

## DEPARTMENT OF ENVIRONMENTAL AFFAIRS

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**NATIONAL ENVIRONMENTAL MANAGEMENT: PROTECTED AREAS ACT, 2003  
(ACT NO. 57 OF 2003)****CULTURAL HERITAGE SURVEY GUIDELINES AND ASSESSMENT TOOLS FOR PROTECTED AREAS  
IN SOUTH AFRICA**

I, Bomo Edith Edna Molewa, Minister of Environmental Affairs, hereby publish the Cultural Heritage Survey Guidelines and Assessment Tools for Protected Areas in South Africa for public consultation, set out in the Schedule hereto.

Members of the public are invited to submit to the Minister, within 30 days after the publication of the notice in the *Gazette*, written comments or inputs to the following addresses:

By post to: The Director-General: Department of Environmental Affairs  
Attention: Ms Thumeka Ntloko  
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By hand at: Ground Floor, Environment House, 473 Steve Biko Street, Arcadia, Pretoria.

By e-mail: [pmohafa@environment.gov.za](mailto:pmohafa@environment.gov.za)

Any inquiries in connection with the notice can be directed to Ms Thumeka Ntloko (012) 399 9531.

Comments received after the closing date may not be considered.



**BOMO EDITH EDNA MOLEWA**  
**MINISTER OF ENVIRONMENTAL AFFAIRS**



**environmental affairs**

Department:  
Environmental Affairs  
REPUBLIC OF SOUTH AFRICA

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# CULTURAL HERITAGE SURVEY GUIDELINES AND ASSESSMENT TOOLS FOR PROTECTED AREAS IN SOUTH AFRICA JULY 2016

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## **ABBREVIATIONS/ACRONYMS**

DEA –	Department of Environmental Affairs
ICH -	Intangible Cultural Heritage
ICOMOS -	International Council on Monuments and Sites
NHRA –	National Heritage Resources Act
METT –	Management Effectiveness Tracking Tool
PHRA –	Provincial Heritage Resources Act
SAHRA –	South African Heritage Resources Act
SAHRIS –	South African Heritage Resources Information Systems

## GLOSSARY OF TERMS

This guide is meant for those who work in Protected Areas and manage cultural heritage resources. The guide should be used together with the NHRA, Protected Areas Act, and National Environmental Management Act: SAHRA and PHRA Guidelines on Norms and Standards. For the purpose of this guide the following terms are used as adopted from the ICOMOS guidelines and the NHRA.

<b>Assessment</b>	the measurement or evaluation of an aspect of management process
<b>Community</b>	means any community of people living or having rights or interests in a distinct geographical area
<b>Cultural Heritage Resource</b>	Includes places, objects and practices of cultural significance.
<b>Cultural Significance</b>	Means aesthetic, architectural, historical, scientific, social spiritual, linguistic or technological value or significance or the degree to which a cultural heritage feature possesses a certain valued attribute as guided by the NHRA
<b>Documentation</b>	A detailed inventory record capturing the condition of a heritage asset at a given time.
<b>Intangible Cultural Heritage</b>	or "ICH" means the practices, representations, expressions, knowledge, skills, as well as the instruments, objects, artefacts and cultural spaces associated therewith, that communities, groups and, in some cases, individuals recognise as part of their cultural heritage; – something considered to be a part of heritage that is not a physical object or place, such as a memory, tradition, language, belief or a cultural practice, (as opposed to tangible heritage)
<b>Inventory of National Estate</b>	-Means the database of information on heritage resources as defined in Section 39 of the NHRA here under referred to as SAHRIS
<b>Heritage Site</b>	means a place declared to be a national heritage site by SAHRA or a place declared to be a provincial heritage site by a provincial heritage resources authority
<b>Place</b>	<ul style="list-style-type: none"> <li>includes (a) a site, area or region;</li> <li>(b) a building or other structure which may include equipment, furniture, fittings and articles associated with or connected with such building or other structure;</li> <li>(c) a group of buildings or other structures which may</li> </ul>

	<p>include equipment, furniture, fittings and articles associated with or connected with such a group of buildings or other structures;</p> <p>(d) an open space, including a public square, street or park; and</p> <p>(e) in relation to the management of a place, includes the immediate surroundings of a place.</p>
<b>National Estate</b>	<p>- National estate means the national estate as defined in section 3 of the NHRA</p>
<b>Protected Area</b>	<p>-is an area which may include protected natural or environmental resources, or immovable cultural heritage as is defined in the Protected Areas Act No 57 of 2003.</p>
<b>Recording</b>	<p>-is the capture of information which describes the physical configuration, condition and use of monuments, groups of buildings and sites, at points in time, and it is an essential part of the conservation process</p>
<b>Records</b>	<p>-of monuments, groups of buildings and sites may include tangible as well as intangible evidence, and constitute a part of the documentation that can contribute to an understanding of the heritage and its related values.</p>
<b>Sacred sites</b>	<p>– places that have spiritual or religious significance.</p>
<b>Significance assessment</b>	<p>– an assessment that determines: 1. the elements that made a cultural heritage feature significant and the types of significance that it manifests, and 2. the degree of value that it holds for society as guided by the NHRA</p>
<b>Site</b>	<p>-refers to a cultural heritage site</p>
<b>Spiritual cultural elements</b>	<p>-means specific practices, representations, expressions, knowledge and skills – including the instruments, objects, artefacts and cultural spaces associated with them</p>
<b>Structure</b>	<p>- means any building, works, device or other facility made by people which is fixed to land and includes any fixtures, fittings and equipment associated therewith</p>
<b>Surveying</b>	<p>-is the process of identifying, assessing and documenting of heritage resources</p>
<b>Tangible heritage</b>	<p>– physical heritage, such as buildings and objects, as opposed to intangible heritage</p>

## 1. INTRODUCTION

The Department of Environmental Affairs (DEA) following the introduction of the annual assessment of Protected Areas to measure management effectiveness using the Management Effectiveness Tracking Tool (METT), has identified cultural heritage inventory and records as a gap in assessing and monitoring tool in the management of heritage within Protected Areas in South Africa.

As the custodian of the National Environmental Management: Protected Areas Act No. 57 of 2003, DEA has, recognized the importance of heritage resources as part of the natural heritage landscape developing this heritage survey guidelines and inventory tools to ensure better management of cultural heritage resources in Protected Areas.

The objective of the survey guidelines and inventory tools would enable Protected Areas through their Management Authorities to work within the ambit of the current heritage management systems<sup>1</sup> in accordance with the national norms and standards of the National Heritage Resources Act No.25 of 1999 in the quest to improve and sustain the management of cultural heritage resources within Protected Areas in South Africa.

The survey guidelines and inventory tools should assist in incorporating management activities of cultural heritage resources into Protected Areas Management Plans.

