

## **POLICY WITH REGARDS TO ROCK ART CONSERVATION IN THE PROVINCE OF KWAZULU-NATAL**

### **INTRODUCTION:**

Amafa/Heritage/Erffenis KwaZulu-Natal, as statutory body, is responsible to protect and manage rock art sites. Section 36 of the KwaZulu-Natal Heritage Act No. 4 of 2008 allows for the establishment of this Policy.

### **1) PURPOSE:**

To manage and conserve rock art sites, thereby contributing to limitation of destructive processes.

### **2) LEGISLATIVE FRAMEWORK:**

- 1) The KwaZulu-Natal Heritage Act No. 4 of 2008 (Section 36).
- 2) The National Heritage Resources Act No. 25 of 1999 (Section 35).

### **3) RESPONSIBILITY:**

Amafa/Heritage/Erffenis KwaZulu-Natal has appointed a Senior Heritage Officer: Rock Art to implement this Policy. This person will liaise with all necessary interested and affected parties involved with the management of rock art sites on private farms, on communal/traditional land, inside protected areas and on commercial forestry land.

### **4) POLICY:**

- 1) No person may access an area within 50 meter of a rock art site unless he/she adheres to the access and control measures instituted by the provincial heritage resources agency, Amafa KwaZulu-Natal in consultation with the land owner and/or manager. (Addendum A)
- 2) Direct interventions (including stabilisation, low impact adaptation, restoration and tracing) require permits from Amafa/Heritage/Erffenis KwaZulu-Natal and if they site is located within a protected area, the applicant will also have to apply to Ezemvelo KwaZulu-Natal Wildlife for a permit (Addendum B1 Graffiti removal, B2 Stabilisation – insertion of a drip line, B3 removal of birds'/wasps'/insect mud nests or algae/lichen/plant material from the parent rock, B4 Tourism adaptation, B5 Tracing).
- 3) Visitors must behave appropriately at rock art sites at all times. (Addendum C)
- 4) Recognising that rock art should be accessible for public viewing, landowners and/or managers can identify sites which will be officially opened under controlled circumstances and actively managed. (Addendum D)

5) MONITORING AND REVISION:

This Policy will be monitored for its effectiveness in achieving the goals and objectives as stated in this document.

6) ADOPTION AND AMMENDMENTS:

Draft Policy to be tabled at the Amafa Council Meeting, amendments to be made if necessary.

Adoption/Amendment

Signed on behalf of Amafa KwaZulu-Natal

At..... Date.....

.....  
Chairman of Council  
Amafa KwaZulu-Natal

.....  
Signature

## 7) DEFINITIONS

a) Amafa/Heritage/Erfenis KwaZulu-Natal: Amafa is the provincial legislative body mandated to conserve heritage, such as historically important sites, architecturally important buildings, traditional building techniques, public monuments & memorials, traditional burial places, military cemeteries, graves, cultural objects, archaeological and palaeontological sites and artefacts, shipwrecks, meteorites and rock art.

b) Access: Entering into any area within 50 meter of a rock art site in KwaZulu-Natal.

c) Rock art: is a form of painting, engraving or other graphic representation executed by a human on a loose stone or a fixed rock surface, including an area of 50 meter surrounding the site. Rock art is at least 100 years old.

d) Graffiti: includes any act of deliberate defacement of rock art which includes added graffiti in the medium of paint, charcoal and chalk as well as engraved graffiti in the form of incisions/pecking made on the rock substrate, removing the patina.

e) “Alter”: means any action affecting the structure, appearance of physical properties of a place or object whether by way of structural or other works, by painting, plastering or other decoration or any other means.

## **ADDENDUM A**

### **GUIDANCE AND PROCEDURES WITH REGARD TO THE ACCESS TO ROCK ART SITES IN THE PROVINCE OF KWAZULU-NATAL**

#### **1. Purpose:**

The majority of damage caused to rock art sites and their settings, are caused by people visiting the sites, for example, touching the paintings or throwing water over the art “to take better photos”, or because some visitors stir up dust that causes a crust of mineral accretion over the art leading to chemical weathering. Unfortunately some visitors also purposely vandalise rock art sites. As such, the *POLICY WITH REGARD TO ROCK ART CONSERVATION IN THE PROVINCE OF KWAZULU-NATAL* states that: “1) No person may access an area within 50 meter of a rock art site unless he/she adheres to the access and control measures instituted by Amafa KwaZulu-Natal in consultation with the land owner and/or manager.”

Certain categories of persons may be granted exemption from access control measures.

These categories are:

- i) Staff from Ezemvelo KwaZulu-Natal Wildlife, associated with the management of the area (including both the Conservation and Hospitality Managers) within which the site is located;
- ii) Private landowners, on whose property sites are situated, and their staff who were trained as Honorary Rock Art Monitors;
- iii) Bona-fida researchers that have a permit from Amafa KwaZulu-Natal for any direct intervention at a rock art site;
- iv) Amafa KwaZulu-Natal staff engaged in the management of cultural heritage resources;
- v) Honorary rock art monitors;
- vi) Leaders of non-commercial hiking clubs.

**Access to rock art destinations for different types of clients, with different needs are regulated by legislation and best-practice guidelines, that will be discussed below.**

#### **1. Tourists**

Please refer to addendum D.

