DEPARTMENT OF ENVIRONMENTAL AFFAIRS

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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, in the Schedule hereto, for use when implementing the National Environmental Management: Protected Areas Act, 2003 (Act No. 57 of 2003).

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

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ABBREVIATIONS/ACRONYMS

CBD	Convention on Biological Diversity
DEA	Department of Environmental Affairs
ICH	Intangible Cultural Heritage
ICOMOS	International Council on Monuments and Sites
IUCN	The World Conservation Union
NHRA	National Heritage Resources Act,1999 (Act No 25 of 1999)
METT	Management Effectiveness Tracking Tool
NEMA	National Environmental Management Act, 1998 (Act No. 107 of 1998)
NEMPAA	National Environmental Management: Protected Areas Act, 2003 (Act No. 57 of 2003)
NFA	National Forests Act, 1998 (Act No. 84 of 1998)
PHRA	Provincial Heritage Resources Agency
SAHRA	South African Heritage Resources Agency
SAHRIS	South African Heritage Resources Information Systems
UNESCO	United Nations Educational, Scientific and Cultural Organization
WCPA	World Commission on Protected Areas (of IUCN)
WHCA	World Heritage Convention Act, 1999 (Act No. 49 of 1999)

GLOSSARY AND DEFINITIONS

This guide is meant for those who work in Protected Areas and manage cultural heritage resources. The guide should be used together with the National Heritage Resource Act,1999 (Act No 25 of 1999) (NHRA), the National Environmental Management Act: Protected Areas Act, 2003 (Act No. 57 of 2003), the South African Heritage Resources Agency (SAHRA) and Provincial Heritage Resources Agency (PHRA) Guidelines on Norms and Standards. For the purpose of this guide the following terms are used as adopted from The Operational Guidelines for the Implementation of the World Heritage Convention (hereinafter referred to as the Operational Guidelines) and the NHRA.

''archaeological'' means archaeological as defined in section 2 of the National Heritage Resources Act, 1999 (Act No. 25 of 1999);

"assessment" means the measurement or evaluation of an aspect of management process;

"cultural landscapes" are cultural properties and represent the "combined works of nature and of man" designated in Article 1 of the *Convention*. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

"community" means any community of people living or having rights or interests in a distinct geographical area

"conservation", in relation to heritage resources, includes protection, maintenance, preservation and sustainable use of places or objects so as to safeguard their cultural significance;

"cultural heritage resource" includes places, objects and practices of cultural significance.

''cultural significance'' means aesthetic, architectural, historical, scientific, social, spiritual, linguistic or technological value or significance;

"development" means any physical intervention, excavation or action, other than that caused by natural forces, which may result in a change in the appearance or physical nature of a site in the core conservation area or influence its stability and future well-being, including—

(a) the construction, alteration, demolition, removal or change of use of a site or a structure on the site;

(b) the carrying out of any works on, over or under the site;

(c) the construction or putting up for display of signs or notice boards;

(d) any change to the natural or existing condition or topography of land; or

(e) any removal, physical disturbance, clearing or destruction of trees or vegetation or the removal of topsoil;

"documentation" means a detailed inventory record capturing the condition of a heritage asset at a given time. This is the entire process from beginning (survey & recording) to the end (assessment and grading).

"environment" has the meaning assigned to it in section 1 of the National Environmental Management Act, 1998 (Act No. 107 of 1998);

"grading" as defined in section 7 of the National Heritage Resources Act, 1999 (Act No. 25 of 1999);

''grave'' means a place of interment and includes the contents, headstone or other marker of such a place, and any other structure on or associated with such place;

"heritage register" means a list of heritage resources in a province;

"heritage resource" means heritage resource as defined in section 1 of the National Heritage Resources Act, 1999 (Act No. 25 of 1999);

''heritage resources authority'' means the South African Heritage Resources Agency, established in terms of section 11, or, insofar as the National Heritage Resources Act, 1999 (Act No. 25 of 1999) is applicable in or in respect of a province, a provincial heritage resources authority;

''heritage site'' 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;

"intangible cultural heritage" 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)

"inventory of national estate" means the database of information on heritage resources as defined in Section 39 of the NHRA here under referred to as SAHRIS

"management", in relation to a protected area, includes control, protection, conservation, maintenance and rehabilitation of the protected area with due regard to the use and extraction of biological resources, community-based practices and benefit-sharing activities in the area in a manner consistent with the Biodiversity Act;

"national estate" means the national estate as defined in section 3 of the National Heritage Resources Act, 1999 (Act No. 25 of 1999);

"object" means any movable property of cultural significance which may be protected in terms of any of the provisions of the National Heritage Resources Act, 1999 (Act No. 25 of 1999);

''palaeontological'' means any fossilised remains or fossil trace of animals or plants which lived in the geological past, other than fossil fuels or fossiliferous rock intended for industrial use, and any site which contains such fossilised remains or trance;

"place" includes

(a) a site, area or region;

(b) a building or other structure which may include equipment, furniture, fittings and articles associated with or connected with such building or other structure;

(c) a group of buildings or other structures which may include equipment, furniture, fittings and articles associated with or connected with such a group of buildings or other structures;

(d) an open space, including a public square, street or park; and

(e) in relation to the management of a place, includes the immediate surroundings of a place.

