sites (e.g. tourism or cultural rituals). These three components may show the different aspects of a management plan for the sites chosen.

IDENTIFICATION OF STUDY SAMPLE

This project required the identification of two countries that have rock art sites. The choice of using South Africa and Mexico, as mentioned, was based on the existing relationship between Southern Africa and Mexico. This relationship was managed by the International Rock Art Collaboration through the Rock Art Research Institute. One of the aims of this collaboration was to share expertise in the managing of rock art sites, conservation of rock art, and creation of rock art visitor centres.

The next step was to identify rock art sites from the two countries through a desktop study. The desktop survey comprised mainly use of research papers on rock art sites from both South Africa and Mexico. From these research papers I selected rock art sites from the popular rock art regions in both countries. These are regions that have extensive research information and rock art. In South Africa I selected the Drakensberg in KwaZulu-Natal, the Cederberg in the Western Cape, and the Makgabeng Plateau in Limpopo. The sites from these regions are Main Caves, the Sevilla trail, and the Train site respectively. In Mexico the best known rock art is situated in the Sierra de San Francisco, Baja California Sur. From this region Cueva Pintada was selected.

RESULTS COLLECTION

Further to the desktop study, field work was a large component to gather the required information for comparing management plans and the three components. Field work included site visits and interviews, however this only applied to the South African sites.

Site visits included taking of photographs:

- The purpose of taking photographs was to capture the sites and the surrounding landscape. Photographs also capture how the sites are "looked after" as well as how the sites are presented to the public. Site characteristics are also captured through photography. The rock art, the

surrounding features and any added features e.g. fences, boards and/or more elaborate protective measures are also included.

Interviews were conducted with individuals that are or may be involved with managing the sites or with the planning and the implementing stages of a heritage management plan. These individuals included:

- The managers of each of the sites.
- The land owners on whose lands the sites are located.
- Community leaders of the surrounding local communities.

The purpose of these interviews was to gain insight and information on the way these sites are run and who is involved with managing each of the sites. The interviews were structured by a set of questions that each participating individual had to answer (appendix 1). Each participant has a different view and knowledge of their respective sites; therefore different questions were set for the different individuals.

Consulting with site managers would give insight into the day to day activities of the site, and how the site is run. Site managers also know how and when a plan is implemented and by whom the plan is implemented. They also know who uses the site, and what activities take place at the site. The land owners may or may not be directly involved in the managing of these sites. However they do know what happens on their land. They are mostly the first contact point when accessing a site. Any person wanting to see a site or implement a management plan has to inform the land owner of their intentions. Community leaders are the ones that engage with the members of the local community. They are informed of the rules regarding the sites and have the responsibility of informing the community. Involving the local community leaders reveals how the community adjusts to the rules and regulations set by the management plans. Community leaders are also key to understanding the local community's link to the rock art sites and whether or not they use the sites in any way, as well as if the community members have access to the rock art sites.

METHOD OF ANALYSIS

All collected data was be used. Analysing the data required a comparative analysis as well as a SWOT analysis. The comparative analysis allowed me to compare the approaches for each site. This research project focused on both the differences and the similarities of each management approach. The SWOT analysis allowed me to identify the strengths, weaknesses, opportunities and the threats of each management approach at each of the sites. Both approaches allowed me to assess the merits of each site's management plan, and formulate a best practice outline for rock art management, in particular rock art site management.

CHAPETR FIVE- PRESENTATION OF DATA COLLECTED

This chapter has two sections to it, the results collected during field work and literature collected from the desktop study. The data is presented according to the sites from which it was collected. Under each site, I present the findings for site management, local community involvement, site use and how the legislation is used in the management plan.

FIELDWORK OBSERVATIONS

The following table shows my observations while in the field. The information included in this table was obtained through prior research as well as from observing activities that take place at each of the sites. Information on land ownership and where the site is located was collected prior to visiting the site, and the rest of the information was obtained while in the field.

Table 1: Information obtained during field work in three of the study areas: the Drakensberg, the Cederberg and the Makgabeng.

FIELD WORK OBSERVATIONS			
SITE LOCATION	**DRAKENSBERG**	**CEDERBERG**	**MAKGABENG PLATAEU**
LAND OWNERSHIP	Government owned on account of the sites being within a National Park	Private ownership by Mrs. Anne Strauss.	Local municipal government and Traditional authority.

GAME RESERVE	Within Giants Castle Nature Reserve.	Within Cederberg Wilderness Area.	Near the Blouberg Nature Reserve.
TRAIL	There is a trail that leads directly to Main Caves. The trail is marked with boards placed on stone boulders.	There is a trail present. The trail is marked by small painted foot prints on the rocks. Each site is marked by a number along the trail (see appendix 1B).	Trail is present but it is not marked.
ACCESS RESTRICTIONS	Access to Main Caves is restricted by the presence of a fence around the entire area of the site and a gate. The gate is controlled by a site custodian.	Sites are on the farm which is fenced off, so access to the trail is granted at the farm house on the property.	No fence around site, wall built to mark site entrance.
CONTACT PREVENTION	Platform built is meant to prevent visitors from getting too close to, or brushing up against the art. Researchers with permits are allowed off the platform.	Limited protective measures present, rock art can be touched even though visitors are briefed on rock art site etiquette.	The rock art is not protected from being touched, however the presence of a guide aides in the protection of the art.
TOUR GUIDE	At the site the custodian is also the guide to explain the art and answer any questions that tourists may have. Groups can request a guide to the site.	Guides provided for other sites, no guide for the Sevilla trail, as it is a self-guided trail. Groups with the Living Landscape project are provided with a guide from	Guides provided to guests of the Plateau with prior arrangements made.

		Living Landscape.	
SCHEDULED TOURS	Tours are held every hour on the hour, gate at site is kept locked and opened for tourists at the specified times.	Tours are not scheduled.	There is no formal schedule put in place, but visitors are welcome to arrange a time with the guide.
ACCESS TO THE SITES	Tours paid for at the Giants Castle reception.	Tours paid for at the Travellers Rest farm house, Trail markings start from the farm house to the sites.	Tours are organised with Jonas Tlouamma.
KNOWLEDGE OF ART	The tour guide at the site has extensive knowledge on the meaning of the rock art. He is able to explain to visitors the art and its relationship to the San depicted in the diorama (Blundell 1996:45).	Both the manager and the owner at Traveller's Rest claim to have no knowledge of rock art interpretation, however pamphlets are with this information is provided for visitors.	The tour guides know and understand the meaning of both the San art and the Northern Sotho art. The community of the region is aware of the art but they do not know its significance, but still understand that it is of some importance.

SITE PRESENTATION	The site has a platform protecting the art, platform does not take away from the aesthetics of the site, does not take away the experience of the tourist unless they see someone on the other side of the platform. There is a board at the entrance of the site to identify the site (see Fig. 15).	Sites are as is, boards are put up on the side of each of the sites for site identification (see Fig. 5, also see appendix).	Site has a wall built at the entrance, majority of the site is hidden by trees and thick shrubs (see Fig. 22, also see appendix).

CURRENT MANAGEMENT METHODS

Rock art has been quoted to be a pride in Southern Africa (Garlake 2001: 638), and therefore the need to protect and manage such a pride should be a priority for those in "possession" of this resource. Each rock art site has its own uniqueness, whether it is the art itself or the surroundings where the sites are situated. The manner in which a site is presented should be the responsibility of the individuals or institutions that are in close proximity of the sites, be it the land owners, the local communities or the government authorities put in charge of these sites. The following section not only unfolds the different components at each of the sites, but also pays some attention to the rock art motifs found at each of the sites. The reason for looking at the rock art specifically adds to the significance of the site, but may not however influence the majour decisions when managing the rock art site as a whole.

MAIN CAVES

Main Caves north is found approximately 2 km from the Giants Castle camp site (Fig. 1). The route to the site is marked by a cemented hiking trail, and end with a



Figure 1: Photo of Giants Castle Camp taken from Main Caves North.

welcome board informing visitor of the procedure for entering the site (Fig. 3) Main Caves north has two parts to it. The first part of the site which has the San diorama (Fig. 4) (Blundell 1996: 40) is on the south facing slope of the mountain, and the second part is on the north facing slope (Fig. 5).



Figure 3: Photo of Main Caves north taken from opposite facing mountain slope.



Figure 2: Photo of welcome plaque and information board for visitors.



Figure 5: Photo of San diorama.



Figure 4: Photo of second Cave of Main Caves North.

Access to both parts of the site is controlled by a wire fence that surrounds the caves and its nearby surroundings (Fig. 6), and a gate that is locked at all times. The presence of a gate prevents tourists as well as the local people from entering

the site at undesignated times (Fig. 7). Once visitors have entered the site, they are met by a wooden platform that leads people to the cave where the paintings are situated. This platform is meant to be a protective measure for the rock art but also serves as a mechanism to get tourists as close as possible to the art without causing more damage to the already fragile structural formation of the cave.



Figure 6: Photo of fence that encloses Main Caves north and its surrounding landscape.



Figure 7: Photo of Gate to site.

Both parts of Main Caves have boards that have been added to the sites. The boards carry information about the area's history, the life style of the San, a brief

summary of what the paintings mean, and general rules for rock art sites (Fig. 8, 9, 10 and 11). The San's lifestyle has also been depicted by a diorama at Main Caves. The exhibition is of a San family in positions that depict the possible day to day activities that took place within many caves throughout southern Africa, including the art of painting. Majority of the paintings can be found to the left of the exhibition. Motifs at this site consist of eland, therianthropes, and human figures, both male and female (Fig. 12 to 15). The painted images found at Main Caves are mostly painted in black, white, and different shades of red pigment (Fig. 16 to 18).



Figure 8: Plaque added to the site on the history of the area.

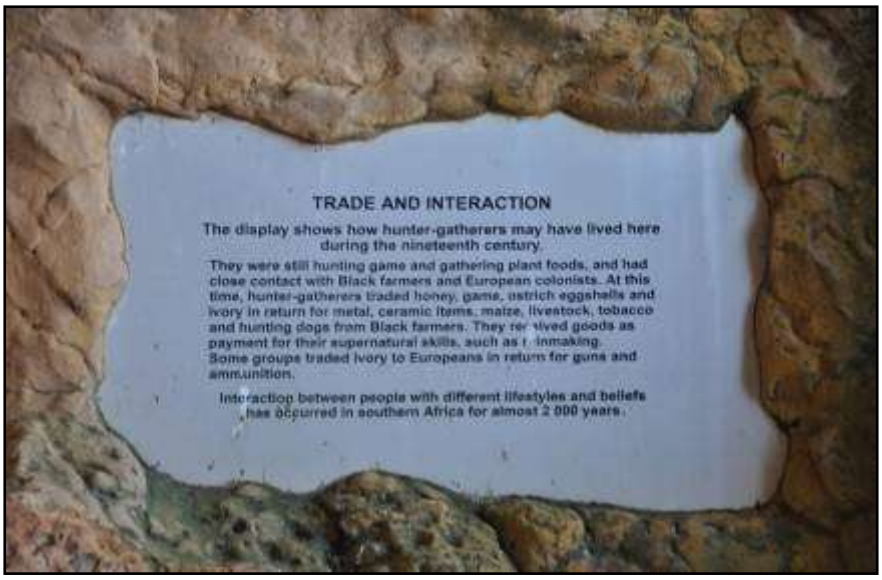


Figure 9: Plaque added to the site on the way of life of the San.