## **2. Researchers**

Permits must be obtained from Amafa/Heritage KwaZulu-Natal for research being carried out at any rock art site within the province; if the site is located within a protected area, a second permit is needed from Ezemvelo KwaZulu-Natal Wildlife.

### **Application procedure**

Applicants must apply for a permit via SAHRIS (South African Heritage Resources Information System). The application must clearly state whether an archaeological deposit is present, whether the site is situated within an ecologically sensitive area and whether the rock art site is visited by the public a lot, as this might require additional conditions.

### **Reporting**

The permit conditions will include the requirement to provide Amafa with a report, usually no later than three (3) months after the expiry of the permit.

### **General**

- Permit holders should strictly adhere to the conditions of the permit.
- Permits are issued for a maximum period of thirty-six (36) months.
- Requests for permit extensions must be made in writing to Amafa no later than two (2) months and no sooner than six (6) months prior to the expiry date on the permit.
- The permit is not transferable without prior written notification to Amafa KwaZulu-Natal.
- Amafa reserves the right to cancel this permit upon notice to the permit holder.
- Amafa will not be liable for any losses, damages or injuries to persons or properties as a result of any activities undertaken in connection with this permit.
- The issuing of this permit does not exempt the applicant for complying with the provisions of any other legislation.
- Failure to comply with these conditions will render any activity conducted at the site, unlawful, and Amafa/Heritage KwaZulu-Natal reserves the right to cancel the permit and to institute criminal and or civil actions against the person/s responsible.
- No publication of the GPS positions, written description of directions to rock art sites or landscape photographs will be allowed.

### **3. Media-related purposes**

All persons accessing a rock art for media-related purposes, for example TV, radio, web-based or written material must apply to Amafa for a media-permit.

If the rock art site is located within a protected area, the client must apply for a second permit for Ezemvelo KwaZulu-Natal Wildlife's Media department.

#### **Application procedure**

The client must apply for an access permit for media purposes from the Senior Heritage Officer: Rock Art that will be forwarded to the Deputy-Director of Research, Professional Services and Compliance for final ratification

This will be done by e-mail to [celester@amafapmb.co.za](mailto:celester@amafapmb.co.za) and not by SAHRIS, since the process does not constitute direct intervention. The Senior Heritage Officer Rock art will forward an application form to be completed and signed and will also forward the client's proposal to the Media Department of Ezemvelo KwaZulu-Natal. Amafa does not charge for issuing a media permit to rock art destinations, however the Media Department of Ezemvelo KwaZulu-Natal does charge and this amount must be paid before visiting the rock art destination.

#### **Reporting**

a) A copy of the finished product to be supplied to Amafa's library, no later than three (3) months after the completion of the product.

#### **General**

- Amafa/staff to be acknowledged for their input.
- An undertaking must be made that material filmed/published not be made available to a third party for a use other than stipulated in the brief.
- Activities of the crew must not inconvenience other visitors at the rock art site/ (s).

### **4. Educational visitation to rock art site.**

#### **Application procedure**

The client must apply to the Senior Heritage Officer: Rock Art, who will forward an application form via e-mail. All applications and correspondence must be forwarded to [celester@amafapmb.co.za](mailto:celester@amafapmb.co.za). Clients should make sure that they have signed and dated the form after completion thereof. This application will be forwarded to the Deputy-Director: Research, Professional Services and Compliance for final ratification.

If the site is located within a protected area, the Officer-in-Charge and the Hospitality Manager of the game reserve must be informed of the visitation. The Senior Heritage Officer: Rock Art will forward (e-mail) the client's application form and the permit issued by the Deputy-Director: Research, Professional Services and Compliance to the Officer-in-Charge and to the Hospitality manager for their perusal.

## **ADDENDUM B**

### **BEST PRACTICE GUIDE LINES AND PROCEDURES WITH REGARDS TO DIRECT INTERVENTIONS AT ROCK ART SITES IN THE PROVINCE OF KWAZULU- NATAL**

Rock art is a non-renewable and irreplaceable resource that is continuously under pressure from both human and natural threats. These guidelines and procedures address the circumstances under which direct interventions at rock art sites may be evaluated. These activities, like any activity around rock art that may potentially have a negative impact, requires a permit from Amafa KwaZulu-Natal.

#### **1. Graffiti Removal**

Both National (The National Heritage Resources Act, No. 25 of 1999) and Provincial (KwaZulu-Natal Heritage Act, No. 4 of 2008) Heritage Legislation deem it an offence to destroy, damage, alter, write or draw upon, or otherwise disturb any rock art site. Anthropogenic damage to rock art is a constant threat to the rock art resources in the Province of KwaZulu-Natal, as it is in all areas across the world where rock art is present. Graffiti is a common and highly visible threat to both the physical rock art and the sense of place of the sites where rock art occurs.