The development of this document benefitted generously from international best practices particularly the definition of terms and the cultural heritage survey guidelines.

The heterogeneity of heritage resources or lack of it within different Protected Areas calls for the development of a guide that would provide basic means to ensure fulfilment of NHRA minimum requirements and greater flexibility on Protected Areas Authorities to manage and conserve cultural heritage resources

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<sup>1</sup> SAHRIS – South African Heritage Resources Information System

## 2. OUTLINE OF THE SURVEY GUIDELINES AND ASSESSMENT TOOLS

The Cultural Heritage Survey Guidelines and Assessment tools consist of four (4) sections outlined as follows:

- **Section One:** Guidelines on how to carry out a cultural heritage survey to identify heritage resources in a protected area. This section will also outline the requirements as indicated in the NHRA for the three tiers<sup>2</sup> of Government.
- **Section Two:** Provides basic survey forms to be used to conduct surveys in protected areas.
  - a) Site Report Form A;
  - b) Assessment of Significance Form B;
  - c) Condition Assessment Form C; and
  - d) Inventory Record Form D.
- **Section Three:** Provides guidelines on inventorying and documentation of cultural heritage sites. Basic recording of an individual site and the requirements from NHRA.
- **Section Four:** Provides basic inventory forms for various heritage properties:
  - a) Recording immovable cultural heritage Resources Form A2 (generic)
  - b) Recording movable Cultural heritage Resources Form B2.
  - c) Recording intangible heritage Cultural Heritage Resources Form C2
  - d) Recording cultural landscapes Form D2.

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<sup>2</sup> Refers to National, Provincial and Local

### 3. BRIEF GUIDELINES TO CULTURAL HERITAGE SURVEY

#### 3.1 Introduction

Within the Protected Areas, the protection and conservation of the cultural heritage resources are as important as that of the natural heritage resources (flora and fauna). The purpose of this guide is to provide basic means of ensuring that those who manage and work in Protected Area are:

- a) Aware of the cultural heritage properties in their area;
- b) Have knowledge of the value (significance) of the cultural heritage in the area;
- c) Have knowledge to conduct basic recording of Cultural Heritage properties in their area;
- d) Fulfil the basic requirements of the National Heritage Resources Act and other relevant and related legislations

Cultural heritage values (significance) as outlined in the NHRA, refers to qualities and attributes possessed by places or objects: these values can be aesthetic, architectural, historical, scientific, social, spiritual, linguistic or technological value or significance; for the past, present and future generations. These values may manifest themselves in places and physical features but can also be associated with intangible qualities such as peoples associations with or feelings for a place or item or other elements such as cultural practices, knowledge, songs, legends and stories. Natural elements of the landscape may also acquire meaning for a particular group or they may become cultural heritage as well (see the National Forestry Act 1998). These may also include but not limited to land forms, flora, fauna and minerals. The NHRA in its definition of the national estate provides context to the above by recognising landscapes and natural features of cultural significance.

**Heritage Value (significance)**

Heritage value answers the question, "why is this place important?" Heritage value refers to the importance people attach to a place for its ability to tell stories about the past that we want to preserve, share and pass on to future generations. A place's heritage value can be related to things such as:

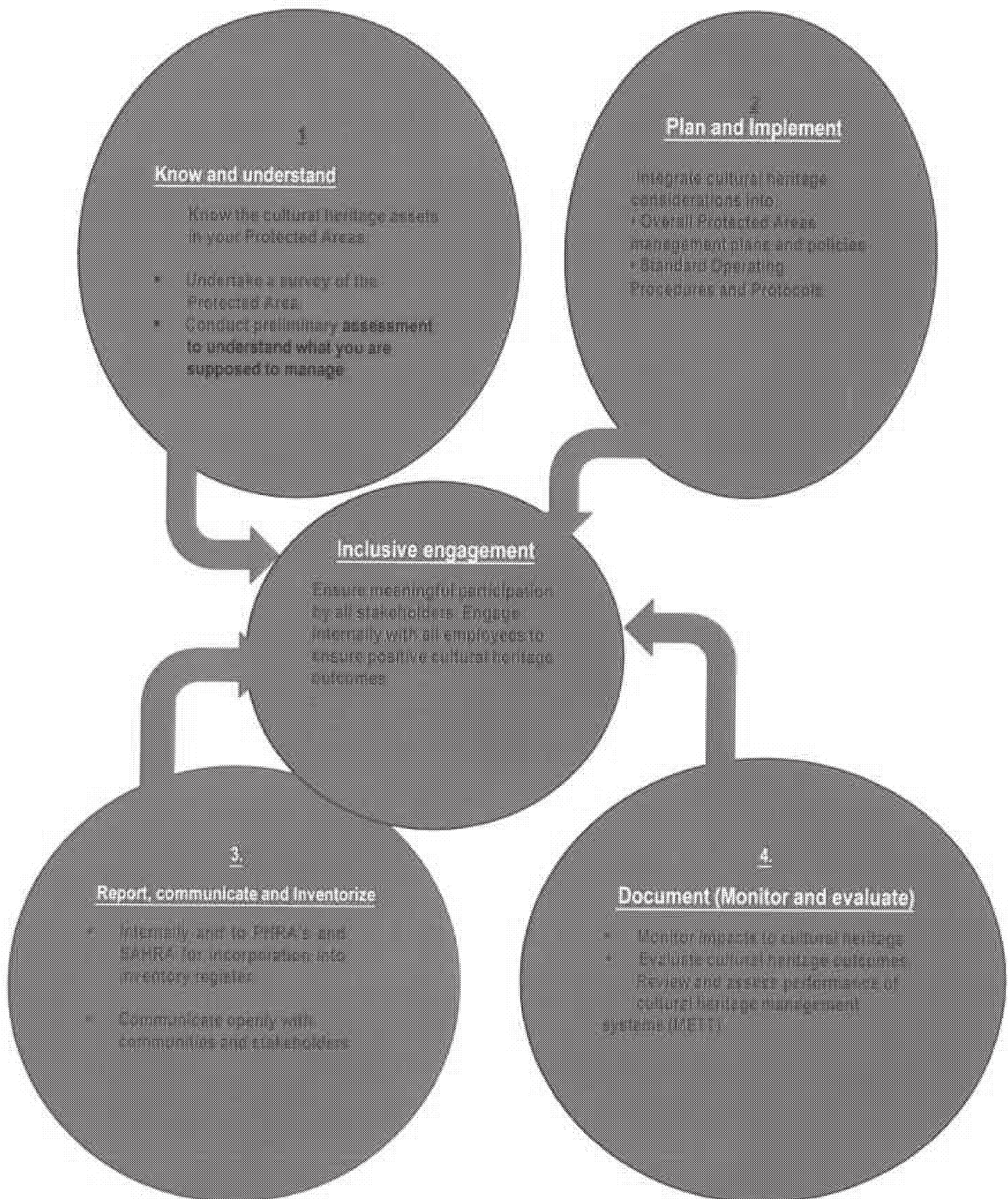
- its age or connections to people, events or themes that were important in the community's history and development;
- its ability to contribute to a sense of social identity or to express a traditional way of life;
- its style, design, materials, construction techniques or workmanship; or
- its ability to further our understanding of the past through scientific study.

