

Scientific Journal
Journal scientifique

ICOMOS AFRICA
ICOMOS AFRIQUE



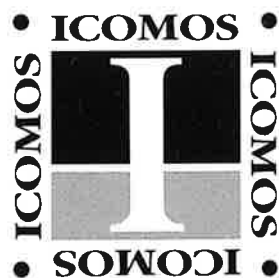
INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS

1996

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1996

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Computer and Information Technology

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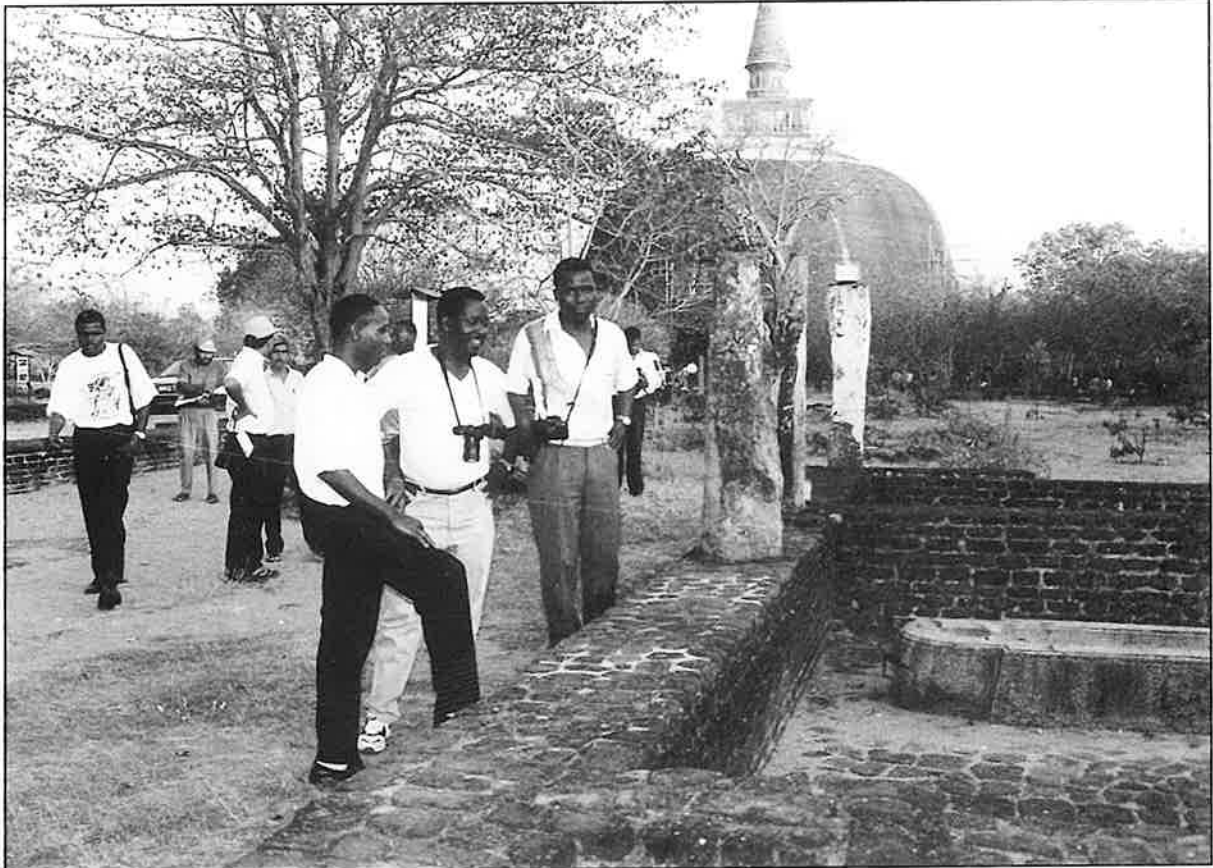
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ISBN 955-613-054-3

ICOMOS

49-51 rue de La Fédération

75015 Paris



The Zimbabwe - Sri Lanka - Norway Cooperation Programme delegates visiting the World Heritage Site of Polonnaruwa, Sri Lanka. In the background is the Rankot Vehera Stupa and in the foreground is the 12th century hospital.

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FOREWORD

Foreword

Roland Silva,
President - ICOMOS

Dear Colleague,

ICOMOS like all international organisations started on the initiative of many European countries with a backup and support from friends across the Atlantic. The importance of the role that ICOMOS had to play was understood by the mother body, UNESCO, and after its resolution to implement the Venice Charter governing monuments and sites in 1964, it arranged for the inauguration of the Professional Body of World Conservators through the institution of ICOMOS which was established the following year, 1965. This modest body of 15 members to begin with, were the signatories to the Venice Charter which gradually expanded and today it records 90 states. We trust that by the turn of the century, there will be over 125 National Committees of ICOMOS.

Although ICOMOS started modestly in Europe and received the backing of the sister nations across the Atlantic, there was always a whisper in the air that ICOMOS was still an European Club with only second or third cousins elsewhere. We recall the 7th General Assembly of ICOMOS held in Rostock and Dresden where a resolution was passed that ICOMOS should meaningfully move away from its epicentre and carry the message of conservation of monuments and sites to the rest of the world. As a practical demonstration of this intention, it was also resolved that the 8th General Assembly of ICOMOS in 1987 should be held in Washington and the 9th General Assembly be held in Asia in 1990 and thereafter, the 10th General Assembly be held in Africa in 1993. We can see today that ICOMOS has translated this dogma of good faith into a workable reality. ICOMOS faithfully held its General Assembly, in Washington in 1987 and with a pause in 1990 in Lausanne held its 10th General Assembly in Colombo. The 11th General Assembly, once again, moved to Sofia in 1996 as a second pause and now will hold its 12th General Assembly in Mexico in 1999. The cycle of globe trotting will finally be completed by touching Harare in Zimbabwe in 2002 in its 13th General Assembly, thus completing the four UNESCO continents of the world and considering Asia and Oceania as a single region.