#### **Application procedure**

Applicants must apply for a permit via SAHRIS (South African Heritage Resources Information System). The application must clearly site whether an archaeological deposit is present or not, whether the site is located in a geological sensitive area and whether the site has high visitation numbers, as this might require additional conditions. Please note the following:

- 1) The permit applicant should be accredited by the Association of Southern Africa Professional Archaeologists (ASAPA) as indicated below; and only under exceptional circumstances will a person not accredited, be allowed to carry out any direct intervention work. The issuing of a permit will depend on practical experience and applicable qualifications. This Policy recognizes the fact that there is currently no formal qualification offered in graffiti removal in South Africa. As such non-ASAPA members having proof of attending and receiving academic degrees/diplomas or certificate in specific conservation methodologies in countries other than South Africa and who specialises in the technical aspects of rock art rather than in the academic sphere and who has obtained enough practical experience in specific restoration fields, can be allowed to carry out graffiti removal projects.

- 2) The restorer must be accredited both as a member of ASAPA and, within this professional body, he/she must be accredited as a Cultural Heritage Manager within the specialised field of either Stone Age or Rock Art, as a Field Director or Principal Investigator.
- 3) The different levels of Cultural Resource Work Accreditation are:
  - a) Level 1: Field Supervisor – Honors degree in Archaeology
  - b) Level 2: Field Director – Masters Degree in Archaeology or five years full-time experience on Field Supervisor Level.
  - c) Level 3: Principal Investigator – Masters Degree in archaeology and (i) three years in full-time Cultural Resource Practice or (ii) five phase II projects at Field Director Level except with special motivation for the equal value of other prior learning or relevant experience.
- 4) If the applicant is ASAPA-accredited, he must also be on Field Director level, which implies that such a person must have a Masters degree in Archaeology or five-year full-time experience at Field Supervisor level.
- 5) If an ASAPA accredited professional executes the work and he/she is on Field Director Level, the latter must be supervised by a Principal Investigator.
- 6) A Principal Investigator can carry out the specific restoration methodology in which he/she specializes without being supervised.
- 7) A Field Director must have at least 80 hours of practical experience in -
  - a) Removal of charcoal and or chalk graffiti via the “*Water Poulticing*”-method.
  - b) The “*Abrasion-method*” using a sand-blaster gun filled with peach pips or finely grained maize kernels – before he/she can be accredited as a Principal Investigator.
- 8) A permit would not be transferable.
- 9) Other ASAPA-accredited professionals, specialising in rock art stabilisation and restoration, may be allowed to attend the restoration process and to carry out some work under the supervisor’s guidance in order to ensure that such professionals collect enough hours, to be accredited, to be able to carry out rock art projects which include direct intervention.

### **Best practice guidelines and procedures:**

The removal of charcoal, chalk and clay additives over or next to rock art paintings can be removed by the *brushing technique* and *water-poulticing*.

Engraved graffiti and graffiti added via oils and emulsion paint may only be removed where the abrasion (removal of the parent rock’s patina) or addition has not been exercised over rock paintings and if the specific site has been fully documented by applying either the “CPED” (Capture, Process, Enhance and Display)-method which uses forensic lenses to uncover faded rock paintings not visible to the human eye or any similar technique. This would ensure that fragile

and faded heritage is not accidentally removed.

General conditions: These are applicable to both the restoration of added (via uses of mediums such as charcoal, chalk and paint) and removed (engravings using a sharp edged object to remove the parent rock's patina) graffiti.

- 1) Before the process starts, a quantitative and qualitative survey must be done of the affected site.
- 2) This would include the site being comprehensively photographed and documented according to numbered panels. Creation of panels would depend on the density of rock art images at the setting. The whole parent rock will be divided from left to right into 1m by 1m sections or 2m by 2m sections, depending on the density of rock art images.
- 3) - Measure a straight line across the mouth of the cave or shelter along the drip line.
  - If your tape is too short, make a line with string and mark the string every meter with masking tape or self adhesive notes. This is to be executed on the shelter or cave floor and NEVER on the rock surface itself.
  - At every meter, a quantitative and qualitative survey must be done, in order to ensure that a comparative analysis of paintings can be done before the restoration took place and after the restoration took place.
- 4) Photographic documentation must take place before, during and after the restoration process.
- 5) Quantitative and Qualitative documentation to be done before and after the restoration process was completed.
- 6) All unaffected rock art images are then covered with acid-free plastic films that are affected to the parent rock with surgical sterile tape. Make sure that under no circumstances the tape is affixed covering rock art.
- 7) Under no circumstances will the application of paint-thinners or removers be applied to any area of a rock art site.

Specifics:

- 1) Regarding added charcoal and chalk graffiti (restoration)i) Brushing-technique: Use a soft, dry, synthetic or medium firm hog-hair brush, loose particles of dust, charcoal and chalk can be removed from the rock surface. In cases where charcoal is more stubborn, a shorter haired brush can be used.