Figure 10: Plaque added to the site with a brief summary of the rock art.



Figure 11: Plaque added to the site on rock art site etiquette.



Figure 12: Photo of two large therianthropes.



Figure 13: Photo of two eland figures.



Figure 14: Photo of painted male figure.



Figure 15: Photo of female figure.



Figure 16: Photo of figures painted in black pigment.



Figure 17: Photo of figure painted in white pigment.



Figure 18: Photo of human and animal figures painted in a light-red pigment.

MANAGEMENT

The rock art in the uKhahlamba Drakensberg Park is highly regarded both locally and nationally. The Park's World Heritage status has allowed for this heritage to be protected and conserved. Main Caves North is managed by Ezemvelo KZN Wildlife who are also the managers of the Giants Castle Resort. They are the local authority for the uKhahlamba Drakensberg Park and the Provincial Heritage Authority for KwaZulu-Natal is Amafa. Both Ezemvelo and Amafa are highly involved in the management of Main Caves North, where Ezemvelo is responsible for the day to day running of the site, and Amafa is responsible for the management plans implemented at Main Caves, and can intervene when certain legal matters arise.

Ezemvelo, the local authority, appoints an officer in charge whose responsibility is to oversee all activities that take place at Giants Castle. When asked what managing Giants castle entails, the officer in charge revealed that her duties include hiring and managing the staff; overseeing any law enforcement matters related to Giants Castle that do not require Amafa to intervene; conservation matters such as alien plant control; biological monitoring such as animal control and counting endangered species; as well as fire hazard control which includes setting fires during the winter months to avoid overgrowth of plants (see appendix 1a).

Her duties related to the rock art, are to oversee all 255 rock art sites on the 36 628 hectares of land of Giants Castle (appendix 1a). She has to ensure that all sites, even those not open to the public, are monitored regularly. Main Caves north is monitored monthly as it is open to the public and it is essential to ensure that the site is in adequate condition for tourists. Other sites that are not open to the public, depending on their sensitivity, are monitored every four months or once a year.

Fencing off the site ensures that animals do not damage the site and the rock art, but it also controls people's access to Main Caves (Fig. 16). The gate to the site is locked at all times and the key is kept on the property, and is collected from

reception everyday by the site custodian, and returned when visiting hours end. During the day, the guardian makes sure that the gate is locked after letting in a certain number of people, and he or she is present throughout the day from 09:00 to 15:00 daily (Fig. 19). Upon arrival at the site each visitor is required to produce a ticket that can be purchased at reception. This is to also control the number of people entering the site during the tour times (appendix 1a).



Figure 19: Photo of board outside entrance of Main Caves north.

All custodians of the site are trained, not only on how to be a tour guide but also on the meaning of the rock art. This equips the custodian with the necessary information to provide visitors with the full experience; also the custodians are aware of the management plan and what it hopes to achieve.

COMMUNITY INVOLVEMENT

KwaZulu-Natal is enriched with many villages at the foot hills of the Drakensberg. It is implied that the local community has been and is currently involved with Giants Castle and subsequently Main Caves. However, it is not clear if the individuals in question are from the nearest village or if they are from other surrounding villages.

The capacity that the local community is involved appears to be a substantial one as the staff members at Giants Castle are recruited from these places. This includes the Giants Castle reception staff, the restaurant staff, the cleaners, the garden staff, as well as the custodians that look after Main Caves on a daily basis. Community members that do not work for Ezemvelo at Giants Castle are aware that there are rock art sites within the region. The local schools in the surrounding villages visit main caves to educate the younger generation on the heritage in KwaZulu-Natal. During these visits school kids learn the fundamental reasons to protect the heritage, especially the rock art (appendix 1a).

Future plans for community involvement at Mains Caves are more financial. The funds generated through visits to the site are to be donated in order to benefit the community. This however is not finalised. Other plans include full custodian of the site to be controlled by the community, however not clear if all villages will be included in this or if it is only limited to Emahlutshini.

SITE USE

The principal activity that takes place at Main Caves is tourism. The rock art at Main Caves is an attraction to mostly foreign visitors, but locals visit as well. Tourists visiting the site, not only want to see the magnificent paintings, but they want to learn the meaning of the art and its significance to the San.

Another activity that takes place at Main Caves is research. In the past most researchers used the site to analyse the rock art and to understand its meaning and to understand its importance in society. As a result a lot of image tracings have been done at sites. This is to record and archive the rock art. The other reason for tracing rock art is to document the deterioration of the art through time. Some of the traced images are kept at the Rock Art Research Institute at University of the Witwatersrand.

LEGISLATION

The heritage of KwaZulu-Natal is protected both by the National Heritage Resources Act no. 25 of 1999 and the KwaZulu-Natal Heritage Act no. 4 of 2008; however the latter is more specific to the provincial heritage. My focus for this section is on certain parts of the act, those that are most relevant to this study. These are sections 6: Objects of the Council; section 7: Powers, duties and functions of council; section 36: general protection; and section 45: determination of criteria for best practice, standards, norms and conditions.

The management of Main Caves coincides with the three tiered system stated in section 8 subsection 1 of the NHRA; where Amafa is the provincial authority for Main Caves and Ezemvelo is the local authority. In the KwaZulu-Natal Heritage Act no. 4 of 2008, Amafa is referred to as the Council, whose objectives are to identify, conserve, protect and manage the physical and the living heritage resources of the Province (KZN Heritage Act 2008:9, section 6). The Council must facilitate: the implementation, delivery and coordination of heritage policy and programmes; community and stakeholder involvement in heritage matters; and a sound working relationship with all heritage bodies in the Province (KZN Heritage Act 2008:9 section 7, subsection 1b). Section 7 subsection 2f states that the Council may exhibit or display any physical heritage resource under its control, and may receive fees prescribed or otherwise determined by the Council. This is consistent with Main Caves being opened to the public, with visitors being charged to visit the site. Also research may be conducted on behalf of or by the Council that is related to heritage development, management and promotion (KZN Heritage Act 2008:10 section 7, subsection 2g). Researchers not employed by Amafa are required to apply for a research permit. This allows Amafa to keep track of what research is being conducted at the site and that the research does not cause any harm to the rock art.

KwaZulu-Natal Heritage Act has laws for the protection of heritage resources, which state what should and should not be done. Section 36 subsection 1 prohibits people from destroying, damaging, excavating, altering, writing or drawing upon, or otherwise disturbing any site without prior written approval of the Council

having been obtained on written application to the Council. The Council may determine the criteria for best practice and reasonable set of standards, norms and conditions regarding the conservation, management, administration, curation and excavation of heritage resources (KZN Heritage Act 2008:30 section 45).

SEVILLA TRAIL

The Sevilla Trail is one of the many places in the Western Cape where tourists can visit to see the magnificent San rock paintings. The trail is on a privately owned farm, and has been incorporated into the Traveller's Rest Guest farm experience (Fig. 20). The trail is a four kilometre walk that starts from the Traveller's Rest farm house. It is a self-guided walk along the Brandewyn River and is marked with painted foot prints on stones and rocks along the trail (Fig. 21). The rock art is found on the walls and ceilings of the Table Mountain Sandstone caves.



Figure 20: Photo of one of the guest cottages at Traveller's Rest Guest Farm.



Figure 21: Photo of the farm house taken from across the river.

The rock art sites of the Sevilla trail are the only sites on this farm that are open to the public. These sites are located along a discretely marked trail that does not require a tour guide to get visitors to and from the sites. Each site is marked with a number on a metal board (Fig. 22 and 23). The boards were put up to replace the numbers painted on rocks or stone at the entrance of each site. The sites are not protected or enclosed at all, so they are vulnerable to vandalism and animals that may use the caves as shelter.

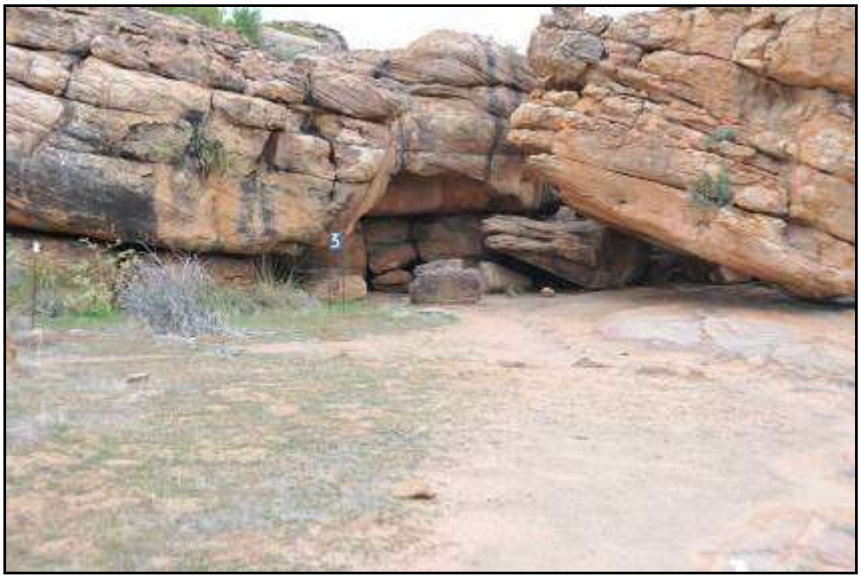


Figure 22: Photo of site three along the trail.