This movement of General Assemblies from continent to continent certainly does not imply that the message of ICOMOS and the appropriate conservation of monuments and sites of mankind are in every way looked after better and better. But at least there is a sense of soul searching and an extension of the spirit of ICOMOS and the message of the Venice Charter that would, by this exercise, have spread to the corners of the globe. Thereafter, it is left to the will of the people of each nation to tap its own conscience with regard to the memory of its motherland as enshrined and stored in its own ancestral property of monuments and sites which, indeed, is its cultural heritage.

We are glad to record in this issue of the ICOMOS Scientific Journal dedicated to Africa, some of the meaningful steps that have been taken in recent times to sound the conscience of the nations of Africa. A number of get-togethers have been initiated by ICOMOS, often jointly with other Bodies and Member States, so that the common objective of monuments and sites and their preservation at World Heritage level, National level or even on a Sub National basis will promote appropriate values and meaning to the people at the respective levels. We trust that the dissemination of such material in this issue of the journal will indicate to its readers the efforts made by ICOMOS in this regard and also to the participants the need for furthering similar interventions in different parts of Africa in order to carry the message of monuments and sites, and their preservation for the pride and joy of all nations and all mankind.

ICOMOS REGIONAL MEETING

The ICOMOS Regional Meeting

*Mandel Training Centre, Marlborough,
Harare, 14 October 1995*

Dr. D. Munjeri

Your Excellency, the Norwegian Ambassador Mr Dahl,
The President of ICOMOS, Dr. Silva,
Dear Colleagues, Ladies and Gentlemen,

I would first of all like to extend a special welcome to those of you who were not in the WHC which ended yesterday and have now joined us specifically for the ICOMOS Meeting. We have been together for the last three days, most of us, and yet we sound as if we have not been together for those last three days. Each day you have tended to look fresher and fresher and newer each day which, in itself is a reflection that we are indeed in need of each other and we are capable of living together sharing the same goals and objectives. It is that unifying component which I am sure will make us stand together here and forever.

The deliberations for the past three days convince us, more than ever before, that in our diversity lies our strength, and in our oneness is anchored the future. Such a future Your Excellency is what we are launching here today. Again another milestone and as Armstrong would have put it: A small step for man, and a giant step for mankind.

The ICOMOS is here meeting for the first time and I have no doubt the question is: Where have we heard this

name before? Surely we have heard it somewhere, all of us know of it. But what brings us together today is to understand it. That indeed is the paramount reason for convening, your Excellency. To firmly launch into orbit this ICOMOS Regional Meeting. It is our hope that it will be a sustainable organisation.

Some of us have had the special privilege of having attended the last ICOMOS General Conference in Sri Lanka, three years ago. I have no doubt of what the sub-region is losing by not being active in this organisation. That is a matter I leave to Dr. Silva. That it is possible for us to meet shows our willingness to belong. That willingness would have ended in wishes but for the fact that we have received unequivocal support from ICOMOS through the President, Dr. Silva. On his last visit to Zimbabwe in February 1995, the idea was calcified that ICOMOS should be seen in this region and not only heard. When we sold the idea to our benefactors, our Norwegian friends, they were very receptive. It is therefore not coincidental that we have here as our guest of honour, His Excellency the Norwegian Ambassador Mr. Dahl, a distinguished diplomat to be with us today. However, before asking him to take the podium it is my honour and privilege to introduce to you and present Dr. Roland Silva, the President of ICOMOS for some opening remarks.

What is ICOMOS ?

*Dr. Roland Silva,
President, ICOMOS*

His Excellency J.H. Dahl, the Norwegian Ambassador, Mr. Dawson Munjeri, Chairman ICOMOS, Zimbabwe, Fellow Delegates and Friends of ICOMOS.

Let us in the first instance thank Mr. Dawson Munjeri, Executive Committee Member of ICOMOS, a potential Vice President and his team, for taking a lead role in the affairs of Monuments and Sites in Southern Africa and for agreeing to host this first meeting of ICOMOS in this region. We are most encouraged by the presence of eleven countries of the region, many of which may not be members of ICOMOS. We have every hope that after this meeting, those countries that are not members, will find it convenient and even necessary to join ICOMOS.

It was at the 7th ICOMOS General Assembly in 1984 at Rostok-Dresden, Germany, that Sri Lanka initiated a resolution stating that ICOMOS is an *"International Body"* and not a *"Mediterranean Club"*. Further, to demonstrate its universality, it should campaign strongly to persuade the countries of Africa, Asia and South America, to join this organisation and benefit by this *International and Professional Body*. It further resolved, that as a visible step in the implementation of this proposal that the 8th General Assembly be held in the USA and the 9th General Assembly be held in Asia, and Sri Lanka offered to host such a meeting. The result was, that for the first time, the 8th General Assembly moved out of Europe and crossed the Atlantic to the USA and the 10th General Assembly was held in Asia and in Colombo, Sri Lanka. Ladies and Gentleman, we have one more obligation, and that is to see that Africa also hosts a General Assembly in this *Great Continent* in order to fulfil this dream of 1984, 11 years ago.

Let us for a moment reflect to see what this professional body of ICOMOS means to us as *World Citizens?* ICOMOS or the International Council of

Monuments and Sites came into being in 1965, one year after UNESCO resolved to adopt the *"Venice Charter"* covering the preservation of Monuments and Sites. ICOMOS and its membership was to be the select *"Band of Professionals"* listed to implement the doctrine of the *"Venice Charter"* or the *"Code of Good Practice"* in the preservation and care of the *"Immovable Heritage of Mankind"*. This year in Cracow, Poland celebrated the *"30th Birthday of ICOMOS"* and we had the opportunity to recount our successes and failures. The first thing about ICOMOS is that it is a non governmental, professional group with the high ideals of the dreamers of a yester-century in people like Ruskin, who said some thing like this about the silent edifices of mankind,

"These monuments of mankind do not belong to us, they belong partly to those that created them and partly to those unborn. We are only the custodians, and our duty is to care for them and see that they are transferred in the self same way that we received them."