- 2) ii) “Water poulticing”: The rolling poultice is an effective way of removing most charcoal and chalk from the rock surface. Cotton wool is wound around a narrow stick, approximately 20cm in length. A chopstick is ideal. The stick is held in one hand while a piece of cotton wool approximately 6 x 3cm is held between the thumb and forefingers of the other hand. The chopstick is laid on one end of the cotton wool and slowly turned. The light but firm grip of the fingers of the other hand ensures that the cotton wool is picked up and firmly rolled onto the stick (you now have what looks like a giant ear bud in your hand). This poultice is then dipped in water and lightly squeezed, releasing excess water. The poultice is then lightly rolled over the charcoal, drawing it up onto the moist cotton wool. By hygroscopic action the charcoal particles are lifted directly off the rock in a clean and effective manner.
- 3) Regarding rock surface rehabilitation via the “abrasion-technique”: Removing of engraved names or scratches on the rock surface as well as oil paint and other additives which cannot be removed by applying the “*Brushing technique*” or “*Water poulticing technique*” - The least invasive technique is to be applied here, which will include a method of “bleeding” the affected rock into the surrounding area by using the “*Peach-pip-and-silica-gel-soft-abrasion-technique*”. However, this method will only be applied once the whole cave/shelter has been digitally documented via the “CPED” (Capture, Process, Enhance and Display)-method which includes the usage of forensic and astronomic lenses to enhance the rock art more than 102 times the human-eye’s ability to ensure that no faded rock art are accidentally abraded.

Persons planning to remove graffiti must specialist knowledge of geology, chemistry and material conservation to diagnose the correct treatment for each site.

### **Reporting**

A final report resulting from this permit on rehabilitation and restoration done must be submitted to Amafa KwaZulu-Natal no later than 30 days after execution of the restoration project and a copy of all research published must be lodged at Amafa/Heritage KwaZulu Natal’s library.

### **General**

- Permit holders should strictly adhere to the conditions of the permit.
- At no time may there be more than 12 persons at any rock art site, to limit visitors’ impact on the art.
- Amafa reserves the right to cancel this permit upon notice to the permit holder.

- Amafa will not be liable for any losses, damages or injuries to persons and properties as a result of any activities undertaken in connection with this permit.
- The issuing of this permit does not exempt the applicant for complying with the provisions of any other legislation.
- Failure to comply with these conditions will render any activity conducted at the site, unlawful, and Amafa reserves the right to cancel the permit and to institute criminal and or civil action against the person/s responsible.

## **2. Drip line - Stabilisation**

### **Application procedure**

Applicants must apply for a permit via SAHRIS (South African Heritage Resources Information System). The application must clearly state whether an archaeological deposit is present or not, whether the site is located in a geologically sensitive area and whether the site is highly visited, as this might require additional conditions.

### **Best practice guidelines and procedures**

- Carry out an inspection and condition assessment of the site.
- Examine evidence of previous and current water flow patterns (photograph and sketch).
- Examine the stability of the rock face.
- Record the entire site by taking photographs at specified intervals (left to right) in 1m by 1m or 2m by 2m intervals depending on the number and density of rock art images.
- Clean the affected area by brushing it with a micro fibre brush.
- Continue cleaning with a copper wheel brush (cordless drill) if necessary.
- Apply small amounts of high quality epoxide to the rock surface and mould it to desired shape.
- Test for stability when dry.
- Photograph the entire procedure.

### **Reporting**

A final report resulting from this permit on restoration done must be submitted to Amafa KwaZulu-Natal no later than 30 days after execution of the restoration project and a copy of all research published must be lodged at Amafa/Heritage KwaZulu-Natal's library.

### **General**

Quarterly monitoring of the drip line is suggested as this intervention's long term

success, is still in an experimental phase

### **3. Removal of bird's nests, wasp's nest, algae, lichen and other plant material**

The removal of accretions without introducing new material is valuable in the conservation of rock art.

#### **Application procedure**

Applicants must apply for a permit via SAHRIS (South African Heritage Resources Information System). The application must clearly site whether an archaeological deposit is present or not, whether the site is located in a geologically sensitive area and whether the site is highly visited, as this might require additional conditions.

#### **Best practice guidelines**

At present only approved methods for the removal of mud-based accretions are supported by the archaeological fraternity since solutions applied to remove the added material, such as distilled water will not cause chemical alteration, should the accretion such as a bird/wasp/insect nest be covering rock art, however in the case of plant material such as lichen and algae no solution is available at present that would allow the removal of the plant material without introducing chemical altering substances to the painted area and accordingly the removal of plant material covering art is not supported in South Africa at present.

#### **Reporting**

A final report resulting from this permit on restoration done must be submitted to Amafa KwaZulu-Natal no later than 30 days after execution of the restoration project and a copy of all research published must be lodged at Amafa/Heritage KwaZulu-Natal's library.

#### **General**

Information from the Indigenous Knowledge System of Bushman descendants prefers that swallows nests' specifically should not be removed from rock art sites taken into consideration that Bushman society regarded swallows as a totem animal that added spiritual value to a rock art site. Second, swallows tend to construct their nests on the same area on an annual basis and should a Cultural Heritage Practitioner remove the nest, the swallow may construct the nest over the rock art, the following year. For these reasons the removal of swallows nests, whether they are over the art or not, is not supported by the professional archaeological fraternity of Southern Africa Developing Countries.

#### **4. Adaptation for tourism (Removable boardwalks, e.g.)**

##### **Application procedure**

The client must apply to Amafa via SAHRIS. The application must clearly state whether an archaeological deposit is present or not, whether the site is located in a geologically sensitive area and whether the site is highly visited, as this might require additional conditions.