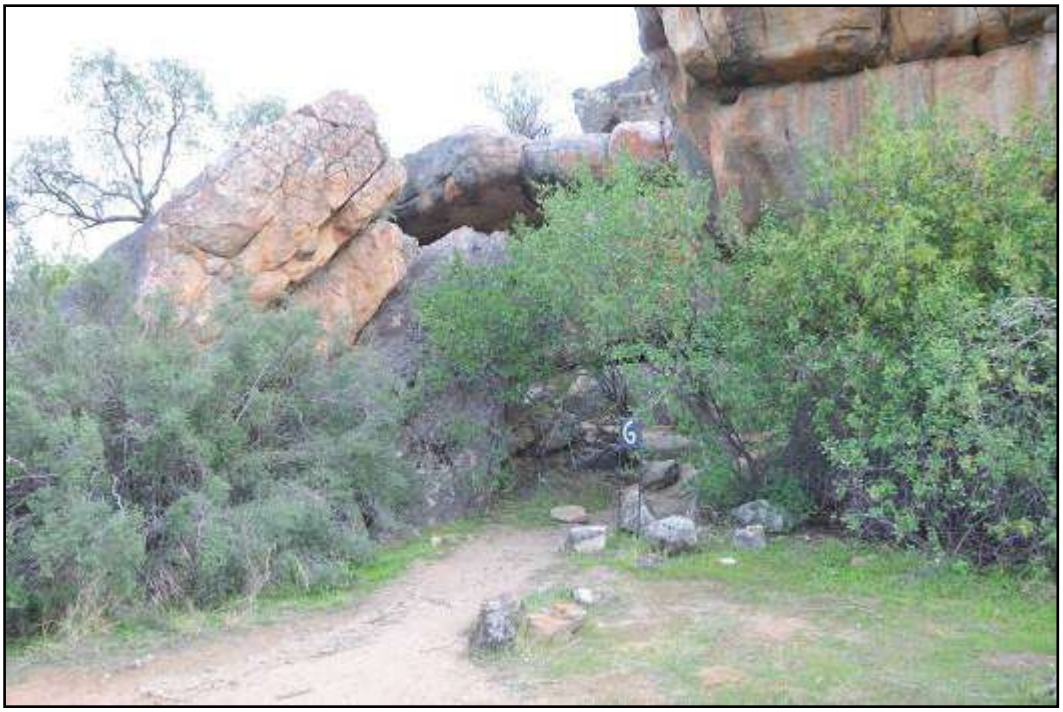


Figure 23: Photo of site six along the trail.

The rock art found along the Sevilla Trail offers a vast range of motifs, some motifs can be found throughout sites 1 to 9, while some motifs are within specific sites. Processions, elephants, group scenes, male and female figures, therianthrope, handprints, and other animal figures are the kinds of motifs one can find at the sites (Fig. 24 to 29). The images at these sites are both monochrome and polychrome. The colours found are mainly red and dark red, orange, yellow, and occasionally black was also used.



Figure 24: Photo of female precession from site six.



Figure 25: Photo of group scene from site one, painted in black pigment.



Figure 26: Photo of elephant from site seven.



Figure 27: Photos of female figures, on the left from site nine, and male figures on the right from site six, painted in a lighter shade of red pigment.



Figure 28: Photo of therianthrope from site three, painted in dark red pigment.



Figure 29: Photo of animal from site six, painted in yellow pigment.

MANAGEMENT

The Sevilla trail is one of many sites within the Cederberg that are on privately owned land. The trail is owned by Anne Strauss and managed by her daughter (appendix 1b; Anne Strauss 2014[2]). The sites along the trail are open to both day visitors as well as to people who wish to spend a couple of days in the quiet and tranquil mountains. The farm has cottages that have been built to accommodate such visitors. During the interview, the manager disclosed that her day to day activities on the farm included running the farm house, arranging cottage bookings for guests wanting to spend more time on the farm, and the visits to the site. .

The only way to access the trail is from the farm house. Visitors are required to purchase tickets from the farm house before venturing along the trail; this applies to the overnight visitors as well. Visitors are led to the sites by a marked trail. The markings begin at the farm house, so as to ensure that visitors report there first.

The staff who work at Traveller's Rest Guest farm are from the nearest town to the farm. They mostly clean the cottages, cook for guests who wish to eat at the restaurant, and maintain the farm; therefore they are in no way involved with the sites. Since no community members are directly involved with the sites along the trail, Traveller's Rest does not have a tour guide for the trail. The reason for this being that the owner believes that the absence of a guide allows for visitors to walk the trail at their own pace and to enjoy the surrounding landscape. The presence of a guide at Sevilla trail may also not be necessary as the number of visitors is manageable. Visitors to Traveller's Rest, like most rock art site visitors, are curious about what the rock art means and what is stands for. When visitors have questions on the meaning of the rock art, they are given brochures that have an explanation, and if visitors still want to know more there is a book on sale at the farm house. (appendix 1b; Charite Rijswyk 2014[3]).

The farm also accepts visitors arranged by the Clanwilliam Living Landscape Project. The Living Landscape Project runs their own rock art tours to sites around Clanwilliam, so when they take visitors to Traveller's Rest they bring their own tour guides. The guides at Living Landscape are equipped with the knowledge of the rock art and its meaning. This provides their guests with a better understanding of the rock art and may result in a more fulfilling visit to the sites.

COMMUNITY INVOLVEMENT

The closest town to Traveller's Rest is Clanwilliam, which is a one hour drive from the farm and approximately a four hours drive from Cape Town. According to both the manager and the owner of Traveller's Rest the community is not involved in the management of the farm and the sites. The only capacity that community members are involved is through employment.

Most of the visitors to the farm are not local, and their main reason for visiting the farm is to see the rock art. For those community members who are interested in seeing the rock art they are required to follow the same process of entry as any other visitor to the farm. The rock art sites are also visited by school groups,

which have to be accompanied by school educators. Large groups such as this are divided into small groups of ten pupils and an educator (appendix 1b; Charite Rijswyk 2014[3]).

SITE USE

Presently the sites along the trail are only used for tourism purposes. Previously there was a site that was open to the public, but this site was recently shut down as it became vulnerable to abuse. Individuals would camp at this site and the rock art got covered in soot from the smoke from camp fires. The locations of the other sites on the farm have never been publicised as they are too far from the farm to be efficiently managed.

The Living Landscape Project once used one of the smaller sites on the farm for a festival where individuals involved dressed up as the San. It is however not clear as to what was done during the festival (appendix 1b; Charite Rijswyk 2014[3]).

TRAIN SITE

The Train site on the Makgabeng Plateau is one of many rock art sites within the region. The site is found on the Bonne Esperance Farm, near the Blouberg Nature reserve. The site is under the care of the municipal government of Blouberg. The Plateau is rich with mountains and hilltops where rock art sites have been located, and one such hilltop in particular is Thabanantlhana. The Train site is located at the foot, south-east of Thabanantlhana (Fig. 30).

The entrance of the site, found along a foot trail, has been marked with a recently built rock wall (Fig. 31). This is because the site is hidden by the thick outgrowth of trees and bush, so the wall allows for the site to be easily located. The site has a slight overhang that protects the art from certain natural elements, such as sunlight and wind. However the art is not protected from water runoff.



Figure 30: Photo of wall at the entrance of the site.



Figure 31: Photo of Thabanantlhana.



Figure 33: Photo of thicket hiding the site.



Figure 32: Photo of the site taken from the right.



Figure 34: Photo of site taken from the left.

The site has two different traditions of paintings, the finger paintings by the Northern Sotho, and the finer less crude images done by the San. The site is famous for its railway motif in the centre of the site (Fig. 35). Other motifs at the site include human figures, animal figures, therianthrope, and fat-tailed sheep. The finger-painted images are all monochrome and have been done in a white pigment and the San images are done in black as can be seen in the images below.



Figure 35: Photo of the train motif.



Figure 36: Photo of finger painted human figures in white pigment on the left, and a fine-line painted human figure in black pigment on the left.

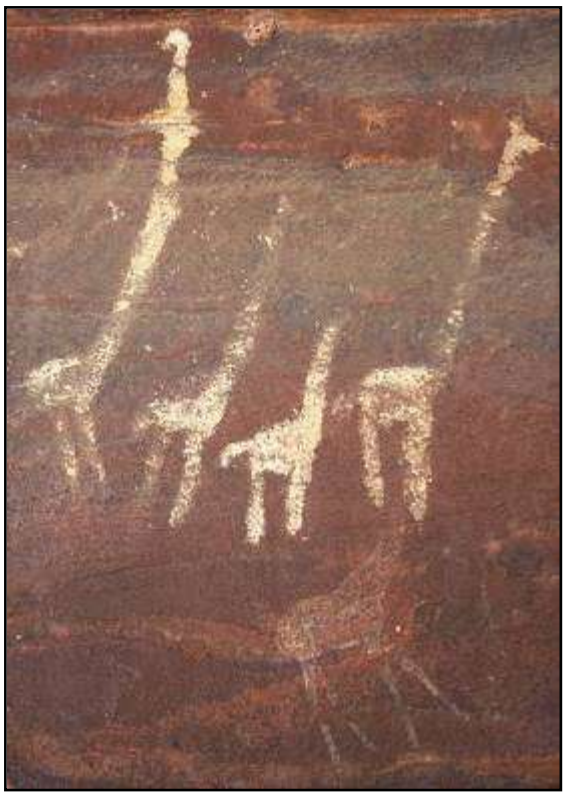


Figure 37: Photo of giraffe, the bottom one is a fine-line painting and the top three are finger painted.



Figure 38: Photo of a painted fat-tailed sheep.

MANAGEMENT

The land on which the site is on is government owned, but falls under traditional authority, which means that both the local government and the chief have jurisdiction over the site (appendix 1c). The manager of the site is a member of the local community, but also works for the Blouberg municipality. His job is to promote and market the site for heritage tourism. He is also involved with implementing the management plan (appendix 1c).

The Makgabeng Plateau is in its early stages of management in relation to other regions in South Africa. In October of 2009 Dr J.A van Schalkwyk along with the Rock Art Research Institute implemented a management-conservation plan and a tourism plan, in order to manage and protect the sites in the region. Both plans have certain goals and aims that they would like to achieve.

The management-conservation plan's goals include conserving the significance of the site, creating a sustainable tourism destination, ensuring that the community benefits from the tourism, and engaging with educationists (van Schalkwyk 2009:

125). The plan also aims at controlling the access people have to the Train Site, by providing visitors to the Train Site and the rest of the Makgabeng a guide who was trained and had knowledge of both the region and the rock art (appendix 1c). It was suggested that the local people be allowed to access the site whenever they wish, as long as they are aware and respect the conservation needs of the site. One way to ensure that community members adhered to the management plan was to put them into a position where they would feel responsible for the sites, a position of custodianship (van Schalkwyk 2009: 135).

COMMUNITY INVOLVEMENT

The communities of the Makgabeng are in very close proximity to the rock art sites in the region, so the Blouberg municipality found it necessary to educate the community about the rock art and its importance. The municipality ran a programme that informed the community of the value of the sites. Along with the programme, the municipality hosts an annual cultural show with the aim of educating the community of the heritage around them (appendix 1c). The community is aware of the management of sites in the Plateau. The municipality ensured that members of the community know that they too have the responsibility of preserving and protecting the rock art sites. Also the members of the Makgabeng community were consulted and the traditional headmen's input is included in the management plan. Through the consultations with the community the following suggestions came up (van Schalkwyk 2009):

- The youth should be involved and be made aware of the heritage.
- The sites should be fenced to protect them, or included in a bigger fenced off area and turned into a reserve.
- Visitors should be accompanied by tour guides who should be sourced from Niewe Jerusalem and Thabananthlana and the guides should be trained.
- Visitors should be charged.