"protected area" means any of the protected areas referred to in section 9 of the National Environmental Management: Protected Areas Act, 2003 (Act No. 57 of 2003)

"provincial heritage resources authority" means an authority established by the MEC under section 23 of the National Heritage Resources Act, 1999 (Act No. 25 of 1999)

"recording" means the capturing 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

"records" -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.

"sacred sites" places that have spiritual or religious significance.

"significance assessment" 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 National Heritage Resources Act, 1999 (Act No. 25 of 1999)

''site'' means any area of land, including land covered by water, and including any structures or objects thereon;

"spiritual cultural elements" means specific practices, representations, expressions, knowledge and skills – including the instruments, objects, artefacts and cultural spaces associated with them

''structure'' means any building, works, device or other facility made by people and which is fixed to land, and includes any fixtures, fittings and equipment associated therewith;

"surveying" -is the process of identifying, assessing and documenting of heritage resources

"tangible heritage" physical heritage, such as buildings and objects, as opposed to intangible heritage

''Operational Guidelines'' means the operational guidelines for the implementation of the Convention prepared by the World Heritage Committee;

"Outstanding Universal Value" means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity;

"Tentative List" is an inventory of those properties situated on its territory which each State Party considers suitable for nomination to the World Heritage List.

"World Heritage Convention Act" means the World Heritage Convention Act, 1999 (Act No. 49 of 1999);

''World Heritage List'' means the World Heritage List established in terms of Article 11(2) of the Convention;

''wreck'' has the meaning given under the definition of ''archaeological'' in archaeological as defined in section 2 of the National Heritage Resources Act, 1999 (Act No. 25 of 1999);

1. FOREWORD

South Africa's system of protected areas is established in the National Environmental Management Protected Areas Act, 2003 (Act No. 57 of 2003). The IUCN World Commission on Protected Areas (IUCN-WCPA) developed a framework for assessing management effectiveness of protected areas according to a process with six distinct stages: (i) establishing the context of existing values and threats, (ii) progressing through planning, (iii) allocating resources, (iv) implementing actual management actions (process), (v) producing outputs, that in turn result in (vi) impacts or outcomes. The Department of Environmental Affairs (DEA) following the introduction of the Management Effectiveness Tracking Tool (METT-SA) to track protected area management effectiveness, has identified cultural heritage survey, inventory, planning, and condition assessment in relation to planned objectives as a gap in the management of cultural heritage resources in Protected Areas in South Africa. This comes in response to concerns among protected area professionals, that many protected areas are failing to achieve their objectives and may be losing the values for which they were established.

Article 4 and 6(2) of the *Unesco 1972 Convention concerning the Protection of the World Cultural and Natural Heritage (hereinafter referred to as "the World Heritage Convention" or "the Convention")* gives State Parties to the Convention the responsibility to, amongst others:

ensure the identification, nomination, protection, conservation, presentation, and transmission to future generations of the cultural and natural heritage found within their territory, and give help in these tasks to other States Parties that request it;

The White Paper on Arts, Culture and Heritage (1996) states: "Access to, participation in, and enjoyment of the arts, cultural expression, and the preservation of one's heritage are basic human rights, they are not luxuries, nor are they privileges."

As the custodian of the National Environmental Management: Protected Areas Act, 2003 (Act No. 57 of 2003), DEA recognized the importance of heritage resources as part of the natural heritage landscape and thus developing this *Cultural Heritage Survey Guidelines and Assessment Tools for Protected Areas in South Africa* is meant to facilitate effective management of cultural heritage resources in Protected Areas.

2. INTRODUCTION

South Africa has a diverse heritage —ranging from palaeontological, archaeological sites, historic buildings, structures, graves, sacred spaces, liberation spaces and memorials, traditional itineraries and routes, streetscapes, townscapes and landscapes. Within the Protected Areas, the protection and conservation of cultural heritage resources are as important as that of the natural heritage resources (flora and fauna).

The NHRA aims to protect the heritage resources from incompatible development and neglect, and conserve it for the benefit of the community and for future generations. Better management of cultural heritage resources in Protected Areas will also result in better biodiversity management.

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 may acquire meaning, such as the declaration of individual trees as protected under the National Forests Act, 1998 (Act No. 84 of 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.

Cultural heritage resources can be affected by natural and human impacts. There is, therefore, a need to have an idea of the potential threats to the heritage resources and impacts 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.

Section 9 (2) 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 database any information which it has on record on heritage resources under its control. Section 9 (2) provides for all State funded bodies to assist heritage resources authorities in looking after heritage resources in their care. This provision also applies to Management Authorities of Protected Areas.

Heritage Value (significance)

Heritage value answers the question, "why is this cultural resource 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 cultural resource 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.

3. PURPOSE OF THE CULTURAL HERITAGE SURVEY GUIDELINES AND ASSESSMENT TOOLS

The Convention on Biological Diversity (CBD) in its call for National Biodiversity Strategy and Action Plans has emphasized the need for a systemized approach to planning and establishment of protected area networks that conserve a representative sample of a countries biodiversity. Assessing and improving management effectiveness is a priority in the conservation field, increasingly required by national governments and in international instruments such as the Convention on Biological Diversity Programme of Work on Protected Areas (POWPA), which in its 2004 Programme of Work on Protected Areas set targets for countries to implement management effectiveness assessments of portions of their national protected area systems.

Article 6 of the CBD calls on parties to (a) develop national strategies, plans or programmes for conserving and sustainably using biological diversity; and (b) to integrate, as far as possible, the conservation and sustainable use of biological diversity into relevant sectoral or cross sectoral plans, programmes and policies.