##### **General**

- Permit holders should strictly adhere to the conditions of the permit.
- The permit is not transferable without prior written notification to Amafa KwaZulu-Natal.
- Amafa reserves the right to cancel this permit upon notice to the permit holder.
- Amafa will not be liable for any losses, damages or injuries to persons or properties as a result of any activities undertaken in connection with this permit.
- The issuing of this permit does not exempt the applicant from complying with the provisions of any other legislation.
- Failure to comply with these conditions will render any activity conducted at the site, unlawful, and Amafa/Heritage KwaZulu-Natal reserves the right to cancel the permit and to institute criminal and or civil actions against the person/s responsible.
- No publication of the GPS positions, written description of directions to rock art sites or landscape photographs will be allowed.

##### **Best practice guidelines and procedures**

###### Introduction:

Adapting a whole site for a different but compatible use is acceptable where

- a) it supports the conservation of the place,
- b) where adaptation does not substantially detract from the site's cultural significance,
- c) it must be limited to what is essential to allow use of the site, in accordance with the Statement of Goals and Objectives, e.g. to allow visitation for low impact tourism.

## Management of site interventions:

### 1) Assess impact before intervention:

- When development takes place, a Basic Information Document will be sent to Amafa KwaZulu-Natal's Compliance Section, this document should indicate the type, extent, location of the development as well as past and future land usage management systems.
- Compliance personnel will peruse through this document to assess whether enough information was given to ensure that no heritage resource/s will be compromised. If this is the case, then the developer will receive a "No Objection Letter" or a "No Objection Letter with conditions" from Amafa within 2 weeks of receiving the developer's Basic Information Document.

Conditions can include, for instance:

1. Amafa should be contacted if any graves are identified during earthmoving activities and all development should cease until further notice. The developer must inform the police. The developer must apply to Amafa for a permit to exhume the grave; permission must also be obtained from the community.
2. Amafa should be contacted if any heritage objects are identified during earthmoving activities and all development should cease until further notice.
3. No structures older than sixty years, or parts thereof are allowed to be demolished, altered or demolished without a permit from Amafa.
4. No earth-moving activities are allowed within 50 metres of a site which contains Rock Art.

- If the information related in the BID Document is lacking then Amafa's Compliance personnel will request an Heritage Impact Assessment from the developer.

- The Heritage Impact Assessment will establish whether there are Heritage Sites/Objects, etc. and whether development will impact on their cultural integrity.

- If the developer has an objection with reference to Amafa's decision, the developer has the right to appeal and ask for exemption.

- If the developer does not object, Amafa will provide a list of Amafa-accredited Heritage Practitioners who can be appointed by the developer.

- This appointed independent archaeologist or historian to assess the impact of development or intervention on heritage resources. He/she will carry out a Phase

1 survey to identify the different types of heritage sites to be impacted on as well as on the level of their cultural, spiritual and research value.

- If their reports indicate that mitigation or an excavation should take place, they must apply for a permit from the permit review committee.

- Time Frame: Immediately or as required

- Responsibility: owner, Amafa, CRM/independent archaeologist, Amafa can do site inspections.

- Monitoring criteria: review of impact assessment by permit review committee, site inspections by Amafa personnel.

## 2) Co-ordinated project planning:

Intervention planning in protected areas must be done in conjunction with the Technical Task Team of EKZNW or the owner, Amafa, the Environmental Control Officer and the independent archaeologist/CRM practitioner and the contractor.

Time Frame: after approval of plans

Responsibility: Amafa, SAHRA, Contractor, independent archaeologist and the environmental control officer.

All parties need to report on a weekly basis.

## 3) Types of visitor infrastructure:

### a) Signage:

Objective: Develop signage that encourages an informative and enjoyable experience.

### Strategies:

#### (i) Types of Signs:

Amenities, e.g. toilets, disabled access,

Recreation, e.g. picnic areas, braai-areas, camping areas, view points,

Services, e.g. telephone, drinking water, information, first aid, litter removal,

Directional, e.g. arrow signs,

Track signs, e.g. walking track, bicycle track, self-guided walk,

Interpretational, e.g. relate the significance of the heritage site.

(ii) Material:

- Develop signage that blends in with the landscape.

Use low maintenance natural materials and apply colours that suit the setting.  
EKZMW's prescribe the use of green and white for their signs.

Material	Strengths	Weaknesses
Aluminium (for frames)	Aluminium is preferable because it does not rust and can be powder coated	Bright aluminium is reflective and can be difficult to see in small sections
Aluminium Alloy (for directional signage)	Alloy is preferable to timber because it can be powder coated.  Alloy is usually bent rather than broken by vandals and can be bent back into shape.  Unlike timber, alloy cannot rot.	Is more expensive to buy than wood
"Cast" Vinyl (for lettering)	Premium high performance "Cast" Vinyl e.g. – 3M (for lettering).  Allows embossed (raised) characters  Guaranteed for 7 years against shrinkage and colour fading whereas "calendar" vinyl can shrink and fade.	Can be expensive
Glass	Can simulate natural features such as rock walls and stone.  Cheap to make duplicates  Good for detailed graphics  Resistant to weathering	Colours fade over time  Has limited resistance to vandalism
Metal	Can reproduce black and white photos  Good for detailed graphics  Resistant to fading and discoloration  Resistant to weathering and vandalism	Expensive to duplicate  Reflects bright sunlight
Porcelain enamel	Good for detailed graphics	Expensive susceptible to chipping and subsequent