- Roads should be gravelled, to make it easier for visitors to get around the area, and the tour guides should monitor the conditions of the roads.
- They need shops and employment.
- A cell phone tower is needed as Visitors need to communicate with their families back home when they come to Thabananthlana.
- Women should be employed.

Although the communities live close to sites, they are not aware of the location of most of the sites on the Plateau. However, this does not mean that they do not know of the activities that take place within the area. The community may not be directly involved in the managing of the Train site or any other site for that matter, but they are indirectly involved in the tourism industry. Several communities initiated a cultural experience for tourists. The cultural experience includes a cooked traditional meal followed by a cultural performance (van Schalkwyk 2009: 123).

SITE USE

The primary use of the Train Site is tourism and research. Over the years the site has been used to understand both San art and northern Sotho art, and recently as a tourism hot spot, along with other sites in the Makgabeng. There appears to be no present evidence that the communities around the site use it in any capacity. In the past some of the sites were used during initiation ceremonies and sites closer to community homes were used as storage for grass used for thatched roofing. These activities were stopped as they damaged the rock art.

DESKTOP ANALYSIS

The data for Cueva Pintada was not collected in the field as there were logistical issues preventing me from to travelling to Mexico. Therefore the data I would have collected during fieldwork observations and site interviews, I collected through research, looking at journals and other published material on heritage

management in Baja California Sur. This was challenging as most of the published work was on general management of rock art sites in Baja California Sur.

MEXICO-CUEVA PINTADA

Cueva Pintada is a magnificent site found along the Arroyo de San Pablo. The site is one of many sites in the Sierra de San Francisco that is open for public viewing. Because the site is a tourist attraction, a platform has been built, both to protect visitors and to protect the structure of the site (Fig. 39) (Gutiérrez et al 1996:218). The wooden platform has been built at the edge of the site and extends the length of the site. This prevents individuals from getting into direct contact with the art, as well as preventing people from falling into the canyon. The platform is structured in such a way that it does not interfere with the aesthetics of the site and its surroundings. Other protective measures include barrier fences and handrails. The site also has information boards that visitors can read when touring the site.



Figure 39: Image of Cueva Pintada (image taken from Google earth).

The great murals at this site are well preserved. The subject matter at this site includes: big-horned sheep, a whale, turkey vultures, human figures with headdresses associated with shamanism, ordinary human figures, and other animals. The majority of the images at this site are painted in red pigment, however black images and polychrome images are also present (Fig. 40 and 41).



Figure 40: Image of big-horned sheep painted in red pigment.



Figure 41: Image of human figures painted in black pigment.

MANAGEMENT

The heritage of the Sierra de San Francisco is protected by a regional National Institute of Anthropology and History (INAH) centre that was established in San Ignacio. The purpose of the centre was to have permanent presence of INAH in the isolated region, as well as to control the influx of visitors to the Sierra de San Francisco (Gutiérrez et al 1996: 220). The centre is the point of arrival for tourists where they register before their visit into the Sierra de San Francisco. At the centre guests are informed of the management regulations. These include: all visitors are to sign a document stating that the organisation will not be held liable for accidents that may occur; tours to sites may only be conducted by an INAH authorised guide, who is paid by the visitor; visitors must provide food for the guides; the maximum weight of each visitors luggage; as well as visitors may not touch or alter the rock art in any way (American Rock Art Research Association 1995: 1).

The INAH centre is also responsible for regulating guide shifts and rotations, in order to ensure that all guides benefit economically. By keeping a close eye on the guides the INAH would also be able to assess the knowledge that guides require to show visitors to the sites. In order to improve the skill levels of the guides, more courses were held at the Sierra de San Francisco through the years (Gutiérrez et al 1996: 221). The skills that the guides needed to acquire included knowing the region and its rock paintings, as well as handling the mules and burros needed for descending along the trail into the deep canyon where the rock art is situated (American Rock Art Research Association 1995: 2).

The continuous success of a management plan requires regular monitoring and evaluation of the implemented plan as stated by Magar (2012: 541) and Jopela (2010; 63). The monitoring process includes periodic traverses, random inspections, participation by guards, and an increase in monitoring during high peak seasons (Gutiérrez et al 1996: 221). The monitoring process also ensures that the management plan is up to date with the changes of the site, as the visitor numbers fluctuate, or as the population of the region increases, which may lead to an increase in the lack of respect for the values of the rock art. This is important as

visitor numbers have been increasing, the number of research permit requests will increase (Gutiérrez et al 1996: 209).

COMMUNITY INVOLVEMENT

In México the community is not directly involved with the management of the site. They are employed as tour guides, after having received training from the INAH (Gutiérrez et al 1996: 220), and others are employed as mule handlers. Mule handlers are responsible for looking after the animals during tours and ensuring that they are not overburdened from carrying excessive baggage and strained by the rough terrain.

SITE USE

The Sierra de San Francisco is a World Heritage Site and may only be visited with the presence of official guides and the authorization of Mexico's INAH.

CHAPTER SIX- ANALYSIS OF COLLECTED DATA

Having collected the data and presented it in the previous chapter, this chapter compares how each of the sites is managed. From this comparative analysis I hope to make recommendations for best practice. This chapter has three sections to it: table two is the comparison between the three South African sites, table three is the comparison between South African sites as a whole and Mexico's Cueva Pintada, and finally table four is a SWOT analysis of all four sites. I also highlight some similarities that come through in the managing of the sites, as the management plans are not completely different from one another.

COMPARITIVE ANALYSIS FOR ROCK ART SITE MANAGEMENT IMPLEMENTATION IN SOUTH AFRICAN

The table below (table 2) is a comparison between Main Caves, the Sevilla Trail and Train Site management plans. Also included in the table is a comparison of the three components at each of the sites. This shows the differences between each of the management plans as well as the implementation and inclusion of the three components in each plan.

Table 2: Comparison of the management plans of Main Caves, Sevilla Trail, and Train Site.

COMPONENTS OF COMPARISON	MAIN CAVES	SEVILLA TRAIL	TRAIN SITE
MANAGEMENT PLAN	• Main caves North in the uKhahlamba- Drakensburg World Heritage Site is under the management of Ezemvelo KZN Wildlife. Ezemvelo also runs the	• The Sevilla Trail is located on a private farm and is therefore managed by the owner of Travellers Rest. Travellers Rest Guest farm is run by the Anne	• Train site, is on the Bonne Esperance Farm. This site is under municipal government management, but the chief also has jurisdiction over the land

	Giants Castle resort. The Officer in charge is responsible for the day to day running of Giants Castle and therefore has the responsibility of managing Main Caves North, under the governance of Amafa. • An extensive plan has existed since 2006, renewed every year when the site is monitored. • There is always a custodian at the site. The custodian has the key to the gate at the site. • Presentation of the site has been incorporated into the plan. This has resulted in the platform built at Main Caves, and possibly the San diorama.	Strauss's daughter, and subsequently she runs the touristic element that the trail attracts. • There is no formal written management plan for the trail. • The manager is only present at the farm house; no one is constantly at the sites. • Presentation of the sites was taken into consideration when there was a rock fall at site nine. Rocks were rearranged to create steps to allow visitors to get to the other side of the rock fall to see some of the art. Overall the sites are as they would have been at the time the art was made.	where the site is located. • A management plan was written in 2009, and is currently under implementation by the municipal government. • The site does not have a custodian who is always there, as he is sometimes at the municipal office or assisting researchers when they require his assistance. • A wall was built at the entrance of the site, this may have been for site identification, however this is not clear as it is not stated in the management-conservation plan. No other changes have been made to the site.
COMMUNITY INVOLVEMENT	• Community is not directly involved in the management plan. • Involved as staff members. • Future plans are for the	• No community involvement in the management. • Community like at Giants castle are involved as staff: cleaners,	• The community is consulted on how they would like the site to be managed, this may be influenced by the closeness of the

	community to be involved- economic benefits for the community. More direct involvement with the managing of the site. • Visitors are entertained with a traditional Zulu dance, not linked to the rock art but a cultural experience of present day KwaZulu-Natal.	maintenance and cooks for the restaurant. • No future plans to involve the community in the management of the trail.	community to the site. • The chief has jurisdiction on the site. • Members of the community are involved as tour guides of the region, but there are future plans to get members of the community to be custodians of the sites in the region. • The community also offers a cultural experience to visitors. This includes a cooked meal and cultural performances.
SITE USE	• Open to the public for tourism purposes. • Site not accessible for cultural purposes as it is a national heritage, so its protection is vital.	• The trail is open to the Public for tourism purposes. • One of the smaller sites on the farm used by Living Landscape project for a festival. • There is no demand from the community to use any of the sites on the farm in any capacity.	• Intended for Tourism. • There has never been an instance where the community themselves informally visit the site, so there is no demand from the community to use the site for cultural purposes.

LEGISLATION	• All heritage in KwaZulu-Natal is protected by the KwaZulu-Natal Heritage Act No. 4 of 2008. • Legal matters concerning the site are conducted by Amafa. • KwaZulu-Natal follows the three tiered system as stated in NHRA – Grade I sites- SAHRA, – Grade II site- Amafa, – Grade III sites Ezemvelo, (Main caves is a provincial heritage, hence it is the responsibility of Amafa, but the day to day activities are managed by Ezemvelo).	• In theory all heritage in the Western Cape should be protected by Heritage Western Cape, the provincial Authority for the Western Cape. • Heritage Western Cape does not have its own legislation for protecting the cultural resources in the province, but they do adhere to the rules set by SAHRA. •	• No legislation specific to the province, but it is subject to NHRA. • The Makgabeng has the involvement of the local municipality: the Limpopo Heritage Resources Agency, but it is unclear whether it has taken any interest in the development of a management plan in the region.

SIMILARITIES FOUND IN THE MANAGING OF SOUTH AFRICAN SITES

- There are some similarities in the management of the three site regions. All management plans focus on controlling visitors in one way or another. All site regions have a centre where visitors can register, pay and find out all about the site and the rules set out to protect both the site and the visitors. At Giants Castle it is the reception desk, at Traveller's Rest it is the Farm house and at Makgabeng visitors call the tour guide in charge.

- The sites are all used for tourism purposes, whether it is a fully fledged tourism industry or one that is just starting up. Main Caves is incorporated into the fauna-flora experience of the Drakensberg; the Sevilla trail is the attraction of the Traveller's Rest Guest Farm; and the Train site is the most popular site in a region that is attempting to make the rock art the main attraction of the Makgabeng, so that visitors come to the Makgabeng for more than just rock climbing and hiking.

- Researchers have access to all three sites. In all three regions, researchers do not simply arrive and conduct their research. there are specific procedures in each region that researchers need to follow and abide by before starting their research.

SIMILARITIES BETWEEN THE COUNTIRES' MANAGEMENT PLANS

- Both countries have, depending on the popularity of the site and the condition of the site, platforms built to protect the art as well as the visitors. The platforms are meant to prevent visitors from touching the art, but also because of the condition of the site itself, e.g. precipitous canyon sides, fallen rocks, to protect visitors by proving a steady walking area.