Because heritage value is found in the meanings that a place holds for people, historic places can have more than one heritage value. They can also be valued for different reasons by different groups in the community. Notions of heritage value can also change over time as society's values, norms and concerns evolve.

Understanding heritage value is the basis of good conservation practice. If we understand a place's heritage value, the elements of the place that embody and express its heritage value (i.e. its character-defining elements) can be identified and protected.

**(Source: adopted from Ministry of Tourism, Parks Culture and Sport Canada 2004)**

Cultural heritage resources also need effective management not because they are protected by law but are essential non-renewable and often perishable and their neglect may also impact negatively on the biodiversity in the Protected Area thus in order to have effective management of the cultural heritage resources in a Protected Area there is need to understand what is it you are managing.



**Figure 1** Key strategic stages for cultural heritage management in Protected Areas

Cultural heritage can be affected by weathering, development or natural and human disasters. There is, therefore, a need to have an idea of the potential threats to the heritage properties and impact of previous actions. Each site is unique hence the need to record and document them and their conditions.

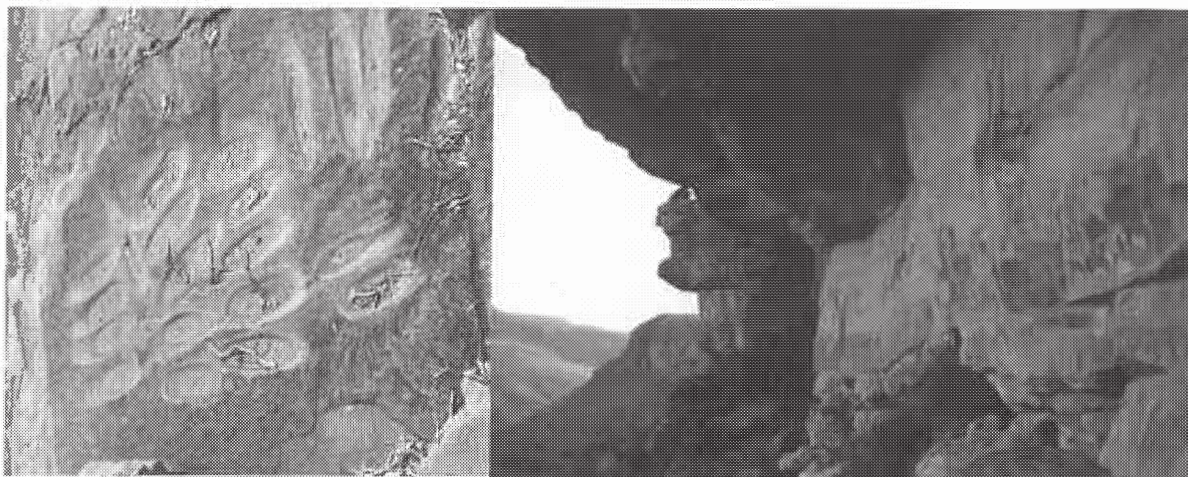
In Protected Areas natural and cultural heritage are inextricably intertwined. They form a continuum rather than being separate entities. The interaction between the natural and cultural heritage values of a protected area add richness and depth to the experience of the place.

### 3.2 Purpose

The primary purpose of this guideline is to support the implementation of the National Heritage Resources Act of South Africa No. 25 of 1999 (NHRA) in the identification and protection of places of cultural heritage significance in Protected Areas. These guidelines may be of interest to any group or organisation wishing to undertake a systematic heritage investigation of a geographic area. Equally important to consider, are other relevant and related legislations like the National Forests Act, 1998 particularly the provisions of Section 12.

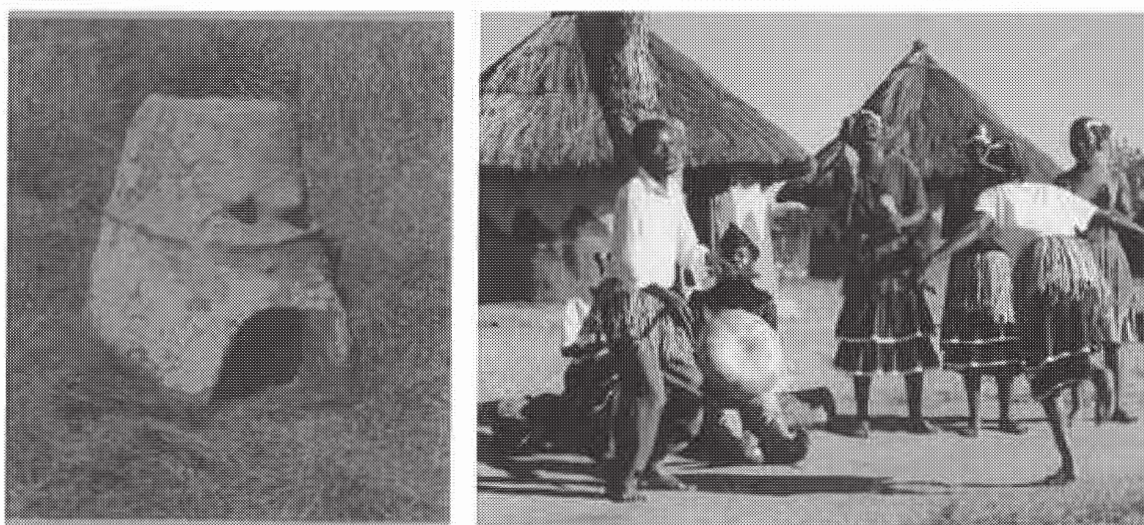
### 3.3 Context

South Africa has a diverse heritage —ranging from early hominid sites, archaeological sites historic buildings, structures, graves, sacred spaces, liberation spaces and memorials, traditional itineraries and routes, streetscapes, townscape and landscapes The National Heritage Resources Act aims to protect the heritage resources from incompatible development and neglect, and conserve it for the benefit of the community and for future generations. As indicated above better management of cultural heritage in Protected Areas will also result in better biodiversity management. Section 9 of the NHRA requires all branches of the State and supported bodies to, on the request of a heritage resources authority, make available for its use and incorporation into its data base any information which it has on record on heritage resources under its control. All State funded bodies are further required to assist heritage authorities in looking after heritage resources in their care. This provision also applies to management authorities of protected areas.