A cultural heritage survey should define, at its very origins, the fundamental reason for its existence-its basic purpose and objectives-in a statement that is, in effect, the 'guidelines' of the endeavour

The purpose of the *Cultural Heritage Survey Guidelines and Assessment Tools for Protected Areas in South Africa* is to enable managers of Protected Areas to work within the ambit of the current heritage management systems[1] according to set standards and best practice to effectively manage and conserve cultural heritage resources of the National Heritage Resources Act, 1999 (Act No.25 of 1999) in the quest to improve and sustain the management of cultural heritage resources within Protected Areas in South Africa.

[1] SAHRIS – South African Heritage Resources Information System

4. OBJECTIVES OF THE CULTURAL HERITAGE SURVEY GUIDELINES AND ASSESSMENT TOOLS FOR PROTECTED AREAS IN SOUTH AFRICA

The objective of the Cultural Heritage Survey Guidelines and Assessment Tools for Protected Areas in South Africa are:

a) To support the implementation of the NHRA in the identification and protection of places of cultural heritage significance in Protected Areas.
b) To provide basic means of ensuring that those who manage and work in Protected Area are:
    i. Aware of the cultural heritage resources in their Protected Areas;
    ii. Have knowledge of the value (significance) of the cultural heritage resources in the Protected Area;
    iii. Have knowledge to conduct basic recording of cultural heritage resources in the Protected Area;
c) Fulfill the basic requirements of the National Heritage Resources Act and other relevant and related legislations.

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 (Act No. 84 of 1998) particularly the provisions of Section 12.

5. OUTLINE OF THE CULTURAL HERITAGE SURVEY GUIDELINES AND ASSESSMENT TOOLS FOR PROTECTED AREAS IN SOUTH AFRICA

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[2] 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, the basic recording of an individual site and the requirements of the NHRA.

Section Four: Provides basic inventory forms for various heritage properties:

a) Immovable cultural heritage resources recording form A2 (generic)

b) Movable cultural heritage resources recording form B2.

c) Intangible cultural heritage resources recording form C2

d) Cultural landscapes recording form D2.

2 Refers to National, Provincial and Local

6. CULTURAL HERITAGE MANAGEMENT IN PROTECTED AREAS

The 5th World Parks Congress in 2003 (Durban, South Africa) was a watershed event in the global debate about the role of protected areas in society, producing the Durban Accord, which enshrined the rights and responsibilities of indigenous peoples and local communities in creating and managing protected areas.