Ladies and Gentleman, this labels our mission as members of ICOMOS and identifies our aims.

The professionals interested and working on Monuments and Sites come from varied disciplines. These are Architects, Archaeologists, Art Historians, Administrators, Engineers, Conservators, Town Planners, and a whole host of parallel disciplines. It is for this reason that often ICOMOS has retained a liberal and open policy as to its membership. In short, if there is an excavation involved in the care of monuments at a professional level in some permanent way, then there is every good reason for a National Committee of ICOMOS to enrol such a scholar into its fold and thereby, to the International Community of ICOMOS.

The structure of ICOMOS consists of National Committees, with a minimum of five members enrolled on a set of statutes prepared by the National Committee, which is sympathetic to the statutes of the International body of ICOMOS. We have, for example, distributed with this paper the statutes of the Chinese Committee of ICOMOS together with the list of office-bearers of that committee and in fact, their very application for membership of ICOMOS International. This document, will no doubt, prove useful to the countries that are not members of ICOMOS as yet and are considering such membership. The subscription rate, as at present, is US \$ 30 per member. With regard to membership fees, we in Sri Lanka, managed to impress upon the Monuments Department that the senior professionals need to be members of ICOMOS, in order to enjoy the full benefits of research at an international level and share the experiences of 80 different monuments departments throughout the world. At the same time there are 15 Scientific Committees covering such disciplines associated with Monuments and Sites as Stonework, Brickwork, Timberwork, Mural Paintings, Archaeological Heritage Management, Cultural Tourism, Photogrammetry, Stainedglass, Under Water Archaeology, Town and Village Centers, Vernacular Architecture, Conservation Economics, Rock Art, Training and Garden Architecture. There are a few more international committees in the making, such as Structural Engineering, Legislation, Doctrine, Religious and Living Concepts, Industrial Archaeology, Modern Architecture, etc.

There are two activities which we are very keen to establish, and establish fast. One is the concept of the "*Blue Shield*" and the other the concept of "*Monuments Watch*". The "*Blue Shield*" is the counterpart to the "*Red Cross*" where the latter looks after the human beings in imminent danger and the "*Blue Shield*" will care for Monuments and Sites also in imminent danger. The idea of the "*Blue Shield*" is a concept growing out of the Hague Convention of 1899 and its latest version is dated 1954. UNESCO is presently updating this convention at

the General Assembly of November 1995 and is introducing this concept of the "*Blue Shield*" as an active unit jointly coordinated by UNESCO, ICCROM, ICOM and ICOMOS. The stimulant to this awakening for the care of monuments in danger came about with the recent experiences such as the destruction of the world heritage city of Dubrovnik, Shrines, in Ayodya in India and many more examples around the world. The second concept of "*Monuments Watch*" is a concept of vigilance concerning monuments of cultural value. We have too many stories about a monument or a shrine that may accidentally have caught fire and this excuse has been repeated once too often for anyone not to be suspicious. Developers have found this technique of fire as the most convenient way of providing buildable spaces for new buildings in congested areas of cities. Hence, vigilance is vital to perfect these Monuments and Sites in danger and therefore, we need parallel organizations like "*Amnesty International*" for human rights or "*Greenpeace*" for environmental protection and hence the concept of "*Monuments Watch*" for edifices of cultural value.

Ladies and Gentleman, we do not wish to burden you with more data than is digestible in the first run. We have a long session on the 15th October when we will be spending the whole of the morning in checking the ground situation in each of the eleven countries present. We will have valuable time on that occasion to go deeper into the strengths of ICOMOS and its usefulness in each of the countries in the Southern African Region. At the same time we have prepared a paper that will be circulated in the ICOMOS Newsletter of October 1995 entitled "*ICOMOS - 2000AD*" which is a dream thought for the organization at the turn of the millennium. This may rouse some of your thoughts for discussion tomorrow.

Ladies and Gentlemen, we thank you for your patience and kind indulgence.

Thank you.....

Opening Remarks

*His Excellency,
Mr. Johan. H. Dahl*

Dr. Silva, President of ICOMOS,
Mr. Munjeri, Chairman of ICOMOS Zimbabwe.
Ladies and Gentlemen,

It is indeed a great honour for me to be invited to undertake the official opening of the ICOMOS regional meeting.

I must confess I have been asking myself why on earth you have chosen me of all people to make the opening speech. It certainly cannot be because of my knowledge of the subject matter of this meeting since - in that respect - I am definitely the most ignorant person in this room.

However, I have come to the conclusion that my ignorance may perhaps be the very reason why I was asked. You want to get on with your work and therefore above all to avoid a long opening speech, which would have been the risk if you had invited a learned person. By choosing someone like me who knows absolutely nothing at all about the subject and therefore have to be short, you were absolutely safe. Or rather you thought.

Mr. Lunde should have warned you that Norwegians never miss the chance to make a speech. You may have heard the story about a Dane, a Finn, a Norwegian and a Swede who were on a dangerous mission - I have forgotten where. But they were captured by a group of very hostile people and sentenced to death. Before being executed each of them was given a chance to have a last wish fulfilled. The Dane wanted to have a good meal, the Finn asked for a stiff drink while the Norwegian wanted to be allowed to make a speech. The Swede's last wish was to be shot before the Norwegian gave his speech. So now you know what you are in for.

On a more serious note, I understand that Norway has

been in ICOMOS for about 20 years. I have also been told that we through the Norwegian National ICOMOS Committee have been for many years supporting the establishment of national committees in AFRICA - especially in Southern Africa, Norway is therefore particularly pleased to be able to assist in facilitating the first regional meeting of ICOMOS in Southern Africa.