**Figure 2:** *Type of Cultural Heritage Resources*

Thus investigating and identifying places of cultural heritage significance in the areas is the first step towards conserving them. We start by looking at the general heritage surveys which need to be carried out in the Protected Area and then also discuss inventorying and documentation of individual sites and places.



**Figure 3:** *Type of Cultural Heritage Resources*

According to the NHRA, heritage places can be protected and managed at local, provincial and national levels. The NHRA makes provision for cultural heritage significance at the three levels of government and national significance being the highest.

At the national level the South African Heritage Resources Agency (SAHRA) administers national or Grade 1 heritage resources and monitors the management of the National

Estate. SAHRA maintains a database of the National Estate which is known as the South African Heritage Resources Information System (SAHRIS). Provincial Heritage Resources Authorities set up Heritage Registers, to list and formally recognise heritage resources of provincial and local significance (Grade 2 and Grade 3). Heritage Registers are incorporated into the Inventory of National Estate (SAHRIS) A Protected Area should have its own database of heritage resources and make it available for inclusion in Heritage Registers and the Inventory of the National Estate as required in terms of Section 9 of the NHRA



**Figure 4:** Type of Cultural Heritage Resources

### 3.4 Heritage Survey

What is a heritage survey? A heritage survey is the basic technique which can be used to identify and record the cultural heritage resources in any given area such as a Protected Area. This is also the first step in understanding what you are managing and its nature. These cultural heritage resources are likely to include places, such as archaeological sites, cultural landscapes, sacred sites, that are of cultural heritage significance to local communities and the nation. Different skills, methods and knowledge are required for different heritage resource for example a colonial building in the City of Tshwane will be different to a sacred traditional pool in the heart of a village in Mpumalanga. Heritage resources are not just archaeological remains these are but a small part of the cultural heritage resources.

A survey of cultural heritage resources will generally combine uses of oral and historical documentary research, and field work. Given that cultural heritage resources generally

matter to communities the survey also offers an opportunity to engage them in the process. The result of the survey is a basic record and inventory of the cultural heritage found in the Protected Area. This basic record of the cultural heritage in the Protected Area provides the baseline data for use in Management Planning and Management Effective assessment (baseline data for METT).

#### Why do a heritage survey?

The resultant inventory (database) is important for the management of the Protected Area. It is upon which management and strategic decisions to be taken on issues of how to grade and declare (according to NHRA) the resources and therefore the priority on protection, conservation and promotion of that heritage resource.

The results of a heritage survey are used by all three tiers of government to make decisions about heritage protection, such as which places to enter into a local heritage register and which heritage areas to protect. In a Protected Area the results of a survey are important for the management to make an informed decision to ensuring that heritage is adequately protected.

Cultural heritage places	Cultural heritage objects	Cultural practices
<ul style="list-style-type: none"> <li>▪ Palaeontological sites and features</li> <li>▪ Archaeological sites</li> <li>▪ Historic cities and ruins</li> <li>▪ Urban landscapes and their constituent parts</li> <li>▪ Parks, gardens and other modified landscapes.</li> <li>▪ Associative landscapes</li> <li>▪ Liberation Itineraries and memorials</li> <li>▪ Industrial landscapes</li> <li>▪ Shipwrecks</li> <li>▪ Museums and galleries</li> </ul>	<ul style="list-style-type: none"> <li>▪ Object made by humans for a practical and/or spiritual purposes</li> <li>▪ Natural resources with tangible and intangible value</li> <li>▪ Movable cultural heritage (objects such as paintings, vehicles, clothing, stone tools and others)</li> <li>▪ Documentary and digital heritage (archives and objects in libraries)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Oral traditions</li> <li>▪ Languages</li> <li>▪ Festive events</li> <li>▪ Rituals, traditions, beliefs and customs</li> <li>▪ Local or traditional practices</li> <li>▪ Traditional land management practices and hunting/farming techniques</li> <li>▪ Traditional medicine</li> <li>▪ Music and song and other performing arts</li> <li>▪ Culinary traditions</li> <li>▪ Sports and games</li> </ul>

Figure 5. Some of the types of Cultural heritage resources.

**When should a heritage survey be carried out?**

A heritage survey is best carried out before a review of Development Planning or any activity which may result in impact on the cultural heritage. In the case of Protected Areas, setting up or conducting a management planning exercise will apply. Once a survey has been carried out and resulted in a Protected Areas inventory of cultural heritage resources under its care, an audit or review of the register should be carried out every five years. In Protected Areas where surveys have never been undertaken, it is essential that they are carried out and then followed up every five years or as can be determined by the management authority.

**Who should be involved?**

Heritage surveys are most successful when they are strongly supported by the Provincial Heritage Resources Authority (PHRA's), local government and involve the community. In the Protected Areas, the buy in from Park Management and the relevant Provincial Departments of Environment is essential. Identify interested and relevant people who will champion the survey at an early stage. It is important that all the staff members in the Protected Area understand the cultural heritage and therefore their involvement in the survey is key. The role of co-ordinating the survey cannot be relegated to an external expert it must be done by one of the Protected Areas Management Members. The local community living in and around the Protected Area are also important in identifying heritage resources.

**Heritage Survey Method**

The heritage survey method set out in this document provides a guiding structure and may be adjusted to suit local context and circumstances.

***Key elements in preparing for survey***

- a) Establish a team and its leadership. Consider the skills in your team and what you might require. Do you have people who can read maps and use GPS? Establish who has what knowledge in terms of the possible cultural heritage you might have. Equally important in a Protected Area is knowledge of cultural significance of some of the fauna and flora for example certain trees (as a group or individual) might have cultural significance apart from their biodiversity role.
- a) Identify existing expertise and resources available in-house or in the community that could contribute to the survey. Consult knowledgeable people and local histories to get an overview of major historical themes, events and people.
- b) Establish the methodology: Are you going to systematically work in the protected area or are you going to rely on information provided by people?

- c) Consult SAHRA, PHRA and the Department of Environment in the Province about support available for organising the survey. It may be possible to partner and share information and resources. As SAHRA maintains the national database (SAHRIS) it is important to consult them for information on the proposed survey. Request a copy of information relating to the survey area, which is already registered in the SAHRIS or the relevant Provincial Heritage Register. Where required, the SAHRA or the relevant PHRA can offer advice about tools and systems used for a heritage survey.

### **Systems**

- a) Define the scope of the survey, including the geographical area to be investigated (if a Protected Area is big consider different sections), and prepare a project plan. You may divide the Protected Area into zones or sample areas. Groups might be allocated these zones or sample areas to record. Whilst consultants might be used they should be part of the team otherwise you will never know what your Protected Area really contains.
- b) Establish a recording system which is easy and compatible with the SAHRIS (**Inventory Record form D**). Keep systems simple and use standard forms to record information on heritage places. SAHRA has created a national database system which can be accessed through [www.sahra.org.za/sahris/sahris](http://www.sahra.org.za/sahris/sahris). Thus it's easier to use this system than creating a new one. This will ensure that your data is compatible with the national database.