- The need for guides is determined by the importance of the sites as well as the complexity of the region. In the case of Main Caves and Cueva Pintada the sites are of national importance while in the case of the Makgabeng

and Baja California the regions are large and it may be easy for visitors to get lost between sites. Of the three South African regions only two of the regions, Giants Castle and the Makgabeng, require guides. Guides are available for Baja California Sur as a whole, where guides as well as mule handlers are necessary for the region.

COUNTRY COMPARISON OF SITE MANAGEMENT IMPLEMENTATION

In this section I compare management between South Africa overall and Mexico. This table does not go into detail as the collected data does not provide complete representation of rock art site management for the two countries.

Table 3: Comparing the differences in rock art site management between South Africa and Mexico.

COMPONENTS OF COMPARISON	**SOUTH AFRICA**	**MEXICO**
MANAGEMENT	• There is one main heritage authority that is responsible for South Africa's heritage; however each province has its own heritage authority. • Some sites are managed by the owners of the land, while some sites are managed by heritage authorities, at the different levels.	• National institute of Anthropology and History is responsible for all heritage in Mexico. • All sites are under national or federal jurisdiction.
COMMUNITY INVOLVEMENT	• Looking at the three regions in South Africa it can be assumed that the community is only involved as staff or as consultants, but they themselves are not involved as managers.	• The community at Baja California have some responsibility in the managing of sites in the region. They are responsible for maintaining and assuring that the mules are in good condition to travel.

SITE USE	• Sites in South Africa are being marketed mainly for tourism, and research activities.	• Cueva Pintada is used only for tourism and researchers authorised by INAH.
LEGISLATION	• South African heritage is protected by the National Heritage Recourses Act no. 25 of 1999.	• The cultural heritage of Mexico is protected by several entities that are all responsible for certain aspects of the heritage, e.g. access to cultural heritage is controlled by the political constitution of the united Mexican states, while the selling and purchasing of cultural material is the responsibility of the general law of national assets.

SWOT ANALYSIS

Each management plan has its strengths, weaknesses, opportunities and threats. This table briefly states each of these for the four sites.

Table 4: SWOT analysis for the management plan of each site.

	STRENGHTHS	**WEAKNESSES**	**OPPORTUNITIES**	**THREATHS**
MAIN CAVES	• PHRA is actively involved in the management plan, therefore easy to take legal action as well as have skilled management. • Site is protected by fence, so visitors do not have unauthorised access and it keeps animals out. • Trained guides at the site. • Site has a diorama, to attract visitors and to add to the experience.	• Only one rock art site is open to the public out of the 255 sites. • Community members do not have free access to site, they pay the same fees as tourists which they may not even afford. • Tours are timed, and visitors may feel pressured to get through the site in time.	• Introducing a community component to the programme, where members can have a flea market or crafts day to sell items to visitors or entertain them. • Opening up more sites so that visitors can get to see more of the rock art and experience a wider sense of San culture.	• The possibility of no room for growth. • Only site open at Giant's Castle, and visitors may want to see more rock art from different sites without leaving the reserve. • The platform built may prove to be a fire hazard, if not treated accordingly. • The site is not the sole responsibility officer in charge as she has so many other responsibilities at Giants

	• The site is monitored annually and the plan is revised to meet the new needs of the site.			Castle.
SEVILLA TRAIL	• Privately owned land, only one stakeholder is involved in the decision making process, allowing for efficient delivery on plan implementation. • Management focuses solely on the Trail, so the sites don't end up being abandoned.	• Sites are not enclosed or fenced off, allowing for visitors to touch the art. • Interpretation of the rock art available in the pamphlets provided and books on sale. Both manager and owner claim to not know the meaning of the art. • The local community does not have free access to the site.	• Growth in the tourism aspect of the farm. • Creating an educational component for schools both in the region and the greater Western Cape.	• The Boontjieskloof Wilderness Reserve and Wellness Retreat within close proximity and also offering a rock art tour with field guides. • Rock art not protected from visitors and no guide to ensure the safety of the art as well as the visitors. Thus the sustainability of the rock art is not secure. • In the event of new ownership public access could be cut back. • Management plan not formally written, no

				professional input.
TRAIN SITE	• Trained guides available to visitors. • Surroundings of the site protect it from natural elements, such as sunlight and wind. • The management plan is catering specifically to the rock art sites.	• The train site is not enclosed or fenced, therefore is exposed to animal activity.	• The development of a tourism industry focussed on the rock of the Makgabeng.	• The site is susceptible to vandalism and damage from animals that may use the site as shelter. • Insufficient managing, as the custodian is involved in other projects other than implementing the plan.
CUEVA PINTADA	• INAH is in close proximity of the site, therefore site receives constant monitoring. • Skilled tour guides available to visitors. • Site has a boardwalk, protecting both visitors and the rock art.	• Site is in a remote location, making it expensive to get there, as well as getting to the site.		• Site may be susceptible to vandalism form the local community, be it by the young people or the older generations. • The board walk may pose a threat to the rock art, as it may be a fire hazard if not treated accordingly.

	• This site is part of a network of sites that can be visited in the Sierra.			

CHAPTER SEVEN- DISCUSSING THE PRESENT MANAGEMENT OF MAIN CAVES, THE SEVILLA TRAIL, THE TRAIN SITE AND CUEVA PINTADA.

Having looked at research on heritage management as well as what a management plan should include in order to adequately manage heritage places, it is interesting to find out what actually takes place at the four selected sites. Firstly the involvement of the local community has been discussed in depth, as this is an issue several scholars believe should be attended to by those responsible for rock art sites. Secondly the legislative frame is a means to ensure that not only rock art sites, but all heritage places are protected accordingly and in a way that can be monitored; if utilised poorly, or not at all then the site is at risk of complete deterioration. Finally the activities that take place at rock art sites need to be controlled and monitored, whether the local communities use them for cultural purposes or whether the site is open as a tourist site.

MANAGEMENT

Each of the management plans analysed for this research have been constructed specifically for the rock art sites within that specific region, therefore they are regarded as resource specific management plans (Loubser 2001: 87; Goodhead & Aygen 2007: 607). Having looked at how sites in Mexico and South Africa are managed, I have observed that the plans are not completely different from each other, but there are aspects of management that have been implemented better at the different sites.

Two major questions arise from my research. The first is who should manage rock art sites and is it in the best interest of the sites to have one or more authorities in charge of protecting the site? The number of stakeholders involved in managing rock art sites influences the way the sites is managed, this is because the more stakeholders involved the chances of having a different perspectives increases on the management plan, in terms of what should be the main focus of the plan. On the other hand having fewer stakeholders involved allows for efficient decision

making and allows for the management plan to be precise. It is, however, difficult to determine which system works best in terms of the authorities responsible for heritage sites in each of the two countries.

According to Magar (2012: 533) there may be various levels in management, depending on how the site is used, the site's significance, and on the existing level of knowledge resources and legal protection for sites. This has been the case for Main Caves, where both the provincial heritage authority, Amafa, and the appointed local authority, Ezemvelo KZN Wildlife, are actively involved in the managing of the site. Amafa's role has been primarily to come-up with the management plans that are evaluated every few years, provide permits to individuals who wish to conduct research at Main Caves or any other sites in KwaZulu-Natal.

Cueva Pintada and the Train Site are managed by competent heritage authorities but they also have the contribution of the local communities, as they are the ones who have ownership of the land (Vasquez 2010: 277; Jonas Tlouamma 2014[1]). Cueva Pintada, along with other sites in the Sierra, is managed by Mexico's INAH, which was appointed by the federal agency responsible for the preservation and conservation of historical resources, is responsible for managing the rock art site, ensuring that sites are monitored as stipulated in the management plan, tour guides report to centre at the specified time, and that visitors follow the correct rules and regulations set out in the management plan by INAH (American Rock Art Research Association 1995). Train site is, along with the other sites in the plateau, managed by the Blouberg municipality. The individuals, staff members of the municipality who have been given the responsibility to oversee the implementation of the management plan along with the duties stipulated in the plan are from the local community. This site is therefore managed at the local level, as the provincial authority does not appear to be involved in any capacity.

The Sevilla Trail is the only site that has one level in management, the owner of the farm is the only person who makes the final decision as to what happens on

[1] Emailed interview between Obakeng Rampete and Jonas Tlouamma on 13 October 2014

her property, and subsequently at the sites along the trail (Anne Strauss 2014[2]). According to the owner of the farm that the trail is found on, both the cottages and the trail are managed by her daughter, and they do not have a managing relationship with the provincial authority, Heritage Western Cape, or any of the local authorities such as Cape Nature.

It is essential to understand the use of different levels in management when it comes to these four rock art sites. Mexico's famous rock art sites are concentrated in one peninsula while South Africa's well known rock art sites are scattered throughout the country. Mexico only has one heritage authority that is responsible for the rock art sites found in Baja California Sur, while South Africa on the other hand has one heritage authority, SAHRA that is responsible for the nation's heritage and each of the nine provinces are meant to have a provincial authority that are responsible for sites not deemed national heritage (NHRA 1999: 10). If South Africa had one heritage authority that was to be hands on with all the rock art sites in the country then majority of the countries rock art sites would be neglected. The system set out to work in South Africa however has some flaws, in that in some provinces' provincial heritage authorities are not involved in managing the sites.

The Second question is how rock art sites should be managed and what are the important things to focus on when managing a site? The management plans studied are constructed to focus mainly on visitor control and the monitoring of rock art sites. This is because the number of visitors to rock art sites has increased and is continuing to increase, so it is essential to protect the sites from this (Loubser 2001: 87; Nzama 2008: 2). Plans that focus on visitor control, however, restrict local community members from accessing the sites for reasons other than tourism. All regions of study have a strict policy for visiting the rock art sites. In order to efficiently manage the flow and number of visitors to the rock art sites, visitor centres have been established at three of the study regions. The Sierra has the INAH centre; Main Caves' visitors report to Giants Castle reception, Traveller's Rest has a farm house as their visitors' centre. The Makgabeng is in

[2] Interview by Obakeng Rampete with Mrs. Anne Strauss on 26 May 2014 at Traveller's Rest

the process of establishing a visitors' centre near Thabanantlhana (van Schalkwyk 2009; 140).

These centres control the number of people who access the sites. Main Caves and the Sevilla allow a limited number of people to the rock art sites per visit; this applies especially to large school groups that come to see the rock art, and large tourist groups (appendix 1a and 1b). Large school groups are divided into smaller manageable groups that have to be accompanied by an educator. In Baja California, visitor numbers are controlled through a central reservation system. This system not only assists to keep track of visitors to rock art sites but also those at campsites.