The mere fact that this meeting has come about and is being held in Harare therefore in itself fulfils a goal. However I feel certain that this is only the beginning of a development, a long lasting co-operation and mutual exchange of experience in the field of cultural heritage in this part of Africa.

I have been told that ICOMOS until now to a large extent has focused on "*Monuments and Sites*". I understand, however, that there is now a new trend-that is to look at the whole cultural landscape and the so called mixed sites which important natural and cultural heritage within the same areas. An integrated approach with man in the centre and natural resources and cultural expressions over time.

In this regard Africa will have a special and very important role to play based on its traditions with regard to the use of nature. Nowhere else in the world are the conditions better suited for studying and understanding the relationship between nature and culture. Here is a great challenge for the countries in this region to contribute to a better understanding of our common cultural heritage.

Cultural co-operation is a priority area for Norwegian development assistance. It is a general policy that development programmes should be sensitive to the cultural dimension of development and to cultural diversity. Cultural heritage projects often have more in common with integrated development projects rather than

those we usually understand as isolated conventional cultural activities.

However, culture is also seen as a goal in itself. Norwegian cultural co-operation with developing countries is based on the conviction that cultural identity is vital for the nation building process. It is also emphasised that cultural diversity is of importance in order to ensure people's participation in the development process and the promotion of democratic values. We are convinced that cultural activities and a vibrant cultural sector can make a significant contribution to the social, economic and political development process.

Based on this recognition cultural co-operation has become an increasingly important part of the development co-operation between Norway and Zimbabwe. We are engaged in a number of cultural activities ranging from preservation of cultural heritage to literature, music and drama-and even film. We support the theatre group Amakhosi in Bulawayo, we have for many years supported the international bookfair in Harare, and held it together with the first SADC Music festival which was held in Harare a week or two ago.

We are in fact just now in the process of negotiating an agreement with the Government of Zimbabwe which will establish the cultural sector as a priority sector within our country programme.

The cornerstone of our co-operation with Zimbabwe within the cultural sector has been and still is preservation of cultural heritage and co-operation with the National Museums and Monuments of Zimbabwe which started in 1989 with support for NMMZ'S site museum programme. Out of this co-operation has emerged the idea of tripartite cooperation between the three cultural heritage institutions in Zimbabwe, Sri Lanka and Norway. This is in many ways a rather unique concept which - if successful could well become a model for co-operation between other countries in different parts of the world. We in the Norwegian Embassy in Harare are really proud to be part of it. With these words I hereby declare the ICOMOS regional meeting opened and I am sure that you will have some interesting and rewarding discussions.

Thank you again for inviting me to speak to you. I hope I have not taken too much of your valuable time.

The Scientific Programme

Jean Louis-Luxen
(Caroll Alexander)

Last January I joined what we call sometimes the family of ICOMOS. So excuse me if I am sometimes hesitant in answering your questions. But my President is here and he is an old member of ICOMOS.

Jean Luxen is very sorry he is unable to attend because he was returning from another trip from Africa and it was a little difficult to come back again. But we talked together and on his behalf I circulated his paper that he presented to our last advisory committee meeting held in Krakow just last month. The meeting was around the 15th of September and the subject was the Scientific Programme which he is responsible for inside the organisation. I think we should also thank him for his dedication and the enthusiasm that he puts into expanding ICOMOS on every continent and especially on the African continent which is very dear to him for various reasons. I can say that he has made a lot of effort to accompany this new approach that we had been talking about during this period, the anthropological one, in terms of the World Heritage Convention, but also in terms of every activity concerning preservation. It is an enormous challenge for ICOMOS, as it is for UNESCO of course, and we work in close cooperation for this reason. For instance another meeting was held in Dakka in October, 1994 with the same kind of partnership which is the World Heritage Centre and ICOMOS and also of course other partners. It was meant for the French speaking West Africa and it has been decided to hold this meeting afterwards for the English speaking Southern Africa.

Although it would have been desirable, it has not been possible to mix on one day, the French and English speaking countries of the continent because some questions and some answers are common. However we were very keen to establish a link between those various meetings. The approach is of course common. Now, you have before you a paper which is a little bit mysterious to

you for it was meant to be so. The first page is especially mysterious but the two following pages are very clear. It is just the announcements of all the meetings, some are small restricted seminars but most of them are regional meetings. I will explain the difference between the two. They are meetings that have been held in 1995, or will be held towards the end of the year or will be held next year.

If we come back to the first page, you will see that this speech was made to support a presentation of the scientific programme of ICOMOS in Krakow last month. The least that he could do was to give doctrine, intellectual development, the first place, but he also wanted to stress the "how" ; how intellectual development is being achieved. First I think it is only logical to say something about which topics are current and their order, authenticity, and I think this will be left to Dr Silva to explain, why and how and what is authenticity, and also we will have a speech about authenticity in Africa later on. So it is authenticity which has been and which is still at work and will be, at least until the next General Assembly which is in Sofia, Bulgaria next October, 1996.

Authenticity has been a major subject also of the advisory committee of November 1994 in Japan where a conference was held at the same time about authenticity. By the way I want to inform you that the proceedings of that meeting have just been published with the help of Japan and also of Norway and 900 copies are being shipped. They should have arrived by now at the headquarters in Paris. If you are interested tell me and we can mail a copy to you.

So, authenticity which was also a topic in Santa Domingo, at one of our executive committee meetings this year in May, will also be a major topic next week at the Regional Assembly for the Eastern European countries and for the whole of Europe of-course. It will again be a

major topic in San Antonio next March (1996) for a Regional Assembly of the countries, with or without National Committees of ICOMOS. However each of the 21 countries of the Americas have a National Committee.

