

Challenges to rock art heritage management : the Maloti-Drakensberg WHS

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ROCK ART
RESEARCH
INSTITUTE

Introduction

- Geography and rock art conservation, working in the MDWHS since 2000s
- The aim of the presentation today:

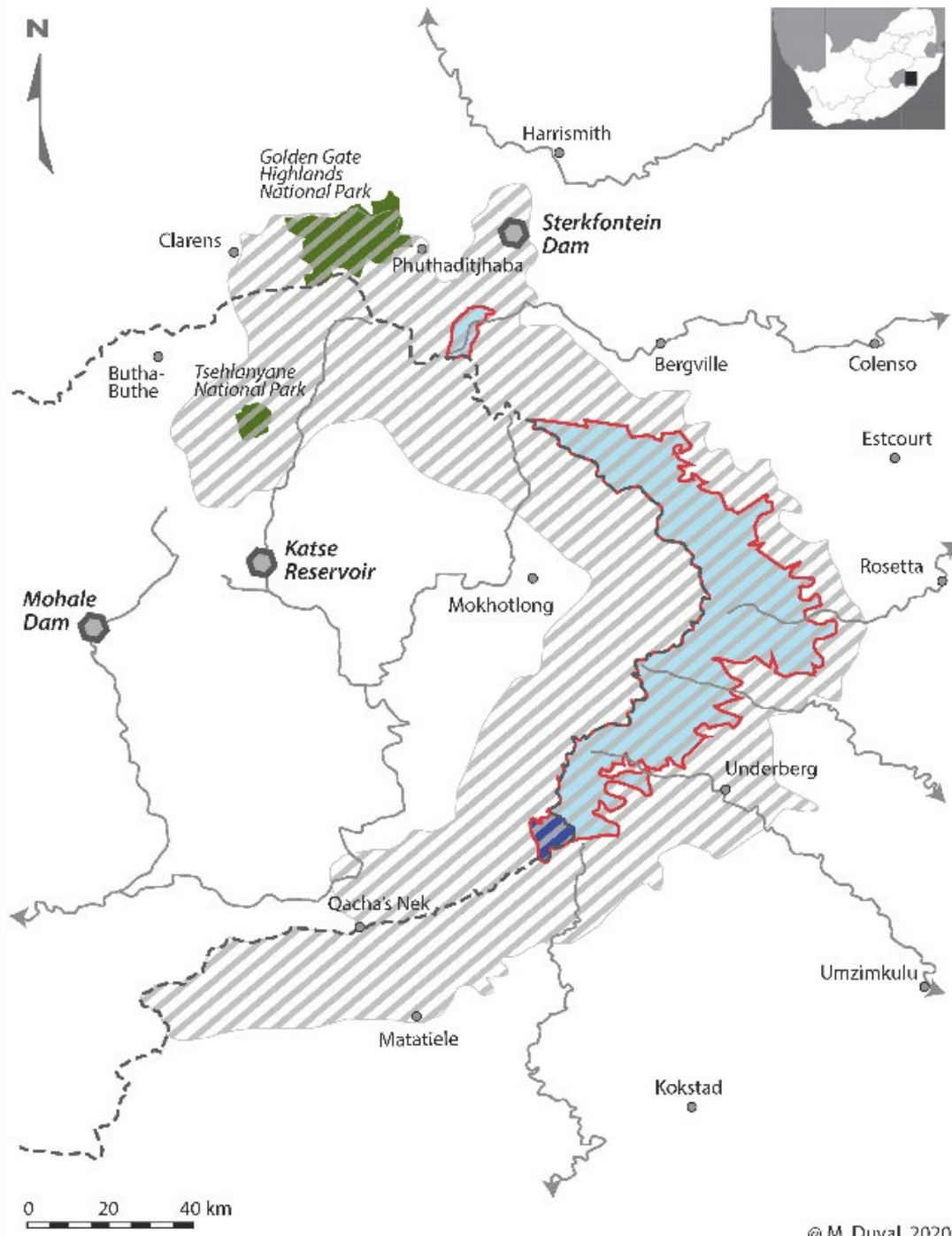
How rock art tourism is managed in the MDWHS since the WH inscription?