### **Desktop research**

- a) Check from the Local Authorities, PHRA's and SAHRA for already recorded sites. Check the SAHRIS database.
- b) Previous records containing information on the cultural heritage should be searched including oral history, tradition, drawings, photographs, published and unpublished accounts and descriptions, and related documents pertaining to the origins and history of the Protected Area.
- c) Familiarise your team with the National Heritage Resources Act 1999; the Protected Areas Act 2003 and the National Forests Act, 1998 and the National Environmental Management Act.

### **Basic tools**

Here are the basic tools required for heritage survey

- a) Topographic Map(s) of the Protected Area. If you have access to aerial photos this will be better.

- b) A GPS or Compass (bear in mind that Smart phones and tablets may have these already)
- c) A Good Camera and a scale (again some Smart phones and tablets do have these!)
- d) Note pad and sketching pens
- e) Recording forms (**Site Report A and Inventory Record form D**).

### *Field investigation*

- Physically locate places and areas and record their coordinates (geographic references.) A GPS can provide you with the position. Use latitude /longitude referencing system.
- Take photographs of all potential heritage places.
- For each recorded place conduct a mini research on its value (cultural significance) and summarize the information (you may use **Assessment of Significance Form B**).
- Check with earlier photos and records if there has been any meaningful visible change of the place. If it's a structure you may also check if there are any maintenance records etc. (use the **Condition Assessment Form C**)
- During your field investigation try talking to people who have worked in the area for a long time for their observations might help in evaluating the condition or the value of the area.
- Plot the location of places on your Map(s) or aerial photos. If you have a tablet you can plot the sites during the field investigation.
- Once you have collected information ensure that the forms and all information are captured in your computer and file the paper versions.

### **Results**

The survey will result in a Protected Areas Register consisting of the following.

- a) An inventory record of cultural heritage resources (**forms A and D**)
- b) Location and distribution Maps (geo referenced data) of where the resources are.
- c) Preliminary evaluation of the significance value of the individual sites (**Form B**)
- d) Preliminary evaluation of the condition of the site (**Form D**).

Once you have these captured and filed it is important to contact your local PHRA's or SAHRA to ensure that an expert can check and incorporate the inventory to the Provincial Register and the SAHRIS.

## 4. ASSESSMENT TOOLS

### 4.1 Site Report Form A: (preliminary record)

History of the place	Outline the history of the place. When was it first used or valued
Description	Give a topographic description of the place. Identify the main physical features and size. Also mention the surrounding
Illustration	Use photographs and diagrams to show the place. You may also use photographs from other sources. Acknowledge and ensure you have the copy right
Site plans	Sketch plans and maps are important not only to show the location but also to illustrate some physical features and topography.
Current use:	Describe the current use including the intangible aspects such as rituals etc. if any. Also outline previous use. Check for maintenance records etc
Sources of Information	Published material about the place and where these are to be found. Any interviews, oral histories etc. and where are they kept. Indicate all the source of information.

**4.2 Assessment of Significance Form B:**

(This form should be used for the preliminary assessment.)

use the cultural heritage criteria as defined the NHRA	<i>Insert a brief statement next to each of the applicable criteria explaining how the place or area meets the criteria.</i>
<b>Value 1</b> Does this place represent or indicate a historical event or occurrence and does it contribute to our understanding of the history of the local or provincial or national interest.	<b>NHRA recognises the following Cultural Significance</b>  <b>1. Aesthetic</b> <b>2. Architectural</b> <b>3. Historical</b> <b>4. Scientific</b> <b>5. Social</b> <b>6. Spiritual</b> <b>7. Linguistic</b> <b>8. Technological</b>
<b>Value 2</b> Do you think this place is rare or unique in anyway? And how?	
<b>Value 3</b> Are there any cultural or social events which take place here?	
<b>Value 4</b> Does this place represent or give information which could be of scientific importance	
<b>Value 5</b> Does this place have any aesthetic appeal to the local or national stakeholders and communities?	
<b>Value 6</b> Are there any architectural elements which could be of importance at local or provincial national level?	
<b>Value 7</b> Does this place have any a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons	
<b>Value 8</b> Does this place represent or exhibit some technological ensemble or event.	
<b>Value 9</b> Is this place associated with the local communities or important individuals in our history?	
<b>Value 10</b> Any other value you might think of?	

**4.3 Condition Assessment Form C.**

Inspected by:	Date:
Condition: <i>Describe the conditions in terms of: poor, fair, good, damaged, are there any dilapidated items or structures etc.</i>	Maintenance: <i>Describe how the place has been maintained in terms of: poor, fair, good, or not applicable)</i>
Who is using the Place: <i>(unknown, not applicable, unoccupied, semi-occupied, occupied]</i>	What are the observable apparent threats/ impacts? Yes/No.
Is there any fauna or flora associated with the place?	Are there any physical geographic features associated with the place (e.g. caves boulders etc?)
Does the Public and Visitors have access?	Is there any Interpretive signage?
Current use:	
Impacts: <i>[insert brief details of any apparent impacts or threats to the place]</i>	
General Comments: <i>[any issues relating to the condition of the site]</i>	

**4.4 Inventory Record form D:**

**Use a standard template to ensure consistent and systematic recording to create inventory**

Date of recording	Give the date the site was recorded
Name of recorder	The person who recorded the site
Reference Number	This is the number which SAHRA will give you once the site is put on their data base
Site Name	The given name of site if known
Location	Can give physical address, or geographic coordinates. SAHRA uses longitude/latitude referencing. Where possible give street names and suburb/village address
Type of site	This is a summary of what you have on form Site Record form. Is it a cultural site, archaeological, ritual, Rock Art, historic building, shipwreck etc
Significance	Here summarize the values in your Significance Assessment form
Physical condition	Here a summary of the Condition Assessment form
Grade	In terms of its significance do you think this is of local, provincial and national value

*\*The tools given in this documents were developed using documents from the Ministry of Tourism, Parks Culture and Sport (Canada 2004); Department of Environment and Heritage protection (Queensland 2015), National Heritage Resources Act No 25 of 1999 and others see references.*

## **5. ADDITIONAL TOOLS**

### **Documentation and Inventorying Cultural Heritage**

#### **5.1 Introduction**

Once the survey in the Protected Area has been done we now have a basic record of the property. This in a way would be the first basic inventory and documentation of the cultural resources. Inventorying and documentation are indispensable tools for the purposes of identification, interpretation and physical preservation of the cultural heritage assets. There are various levels and scopes for documentation within the field of heritage depending on the purpose of the exercise. Apart from this, the level is also determined by the scale or scope of the site or object and the type of heritage. Its size and complexity means that the methods to be used must differ. The methods to adopt for archaeological site, for example are different to those of a cultural or urban landscape or anthropological object.