The other topic, the second one will be cultural landscapes, the third cultural itineraries and the fourth, vernacular architecture. These four topics are very current and they are also very relevant as we have heard in the last few days, they were very relevant for Africa. So, nothing is bizzare. Therefore I put them at the beginning of my list because I thought they were especially relevant for our work within ICOMOS but also relevant for Africa. After this we have 20th century heritage which is also an important topic - I am now referring to the two pages with the series of meetings. We had an ICOMOS meeting in Helsinki last June about that topic and some of the proceedings are also available but (I think) in another form which is not published. However we could circulate it to you all the same.

Then we have traditional heritage and what is planned about that is partly about traditional heritage. Another seminar is planned for next January in Madrid with the help of ICOMOS Spain. We can also relate that to what UNESCO is preparing, an exhibition at UNESCO about traditional heritage, and I think it will be held next spring. We also have cultural tourism which is very much at work and the International Scientific Committee, will speak more about the structure of ICOMOS tomorrow morning and if you do not know about it, you can refer to the list of addresses that I gave you yesterday and today. The last page is the list and the themes of each International Scientific Committee and the address of the president of each International Committee. The International Committee working on tourism is quite active and they have just met in Delfi for their annual meeting (and I think it was) at the beginning of September. They plan to revise the ICOMOS Charter about cultural tourism which is a little out dated compared to what is happening and what has happened with the enormous expansion of tourism and the damage that it causes in certain places. Because I am speaking of the ICOMOS charters you will find that, not all but five or six of the fifteen international committees drew up charters or revised them. However every one included was not there so I included it in the little book that I gave you because it is still a draft. But it is a draft which is very interesting, about Under Water Cultural Heritage that

has been fully adapted by the Krakow meeting of September and will be ratified at the General Assembly probably without any change because it was considered to be a very interesting improvement on that matter. So if there are people who are interested, we can circulate this draft charter among you if you wish.

Then we also have the global strategy. Last but not least we have a theme at work which will be the theme of a major symposium to be held at the General Assembly at Sofia and that is Heritage and Social change relating of course to what happened in the Eastern European countries in the latter years but also relating to development. We really would like you to feel concerned about what is being prepared especially in terms of communications being sent to Bulgaria. Everybody would like the African representatives here to feel concerned about this and send communications to the General Assembly, communications can go through us at the headquarters in Paris and you can even be present if it is possible. I say, even, because I know it is not easy to be present to present your communications yourselves within this General Assembly.

Just a few words to introduce the second part of my presentation. You have at the bottom of this first mysterious page various programmes, for instance the second one may seem a little mysterious to you. It is preparedness, which is called, a risk preparedness scheme. It is the frame of the blue-sheet programme which Roland Silva was referring to and on which he will be going into more detail later on. The frame of risk preparedness in the case of armed conflicts or in the case of natural disasters or in the case of man made disasters. It is in this frame that the blue-sheet programme is very concrete. It is a series of gatherings of professional firemen if it is necessary, politicians, the general public with all the documentation necessary in case of disaster to preserve the monuments and sites.

In terms of action I will go into more detail about how all this has been laid down. I have already spoken of the regional approach and it has been emphasised and it has almost been decided that this could be the way ICOMOS acts for the future, at the General Assembly held in Colombo in 1993. But ofcourse it does not mean that the international body is not active any more; it means on the contrary that the international body is stronger because the regional meetings and any kind of

assembly at the regional level like seminars and so on really gives meaning to this international body. This body is nothing, if you people on every continent do not take the action in to your own hands. Coming to the how and the whereabouts, I would like to tell you that these meetings are very important and we all of us gathered here together at this meeting (and hope at the end of it) will have seen that it was a very important one.

Before I conclude I would like to tell you just a word which could help you to understand the series of meetings which I have announced. I will tell you that the regional meetings like this one are a little more respected with the top representatives in their own countries. If this is a real regional ICOMOS meeting as it was in Santa Domingo because there are more national committees in the Americas then the participants were very simply the 21 presidents of the 21 existing national committees and it was a very successful meeting because they were all present. So a regional assembly would be for instance not more democratic but more open. For instance Cesky Krumlov of next week is a regional assembly largely open to anyone who wants to join and every member can join. Another regional assembly will be the San Antonio one next month about authenticity. If you have questions about various meetings that you are interested in we will discuss them.

So, now I will move away from the meeting because meetings are very important as I was saying but it is not the only tool. We have others which are much less visible, less prestigious sometimes but very important for the daily life at least of the international body or headquarters. Ofcourse our mission is to circulate as much information among the members on the five continents, and to have as much communication as possible. That is the reason why we have had more information since the beginning of ICOMOS. We have set up a very important documentation centre which is within the headquarters in Paris; may be some of you have seen it. It is not very big but it is quite rich. What is inside is every single production of every national committee of every international scientific committee, a lot of what we call in French "grey literature", which is very important in terms of research, the unpublished and published literature that circulated without a special form or frame. But we also have documents such as reports or any kind of articles those that are not published that we might receive. We also have all the documents that are

circulated, the published and unpublished ones. We also have the published and unpublished literature of our partners like UNESCO, ICROM and many other agencies and we have lots of periodical publications and sometimes complete collections over years . Although this is a great deal of work to manage, it has been managed and is available first to visitors who are not very numerous. Some visitors come everyday from all over the world and I think probably between 200 and 300 people a year, to visit this centre and work there because we do not send them these precious documents. We do not lend the documents to them but they work here. Also a very important data base, a bibliographic one with a major part of all the data that has been set up and is daily nourished within the centre. What it means now is that there are 14000 references. So, this database is managed with a new technology. It was circulated until this last September, thanks to the Canadian network which is the Canadian Heritage Information Network. It was available to many people and it will be available to more people now because the CHIN has put these bases on inter-net. I am sure that within this continent and within every continent, even the American continent (although in America it is a little more widespread), there are still a lot of people who are not equipped with this new technology. So, this is one of the reasons why we are about to sign a convention with a very big Parisian university. There is a special set up there which deals with the application of new technologies to social sciences which appear to me to be very relevant to what we are trying to do.