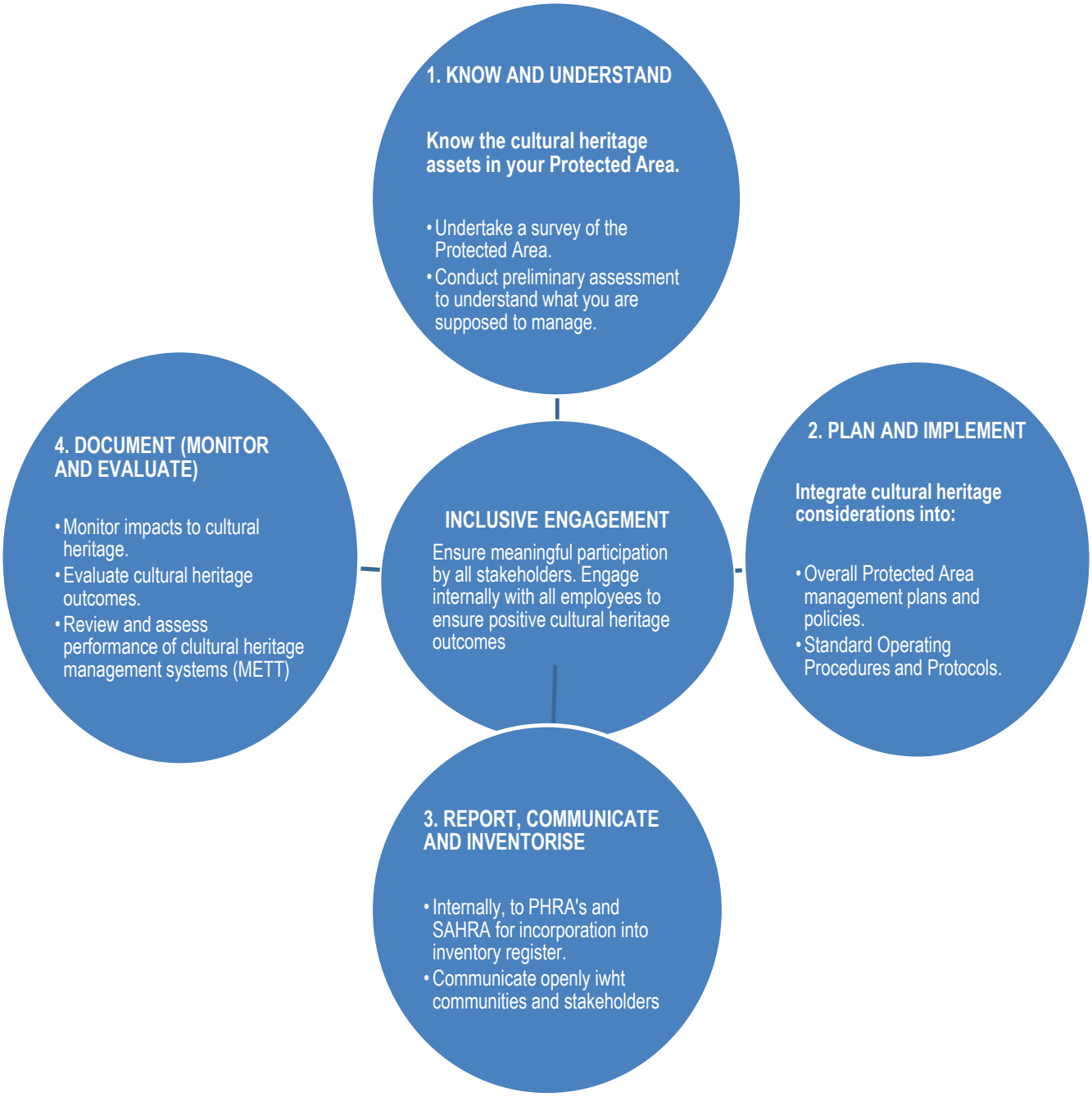

FIGURE 1: Key strategic stages for cultural heritage management in Protected Areas

Community involvement is specified at key steps in the management effectiveness assessment process, such as identifying site values, ranking threats, identifying stakeholder relations and developing management plans for the site.

Cultural heritage resources also need effective management not because they are protected by law but are essentially 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.

According to the NHRA, heritage resources can be protected and managed at local, provincial and national levels. Section 7 (1) of the NHRA makes provision for cultural heritage significance at the three levels of government and national significance being the highest.

FIGURE 2: Type of cultural heritage resources

PICTURE 1: Iron smelting furnace

Picture 2: Xibelani Tsonga Traditional Dance

PICTURE 3: Rock engravings

PICTURE 4: San rock art paintings

Investigating and identifying places of cultural heritage significance in the Protected 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.

7. HERITAGE ASSESSMENT CRITERIA AND GRADING

Grading is an important step in the process towards the formal protection of a heritage resource, such as a declaration as a National Heritage Site, Provincial Heritage Site, or, in the case of Grade III heritage resources, the placing of a resource on the Heritage Register. It is not an end in itself, but a means of establishing an appropriate level of management for the process of future formal protection.

Section 7 (1) of NHRA distinguishes between at least three grading categories:

(a) **Grade I:** Heritage resources with qualities so exceptional that they are of special national significance;
(b) **Grade II:** Heritage resources which, although forming part of the national estate, can be considered to have special qualities which make them significant within the context of a province or a region; and
(c) **Grade III:** Other heritage resources worthy of conservation,

At the national level the South African Heritage Resources Agency (SAHRA) administers national or Grade I 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 (Grade II) and local significance (Grade III), which 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 the Heritage Register and the Inventory of the National Estate as required in terms of Section 9 of the Estate.

In terms of the NHRA grading may only be carried out by the responsible heritage resources authority, or, in the case of a Grade III heritage resource, by the relevant local authority, if it is competent to do so.

8. CULTURAL HERITAGE SURVEY

8.1. What is a cultural 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 survey skills, methods and knowledge are required for different heritage resources for example, surveying a colonial building in the City of Tshwane Metropolitan Municipality will be different from surveying 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 interviews and historical / archival research, historical documentary research and fieldwork. Given that cultural heritage resources are assets of local 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 resources found in the Protected Area. This basic record of the cultural heritage resources in the Protected Area provides the baseline data for use in the development of management plans and the Management Effectiveness Tracking Tool (METT) assessment.

FIGURE 3: Mapungubwe Cultural Landscape

8.2. Why do a heritage survey?

Surveys are conducted so as to identify all heritage resources and to quantify and describe their significance and that of their environs for better management. The results of a heritage survey can be used by all three tiers of government to make decisions about heritage protection, such as which places to enter into a local, provincial or national heritage register. In a Protected Area, the results of a survey

are important for management to make an informed decision to ensuring that heritage is adequately protected.

The resultant inventory (database) is important for protected area management. It is the basis of which management and strategic decisions on issues of heritage resources grading and declaration (according to NHRA) are taken leading to prioritization in terms of protection, conservation and promotion of that heritage resource.

TABLE 1: Type of cultural heritage resources

CULTURAL HERITAGE PLACES	CULTURAL HERITAGE OBJECTS	CULTURAL PRACTICES
• Palaeontological sites and features • Archaeological sites • Historical homesteads, graves and structures • Rural settlements • Evidence of pre-colonial and early mining and metal -working • Parks, gardens and other modified landscapes. • Associative cultural landscapes • Liberation Itineraries and memorials • Shipwrecks • Museums and galleries	• Object made by humans for practical and/or spiritual purposes • Natural resources with tangible and intangible value • Movable cultural heritage (objects such as paintings, vehicles, clothing, stone tools and others) • Documentary and digital heritage (archives and objects in libraries)	• Oral traditions • Languages • Festive events • Rituals, traditions, beliefs and customs • Local or traditional practices • Traditional land management practices and hunting/farming techniques • Traditional medicine • Music and song and other performing arts • Culinary traditions • Sport and games

8.3. 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 (geological, climatic and environmental) on the cultural heritage resource. 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 (in line with the review of the Protected Area's management plan) or as can be determined by the management authority.