	<p>Photographs can be reproduced</p> <p>Resistant to weathering and vandalism</p> <p>Wide range of colours available</p>	rusting
Powder Coating (for frames and directional signage)	Power coating is used because it will not fade, peel or crack as quickly as paint.	Green and blue colour tends to fade in the sunlight (UV).
Stone	<p>Easy to maintain</p> <p>Good for black and white images</p> <p>Good for detailed line art</p> <p>Resistant to weathering and vandalism</p>	Natural contours may make words difficult to read.
Wood	<p>Blends with the natural environment</p> <p>Can be individually shaped and carved</p> <p>Can be painted</p> <p>Ages well</p> <p>Easy to construct</p>	<p>Difficult to carve detailed graphics</p> <p>Easy to vandalise</p>
Screen Printed Signs	<p>Signs are printed in fade-resistant colours capable of producing fine detail for photographs, maps and diagrams</p> <p>Spare copies can be produced cheaply for vandal replacement</p>	Require Toughened glass and UV resistant material with durable, vandal-proof frames ensures long-lasting signs.
Computer Cut Vinyl Signs	<p>This system is based on the intricate computer cutting of adhesive vinyl which can reproduce type, logos, background colours and bold graphics.</p> <p>Premium high performance “cast” vinyl is to be specified.</p> <p>It is guaranteed against shrinkage and colour fading for 7 years</p>	Cheaper grades may shrink and fade.

*to Preparing and Publication for Venue Management*". Croft Consultants: Sydney

(iii) Content:

- Include site-specific details, e.g. at Bushman Open Air Museum at Giant's Castle.
- Prevent the "text book" against the wall type of sign.
- Use plain English: no jargon, avoid using abstract concepts, no long sentences
- Avoid all capitals printing
- Try not to use abbreviations. Where you do use them, spell them out the first time.
- Write in the active rather than a passive voice
- Avoid negatives, as they tend to confuse people
- Be direct; address the reader as "you" and yourself as "I" or the organisation as "we".
- Defer from signs that relate policies and penalties, as this does not support good customer care. People respond more positively to do's than don'ts e.g. respect the religious integrity of the site, take the experience with you and leave only your footprints, rock art is a fragile and irreplaceable heritage, please help us to protect it by adhering to the code of conduct when visiting these sites. Again, when ensuring that a custodian accompanies all guests, the custodian can inform the people concerning etiquette when visiting heritage sites.

(iv) Format:

Use a font that is easy to read, e.g. Times Roman, Arial, and Times New Roman.

Text for large signs should be 24 point or larger, e.g. headings and sub-headings should be 20 point.

Text for smaller signs should be 20 point for the headers and not smaller than 18 point for sub-headings, information text can be 14-16 point print.

Text to contrast with background.

Height (cater for both children and adults) should be at least 850mm tall and the highest text should not be taller than 1 750mm.

Croft, David 2005 *“Interpretive Sign and Brochure Design and Content: A Guide to Preparing and Publication for Venue Management”*. Croft Consultants: Sydney

(v) Location:

- In protected areas the erection of signs will be allowed depends on the zonation wherein the cultural site is found, e.g. no signs will be allowed within the Pristine and Primitive Wilderness Zonation. Signs are allowed within the following zones: Semi-primitive non-motorised, Semi-primitive motorised, Roaded-natural and Rural.

- Place the sign in unobtrusive places, e.g. just in the beginning of the path or preferably at the reception, to prevent visitors' infrastructure to spoil the landscape.

(vi) Maintenance:

Cleaning: Clean with Sunlight liquid (softest soap on the market)

Structural stability: Check the sign for loose connections, report to responsible

Conservation Manager (in the case of protected areas), and repair if needed.

Painting: All signs should be repainted after 5/7 years (look for how long the material was guaranteed).

Visibility: Clear away plant growth obscuring the sign.

Removal and erection: Signs, which are absolute and no longer fulfil their purpose, should be removed

(NSW Heritage Office. 1995. *“Heritage Information Series: Guidelines for Heritage Trails”* Croft Consultants: Sydney).

b) Walk ways, paths, board walks and trails:

Objective: prevents dust, spread large crowds and ensure that the archaeological deposit is not impacted on. It will also make the site more accessible and accordingly the experience will be more enjoyable.

(i) Location:

- With regards to protected areas: No formalised trails are allowed within the Pristine Wilderness Zonation Type, formalised trails without artificial material are allowed within the Primitive Wilderness Zone. The majority of rock art sites

opened for public visitation falls within the Semi-primitive non-motorised zonation and closely related to this zone is the usage of formalised trails at a high intensity – concreting/rock-packing of trails are abundant here. Cemented walkways are also found within the Roaded Natural and Rural Zonation types.

- Assess suitability of access routes and parking; make changes if necessary.
- Routes should follow contours to limit erosion.
- Defer from designing routes in ecological sensitive areas, e.g. across steep and or readable slopes, in close proximity of marsh/swamp land or next to river banks.
- Design suitable paths: be sure that the paths direct the visitor's flow and ensures that guests do not cause any impacts on rock art, archaeological material or the natural environment.