Assessment and issues

Plan of the presentation

- Elements of context
- Rock art tourism in the South African part of the MDP WHS
- Focus on Game Pass Shelter
- Main issues



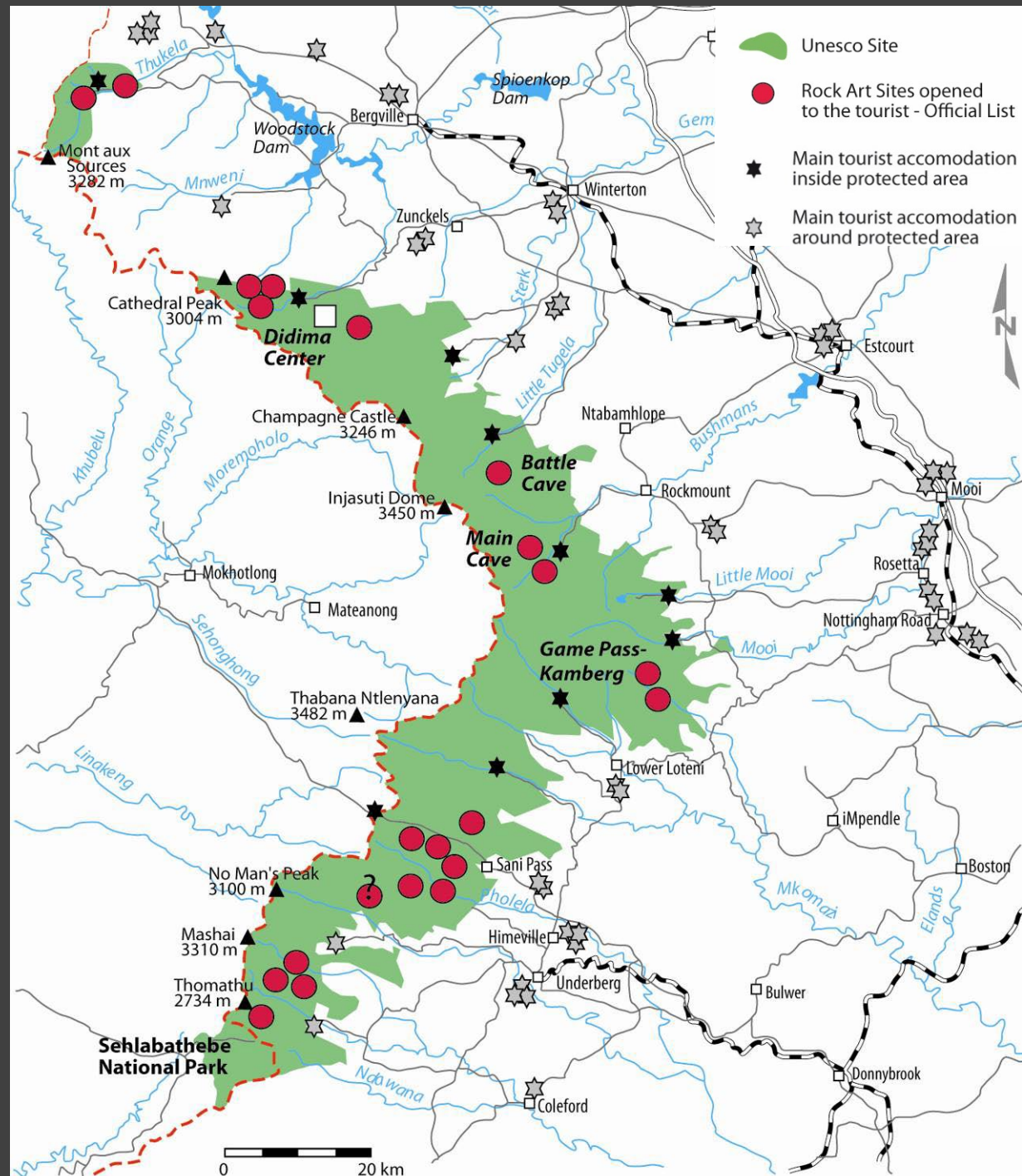


A minimal extension regarding the perimeter of the MDTA