8.4. Who should be involved?

Heritage surveys are most successful when they are strongly supported by the Provincial Heritage Resources Authority (PHRA), and local government and involve the local community. In Protected Areas, the buy-in from Park Management and the relevant Provincial Departments of Environment is essential. Interested and relevant people who will champion the survey should be identified 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 officials of the Protected Areas. The local community living in and around the Protected Area are also important in identifying heritage resources.

8.5. 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. Method is whether or not the system should be manual or computerized.

1. Preparation

Key elements in preparing for a heritage 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 indigenous forests, trees, plants (as a group or individual) might have cultural significance apart from their biodiversity value.

b) Identify existing expertise and resources available in-house or within 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.

c) Establish the methodology: Are you going to systematically work in the protected area or are you going to rely on information provided by people?

d) Consult SAHRA, PHRA and the provincial department of environment 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. The survey leader will also be able to access this information from the SAHRIS database. Where required, the SAHRA or the relevant PHRA can offer advice about tools and systems used for a heritage survey.

2. 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 to these zones or sample areas to record. Whilst consultants might be used, protected area staff should be part of the team otherwise they will never know what cultural heritage resources are contained within the Protected Area.

b) Establish a recording system which is easy and compatible with the SAHRIS database **(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. 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.

3. Desktop research

(a) Check with the local authorities, PHRAs and SAHRA (SAHRIS database) for already recorded sites.

(b) Previous records containing information on the cultural heritage resources should be searched including oral history, tradition, drawings, photographs, published and unpublished accounts and descriptions, and related documents pertain to the origins and history of the Protected Area.

(c) Familiarise your team with the National Heritage Resources Act, 1999 (Act No. 25 of 1999); National Environmental Management: Protected Areas Act, 2003 (Act No. 57 of 2003), National Forests Act, 1998 (Act No. 84 of 1998), National Environmental Management Act, 1998 (Act No. 107 of 1998);

4. *Basic tools*

The basic tools required for heritage survey are as follows:

a. Topographic map(s) of the Protected Area. If you have access to aerial photos this will be better.
b. A Global Positioning System (GPS) or compass (bear in mind that Smartphones and Tablets may have these already).
c. Digital Camera and a scale (again some Smartphones and Tablets do have these!)
d. Notepad and sketching pens
e. Recording forms (**Site Report A and Inventory Record form D**).

5. *Field investigation*

a. Physically locate places and areas and record their coordinates (geographic references.) A GPS can provide you with the position. Use the latitude /longitude referencing system.
b. Take photographs of all potential heritage resources (places, sites, structures, objects). Remember to include a scale when photographing close-up and a north-arrow.
c. 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**).
d. 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**).

e. 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.
f. 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.
g. Once you have collected information ensure that the forms and all information are captured in your computer and file the paper versions.

Keep a field diary with photo numbers, times etc. so that you can tie the varied datasets together.

6. Results

The survey will result in a "Protected Area Heritage 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 the information has been captured and filed, it is important to contact the local PHRA or SAHRA to ensure that an expert can check/ verify and incorporate the inventory to the Provincial Register and the SAHRIS. Costs for the survey as well as the time necessary to complete the effort can vary enormously, depending upon planning decisions taken about the purpose, criteria, products, staff and method.

9. ASSESSMENT TOOLS

9.1. SITE REPORT

In order to accurately report a site, you need to provide information on the area in which the site is located, who owns the land, and the types of artifacts found there. Do the best you can in describing what you or others have found at the site. Attaching drawings or photographs really helps.

SITE REPORT FORM A (preliminary record)

1. **Farm name and number:**……
2. **History of place:** …….....
   (Outline the history of the place. When was it first used or valued)
3. **Description:**
   ……
   (Give a topographic description of the place. Identify the main physical features and size. Also mention the surrounding).
4. **Illustration:**……
   (Use photographs and diagrams to show the place. You may also use photographs from other sources. Acknowledge the source and ensure that you have the copy right.
5. **Site plans**:……
   (Sketch plans and maps are important not only to show the location but to illustrate some physical features and topography).
6. **GPS co-ordinates: E**……..**N**……..
7. **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.)
8. **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 for information).

Reporting sites in no way jeopardizes site ownership nor does it mean that a recorded site must be open to the public for visitation. Knowing where sites are means we can avoid destroying them

9.2. ASSESSMENT OF SIGNIFICANCE

ASSESSMENT OF SIGNIFICANCE FORM B (This form should be used for the preliminary assessment)	
Use the cultural heritage criteria as defined the NHRA	Insert a brief statement next to each of the applicable criteria explaining how the place or area meets the criteria.
Value 1 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?	
Value 2 Do you think this place is rare or unique in anyway? And how?	
Value 3 Are there any cultural or social events which take place here?	
Value 4 Does this place represent or give information which could be of scientific importance?	
Value 5 Does this place have any aesthetic appeal to the local or national stakeholders and communities?	
Value 6 Are there any architectural elements which could be of importance at local or provincial national level?	
Value 7 Does this place have any a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons?	
Value 8 Does this place represent or exhibit some technological ensemble or event?	
Value 9 Is this place associated with the local communities or important individuals in our history?	
Value 10 Any other value you might thing of?	