In this manner we will be able to think a little bit more of extending to every continent and cater not only to those who are already equipped. It would be a way of having universities in Africa equipped to cater to those who will be interested to get on inter-net and have our data. I will conclude saying that another database which is more related to what we were talking about together those days is now being launched. It will be launched probably in the next two weeks or next month. It is not a bibliographic one but it is more a list of major categories related to the monuments and sites inscribed on the list and related even to those which are not inscribed on the list but have been put on the tentative list or even referred, deferred or refused. The rejected ones will be a little less restricted of access at least on inter-net but information will still be available under certain methods as we try to elaborate on certain keys to make it not available for everyone.

I will finish my presentation may be with a more personal statement. It is strange that I am here because Jean Louis Luxen should be here as I was saying at the beginning. But I am very happy that he is not here because I am personally very happy to be here with you. What is personal is that it is my first year in Africa but strangely because it is my first year in Africa I can swear that it is the expanding of ICOMOS on this continent and the reason why it is expanding on this continent is the reason why I joined.

Dr. Silva: I think Carroll has covered the full range of activities and she has shown you how busy she has to be. One little area that I would like to highlight, are these 15 international committees. We call them the 15 scientific committees and there are more committees to be formed. This is an enormous research resource. I consider these 15 international committees as a front line of monument conservation. The other researchers are going ahead, thinking for us, whether they be wood conservation, whether they be conservation of architecture or whether they be conservation of paintings. Whatever the discipline that a conservator of monuments has to encounter it is the duty of ICOMOS to ensure that they have a committee of researchers with research scientists working in the field.

We have activated these research scientists in the conferences, and in the three years between 1990 to 1993, we managed to persuade them to produce their research of 10 to 15 years in a volume which would be useful in each of the 15 disciplines and each of them is a products like what I have here. This is on stained glass there is one on training, there is one on rock art and so on. These volumes will be very useful to the professionals to know what their colleagues are doing in other parts of the world. At the same time these volumes have a certain importance. It is for the youth and the students who are at university and technical colleges and for all those in conservation. It is a type of text book that they can read in the process of their education.

So I would very strongly urge you to make use of these scientific committees. Information can be drawn through ICOMOS headquarters even if you are not a member of ICOMOS because the generosity of ICOMOS is sufficiently wide to be able to draw on.

If the national committees were to be formed in Southern Africa in the many countries that are represented

here it is very easy for them because they on their own will have to nominate someone to be a corresponding member of one of the scientific committees, so that if you have a national committee one of the members will be the coordinator for the scientific committee so that there is regular correspondence between the scientific committee and the coordinator in each national committee.

So this is an immediate link that you can establish once you form your national committees. It is one point that I would like to underline. One other little point of major activity of ICOMOS is what we discussed yesterday, the day before and the day before that, protection of the monuments of the World Heritage. These are professional duties that ICOMOS performs for and on behalf of UNESCO. We have in the last three days discussed the need and the urgency of Southern Africa making itself known to the world through its monuments so that the world could enjoy the pleasure and joy of these monuments of Southern Africa. If this is to happen, the preparation of these nominations are done by the national committees. Once they are prepared by the national committees and submitted to UNESCO on the due date, within a month of that date these files with all their necessary data will be in the hands of ICOMOS. Then ICOMOS processes these and I would like to outline the procedure that we follow.

First and foremost they attempt or they will send someone from the African region, not from outside the African region, but from the African region to Africa, from the Asian region to Asia, from the European region to Europe. This person who goes will meet the national committee members of ICOMOS, will meet the officials of the department of monuments and enquire and get the maximum information and make a very positive presentation indicating the plus values and the minus values and how some of the minus values can be overcome. This report of the officer who will come will be filed with the research unit of ICOMOS.

The third unit that will be enquired into are the scientific committees. If they for example came to report on Great Zimbabwe, then they will refer to the stone committee and ask what their views are. If it is something on rock art they will refer to the rock art committee and get their views on the subject. These three reports, one from the visitor who will come to meet their colleagues here and discuss and make a presentation and the second

the research unit of Paris itself preparing the documentation and the third the international committee will finally get presented about March the following year because the presentations are made about September and by March those reports are brought together and presented to the bureau of ICOMOS and the Executive Committee of ICOMOS. They sit in judgement, they form the jury and if necessary special representatives are there like Prof. Pressouyre or another one, an expert in the field. They would themselves sit in a jury and one other important point is that if it is a positive presentation saying that this must be on the World Heritage List that presentation is made by our coordinator Dr Henry Clair.

There are five vice presidents, one in charge of each continent. We make the vice president in charge of the continent. If it is a possible proposal he presents the negative aspects of it, if it is a negative proposal by the coordinator he shows the positive aspects and speaks on behalf of it so that we have a definite debate and that debate may last one to three hours and if there is no immediate consensus but a dual situation of half and half then we postpone it to the next day and then debate on it again before a proposal is submitted officially by July of

the same year to the bureau of the World Heritage Committee. The bureau of the World Heritage Committee consists partly of diplomats of UNESCO and partly of technocrats. They on their own can make their own recommendations but our experience of nearly 14 years now is that nearly 90% to 95% of our recommendations, that of ICOMOS is accepted by the bureau. With the Bureau's backing you will have the formal recognition by December, by the full committee of 33 persons of the World Heritage Committee.

The position of the World Heritage Committee in terms of representation is that representation is in rotation by the member states of UNESCO. So you have as I said diplomats mainly and technocrats also. So this is the process for nominations and the type of linkage that develops out of the discussions of the last three days which this professional group calls ICOMOS. I do not think I will take more of your time because I think the discussion on the presentations should be from the floor and I leave it to the Chairman.