The ideal situation of the documentation and inventory of heritage is a multidisciplinary approach. However this is rarely possible since we record the heritage for our specific uses.

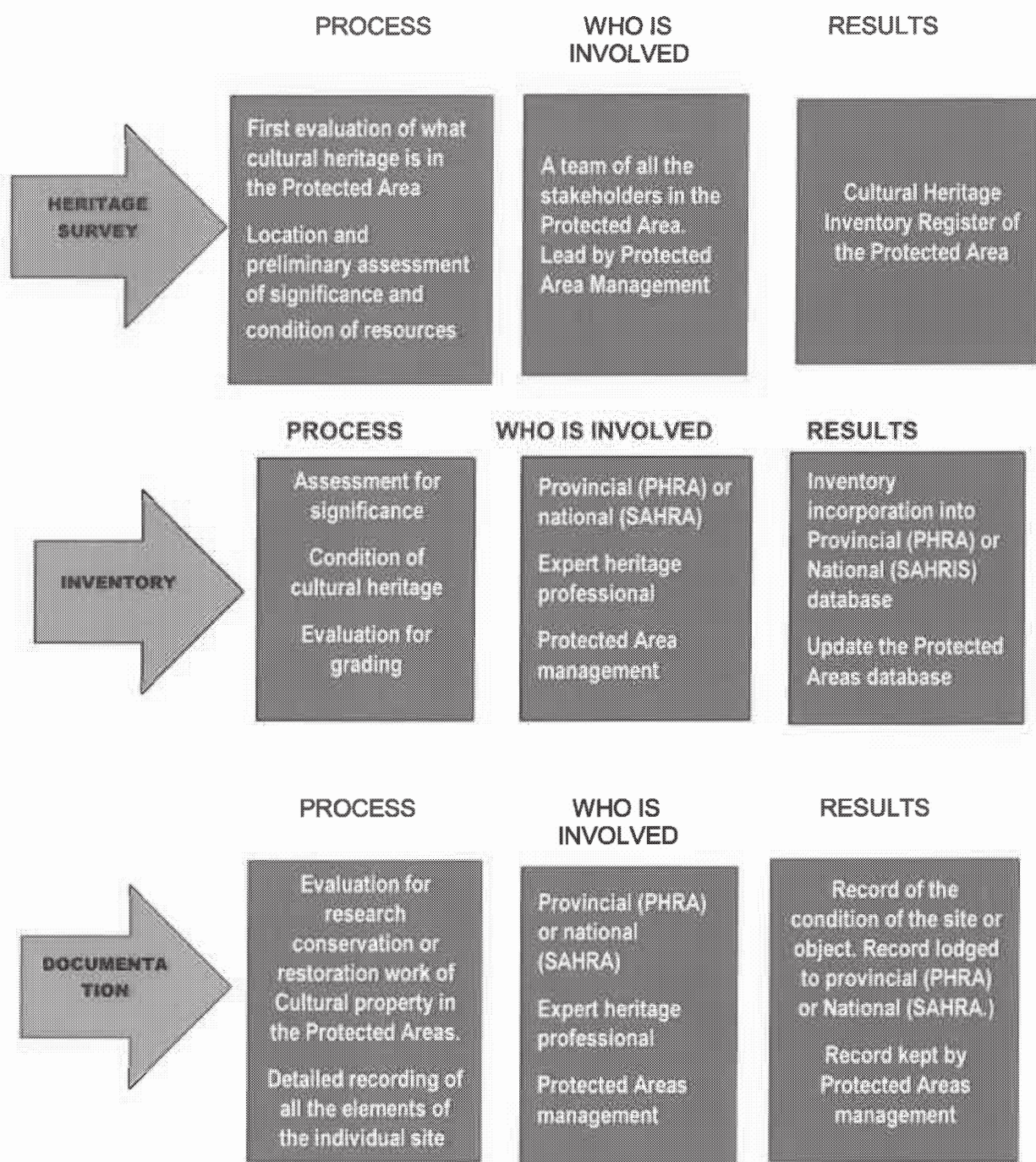


Figure 6: **Recording Processes**

## 5.2 Inventories at National and Provincial levels.

Most documentation at national level is made through inventories. Inventories can be described as the basic form of recording but they too can be complex. In this country it's a requirement through National Heritage Resources Act that heritage property be inventoried, registered and kept in a kind of list. Thus establishing a basic national recording system or

register at national level which can be used to record information. SAHRIS is the national inventory and contains the identified sites of heritage significance.

At national level the inventory are then standardized to ensure that users can benefit from the information. It is important to note that at national level the inventory may not only be used by heritage practitioners but also by others for example for impact assessment and development planning.

We may perhaps think of an inventory as a basic list, but for it to be useful it has to be organised. It needs a method and a standard way of recording information. Perhaps one of the most known heritage inventory in the world today is the World Heritage List. This record contains basic standardized information on each property that qualifies for the list.

For practical purposes, documentation at national level facilitates the following

**IN PROTECTED AREAS INVENTORYING FACILITATES**

- Confirming the national heritage resources
- The carrying out of heritage audits
- Monitoring of site conditions
- Ranking of the heritage in order to set priorities
- Evaluate Protected Areas' heritage
- Assist in planning for heritage and other resources
- Allocating resources

Thus an inventory is a basic tool for managing heritage resources. It is when properly listed, identified and classified that the protection can be given.

We also document at national level so as to make informed decisions on the heritage itself or things around it. The national inventory can help other professionals who are not heritage managers to consider protecting the registered properties when making decisions for local authorities, public amenities and urban and rural planners. As indicated in the discussion on surveying protected areas, inventory will assist in making informed decisions on among others, the biodiversity and visitor management. Cultural heritage resources can enhance visitor experience.

National property inventories form the basis of any impact assessment studies. Thus inventories are useful not just for planning purposes but also as a tool for improved resource management and monitoring effective management.

**IMPROVES**

- Enhanced information retrieval
- Provides a common format for heritage records to ensure sharing of data
- Promotes consistency within a given system

**5.3 Documentation at site level**

At object or site level, the reason for documentation varies. It may be for acquiring knowledge needed to advance our understanding of the heritage, its history and values. It could also focus on promoting interest and participation by a wider community. Just as at national level, documentation also helps to make informed decisions on the management and conservation of cultural resources. More specialised interventions or alterations of the physical aspects of the heritage are meant to ensure its protection.

**5.4 Management Purposes**

At this level documentation should provide enough information for heritage professionals to be able to assess the risks faced. It could also lead to quantifying treatments and providing for the planning of many aspects like impact assessment and rate of deterioration.