The NHRA recognises the following cultural significance:

1. Aesthetic
2. Architectural
3. Historical
4. Scientific
5. Social
6. Spiritual
7. Linguistic
8. Technological

9.3. CONDITION ASSESSMENT

CONDITION ASSESSMENT FORM C
ASSESSED BY:.....**DATE**.....
DATE: **TIME:**
CONDITION: Describe the conditions of the site /object. POOR FAIR GOOD DAMAGED Are there any dilapidated items or structures etc?
MAINTENANCE: Describe how the place has been maintained. POOR FAIR GOOD NOT APPLICABLE
WHO IS USING THE PLACE?: UNKNOWN NOT APPLICABLE SEMI-OCCUPIED UNOCCUPIED
ARE THE OBSERVABLE APPARENT THREATS / IMPACTS? (Brief description) YES NO
IS THERE ANY FAUNA OR FLORA ASSOCIATED WITH THE PLACE? .....
ARE THERE ANY PHYSICAL GEOPGRAPHIC FEATURES ASSOCIATED WITH THE PLACE (e.g. caves, boulders).....
DOES THE PUBLIC HAVE ACCESS? .....
IS THERE ANY INTERPRETIVE SIGNAGE?.....
CURRENT USE?.....
GENERAL COMMENTS: Any issues relating to the condition of the site / object. .....
RECEIVED BY: .....**DATE**.....
REFERENCE NUMBER.....

9.4. INVENTORY RECORD

INVENTORY RECORD FORM D
DATE OF RECORDING:.....
NAME OF RECORDER:.....
REFERENCE NUMBER: ……(This is the number which SAHRA will give you once the site is put on their database)
SITE NAME: ..... (The given name of the site if known)
LOCATION: ..... (You can give the physical address or geographic coordinates. SAHRA uses the longitude/latitude referencing. Where possible give street names and suburb/village address).
TYPE OF SITE:.....(This is a summary of what you have on the Site Report Form A)
SIGNIFICANCE: .....**(**Summarise the values in the Significance Assessment Form B)
PHYSICAL CONDITION: .....(Provide a summary of the Condition Assessment form C)
GRADE:.....(In terms of its significance, do you think this is of: national (Grade I), provincial (Grade II) and local (Grade III) value?

** The tools given in this document 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).*

10. ADDITIONAL ASSESSMENT TOOLS

10.1. Documentation and Inventorying Cultural Heritage Resources

Once the survey in the Protected Area has been conducted, we now have a basic record of the site. 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 scope 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 an archaeological site, for example are different to those of a cultural or urban landscape or anthropological object.

Section 30(5) of the NHRA requires that inventories of heritage resources should be drawn up by local authorities in certain circumstances and, Section 30(6) of the NHRA enables anyone to compile or draw up an inventory.

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.