Rock art heritage tourism management

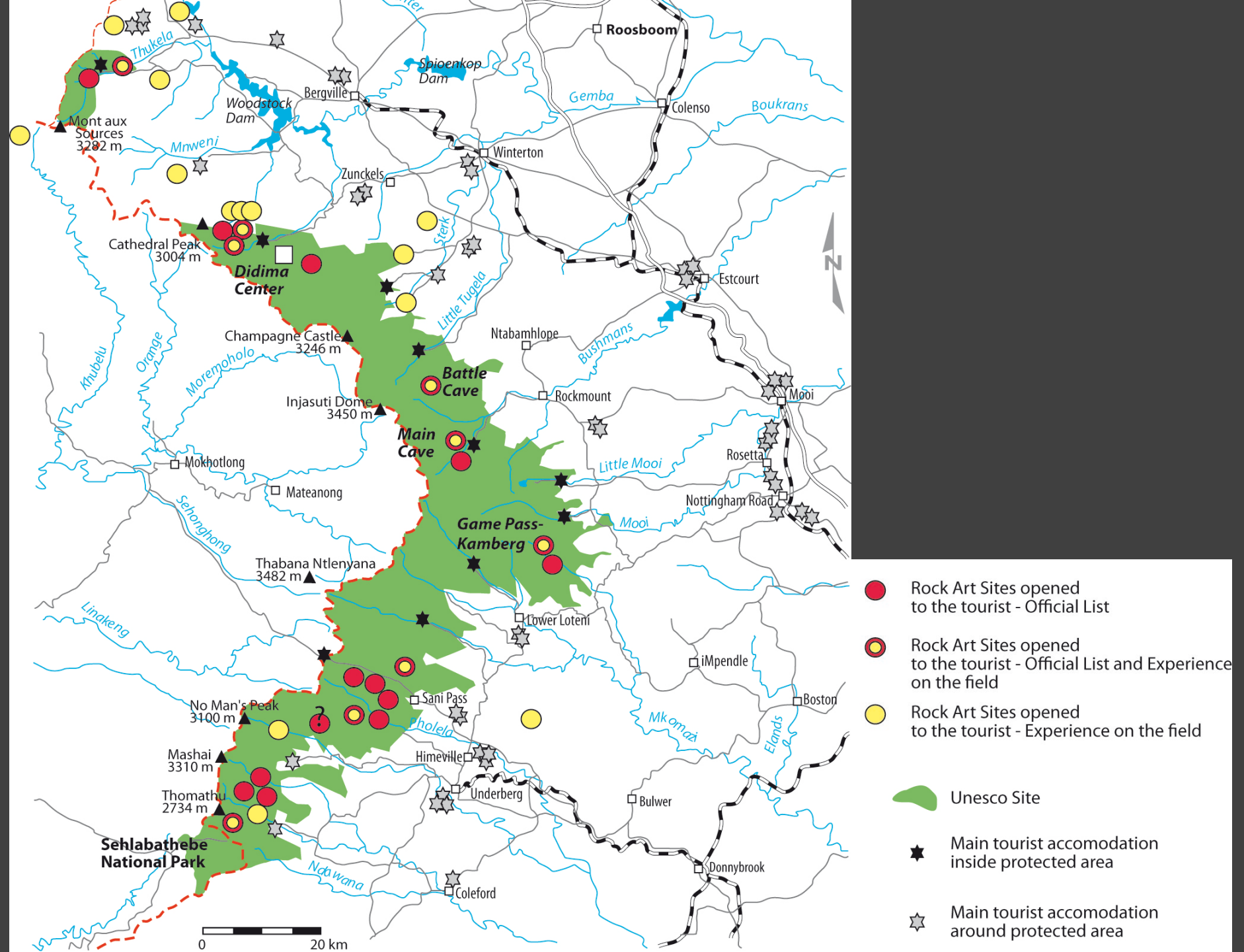
For the period 2004-2013



Criteria selected to define which can be opened to tourism

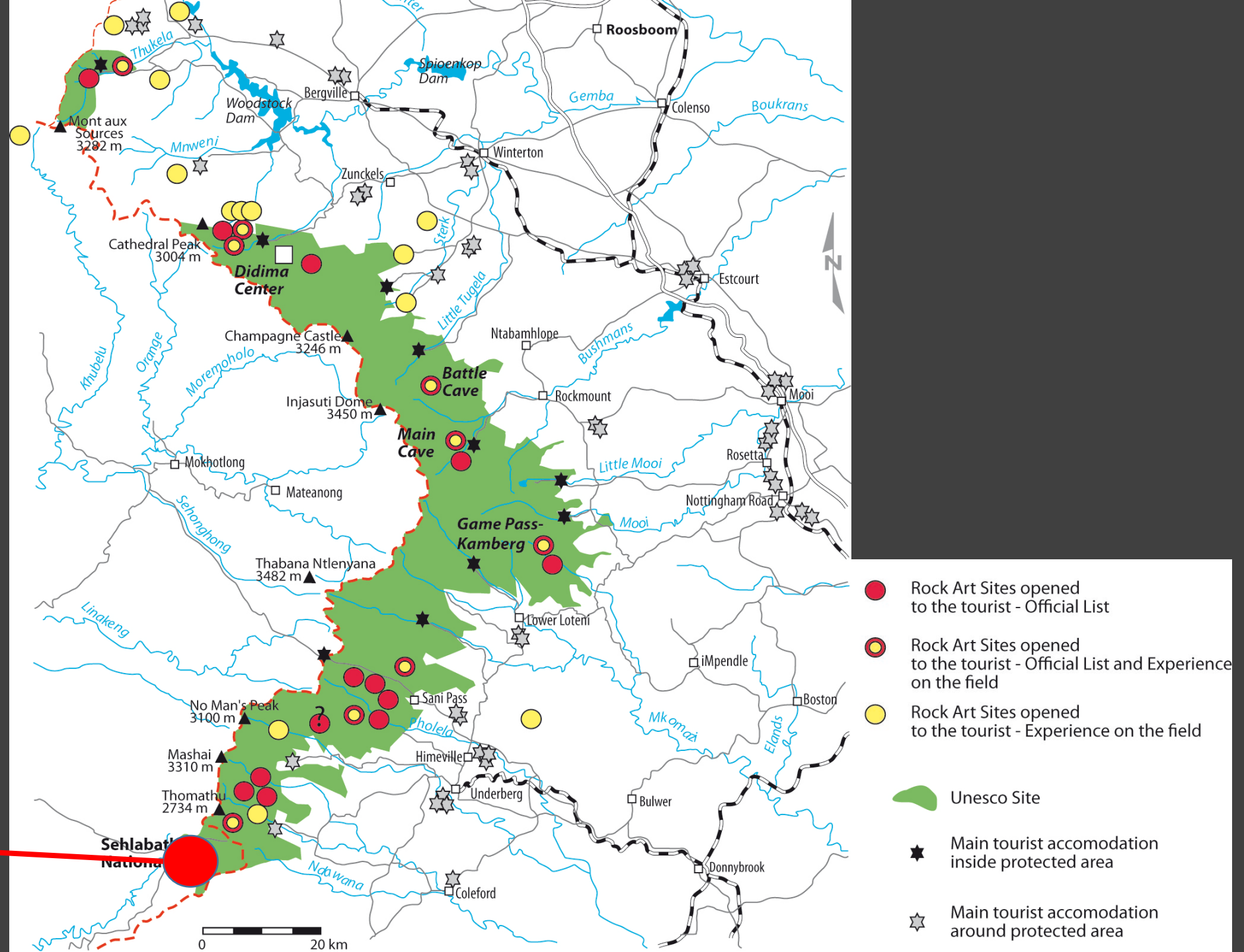
- 1/ Condition of paintings
- 2/ Variety and aesthetic qualities of panels
- 3/ Size of cave or rock shelter
- 4/ Position of paintings
- 5/ Does the site also have a living heritage component?
- 6/ Ownership
- 7/ Accessibility
- 8/ Carrying Capacity of the Site
- 9/ The condition of the shelter floor

