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25 years

*Beyond Paradigms*

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4-7 September

Session 174: Archaeological heritage  
and museum management: future  
chances, future risks

## The cosmopolitan approach, a way to bind heritage values ?

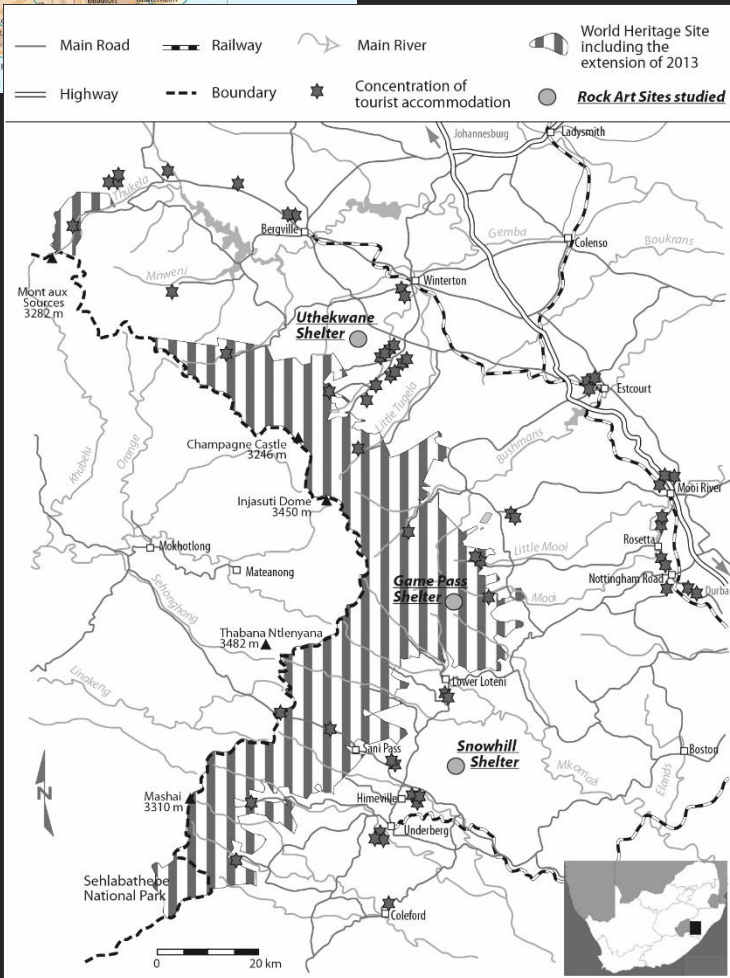
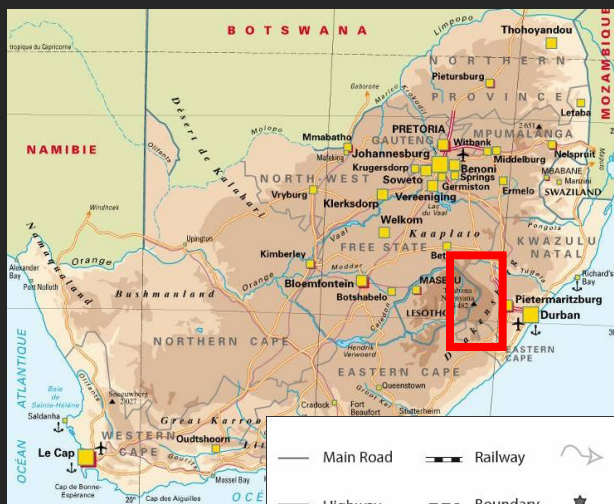
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# Main questions

- ▶ To discuss heritage values given to rock art sites, their social and spatial context of production and the way how this complexity may be addressed by stakeholders in charge of heritage management.
- ▶ The question of the methodology which may be relevant to address these issues.
- ▶ Rock art sites located in the uKhahlamba-Drakensberg Mountain, South Africa.

# More than 600 rock art sites Mixed World Heritage Site 2000, ext. 2013



**Hybrid heritage object**

# Contents of the presentation

- ▶ I. Previous research :
  - multidisciplinary and empirical approach
  - through heritage values
  
- ▶ II. New methodology :
  - multidisciplinary, multicultural and cosmopolitan approach
  - through Cross-cultural interest points

# I. Previous research

Multidisciplinary and empirical approach, Field work in December 2012

## Different kinds of methods and data

- ▶ Site condition assessments of rock art sites
- ▶ Field observations and analysis of social practices
- ▶ Analysis of tourism equipments and practices
- ▶ Analysis of management plans
- ▶ Interviews with all stakeholders which are involved in the rock art management (official and no-official)

# Values identified

▶ Scientific/ Historical values

▶ Domestic value

▶ Recreational value

▶ Economical value

▶ Spiritual value

▶ Aesthetic value

▶ Cultural/ Identity values



**Hybridization / Interconnection**



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Article

# Contributions of a Heritage Values-based Approach to Rock Art Management. Lessons from the Maloti-Drakensberg World Heritage Site, South Africa

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## Limits on this approach

- ▶ Employed terms still refer to a Western and partial conceptions of what are heritage values, inspired by the Burra Charter ; The method may be transferred but we can go further.