(This presentation was made by Caroll Alexander on behalf of Jean Louis - Luxen).

The Question of Authenticity and its Application to Cultural Heritage in Africa.

Webber Ndoro

Across the world, for thousands of years different civilisations have left traces of their cultures. Sometimes these traces are in the form of considerable structures like the pyramids of North Africa or the spectacular Graeco-Roman architectural monuments of Southern Europe, or the amazing temples and gardens of Asia. Some of these traces of human development and achievement survive today as either ruined architectural structures or buried archaeological remains. Wherever ruined monuments are situated they always create a sense of wonder and curiosity to know and explore more about the people and cultures that produced artistic work on such a grand scale. It is the authenticity of these works of art which largely attracts people to admire and wonder at the archaeological heritage. It is for this reason that authenticity is central to contemporary heritage management and conservation theory. The definition, meaning, content and origin of authenticity have been clearly illustrated by Lowenthal, U. Eco and J. Jukiletho. Authenticity has been related to the development and perfection of the scientific methods of conservation.

The general debate on the question of authenticity has been the subject of debate at world conferences in 1995, at Bergen in Norway and Nara in Japan. The importance of this debate has also prompted ICCROM to issue operational guidelines as to how this concept can be

applied on world cultural heritage sites. Authenticity is not only a condition to be considered at the nomination of a World Heritage site but also an essential part of criteria when countries classify or designate cultural heritage monuments as objects for national protection. (Feilden & Jukiletho 1994).

The emphasis on authenticity in the contemporary heritage management and conservation movement emanates from the Venice Charter of 1964. The charter harmonised the two extreme views of conservation as exemplified by Viollet-le-duc and John Ruskin. It has to be borne in mind that after the Second World War, Southern Europe had to embark on a reconstruction exercise which saw the rebuilding or rather the restoration of major historic monuments. Thus the Venice Charter sought to bring order in the restoration movement. As far as archaeological structures were concerned the charter emphasised that ruins had to be maintained and necessary measures be taken for the permanent conservation and protection of architectural features and of objects that have been discovered. Authenticity of the archaeological monument is emphasised in the Charter by stating that "the process of restoration must stop at the point where conjecture begins". Most contemporary conservators would agree with Cesare Barandi that "a work of art has a life time for this reason, which forbids falsification, the

work of art cannot be taken back to its starting point as if time were reversible" (Feilden & Jukiletho 1994)

It has been clearly demonstrated that the conservation movement which has put the Venice Charter at its centre and has been the basis of thoughts and actions by ICOMOS had its origins in Europe (Larsen 1994). It was designed to answer heritage problems of a particular region. It can be argued that this shows the ancestry of the modern conservation movement rather than an expression of a universally held view. The Venice Charter of 1964 was also guided by the thinking that in spite of all national and political differences cultural properties belong to all mankind. Thus the Venice Charter reflects a centuries old debate in Europe concerning the approach to preservation of cultural property.

The perception of the universal value of cultural properties is also part of the theoretical foundation of UNESCO's World Heritage Convention. It is against this background that the operational guide lines on the application of authenticity have been formulated. In the management of heritage sites the operational guide lines define authenticity in terms of design, material, workmanship or setting. The discussion in Bergen and Nara indicated that these guidelines need to be expanded and redefined on regional bases just like that which happened with the Venice Charter. It is clear that the operational guidelines are based on a western rationale and methodology. Non-western cultures have a different way of looking at the values we attach to monuments and hence the way they would define authenticity. One can therefore argue that ICOMOS has extended the influence of the Venice Charter to other parts of the world.

Southern African sites are ancient and of great value they represent a great variety of fabric conditions and management issues. In some areas traditional religious use is still evident and this brings with it its own set of dilemmas and management issues. The question of authenticity is also very critical given that archaeological resources are non-renewable. Once a site is destroyed it is gone forever. In the African context the value of this resource is enhanced because it is one of the fundamental sources of information about pre-colonial history. Some sites have also acquired prominence as symbols of pre-colonial African achievements and as such are important to people of African ancestry.

From a purely western scientific tradition archaeological sites and ruined monuments usually serve a single function that of an exhibit. The scientific and aesthetic interests are paramount. The emotional and religious value which some of our sites carry are largely ignored. However, the concept of authenticity by nature places greater emphasis on the visual, hence the material/substance nature of the heritage. This is very much within the tradition of western scientific evidence of facts as opposed to the abstract and metaphysical notions expressed in non-western traditions. Examples are many. It is no mere coincidence that some of our rock art sites are used for rainmaking ceremonies. The same can also be said of the stone monuments of Southern Africa. In most cases we are dealing with sites which have a past and present function. To the population at large, Great Zimbabwe, Silozwane, Makwe, Domboshawa etc. have a far greater meaning than just as scientific exhibits. Thus its authentic status might also shift. For most the spirit of a place takes precedence over substance where little has been built. Even where substantial structures exist local traditions turn to emphasis of the spiritual values rather than the material values; Great Zimbabwe is a case in point. Archaeological sites are seen first and foremost as pieces of historical evidence. They are witness not only to the art and its technology but a host of other elements which provide information on the fate of the place during the past and present context. Where no substantial structures have been built the authenticity of the landscape with all its traditional and cultural values is central. However, the developments of modern industry, capital constructions the tourism industry, environmental deterioration and even changes in the micro-climate are threatening their authenticity.

The values we as professionals attach to archaeological heritage is very different from the ones the public attaches to them. In Southern Africa new models of administration manned by a new heritage management elite whose values are rather different from those of the population at large, are now in place. Apart from the official administrators there are also traditional guardians, with the skills and long experience of looking after these sites. However, indigenous views and feeling about the past held by the wider community and traditional guardians have come to be disregarded. We now impose on our heritage, western models. These emphasise the analytical rigor of categorisation, division and qualification, in place of the synthetic interpretative

modes of integration and association which non-western traditions and cultures tend to favour.