Three of the plans also focus on the use of tour guides. Researchers such as Deacon (1993: 47), Gutiérrez with her co-writers (1996: 220) and Aas along with his co-writers (2005: 41) all suggest that the use of tour guides can alleviate the damage to rock art sites but they can also enhance the experience of the visitor. Tour guides also ensure that visitors do not visit sites that are not open to the public, even though the locations of such sites are not disclosed it is possible to come across these sites during hikes. My fieldwork observations concur with this notion (relevant only for South African sites). Having visited Main Caves and the Train Site, trained tour guides can offer information on the cultural aspect of rock art sites. Tour guides at both Makgabeng and Giants castle are well equipped with the knowledge of the rock art in the region; whereas Traveller's Rest has no tour guides. During my visit at Traveller's Rest, a group visiting the sites made an enquiry, from the manager, about the significance of the art and if it had meaning. The manager revealed that she did not have the information and asked if I would briefly tell them what I knew, considering that I was a rock art student. In this case Traveller's rest could consider a rock art interpreter on location, or ensuring that the pamphlets have enough information for visitors to understand the meaning and the significance of the rock art.

Site presentation is also an important factor to consider when managing a rock art site. The way a site is presented can either be harmful to a site or it can protect the site from threats mentioned in chapter three. Site presentation can include the

installation of a board walk, fences, information boards, or even a diorama like at Main Caves. In most cases, these installations are used as protective measures against human generated and natural occurring threats, and entertainment and educational measures for visitors. Gutiérrez along with her colleagues (1996) emphasize the need to keep the aesthetic value of a site when installing such protective measures, and that they themselves do not become a threat to a site. It can be argued that by adding a fence around a rock art site, more attention is drawn to the site than usual. This may lead to damage of the fence and subsequently the site as it is human nature to be curious of protected areas. However in the case of Main Caves, the only site out of the four with a fence, the fence together with a site custodian ensures the site's safety.

Board walks can be both a threat to a site and a protective measure for the rock art. They can protect the site by keeping some distance between the rock art and the visitors, as is the case in some areas at Main Caves, but also the platform has been installed to allow the visitor a closer look at the rock art without climbing over the rocks. Board walks can also be installed to protect the visitors. This can be seen at Cueva Pintada, where the site is at the edge of a cliff, and so the board walk provides walking space for visitors. However, since most board walks are made out of wood, as this is believed to keep the aesthetic value of a site, they can become a fire hazard if not treated correctly.

Although the San diorama put up at Main Caves may look appealing for visitors, there are some individuals in the academic world who may not approve of how it is used. Blundell (1996: 44) discusses how the diorama may be a false representation of the San to people who visit Main Caves. Blundell finds this problematic as visitors get the sense that San lived a peaceful and harmonious life, where as they were dispossessed and destroyed by the colonists during their time (Blundell 1996: 45; Hattingh 2002: 16). According to Dowson and Lewis-Williams (1994: 397) the diorama does not do justice to the rock art, in that the significance in the meaning is not represented by the casts meant to represent the lives the San lived.

MANAGING THE INTANGIBLE HERITAGE

Rock art studies have placed emphasis on the attractiveness of the rock art for tourists and they are aimed mainly at the scientific community (Ndoro 2006: 336). The cultural significance of the rock art, both in South Africa and Mexico, is not included in the management plans. Field work observations at Main Caves showed that there are plaques that have a brief explanation for the art. The literature on Mexico reveals that there are signs around the peninsular that are used to educate the public on the region and the rock art. At Makgabeng and Giants Castle the tour guides have been trained and are imparted with the cultural significance of the art. In the case of Traveller's Rest, both the land owner and the manager have admitted to not knowing the meaning of the rock art, but provide visitors with pamphlets on the rock art. This results in visitors leaving the sites without the information which could enhance their experience of the art.

The meaning of rock art, for both South Africa and Mexico, has been recorded and is available in the literature, but the communities do not have this information. So is the intangible heritage truly managed?

IMPLICATIONS OF THE INVOLVEMENT OR LACK THEREOF OF THE COMMUNITY

Community involvement in heritage management has been researched by many researchers such as Marshall (2002), McGregor and Schumaker (2006), Nzama (2008) and Chirikure and Pwiti (2008). The literature suggests that archaeologists and site managers have considered local communities merely as passive partners or cheap labour, creating a top-down approach, which may be one of the reasons they are not willing to give local communities power or responsibility in rock art site management (Chirikure & Pwiti 2008: 247). There have been suggestions on how to involve the local community in rock art site management as this may alleviate some of the risks and threats to the rock art itself and the sites as a whole (Malla 1999: 3). My research has revealed how and to what extent present local

communities living within close proximity to rock art sites, in certain regions, are involved in the managing of the sites.

In some regions around the world, involving the local community can be implemented easily while in some areas it is easier said than done. In countries such as Tanzania, where the local communities living near religious sites still have a direct cultural relationship to those sites, the management plan is designed to accommodate the local community as well as protect the heritage resource (Masele 2012: 61). In the four study regions; the Drakensberg, the Cederberg, the Makgabeng, and Baja California Sur; the present local communities do not have a cultural relationship with the rock art sites, which may be the reason why the management plans designed for the four sites do not accommodate the local communities. An informal conversation during field work revealed that not only do today's communities not have cultural relationships with the rock art but they also do not know the meanings that make the art significant. Some community members in the Makgabeng Plateau know that the rock art is significant, and must have been important to those who painted it, but they do not know why and those that had the knowledge did not pass it down to the younger generation. Even though they do not know its meaning they do know that the rock art is important so they do their best to not harm it, and urge the younger generation to do the same.

Of the three regions in South Africa, the Makgabeng is the region most likely to succeed in involving the local community in managing the rock art sites on the Plateau. Some members of the community alluded to being interested in helping to protect the rock art sites if they receive the necessary training. Chirikure and Pwiti (2008: 476) believe that if the local community is interested in being a part of managing sites, not only should they play an important role in the planning and implementation but they should also benefit from the resource. In the case where the community is not interested in the rock art, but rather in the economic benefits that the sites provide, employment may be the only way that they need to be involved, as is the case currently at Giants Castle, Traveller's Rest, and the Sierra de San Francisco where community members are tour guides, gardeners or

housekeepers. At Makgabeng currently, the tour guides are a select few that have been working with researchers previously in the region.

IMPLEMENTING LEGISTURE TO MANAGING ROCK ART SITES

Firstly there is no specific legislature that is written to directly protect rock art sites, but general protective measures for all heritage. The laws written to protect heritage sites, and in this case rock art sites, are unfortunately not always enforced (Clottes 2008: 11). Ndlovu (2011: 32) states that if legislation were effectively enforced the number of vandalised sites would be less. There are several reasons, besides not implementing the legislation, that contribute to the failure of legislative implementation: shortage of informed staff or the right individuals to follow through with implementation, lack of community support, misunderstanding the legislation itself as well as its purpose (Ndlovu 2011: 32).

Implementing the legislation should be done by individuals who are trained and who understand the legal language (Ndlovu 2011: 51). Such individuals include government officials, heritage authority members and possibly researchers. However these individuals claim it is difficult to legally enforce the conditions of the legislation due to lack of financial and human resources (Ndlovu 2011: 42). Most government officials placed to implement the legislation at rock art sites are based in local municipalities, and Ndlovu (2011:38) states that these individuals either have a lack of training or lack interest to enforce the statute. The South African Police Service (SAPS), which also has a role to play in coordinating heritage legislation enforcement, contributes to the failure of implementing and enforcing the legislation. Firstly the "SAPS personnel are not trained in heritage related matters" (Ndlovu 2011: 46), and secondly heritage issues do not take priority over other matters the SAPS handles.

The lack of community involvement is also a concern with regards to effectively implementing the legislation. When local communities feel marginalised they may feel the need to retaliate by vandalising sites so that no one can benefit from them. In such cases it is difficult to monitor who the culprits are for vandalising sites. A

suggestion to alleviate this problem is to have a good relationship with the people living near rock art sites. Even though they may not be officially involved in the management, but if they feel included by researchers and managers then they may be willing to assist in looking after sites.

The legislation is itself part of the literature so it is fundamental to see if management plans utilise the legislation in the protecting of the rock art sites both in South Africa and Mexico. With reference to the sections of the NHRA included in chapter three, I link those sections with the implemented plans at the four sites. The National Heritage Resources Act no 25 of 1999 is written in sections that are directed to certain areas of protecting the heritage. The following sections are those most relevant to this study.

- Section 5 of NHRA deals with the general principles for heritage resources management. Subsection 1 states that "all authorities, bodies and persons performing functions and exercising powers in terms of this act for the management of heritage resources must recognise the following principles"(NHRA 1999: 16):

    a) carefully manage sites as they are irreplaceable and non-renewable,

    d) cannot use the heritage for personal or political gain.

In terms of subsection 1a it is my opinion that all four rock art sites are being carefully managed as measures have been put in place to ensure that the rock art is being protected from threats that can be controlled or avoided. Subsection 1d is only relevant to the Sevilla trail, as it is the only site that appears to be used for personal gain by the owner of the farm. This is because all revenue generated from the trail visits and the cottages goes directly to her to do as she sees fit (Anne Strauss 2014[2]).

- 5 (2) states that to ensure that heritage resources are effectively managed the individuals dealing with the heritage must have the skills and capacity to do so and such individuals must be trained and educated continuously.

In all four regions it is claimed that all individuals that are responsible for the rock art sites have been trained in terms of managing the sites and have been educated on the meaning of the rock art. However both the manager and farm owner of the Sevilla Trail claim to have no knowledge of San rock art meaning, but do provide a pamphlet written by rock art researchers (Anne Strauss 2014[2] and Charite Rijswyk 2014[3]).

- 5(4) heritage resources carry cultural and sometimes religious beliefs for communities, so it is important to manage the heritage in such a way that acknowledges the right of the communities to these sites.

Subsection 4 has not been incorporated into the management plans for the four sites. The reason for this may be that none of the local communities have demanded access to these sites for religious or cultural purposes (Anne Strauss 2014[2]; Charite Rijswyk 2014[3]; Daphne Mthethwa 2014[4]).

- 5(5) the management of sites should still allow for them to be researched and visited and they should still educate the public.

It is my understanding that researchers have been allowed to access the sites to conduct their research. For Main Caves researchers have to apply for a research permit with Amafa, and only after Amafa has approved the permit can the researcher access the site (Daphne Mthethwa 2014[4]). At Traveller's Rest, researchers like visitors have to report to the manager at the farm house. This does not mean researchers can just arrive and demand to access the sites, but they have to make arrangements prior to arrival (Charite Rijswyk 2014[3]). At Makgabeng researches have to contact the necessary individual to inform them of their arrival and whether or not they will require a guide or a translator depending on their research (Jonas Tlouamma 2014[1]).

- 5(7) states that "the identification, assessment and management of the heritage resources of South Africa must" (NHRA 1999:16):

[3] Interview by Obakeng Rampete with Charite Rijswyk on 26 May 2014 at Traveller's Rest.