**INVESTIGATION**

When recording for investigation purposes the documentation should enable us to

- Describe the material and techniques used.
- Indicate the nature and extent of deterioration or alteration.
- Determine what other specialist investigations might be required.
- Record the effects of past management strategies.
- Determine cultural values and their evolution over time.
- Such investigations would also be determined by the needs of the site/object.

**5.5 Treatment related**

In most cases documentation is undertaken when treatment is perceived for the heritage property. Documentation is therefore deemed to be the initial step in the rescue or mitigation operation. In this case, it is important to produce an accurate record of the current condition before operation is carried out. This will help in determining the course and nature of treatment and also in identifying priorities. Previous works and treatment operations also need to be documented.

### 5.6 Value Based Recording

Most documentation records are material focused since the main objective concerns the physical nature of a site or object. This in some instances has limitation in that the site or object may be more important in terms of its significance. The object or place may be of different shape and made of different materials but may for example fulfil some function during a ritual ceremony. Thus any documentation that emphasises the shape or original material will be able to register the essential value of the place or object. There is therefore need to consider the non -material aspects .It has been stated many times that the tangible can only be interpreted through the intangible. Very often the tangible does not speak for itself and recording the intangible values of a site or object can be challenging particularly if we are working in societies different from our own, as with a Christian recording a Hindu or African religious heritage. As scientists we may also not believe in some of the issues at play for example when recording associative cultural landscape, at times spiritual areas may be at variance with temporal ones. The physical dimensions of a sacred forest or even a pool may not be intelligible or logical: they may fluctuate on a seasonal basis. In short how do we document something we don't understand, we cannot see and we don't believe in? This is where multi-disciplinary approaches to recording would be useful.

### 5.7 Determining the goals and type of documentation.

It is easy in the field of heritage management to spend all our time documenting a site or object. There are many examples of projects that concentrate on the production of quality documentation mean-while the site or object progressively deteriorates. However in the real world there are limitations in terms of time and resources. Thus the first step perhaps in carrying out a documentation or inventory project is to define the goals or objectives of the exercise clearly. Why is it being done? What are the objectives and how will we know that they have been achieved? The objectives or goals will determine what kind of information to collect. The exercise should be determined by needs; arising from the assessment of the cultural values of the site or object as well as those of management. These objectives and needs should not be determined by technology for example just because we have a photogrammetric camera or a GPS.

#### **POSSIBLE OBJECTIVES FOR DOCUMENTATION:**

- Understanding the extent and nature of the site
- Compiling an inventory of the site in order to update national register
- Assessing the cultural significance
- Assessing the current condition of the site or object
- Providing planning information to other professionals
- Assessing management requirements

- Monitoring changes
- Extracting information for interpretation

These are only suggestions. What we need to do is to look carefully at the needs of the particular site or object in question as well as realistically examine our resources and priorities. When we have selected our objectives we will be in a position to look at the type of documentation needed and design appropriate recording methods and forms to fulfil our objectives

The objectives we decide on will depend on the needs of the Protected Area and the resources available.

If there is no adequate record of the site then this will be a high priority especially if the site is under threat or the record is required by law.

If the record provides basic information which is adequate for identification we may focus on more detailed documentation of the physical conditions.

If we know very little about the cultural significance we may concentrate on recording that kind of information. Records needs to be assessed from time to time and updated when required

### 5.8 Core data recording

However we need to acquire a basic set of data before we begin working on more detailed ambitious or selective documentation. We will therefore look at the core data standards as well as the general and specific needs of the site or objects. It is also critical to consider who else will want to use the information apart from yourself or your team. How are they going to access the record? Once we have identified the objective of the documentation the next thing is a clear idea of the expected outcomes. After this we can then proceed to choose the methodology. These should be based on the expected use and the level of accuracy required. For example will a sketch plan be sufficient or will we need architectural drawings. The question of time must also be considered

With regard to the documentation of sites, records generally contain basic information as indicated in the form provided for surveying an area for cultural heritage: The Museums International Documentation system refers to this as the core data for any site.

At site level heritage type site specific information on buildings, rock art, cultural landscapes, sacred forests etc. tend to form the bulk of the recording thus they will differ according to

type. The information on the preservation, maintenance, etc. will also vary in terms of depth and scope

## **5.9 Tools for Inventories of Different Categories of Cultural Heritage Resources**

The provided forms have been compiled from a number of documents including *European Union (2012)*; *SAHRIS* and others indicated in the reference section. These forms require professional experts to fill them in)

### **5.9.1 Recording Immovable Cultural Heritage Resources Form A2:**

Inventories of immovable heritage assets should contain the following information:

#### **1. Name and references**

Name of the cultural heritage asset (name of the cultural heritage asset by which it is known).

**2. Name of the institution/organisation** which collects and provides the information for the inventory (name, address) in this case it's the name of the protected area.

**3. Name of the person(s)** who collects and provides the information for the inventory (name, professional category and position).

**4. Date(s)** of compilation and/or provision of information for the inventory.

**5. Reference number** (This is the number you get from SAHRIS for each property)

#### **6. Statement of significance**

(Brief free-text description/explanation of the significance of the asset).

#### **7. Type**

(Mosque, church, memorial, grave); residential, industrial, administrative, recreational, bridge, archaeological remains, Rock art, sacred space, traditional activities, liberation itinerary or area/region, archaeological park, garden, place of historical event.

#### **8. Functional type(s)**

(Religious, secular, combined features/elements of cultural and natural heritage (cultural landscape).

- a) Original function;
- b) Changes of function in the past; and
- c) Current function.

**9. Protection/legal status**

Type of protection/legal status (local, provincial, national protected).

**10. Location:**

- a) Site location (information on the location, referring to the map showing the site location as part of the supporting documentation).
- b) Cadastral reference/land unit (Six figure grid reference).

**11. Dating**

- a) Cultural period and/or Culture/Style;
- b) Century;
- c) Date range;
- d) Absolute date;
- e) Person(s) and/or organisation(s) associated with the site; and
- f) History of the heritage.

**12. Description**

- a) General description of the building or site (brief free-text description);
- b) Architectural-constructional features (ground plan, spatial organisation, supporting construction; and
- c) General description of the cultural landscape.

**13. State/Condition**

- a) General condition (short description of the condition)
- b) Quality (scale of damages: deterioration or loss of fabric, leaking roof; structural failure and instability; internal deterioration; humidity, neglected asset, etc.)
- c) Factors influencing the integrity of the heritage (lack of maintenance, lack of conservation/restoration measures, enclosed asset, inappropriate infrastructure, air pollution, unsustainable development of the environment; etc.)