(ii) Materials used; type of board-walk and the preferred characteristics of effective walk ways:

- Non-sunken and moveable boardwalks are preferred above sunken boardwalks: non-sunken boardwalks would not affect the site (should there be an archaeological deposit buried beneath the surface of the ground) as their implementation does not include removing the top-soil which constitutes development. Another advantage of non-sunken and moveable board-walks is that tour guides could adjust their route and focus on other aspects of the history of the area and its setting, without impact.
- Use non-flammable boardwalks, stone floor coverings or daga.
- Materials should be pre-aged and complementary to the site.
- All installations must be removable with minimum impact.
- Boardwalks must be broad enough so that two people can walk next to each other.
- Boardwalks must not be too long; otherwise the impression is created that access is not supervised effectively.
- Bays where groups of people can gather are important at sites, e.g. Main Caves at Giant's Castle.
- A flat wooden (always treated against fire) structure, e.g. 2 – 4 cm can be fixed along the length of the walk way, to function as a physiological barrier to prevent people from stepping off the walk way.

- Low guidance fences or barriers (wooden, chain or rope) can also be positioned alongside the walkway or boardwalk.

(iii) Construction

- Refer to Management of site interventions (1) and (2)

- It is good practice, in the protected areas, to allow permanent staff of the park that has an interest heritage to assist, under the supervision of the responsible Conservation Manager as well as the independent CRM consultant and contractor, in the designing and construction of the board walk/walk way. When given responsibility they are also more willing to assist in securing the long-term conservation of such sites.

iv) Amafa accredited custodians (in protected areas):

- Custodians to inform guests not to step off trail or board walk to avoid safety infringements, soil erosion or impact on artefacts.

Custodians to respect the psychological barriers and not climb over rails for instance (if they step over the barriers, the guests will follow their example).

c) Mesh or Grid Screens:

Objective: to protect archaeological deposits, although a better suggestion would be is to use a custodian to relate the code of conduct and to supervise the guests' behaviour, rather than impacting largely on the ambience of the setting with this type of intervention.

d) Psychological barriers:

Objective: to protect buried archaeological deposit/(s) and to prevent guests from venturing too close to rock art.

Material & Procedures:

The area that needs protection must firstly be covered with geo-textile, which then can be covered with gravel.

A space on the shelter floor up to the length of 1 – 2m, extending from the cave wall outwards, can be covered firstly with geo-textile and then with gravel. The gravel can be lined or kept in place via small rocks from the environment.

Delineation of narrow walkways can be achieved for example by the use of barrier fences and rubber matting.

To limit the visitors' proximity to painted surfaces or artefacts a low, freestanding barrier can be introduced.

#### e) Visitor book-containers

**Objective:** record useful information such as age, sex, occupation, visitors' numbers, their attitudes, contact details, address, where they heard of the site and warn of changes in the guests' behaviour. It also provides space for the customers to relate their experience in a book rather than writing it on the walls.

Visitors will benefit from research into visitors comments and numbers.

#### Material:

- Materials should be complementary to the site. Cover the visitors' book with desi-fix or plastic.
- All installations must be removable with minimum impact.

#### Content:

If introductory statements on the significance of the site are contained within the visitor's book, it must be of high quality and well researched. This also gives the impression that the site is well cared-for and worth visiting.

#### Reporting

A final report of the work done must be forwarded to Amafa no later than 30 days after execution of the project.

## **5. Tracing**

### **Application procedure**

Applicants must apply for a permit via SAHRIS (South African Heritage Resources Information System). The application must clearly state whether an archaeological deposit is present or not, whether the site is located within an ecologically sensitive area and whether the site is highly visited, as this might require additional conditions.

The permit applicant should be accredited by the Association of Southern Africa Professional Archaeologists (ASAPA).

Tracing is only defined as "direct intervention" within the province of KwaZulu-Natal and therefore there is no nationally agreed upon practical training

procedure and time frame, however it is proposed that the client should have traced at, at least 10 rock art sites, under the guidance of an ASAPA-accredited CRM professional on Field Director level, specialising in Rock Art and or Stone Age.

### **General**

- Permit holders should strictly adhere to the conditions of the permit.
- The permit is not transferable without prior written notification to Amafa KwaZulu-Natal.
- Amafa reserves the right to cancel this permit upon notice to the permit holder.
- Amafa will not be liable for any losses, damages or injuries to persons or properties as a result of any activities undertaken in connection with this permit.
- The issuing of this permit does not exempt the applicant for complying with the provisions of any other legislation.
- Failure to comply with these conditions will render any activity conducted at the site, unlawful, and Amafa/Heritage KwaZulu-Natal reserves the right to cancel the permit and to institute criminal and or civil actions against the person/s responsible.
- No publication of the GPS positions, written description of directions to rock art sites or landscape photographs will be allowed.