[4] Interview by Obakeng Rampete with Daphne Mthethwa at Giants Castle

a) take into account of all relevant cultural values and indigenous knowledge systems,
b) take account of material and cultural heritage value and involve the least possible alteration or loss of it,
c) promote the use and enjoyment of and access to heritage resources, in a way consistent with their cultural significance and conservation needs,
f) be fully researched, documented and recorded.

In terms of subsection 7a, Makgabeng and Main Caves incorporate the meaning of the art into the site experience, where visitors can see the art and relate the different images to the different beliefs of the San, and in the case of the Makgabeng the Northern Sotho rock art as well. The Sevilla Trail experience differs in that visitors read about the meaning from a pamphlet. Subsection 7b takes into account the rock art and that the protective and identification measures have not altered or damaged the site. The Sevilla Trail and the Train Site have minor additions added to the sites, mainly for identification purposes, the metal boards and the wall respectively. Main Caves and Cueva Pintada on the other hand have had structural additions. The board walks added can be a protective measure but may also turn into a threat, a fire hazard, if not treated accordingly. Subsection 7c coincides with subsection 5, where all sites have been opened for public viewing, but access to the sites is controlled so as to not put strain on the sites in any way, and subsection 7f also coincides with subsection 5.

- Section 8 deals with the three-tier system for heritage resources management. This system is to ensure that the country's heritage resources are protected at all levels, from the national level to the local level.

It can be argued that the three tiered system has not been implemented fully. Of the nine provinces in South Africa, only two have fully established PHRAs as mandated by section 23 of NHRA, these are Heritage Western Cape and AMAFA. However the Sevilla Trail's management is not carried out by the PHRA or by a local authority, unlike Main Caves that is being managed by both the PHRA and

the local authority and Train Site is managed by the local authority, the municipality.

- Section 24 elaborates on the second tier, states the functions, powers and duties of provincial heritage resources, this relates to Amafa in KwaZulu-Natal, as it is the only PHRA that appears to be involved with managing the site.

    d) The PHRA must protect and manage heritage resources in a province which fulfils the heritage assessment criteria,
    g) establish policy, objectives and strategy plans for heritage resource management in the province,
    h) determine the competence of local authorities to manage heritage resources in accordance to the national system for the heritage grading of local authorities prescribed under section 8(6),
    j) assist local authorities to manage heritage resources in their areas of jurisdiction.

According to this section Amafa has fulfilled their duties as the PHRA of KwaZulu-Natal. The management plan formulated by Amafa and implemented at Main Caves protects and manages the site adequately. Also Amafa has appointed a competent local authority, Ezemvelo, to look after the site and they, Amafa, are available to Ezemvelo for further assistance needed over time.

- Section 25 states the general powers and duties of heritage resources agency. 25(1): any heritage resource authority must

    a) Regularly inspect heritage resources which are formally protected,
    b) Endeavour to assist any community or body of persons with an established interest in a heritage resource to obtain reasonable access to such heritage.

There is evidence from the data that the sites are being monitored. Those that are open to the public are monitored more regularly than those that are not open for

public visits. The monitoring process includes checking for graffiti, plant over growth, animals inhabiting the sites, and conservation needs.

My knowledge of Mexico's heritage legislation is what I have read from the legislation so it would be ambitious of me to determine whether or not the legislation is being implemented accordingly by those managing the rock art sites in Baja California Sur. The following articles of the FLAAMZM correlate with the management literature of the Sierra de San Francisco:

- Article 3: The application of this Law shall be the responsibility of:

  IV. The National Institute of Anthropology and History.
  VI. Other federal authorities and agencies according to their competence.

- Article 7 states that the authorities of the States, territories and municipalities shall restore and conserve archaeological and historic monuments only after obtaining prior permission from, and under the guidance of, the National Institute of Anthropology and History.

- Article 9: The competent Institute shall provide professional advice on the conservation and restoration of immovable property declared to be a monument.

The INAH is actively involved in the managing of the site, and according to scholars that have conducted research in the region the INAH is a competent heritage authority. Referring to article 7 and 9, the INAH is involved, and is responsible for the protective measures installed at Cueva Pintada and other sites in the Sierra de San Francisco. It was necessary to ensure that the design was compatible with the cultural values of the sites and aesthetic value of each site (Gutiérrez et al 1996: 218).

ACTIVITIES THAT TAKE PLACE AT SITES

Rock art sites are a sensitive and fragile heritage; therefore management plans formulated for such heritage should focus on alleviating damages and threats generated in and around rock art sites. As mentioned by Starr (2013: 8) and

Clottes (2008: 10), and confirmed by the data collected, human activity at rock art sites has posed the greatest threat to rock art sites. Activities that bring people to rock art sites include tourism, cultural and religious rituals, and research, but not all rock art sites accommodate all three activities.

TOURISM AT ROCK ART SITES

Another aspect to consider that has emerged from this research is the relationship between tourism and the heritage. Tourism appears to be the main activity that takes places at Main Caves, the Sevilla Trail, the Train Site and Cueva Pintada, and it is to be a growing phenomenon in most regions around the world, while in some regions it is still in its early stages (Ndlovu 2009:65). The main reasons people visit places is for business, adventure and to see the wildlife in those regions (van Schalkwyk 2009). In some regions however, tourism may have reached its peak in terms of visitor numbers. Tourism can be the reason why sites are protected if implemented correctly (Yunis 2006: 176). Although tourism may be a safeguard for sites it often marginalises the local community. This can be seen at all the sites. If members of the local community wish to visit the site, they have to access it in the same manner as tourists, meaning that they too have to pay the access fee. van Schalkwyk (2009: 149) suggested for the Train Site that the local community have access to sites whenever they wish, however it is essential to inform them on the importance of preserving the art.

LOCAL COMMUNITIES USING SITES

How the local communities use the rock art sites selected for this study is not a factor that is considered, as none of the management plans address this. It has been suggested that, at all four sites there has not been a demand from the local communities to perform any cultural or religious rituals at these sites. However there is evidence of local communities demanding to perform these rituals at rock art sites in other regions. One such situation occurred at Game Pass Shelter, where

the local community applied to Amafa to perform a ritual at the site. The application was approved on the condition that a representative from Amafa along with a television crew is present at the ritual (Ndlovu 2009: 61). The presence of all the external people meant that the ritual would not be private and this resulted in a crucial part of the ritual being left out.

Management plans rarely focus on local communities and their demand for access to rock art sites, but focuses on maintaining the physical attributes of the art (Ndlovu 2009: 65). This can be linked to the management of the intangible, where the knowledge of rock art is not a priority for managers, and therefore engaging the local community is not a priority.

CHAPTER EIGHT- RECOMMENDATIONS AND FINAL COMMENTS

COMBINING ELEMENTS TO PRODUCE POSSIBLE BEST PRACTICE FOR HERITAGE MANAGEMENT

Each of the management plans implemented at the three sites in South Africa and the one Mexico have merit. They all have certain strengths that allow them to work and weaknesses that can be improved on. Producing a best practice for heritage management is not as straightforward as one might think. It has been reiterated in this research that rock art management plans should be site specific, so the best practice presented here could be principles to guide maximum impact of heritage management at "single" sites.

Best practices are oriented on constant learning, feedback and reflection. According to Fordred (2011; 80) a best practice management plan should address the following: rock art conservation, visitors to the site, marketing of the site and periodic reassessments. The following are not from one particular site, or from just South Africa or just from Mexico, but they do address the four concepts mentioned, by Fordred (2011).

BEST PRACTICE RECOMMENDATIONS FOR ROCK ART SITE MANAGEMENT

The following (in no particular order) have been taken from the SWOT analysis (table 4), focusing mainly on the strengths in the management of each site.

1. Before a plan can be drawn up and implemented, it is fundamental to have a competent and capable management authority, be it government or private or a joint management between the two.

2. The importance of rock art cannot be emphasised enough. This is why it is important to have a direct management plan for rock art sites, especially if the sites in question are located within a nature reserve that may have a lot more to focus on, such as animal control, plant control and visitors not visiting particularly for the rock art.

3. The rock art itself benefits from site management. This can be seen at Main Caves and at Cueva Pintada, where the platform built protects the overall site but also prevents visitors from having direct contact with the art. Focusing directly on the rock art in terms of management requires individuals who are experienced in managing sites to consider strategies that are not detrimental to the existence of the rock art and include such strategies in the management plans of rock art sites.

4. Rock art sites should be used to educate, especially where school groups are concerned; instilling the importance and significance of rock at a young age. The literature on rock art research may not be available to the general public, so the sites themselves could close the gap between the academic community and the touring community. Also the sites can be used in the training of tour guides or site custodians.

5. According to Vecco (2010: 323) if the manner in which the site is presented is appealing, such as with the diorama at Main Caves, it could be entertaining and educational for visitors.

6. If the literature, including the legislative framework, advocates for local communities to be involved in heritage management, then managers should consider it a meaningful possibility, although this is not an easy task to achieve:

    i. Consulting with the community on how they think sites should be managed, or how the region can be improved on in order to make it visitor friendly and develop a tourism industry or expand an existing one.
    ii. Creating a bottom-up approach to rock art site management, in areas where the community are in close proximity to the sites, and potentially benefit from them.
    iii. Targeting the youth in the community. They may have innovative ideas that can be incorporated into managing the sites or on how to

enhance the visitor experience. Also young people have a lot more energy, so they can be hired as tour guides or site custodians.

The following suggestions are determinant on whether the community have an interest in being involved in the tourism industry. They are also based on what has worked at well for several regions:

i. Introducing crafts made by community members, instead of out sourcing.
ii. Incorporating traditional dances and other performances into the visitor experience. The performances may not be from San tradition, but the community might appreciate interacting with visitors.
iii. Training members of the community to be tour guides, site custodians, or site monitors could be beneficial to the management of the sites as it provides with individuals who have the knowledge and possibly the interest of protecting the sites, also this can be economically beneficial for the community.

7. Well established tourism centres at rock art sites require trained tour guides or site custodians. But there needs to be a working plan within the management plan, such as with the Sierra. Tour guides are aware of their rights and obligations.

8. Regions that want to open a certain rock art site for public visitations, should consider introducing a visitor's centre as this will allow them to keep track of who access the site and for regions that already have a visitors centre should ensure that it is accommodating to all visitors.

9. Legislation was created to ensure the protection of heritage resources; however both legislations are broad in that they do not focus on one specific heritage but it groups them all together and has the same laws applying to all heritage.

    i. Since heritage authorities, under the order of the government, have the responsibility to safeguard heritage sites they should, with guidance from NHRA, set up their own provincial legislature

specifically for rock art sites. It should clearly state what a management plan should achieve as well as how individuals will be dealt with since it is a non-renewable heritage; in the case of Mexico the same should apply for INAH.

ii. The legislation should also include how managers and staff would be dealt with if they do not comply with the rules.

iii. One other possibility is to have management plans authorised by government officials, so that they in themselves are recognised legislative frameworks for rock art site management.