Finally, 23 rock art sites can be visited by tourists in the UDP WHS

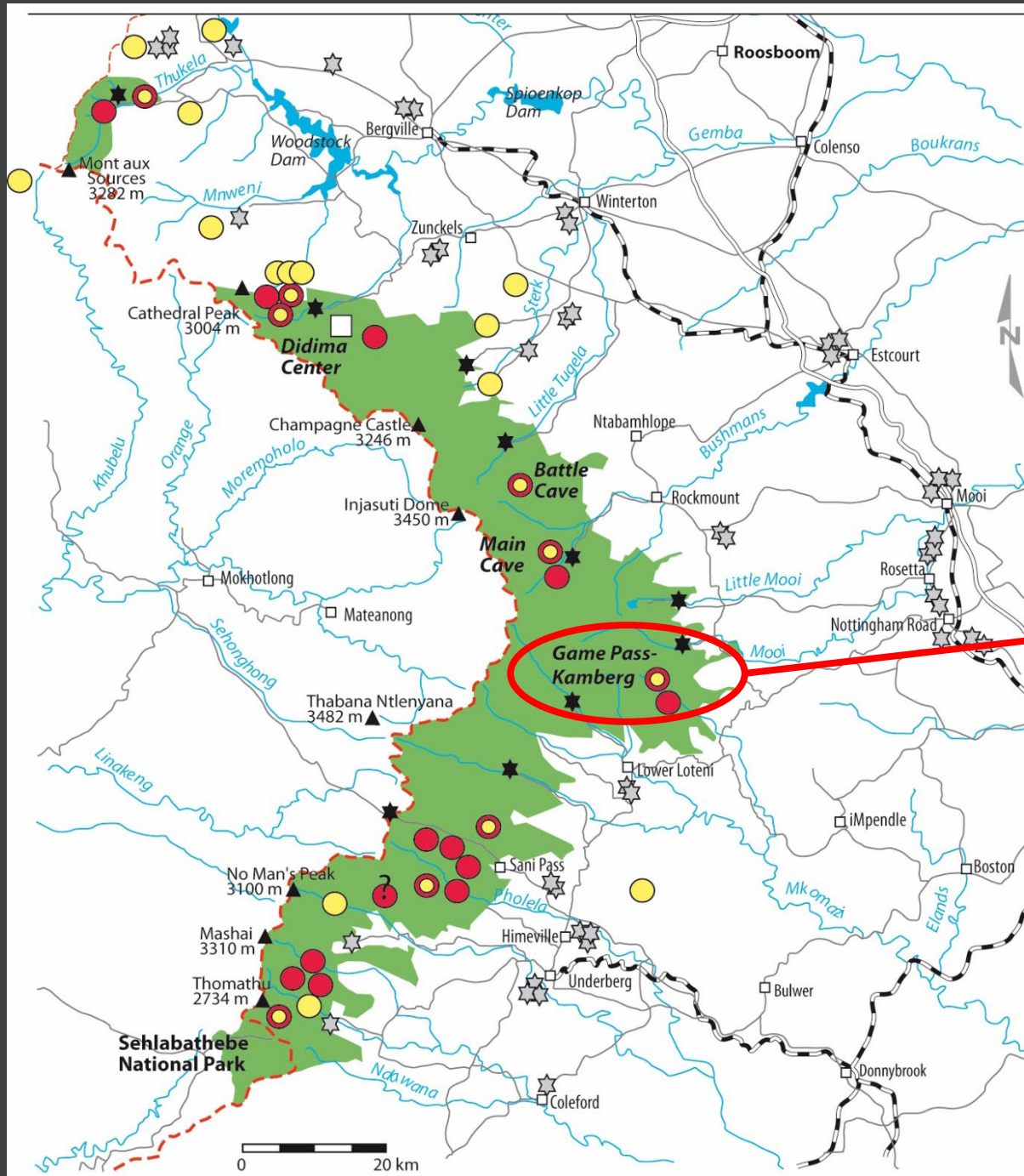


Finally, 23 rock art sites can be visited by tourists in the UDP WHS

After 2013 extension + 5 rock art sites opened for tourist visit in the SNP



Development focused on some selected rock art sites



For the South African part : custodian system

- A statute which seeks, at the same time, to ensure the preservation of the paintings and to involve the local populations in the management of the preservation/tourist development of rock art sites
- A 'local' person, unemployed, whose main function is to lead and supervise tourists once they are on the site, whose incomes depends directly on the number of tourists



For the South African part : custodian system

- Training and impacts on tourist experience
- A discourse mainly on aesthetical aspects (description and quality of the paintings)
- As management plans evolved, the discourses partly evolved too, including more spiritual dimensions. These contents depend on the guide.
- What was set up by Amafa, is more or less still in place



Critical change in 2018-2019

- In 2000, WHS inscription. No archaeologist in EKZNW; agreement with Amafa which gave it the responsibility to manage rock art sites inside the UDP WHS.
- Since 2018-2019, agreement not renewed. EKZNW took back the responsibility to manage the sites... even if they still don't have recruited an archaeologist.