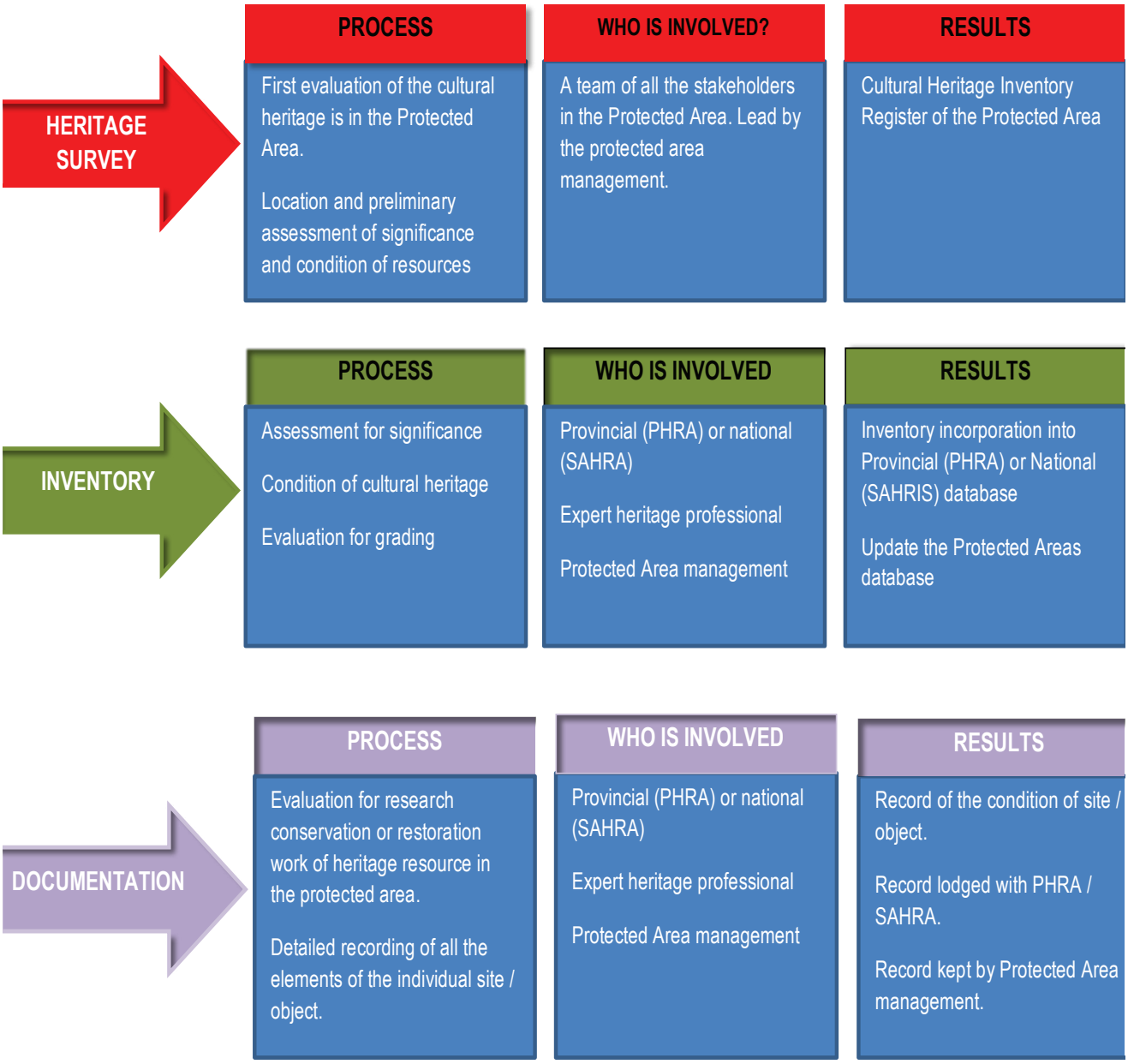

FIGURE 4: Documentation and Inventorying Process

10.2 Inventories at National and Provincial levels

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 is a requirement that heritage properties be inventoried and registered. Thus establishing a basic national recording system or register at national level which can be used to record information. The inventory is then standardized to ensure that users can benefit from the information. SAHRIS is the national inventory and contains the identified sites of heritage significance. It is important to note that the national inventory may not only be used by heritage practitioners, but also by other practitioners e.g. for example for impact assessment and development planning. 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 may think of an inventory as a basic list, but for it to be useful it has to be organized, it needs a method and a standard way of recording information. Perhaps one of the best known heritage inventories in the world today is the World Heritage Tentative List. This record contains basic standardized information on each property that qualifies to be nominated into the World Heritage List. .

For practical purposes, documentation at national level facilitates the following:

IN PROTECTED AREAS INVENTORYING FACILITATES

- **Confirmation of the national heritage resources**
- **The carrying out of heritage audits**
- **Monitoring of site conditions**
- **Ranking of the heritage in order to set priorities**
- **Assist in planning for heritage and other resources**
- **Allocation of resources**

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, the public and urban and rural planners. As indicated in the discussion on surveying protected areas, inventorying will

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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

10.3 Documentation at site level

The reasons for documentation of an object or site 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.

10.4 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.

10.5 Treatment related

When treatment of a heritage resource is considered is perceived to be necessary then documentation is undertaken. 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 treatment 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.

10.6 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 limitations 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 a 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, where at times spiritual

areas may be at variance with contemporary 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.

10.7 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 meanwhile the site or object progressively deteriorates. However, in the real world there are limitations in terms of time and resources 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. 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 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 the resources and priorities of the

protected area. When the PA's objectives have been selected, it will be in a position to look at the type of documentation needed and design appropriate recording methods and forms to fulfil its objectives.

Deciding on the objectives 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, focus can be on more detailed documentation of the physical conditions. If very little is known about the cultural significance, concentrate on recording that kind of information. Records needs to be assessed from time to time and updated when required.

10.8 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 architectural drawings be needed? 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 resources: The Museums International Documentation system refers to this as the core data for any site.

At site level 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 space.

11. TOOLS FOR INVENTORIES OF DIFFERENT CATEGORIES OF CULTURAL HERITAGE RESOURCES

11.1 IMMOVABLE CULTURAL HEITAGE RESOURCES

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

IMMOVABLE CULTURAL HEITAGE RESOURCES RECORDING FORM A2
NAME & REFERENCES:……(Name of the cultural heritage asset (name of the cultural heritage asset by which it is known)
NAME OF THE INSTITUTION/ORGANISATION……..(which collects and provides the information for the inventory (name, address) in this case it is the name of the protected area).
NAME OF THE PERSON(S) …… (who collects and provides the information for the inventory (name, professional category and position).
DATE(S)…….. of compilation and/or provision of information for the inventory.
REFERENCE NUMBER…….(This is the number you get from SAHRIS for each property)
STATEMENT OF SIGNIFICANCE:……(Brief free-text description/explanation of the significance of the asset)
TYPE:……..
FUNCTIONAL TYPE (S)…….. (Religious, secular, combined features/elements of cultural and natural heritage (cultural landscape). Original function Changes of function in the past Current function
PROTECTION/ LEGAL STATUS:……(Type of protection/legal status (local, provincial, national protected).
DATING: ……(You will need an archaeologist to give an approximate date based on surface evidence). ☐ **Cultural period and / or culture/ style** ☐ ☐ **Century** **Date range** ☐ **Absolute range** ☐ **Person(s) and/or organisation(s) associated with the site** ☐ **History of the heritage**
LOCATION **Site location (where known)**…… **Street No**……..**Street name**……**Suburb**…… **Town/City**……..**Postcode**……..**Municipality**…….. **GPS co-ordinates: E**……..**N**…….. **PROJECTION:**…….. **MAPSHEET (map name and number)**……

DESCRIPTION **General description of the building or site** ……(brief free-text description) **Architectural-constructional features**……(ground plan, spatial organisation, supporting construction) **General description of the cultural landscape**……..
STATE/CONDITION **General condition**…… (short description of the condition) **Quality**……..(scale of damages: deterioration or loss of fabric, leaking roof; structural failure and instability; internal deterioration; humidity, neglected asset, etc.) **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) **Actions taken in the past**…….. (list and short description of excavations, restoration/reconstruction/repairs or other type of protection activities in the past)
SUPPORTING DOCUMENTS **a) Photographic documentation;** **b) Cartographic supporting documents (maps);** **c) Technical documentation;** **d) Cadastral documentation;** **e) Legal documentation; and** **f) Other documents/sources.**

Inventories are an indispensable and fundamental tool for the protection and conservation of the immovable cultural heritage.