The use of best practice may not be supported by many, or used by managers in certain areas, as they may believe that the recommendations do not meet the needs of their site, or the recommendations are set for sites of higher stature. This might be the case between Cueva Pintada and the Sevilla Trail, where Cueva Pintada is a world heritage site and the sites along the Sevilla Trail, may not be graded according to the South African grading system.

FINAL COMMENTS

A detailed overview has been supplied, defining heritage management and exploring three of its many components. The study areas have been discussed in terms of their physical attributes as well as the cultural significance of the rock art itself. The rock art that exists today is the most prominent and enduring archaeological artefact and heritage that remains for our enjoyment and for continued research into the minds of the painters, their lives and their painting practices. The management plans of the sites have also been explored, providing the reader with insight into how different sites are looked after.

The existence of rock art sites in future is dependent on adequate management plans and the appropriate implementation of procedures, specified in such plans. As mentioned in chapter three, management plans can alleviate threats that are human generated and some that occur naturally. Threats generated by humans, can be controlled or avoided more than threats that occur naturally. This has been fully presented and discussed throughout the various chapters in this dissertation. The point now turns not to rehashing what was found but rather what was noteworthy. This leads into the fact that the results of this research are significant because it has illuminated the following two aspects, for South Africa and Mexico, which are integral to the management of rock art sites:

1. If the aim of a management plan, as mentioned in chapter one, should be to safeguard, present, and interpret both the physical and the non-physical heritage (Vecco 2010: 324), then the management plans implemented cover all three aims. Main Caves is the only site out of the three in South Africa that also covers interpreting the non-physical heritage, referred to as the intangible heritage, by having plaques present at the site.

2. Components of heritage management, mentioned throughout this research, need to be considered when constructing a management plan. This is important as the components can be the cause of issues that arise at most if not all rock art sites. Local community involvement and communication between communities and managers can determine how local communities

treat rock art sites and how they respond to visitors that come to see the rock art. The use of legislation, or lack thereof, can determine the effectiveness of a site's management plan. If people who come into contact with rock art sites deface the rock art, or get "illegal" access to the site, are not held accountable for what they have done, others may do the same as there appears to be no repercussions from government officials or heritage authorities. Site use, introduces an influx of people to rock art sites, which is why it is fundamental for management plans to control the number of people who have access to rock art sites and perhaps control access to specific rock art sites.

With a growing awareness of the importance of rock art sites and the increasing interest in visiting these sites, the preservation and management of rock art sites has increasingly become a concern (Agnew 2006). This has been shown, and the management plans of certain rock art sites have been presented. This concern for protecting rock art sites has been explored with and it is the hope that this research will add to the field of heritage management and providing a reference for future studies in this field.

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APPENDICES

APPENDIX 1- INTERVIEW QUESTIONS

LAND OWNERS

1. Is the land privately or government owned?
2. Who has jurisdiction on this particular site?
3. Have the activities that place at the rock art site impact your way in any way?
4. How are the sites protected?
5. Who is the site's manager, and do they have heritage/ rock art management training?

SITE MANAGERS

1. What does your job entail as the manager of this particular site?
2. Do you believe you have the right skills to safely manage the site?
3. Did your day to day activities change after a management plan had been implemented
4. Is the site open to the public?
5. Is the local community involved in any activity related to the site including the management of the site?
6. Do you have a limit for the amount of people at the site at a time?
7. How is the community access to the site controlled?
8. How are researchers handled when they want to conduct research?
9. How else is the site used, whether by the community or the public?

COMMUNITY LEADERS/ MEMBERS

1. Is the community aware of rock art in this region?
2. Does the community know of the location of rock art sites within this region?
3. Does the community know of activities that take place at rock art sites or activities that include rock art sites (tourism)?
4. Do you as a community leader know what is meant by heritage and thus heritage management?
5. Do you think that the community is aware of heritage management?
6. Is the community informed when it comes to rock art site management?
7. Is the community involved in any of the heritage management plans?
8. Does the community get invited to participate in rock art site management?
    i. If so, to what extent is the community involved?
    ii. If not, what is the reason for the lack of community involvement?
9. Does the community have an interest in being involved with heritage management in this area?
10. Does the community come into contact with rock art sites?
    i. If yes, how does community use rock art sites?

How then does the community adjust to rules and regulations set by the management plans set out.

APPENDIX 1A-ANSWERS TO INTERVIEWS CONDUCTED AT GIANT'S CASTLE NATURE RESERVE

LAND OWNER

1. The uKhahlamba Drakensberg Park is owned by the government. As a world heritage site is part of the national estate of South Africa.
2. Ezemvelo has Jurisdiction of Main Caves.
3. –
4. The site is protected by a management plan and the KwaZulu-Natal Heritage Act no. 4 of 2008.
5. Ezemvelo manages Main Caves. They do not have heritage training as their main focus is biodiversity, but they get assistance from Amafa.

SITE MANAGER- Ms Daphne Mthethwa (officer in charge)

1. I am technically the officer in charge at Giant's Castle, so my job is mainly biodiversity focused, amoung other things. I am in charge of 36 638h of land, which involves biological monitoring, fire hazard control, search and rescue, patrols and alien plant control. Other duties include managing the staff, dealing with cases of law enforcement, and of course looking after the rock art site open for public viewing.
2. I am not trained to look after the rock art, but there is Amafa that assists with the heritage at Giant's Castle.
3. Not necessarily, now I just have to ensure that site is monitored accordingly and that there is a custodian present at the site at all times, as stated in the management plan.
4. Yes, the site is open for people to come and see the rock art.

5. No the community, is not involved in the direct managing of the site, however the staff employed at Giant's Castle is from the neighbouring communities. The only staff members who are involved with the sites are the site custodians, and the individuals who do the patrols around Giant's Castle.

6. The largest groups we get are schools groups, these are divided into smaller manageable groups.

7. The community has access to the site the same way as the other visitors; however the local schools get free access to visit the site.

8. Researchers are required to apply for a permit with Amafa. On arrival at Giant's Castle researchers produce their approved permit at reception before going to the site.

9. The site is only used for tourism and research purposes.

COMMUNITY LEADERS/ MEMBERS

The community is not involved in the managing of Main Caves. Future plans to include the community include an indirect approach, where they work as custodians and possibly tour guides. Funds that are generated from the site, in the future, are to go to the local community, and they could use these to live on or to make crafts that can be sold.

APPENDIX 1B- ANSWERS TO INTERVIEWS CONDUCTED AT TRAVELLER'S REST

LAND OWNER- Anna Strauss

1. The land is owned by me, the government is not involved in any way at all.
2. Since the site is on my land I have jurisdiction over the sites along the trail and the other sites on the farm as well.
3. The only activity that takes place here is "tourism", where visitors from where ever come to see the rock. This has had a positive experience for both me and my family.
4. The sites are protected because they are on a private farm that has been fenced off, and all the holes in the fence have been closed off.
5. My daughter manages the site, but she manages the accommodation as well. No she has not had any training for rock art site management.

SITE MANAGER- Charite Rijswyk

1. I manage Traveller's Rest in terms of bookings, ordering things needed for the cottages. I am at the farm house on a daily basis, so I am available when visitors come through to see the sites or arrive for their stay at the farm. At the farm house I issue visitors with their permits to the site and I also run the shop that sell souvenirs and presents.
2. I don't have experience in rock art, but I believe I am able to do what is needed, as these sites do not require much.
3. We do not have a formal plan implemented, but since the fence of the property was fixed I am able to see who accesses the site as the main gate is the only way to get onto the property.

4. The trail has a total of ten sites, the first nine are close to each other and the tenth site makes the walk a little longer by an hour, depending on the pace of the visitors. All ten sites are open to visitors who want to experience the rock art.

5. No the community is not involved in managing the sites and the only activity that happens at the site is "tourism".

6. Yes, but the only large groups that we get here are school groups. In such cases we divide the learners into smaller groups and each group needs to be accompanied by an educator.

7. The community accesses the sites in the same as other visitors, by paying for a permit to the site.

8. Researchers are also expected to pay for a permit, as there is no formal permit application from a heritage authority in the Western Cape.

9. The sites along the trail are not used by the community. There has been one site in the past used by the Living Landscape Project from Clanwilliam. They performed a san related religious activity; however I did not attend the performance, so I am unable to give more information.

COMMUNITY LEADERS/ MEMBERS

The closest community to Traveller's Rest Guest Farm, and they are not involved with the Sevilla Trail in any way, besides as hired staff. This includes the cleaning staff, the gardening staff and the ladies that work at the restaurant

APPENDIX 1C-ANSWERS TO INTERVIEWS CONDUCTED THROUGH EMAIL

LAND OWNER

1. Government land and some on belong to the Traditional authority.
2. Government and the chief.
3. We manage them so far so good. We have not yet noticed at problem.

SITE MANAGER- Jonas Tlouamma

1. Development, promotion and marketing of the heritage sites for tourism attraction.
2. I believe I do, as I have been trained by researchers that have visited the Makgabeng in the past.
3. Yes because my weekly program is always aligned with program to implement the plan.
4. Yes, we have professional trained guides who take tourist to the sites.
5. Community members are involved in the tourism activities which entertain tourist's e.g. cultural performance and ritual activities.
6. No there is no limit, but the groups we do are not too large to be managed by one tour guide.
7. They are not forbidden to visit the site, but they are however always reminded to respect the sites and to not tamper with the art.
8. Researchers usually let me know when they are coming, especially those that do not know the region too well.

9. In the past sites were used as shelters during initiations and were used as places to keeps thatch roof grasses.

COMMUNITY LEADER/ MEMBER- Jonas Tlouamma

1. Yes they are aware, because the municipality had a program to visit them and make them aware of the importance of this valuable treasure. Blouberg Municipality host annual cultural show with aim of educating community about their own heritage.
2. Yes they do although not all sites.
3. Yes because after site visit they are the one who organise some cultural experience for tourists. They literally cook traditional for and perform other cultural activities after tours.
4. Heritage management means the management of heritage in such a way that the future generation would still find it still in a good if not better to use.
5. We from time to time run program of heritage at the village highlighting their role and responsibility on heritage sites. That they should strive to preserve, conserve and protect all heritage sites.
6. Yes the program we run as the municipality is done in consultation with members of the community.
7. Yes the municipality visits traditional headmen to get their idea as how they would like to see their heritage managed. They contribute towards the management of the sites.
8. They were consulted during the management plan of the site; the product of management of heritage is what they said they would to see happening on their heritage sites.

9. Yes they do. They enjoy that and wish is see their area been developed into tourism destination for choice.

10) On informal process there has never been a situation whereby they come together and visit sites.

DECLARATION

I declare that this Dissertation is my own, unaided work. It is being submitted for the Degree of Master of Science at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.



(Signature of candidate)

6 November 2015