## II. New methodology

### Cosmopolitan approach (Appiah, 2006 ; Meskell, 2009)

- ▶ Cross-cultural conversation ; move beyond the traditional binaries of « us » and « them », « white » and « black », « managers » and « communities »
- ▶ Thematic analysis on a corpus composed by all interviews done in this area from 2009 to 2017 :
  - 140 interviews done with several kind of stakeholders : institutional agencies (38), tourism actors (22), tour guides (35), local people of indigenous African and European descents (45)
  - the opened answer of 450 tourists for a tourist survey done in 2009-2010



- ▶ For each interview, synthesis has been done and collectively discussed to avoid personal interpretation
  
- ▶ The collectif:
  - french female with outsider position / geographer,
  - english man who lived 15 years in South Africa / archaeologist,
  - french man who lived 5 years in South Africa / material sciences,
  - Swiss young femane/ ethno and archeologist training;
  - zulu young man and zulu young female / archaeologist training
  
- ▶ Thematic analysis of the synthesis through sphinx software ; identification of 6 main cross-cultural interest points

## Six major cross-cultural interest points

1. Pleasure
2. Belonging
3. Social cohesion
4. Health
5. Enrichment
6. Care and responsibility

## Six major cross-cultural interest points

### **1. Pleasure**

Rock art sites (or other heritage sites) are important places for enjoyment

*“I like to go there on Sunday, after the church, during summer time. It is a nice place. I am not really very interested in the paintings, but I do understand why the Bushmen have chosen to paint in this place as it is a very pleasant place, with the waterfalls, the river. During summer time, it is a fresh place, very pleasant to have a good time with family.” (indigenous African descent, 2012)*

## Six major cross-cultural interest points

### **2. Belonging** (to this land, to this earth, to a common Humanity)

For San descendant, for local indigenous African descent living closed to the site, for south african citizen and international visitors as well

*“It is important to see rock art sites, because it is a part of our heritage, a part of the history of our country. With my wife we already have seen some of them before. And it is something that I would like to go again when my daughter will be older, so that she knows what it looks like, that she knows this part of our history, that she may be able to transmit this heritage”* (South African of European descent, 2009)

## Six major cross-cultural interest points

### **3. Social cohesion**

Rock art sites (or other heritage sites) can play an important part in bringing people together

*“At some point, it is fundamental so that they are curious about the cultures which make South Africa. South Africa, there are not only the whites and the black people, there are also Indians, Bushmen, and so on. To build our country of tomorrow in the respect for other one, children need to visit rock art sites, as well as Indian temples, and various forms of places which make the cultural diversity of our country.” (South African of European descent, 2010)*

## Six major cross-cultural interest points

### **4. Health, including spiritual dimensions**

go to rock art sites to be connected to ancestors / to be connected with the earth spirit

*“It is our holy place. It is not only paintings you have there, it is the place of our ancestors. It is where we are going to have our ritual.” (indigenous African descent, 2012)*

*“Some white people are going to the shelter to have New Age Ceremonies. That is not very different to ceremonies held by the sangomas in the shelter or by the African Christian churches. Bushmen paintings are a way to be in touch with the environment, with the spirit of nature. For people to get there it is a way to be revitalized” (South African of European descent, 2012)*

## Six major cross-cultural interest points

### **5. Enrichment**, lie at junction between economic and intellectual aspects

*“Of course I think to develop rock art tourism is a good thing! Our sites are beautiful, the paintings are very well preserved. And they bring tourists to the local community and these tourists bring in money for all community. Tourists purchase our crafts; tourism brings more jobs for the community. The tourists are the ones who actually give us businesses”* (indigenous African descent, 2012)

*“The work done by David Lewis-Williams on Game Pass Shelter changes our understanding of the paintings. He has demonstrated how these paintings are the spirit world captured on the rock. It was a revolution in the manner to consider and analyze rock art sites in the Southern African context and in the world with the development of the Shamanism theory”* (researcher of European descent, 2012)

## Six major cross-cultural interest points

### **6. Care and responsibility**

*“These rock art paintings we can see around us today are part of my story, are part of my heritage. I am concerned, I have to take care of these. I have to explain people the meaning of these paintings, as they can protect them as well, in order the paintings will not be lost” (indigenous African descent, 2012)*

*“It is part of our story, our common story. As citizen of the world, I have to take care of these sites, as I have to take care to all sites” (European descent, 2014)*



## One area (the Drakensberg) : two different ways to analyse heritage values

### Empirical and multidisciplinary approach

1. Scientific/ Historical values
2. Domestic value
3. Recreational value
4. Spiritual value
5. Economical value
6. Aesthetic value
7. Cultural/ Identity values

### Multidisciplinary, multicultural and cosmopolitan approach


1. Pleasure
2. Belonging
3. Social cohesion
4. Health
5. Enrichment
6. Care and responsibility

# Conclusions

- The transferability of the method : new way of working with values ; the six major cross-cultural interest points are linked to the case of study BUT this multidisciplinary, multicultural and cosmopolitan approach may be transferred to other rock art sites, and moreover to other heritage sites
- ▶ How heritage managers may be concretely dealing with these 6 major cross-cultural interest points ? = Equal level, flexible management plan
- ▶ A new kind of associative governance : who should oversee heritage management? How should management responsibility be distributed?



## Towards a holistic approach to heritage values: a multidisciplinary and cosmopolitan approach

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