- d) Action taken in the past (list and short description of excavations, restoration/reconstruction/repairs or other type of protection activities in the past)

#### **14. Supporting documents**

- a) Photographic documentation;
- b) Cartographic supporting documents (maps);
- c) Technical documentation;
- d) Cadastral documentation;
- e) Legal documentation; and
- f) Other documents/sources.

**5.9.2 Recording Movable Cultural Heritage Form (Objects/Materials) B2:**

Inventories of movable heritage assets should contain the following information:

1. **Object code** (This is the unique identifier of the object normally accession number)
2. **Object common Name** (name of the cultural heritage asset by which it is known)
3. **Name/Title of the collection** of which the recorded object/ material is (or should be) a part (name/title or specific character which identifies the collection)
4. **Quantity** (Total number of items in the collection of which the object/material in question is a part) Number of examples of the same type of objects/ materials within the related collection
5. **Object description** (describe the object.)
  - a) Material
  - b) Technique and technology
  - c) Dimensions/measurements
  - d) Width
  - e) Length
  - f) Height
  - g) Depth
  - h) Diameter
  - i) Weight
  - j) Form
  - k) Distinctive features in particular: topic/subject, genre, language, alphabet, inscription(s), signs/marks, signature, ornament/ painting, etc.)
6. **Name of the person** in whose possession the object/ material was/is  
(For private collections) and
7. **Name of the institution/organisation** responsible for collecting and recording data  
(name, address)
8. **Name of the person(s)** who collects and provides the information for the inventory  
(name, professional category and/or position)

**9. Statement of significance** (brief free-text description/explanation of the significance/value of the asset)

**10. Category and Type(s)**

- a) Category (archaeological, ethnological or historical objects, objects of art, technical objects, archive material, library material, audiovisual material, memorial, statue, photographic archive material.
- b) Type (e.g.: figure, panel painting, instrument, means of transport, manuscript, cinematographic work, sound recording etc.

**11. Protection/Legal Status**

Type of protection/legal status (local provincial national, not protected)

**12. State/Condition**

- a) General condition
- b) Quality (scale of damages)

Changes/action taken in the past (restoration; reconstruction and/or any other protection activities)

**13. Factors influencing the integrity of the object** (lack of maintenance, lack of conservation/restoration measures, inappropriate presentation, inappropriate conditions in the place where it is stored or presented, etc.).

**14. Origin and ownership:**

Origin of the object/material (palaeontological archaeological finding, object taken from the immovable heritage for protection purposes, gift, donation, purchase, private collection, etc.)

**15. Availability**

- a) Exhibited
- b) Stored
- c) Distributed and/or transferred to other location

**16. Supporting Documentation**

- a) Photographic documentation
- b) Technical documentation
- c) Legal documentation

- d) Registration
- e) Literature
- f) Other documents/sources

❖

**5.9.3 Recording Intangible Cultural Heritage Resource Form C2:**

Recording of intangible heritage may require the involvement of qualified persons in the type of heritage and specialised recording techniques. Below are some suggestions.

**1. Name(s) and References**

- a) Name of the element(name/title of the element/item as used by community/group/individual of concerned
- b) Name of the institution responsible for the records
- c) Name(s) of the persons who provide the information for the inventory
- d) Name(s) of the persons who update and/or record the information in the inventory

**2. Inventory number/unique reference number**

Cross-references to related records of associated elements/objects

Cross-references to related documentation and other related sources

**3. Consent from and involvement of the community/ group/individuals in information/data gathering****4. Resource person(s): name and status of affiliation****5. Dates**

Date(s) and place(s) of gathering/collecting data/ information

Date(s) of compilation, recording and entering of information into the inventory

**6. Restrictions, if any, on use of inventoried data and place or elements.****7. Statement of significance/value (brief free-text explanation of the significance of the element)****8 Types**

- a) Elements of folklore and traditional crafts (customs, manifestations, celebrations, rituals, beliefs, dances, music, songs, traditional crafts, traditional food)
- b) Elements of oral tradition (regional/local dialects, story-telling, remedies)

**9. Protection/Legal Status. Type of protection/legal status (protected or not protected)****10. Location:**

- a) Administrative location

- b) Geo-political unit or region
- c) Municipality, town/city/village
- d) Physical location(s) (address with all relevant references to the place of event or production and/or to the heritage producer, interpreter, etc.)

11. Identification/Relation

- a) Community/municipality/ persons and institutions involved with the element (practitioner(s): producer(s)/performer(s): name(s), age, gender, social status, and/or professional category etc.)
- b) Other participants (e.g. holders/custodians)
- c) Relation with the associated tangible or intangible cultural heritage asset and/or environment (place, building/object, site, region)

12. Description/Characteristics of the element

- a) Short description
- b) Perceived origin
- c) Rules/norms, skills, tools for making/producing/ performing
- d) Manner of performing/making/producing

13. State/Viability

- a) Current condition
- b) Changes in the original/historical/traditional way of performing/ making/ producing/maintaining (if applicable);
- c) Threats to enactment/transmission
- d) Availability of associated tangible and intangible elements;
- e) Safeguarding measures in place (if applicable)

14. Supporting Documentation

- a) Descriptive documentation;
- b) Photographic documentation;
- c) Video documentation;
- d) Phonographic documentation;
- e) Literature;
- f) Other documents/sources

#### 5.9.4 Recording Cultural Landscapes Form D2:

Records of cultural landscapes should only be prepared by a professional landscape architect and/or an experienced archaeologist/anthropologist.

In addition to the minimum requirements specified on core data heritage items involving significant cultural landscapes may require specialised recording techniques.

Cultural landscapes are those parts of the land which have been significantly modified by human activity. The World Heritage List officially recognises cultural landscapes as places of both natural and cultural value. Sites such as Mapungubwe and Richtersveld are listed as cultural landscapes. Many Protected Areas were occupied by people before being protected thus they contain cultural landscapes of heritage significance. Cultural landscapes are areas rather than individual places. They include rural landscapes villages and mining sites, suburbs or urban centres. The recording of cultural landscapes should focus on the relationships between the patterns of human use, the natural environment and cultural beliefs and attitudes. Where such landscapes have been relatively free of recent development it is worthy of recording prior to being altered by major new developments which would obliterate earlier evidence of human use. Recording should involve an examination of the following characteristics to help "read" the landscape in a systematic manner

- a. processes - spatial pattern, land uses, response to natural features and cultural traditions;
- b. components - circulation, boundaries, vegetation, structural types, cluster arrangements, archaeological types, small-scale elements;
- c. Perceptual qualities - views and aesthetics.

#### ADDITIONAL RECORDING TECHNIQUES FOR CULTURAL LANDSCAPE:

- aerial photography or satellite imagery (as appropriate);
- topographical mapping showing contours, vegetation, boundaries and circulation patterns;
- identification and recording of significant vegetation and landscape features (by a professional landscape historian);
- identifying areas of archaeological potential or past farming patterns.

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