*** TYPE** refers to the types of heritage (stone tools, mosque, church, memorial, grave, stone walls, residential, industrial, iron furnance, recreational, bridge, historic building, archaeological

remains, rock art paintings, engravings, sacred site, traditional activities, liberation itinerary or area/region, archaeological park, paleontological fossils, garden, place of historical event.

11.2. MOVABLE CULTURAL HEITAGE RESOURCES RECORDING FORM B2

This form should only be used to record heritage objects that are currently in the possession of Protected Area Managers.

MOVABLE CULTURAL HEITAGE RESOURCES RECORDING FORM B2
OBJECT CODE.....(This is the unique identifier of the object normally accession number)
OBJECT COMMON NAME:..... (name of the cultural heritage asset by which it is known)
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)
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
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**..... **h) Distinctive features in particular: topic/subject, genre, language, alphabet, inscription(s), signs/marks, signature, ornament/ painting, etc**.....
NAME OF PERSON..... in whose possession the object/ material was/is (For private collections)
NAME OF INSTITUTION /ORGANISATION..... responsible for collecting and recording data (name, address)
NAME OF THE PERSON(S)..... who collects and provides the information for the inventory (name, professional category and/or position)
STATEMENT OF SIGNIFICANCE .....(brief free-text description/explanation of the significance/value of the asset)
CATEGORY AND TYPE(s) **a) Category**..... **(**e.g. 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.
PROTECTION / LEGAL STATUS.....(Type of protection/legal status (local, provincial, national protected).
STATE / CONDITION **a) General condition**.....

b) Quality (scale of damages)……..
c) Changes/action taken in the past……..…. (restoration; reconstruction and/or any other protection activities)
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.).
ORIGIN AND OWNERSHIP…….. Origin of the object/material (paleontological archaeological finding, object taken from the immovable heritage for protection purposes, gift, donation, purchase, private collection, etc.)
AVAILABILITY **a) Exhibited**…… **b) Stored**…… **c) Distributed and/or transferred to other location**……
SUPPORTING DOCUMENTS **a) Photographic documentation**…… **b) Cartographic supporting documents (maps);**…….. **c) Technical documentation**…… **d) Cadastral documentation**…… **e) Legal documentation**…….. **f) Other documents/sources**……

11.3 INTANGIBLE CULTURAL HERITAGE RECORDING FORM C2

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

INTANGIBLE CULTURAL HERITAGE RECORDING FORM C2
NAME & REFERENCES **a) Name of the element**……(name/title of the element/item as used by community/ group/individual 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**……..
INVENTORY NUMBER / UNIQUE REFERENCE NUMBER **Cross-references to related records of associated elements/objects**…… **Cross-references to related documentation and other related sources**……
CONSENT FORM and involvement of the community/ group/individuals in information/data gathering
RESOURCE PERSON(s) **Name and status of affiliation**……
DATES **Date(s) and place(s) of gathering/collecting data/ information**…… **Date(s) of compilation, recording and entering of information into the inventory**……
RESTRTICTIONS: if any, on use of inventoried data and place or elements.
STATEMENT OF SIGNIFICANCE ……(brief free-text description/explanation of the significance of the significance of the element)
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)
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.)
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).....

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.....

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).....

SUPPORTIVE DOCUMENTATION

a) Descriptive documentation.....

b) Photographic documentation.....

c) Video documentation.....

d) Phonographic documentation.....

e) Literature.....

f) Other documents/sources.....

11.4 CULTURAL LANDSCAPES RECORDING

Cultural landscapes represent the "combined works of nature and of man" designated in Article 1 of the 1972 World Heritage Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

The term "cultural landscape" embraces a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity.

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.

CULTURAL LANDSCAPES RECORDING FORM D2

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

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.

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

- 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.

12. CONCLUSION

Evaluation of management effectiveness is recognised as a vital component of responsive, pro-active protected area management. Success in applying assessments and integrating monitoring and evaluation into everyday protected area management requires progress on three major issues: *awareness, willingness and capacity*.

Recording cultural heritage (including intangible heritage) is not the end of the story. There will be communities, who have close association with protected areas, who may require access for economic, social or ritual reasons. This becomes an entirely different matter for the managers of Protected Areas. Identification of stakeholders and partners, an understanding of their relationship to the sited and its resources, and a consideration of the level of participation of these individuals, groups or organisation is important in cultural heritage survey.

All **formally protected** resources require that a permit is obtained from the relevant heritage authority in terms of Section 27 of the NHRA before any alteration or disturbance.

All **generally protected** archaeological, palaeontological and meteorite resources require that a permit is obtained from the relevant heritage authority in terms of Section 35 of the NHRA before any alteration or disturbance, or a comment or decision in terms of Section 38 if impacted by any development.

The growing body of work on protected area management effectiveness clearly articulates the linkages between management and governance. Thus, achieving protected area management effectiveness and ensuring governance that is equitable and effective are mutually reinforcing goals.

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