Game Pass today

- The original Rock Art Center serves as a camp office ; little visibility of rock art experience.



Game Pass today

- After two years without any local guide (before COVID-19), 4 have been trained few weeks ago by Amafa
- Only one of the 4 local guides is working regularly. Depending on her availability, tourists may have a guided tour or have to go alone to the site. Very random experience.



What went wrong?

- Good start with concertation with all the stakeholders
- High level of financial and human investment

BUT

- The liability of the history of the tourist development of the massif
- The difficulty for rock art to become a « thing to do during a stay in the Drakensberg area »
- The unsustainability of custodian system

Conclusion

- The necessity to take into account the history and territorial context
- Better involvement of the local community
- Feasibility study including a business model that allows the sustainability of the guiding system
- Better concertation and integration of the tourism industry at different scales (local, regional, national)



COSMO-ART

2022 — 2025

The Cosmopolitan Approach as a New Paradigm for Rock Art Heritage Management in Southern Africa



WHAT COSMO-ART proposes a new methodology based on a Cosmopolitan Approach that actively seeks cross-cultural common interest points in the use and perception of rock art sites that are recognised as relevant to a broad range of users (local populations, scientists, institutional stakeholders).

The goal is to reconcile perceptions and development policies to better fulfil requirements of sustainability.



WHY The starting point is the realisation that the accepted categories of heritage values (aesthetic, historic, scientific, social or spiritual) whilst supposedly universal, arise from a dominantly Western perception. We therefore chose a cosmopolitan approach to move beyond the traditional binaries of 'us' and 'them', 'white' and 'black', 'managers' and 'communities'. It enables management plans to be designed around a consensus on objectives conceived of and from the perspective of southern Africans.



WHO COSMO-ART brings together 33 members from 17 scientific institutions in 4 countries. They combine archaeology, history, museography, human and social geography, environmental and cultural anthropology, geomorphology, and materials science.

FRANCE
 EA UMR 7206, Paris
 EDYTEM UMR 5204, Chambéry
 HNHP UMR 7194, Paris
 IFAS UMI/FRE 25 USR 3336, Johannesburg
 PACEA UMR 5199, Bordeaux
 TRACES UMR 5608, Toulouse

NAMIBIA
 National Heritage Council, Windhoek
 National Museum of Namibia, Windhoek
 University of Namibia, Windhoek

- AKAWA Martha, BARACCHINI Leïla, BELAÏDI Nadia,
 BOURDIER Camille, BRUXELLES Laurent, CHALLIS Sam, CHALMIN Émilie,
 CRETIN Catherine, DA FONSECA Azizo, DEFASNE Claudia, DELANNOY Jean-Jacques, DULUCQ Sophie,
 DUVAL Mélanie, ESTERHUYSEN Amanda, GAUCHON Christophe, GWASIRA Goodman, HÆRLÉ Stéphane,
 IMALWA Emma, JAILLET Stéphane, LE QUELLEC Jean-Loïc, MAURY Christine, MONNEY Julien,
 MORRIS David, NAMONO Catherine, NANKELA Alma, NDLOVU Ndukuyakhe, NIVART Anne,
 PEARCE David, PIGNOL Cécile, PINTO Lourenco, PLEURDEAU David,
 SALOMON Hélène, SMITH Benjamin

COSMO-ART is coordinated by Mélanie Duval and funded by ANR

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WHERE The proposed approach will be applied to rock art sites developed for tourism but with different research histories and socio-economic contexts. This comparative approach will make it possible to test the robustness of the method and whether it is transferable to other study areas, and can be applied to different kinds of heritage.

- The Kimberley area (Northern Cape, South Africa): Wildebeest Kuil, Driekopseiland, Wonderwerk Cave;
- The #Gaingu Conservancy (Erongo, Namibia): Etemba, Omandumba Farm, Spitzkoppe.



SOUTH AFRICA
 African Rock Art Digital Archive, Johannesburg
 McGregor Museum, Kimberley
 Origins Centre, Johannesburg
 Rock Art Research Institute, Johannesburg
 SANParks, Pretoria
 Sol Plaatje University, Kimberley
 University of Pretoria

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