### **Best practice guidelines and procedure**

1. The rock on which the paintings occur must be carefully examined with the aid of a head secured magnifier coupled with a head secured adjustable LED light to ascertain the stability of the rock underlying the painted images as well as the rock surrounding each image, including the area within at least half a meter from the panel edges.
2. Tracing cannot take place if the rock is deemed to be unstable, flaking or friable. The paint itself needs to be checked if it is stable or not. For instance if one notices pigments adhering to the tracing paper, the tracer must stop the tracing process immediately.
3. Weather conditions must be appropriate. Wind, intense direct sunlight, sharp shadows and light across a panel and wet weather are all conditions to be avoided when tracing.
4. Once it is established that the rock face is stable and the images can indeed be traced, a suitable place must be found on the floor of the cave and a ground sheet laid out so as to protect any archaeological surface deposit.

5. Clear non-static polymer film must be cut to size and attached to the surrounding clean rock at appropriate points using surgical sterile tape. Points where the tape is fixed must be stable and free of any rock art.
6. At no time may the paintings be touched or wetted with any liquid to make it "clearer", since this constitutes vandalism.
7. Once the tracing film is in place, the images as well as rock surface features, e.g. cracks, steps, and depressions, beneath the clear film must be meticulously traced.
8. Once the tracing process is complete, colour match cards must be used to note the full colour range of both the images and the rock background on which the images appear. This information is noted on the clear film above the appropriate sections on the panel. The place name, date, landowner and other relevant information are noted on the tracing film.
9. Only once the above procedures are completed, is the tracing film carefully removed from the rock. Detailed photographs of the panel and site are taken. Sketches and notes on the site are also made.
10. The site must always be carefully checked for litter and cleared of all equipment before leaving.

### **Reporting**

A final report resulting from this permit on tracing done must be submitted to Amafa KwaZulu-Natal no later than 30 days after execution of the tracing project and a copy of all research published must be lodged at Amafa/Heritage KwaZulu-Natal's library.

## **ADDENDUM C**

### **CODE OF CONDUCT WHEN VISITING ROCK ART SITES**

Rock art is mainly a religious art taking into consideration that the majority of the art was painted by Bushmen shamans, visitors must remember to:

- Respect the spiritual integrity of the site;
- Do not touch the art, since hands and fingers contain fat and oil and will damage the visibility or the depictions;
- Do not throw water or any liquid over the art, if and when taking a photograph, rather take it early in the morning or later in the afternoon when the sun is not shining directly on the panel, causing reflection;
- Do not vandalise the art, write, scratch or draw on it;
- Do not camp or make fires in caves or shelters containing rock art as the soot may cover the paintings and the heat may cause the paintings to exfoliate.

## **ADDENDUM D**

### **ROCK ART SITES OPEN FOR PUBLIC VISITATION**

Recognising that rock art should be accessible for public viewing, Amafa will assist land owners/managers to identify sites which will be officially opened under controlled circumstances and actively managed by means of a site management plan and the training and accreditation, in protected of Amafa Rock Art Custodians

The management plan for rock art sites officially opened for public visitation will be revised on an annual basis, as the custodians will be evaluated on their efficiency.

All sites officially open for public visitation will be monitored on a monthly basis by Field Rangers if the site is within a protected area, or by custodians/land owners or honorary monitors, if the site is on private property.

#### **Application procedure**

The landowner/manager must contact the Senior Heritage Officer: Rock Art and indicate the desire to open a rock art site for public visitation. The Senior Heritage Officer will verify if the site is recorded on SAHRIS. If not, the site will need to be recorded by Amafa.

The Senior Heritage Officer: Rock Art and the Rock Art Monitor will carry out a baseline documentation of the site, accompanied by a condition assessment. This will form the basis of a site specific management plan wherein the site's suitability for being opened as a tourism destination, or not, will be discussed.

#### **Conditions**

The landowner/manager must ensure that:

- Visitors to rock art site should be briefed on rock art etiquette before venturing to the site.
- No publication, either descriptive, in a landscape-photo, or in GPS format, regarding the location of the site/(s).
- The reason for visitation to rock art site/(s) must adhere to principles of no direct intervention (e.g. no action which includes having direct contact with the rock surface, for example tracing of panels/images; no restoration, adaptation or stabilisation of rock art panels are allowed).
- Limiting the number of people in the group in accordance with total amount agreed to in the management plan, taking into consideration the size and ecological sensitivity of the site, access routes, the availability of water and whether an archaeological deposit is present

- Visitors' books should be kept.

Minimal infrastructure is recommended, but any interventions will require a permit. Built environment or infrastructure erected must adhere to best practice principals such as minimum intervention and reversibility. Please refer to the section dealing with low-impact tourism adaptation in Addendum B.

Delete this: what about pigment sampling for researchers that need to date or do a qualitative analysis of the components of the paint?

The most important factor to be acknowledged here is the protection of the rock art and its long term conservation. A new monitoring training programme was developed by V. Nardell (with assistance from Dr J. Deacon, RSA's most experienced rock art manager) and it will be used to train all future custodians, guides, honorary monitors, non-commercial hiking club leaders, owners of farms with rock art and field rangers.

Ezemvelo KwaZulu-Natal Wildlife has stated that they will not allow uncontrolled access to any rock art site within the MDP WHS (Maloti Drakensberg Park World Heritage Site, in accordance with the NEMPAA (National Environmental Management of Protected Areas Act No. 57 of 2003).

### **Reporting**

Site monitoring reports will have to be sent to Amafa each month.