Thus the ideas of authenticity as expressed in the operational guide lines leave non-western cultures and traditions ill at ease. The latter places particular emphasis on spiritual values rather than on the authenticity of material substance. It was in this regard that two workshops on authenticity were held in Norway and Japan. The two countries have a heritage whose material fabric is made of wood a non-durable material which needs constant repair. If ICOMOS operational guidelines are to find a place in the conservation movement and heritage management in Africa they have to take cogni-

sance of the traditional values of the region into consideration. It is also true the same archaeological sites have no meaning to the local population and therefore can be protected through these scientific value. The basic elements of our heritage management systems and their expression in legislation and in management structures and conservation practice must arise out of the ethos and social environment of the particular culture we seek to conserve. Overall, the power of place and object in the society and its multifaceted significance to all elements in that society, must be continually kept in view if authenticity is to have any meaning to Southern Africa cultural heritage.

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Preservation of Rock Art - Botswana Case : a Non - Biased Approach

Tjako Mpulumbusi

What I am going to present to you is not a paper. It is about a study on conservation which I wish to share with you, my experience in Botswana on heritage. You must be aware that Botswana is a very small country but we have done quite a number of projects that are very important. We have one national museum service which is called the National Museum, Monuments and Art Gallery. We did not have a museum service until 1968. We have no one else to blame, for it is due to our own failures.

In 1970 Botswana came up with what is called the Monuments and Relics Act, which was legislation that was just put in because it was copied by somebody from somewhere. Implementation was never considered. Lots of things remained unknown. Archaeological sites remained unknown for quite a long time, but down to earth Botswana has come up with a solution. What is it that we have achieved in order to come up with a heritage strategy? We have in the past 5 years come up with a situation where now we have said there should be no development project in Botswana that should be approved without any pre-development archaeological impact assessment, regardless of how valuable or how viable this project is in terms of economic development. Pre-development Impact Assessment is a requirement in Botswana. I have to approve and endorse a study that is

being undertaken. The incidence is very high in terms of re-opening old pre-historic mines. Over the years we have also encouraged environmentalists to come up with a pre-development environmental assessment. This is all in good spirit to make sure that the heritage is not destroyed. We have tried to call for a balanced development strategy where heritage must be recognised as a resource but unfortunately, the decision makers do not understand what we are talking about. But since the government has passed legislation, they regard us as those who implement the legislation. This I think is adequate background. We are a very very small museum with a total establishment of about 120 people.

What I am going to share with you is what we have done in order to come up with a viable project, what we consider to be a very modern approach to heritage preservation, heritage management. We call it a scientific scheme which is looking at not only the rock art, not only the trees, not only the spiritual sites, not only the religious sites. We say that in order to apply the National Museums and Monuments Act effectively, we are not going to look at rock paintings only, in isolation. When we find a panel with rock art, we go for a very big chunk of land. At first people did not understand why we were doing this and we were labelled land grabbers. But then I will share with you why exactly we required these large chunks of land.

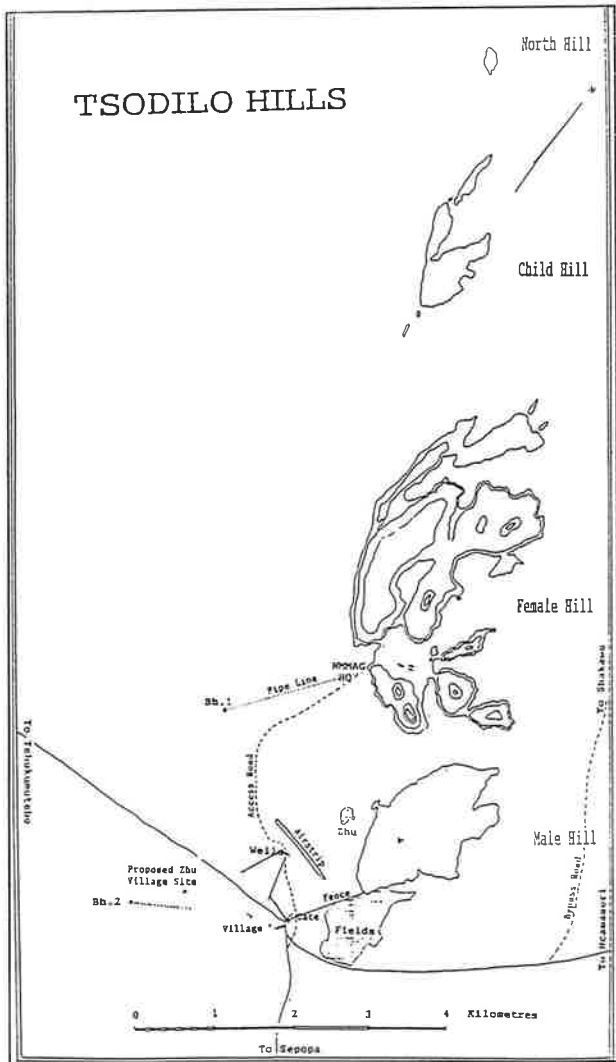


Fig. 1. New Bypass Road from old Shakawe Road to Ncomeseri Road, Cut line from Borehole No. 1 to NMMAG Headquarters, New Access Road, New Gate Site, Proposed Pipe Line from Borehole No. 2. and Fenceline (marked in red)

Tsodilo Hills is going to be the focus of my discussion with you. It is an isolated set of hills. The highest peak is in Botswana. They are located about 1200 km from where the national museum is. We have come up with what you call the Tsodilo Management plan and I will give you the objectives. It has taken us almost two years to get everybody organised for the implementation of this management plan because it is something new that we have started. It is something that is known to our decision makers. It was something that was totally unknown and it was not easy to commit the government to understand the project, nor did we have a reliable understanding with the local community that said we should implement the project.

Tsodilo Management Implementation Plan was

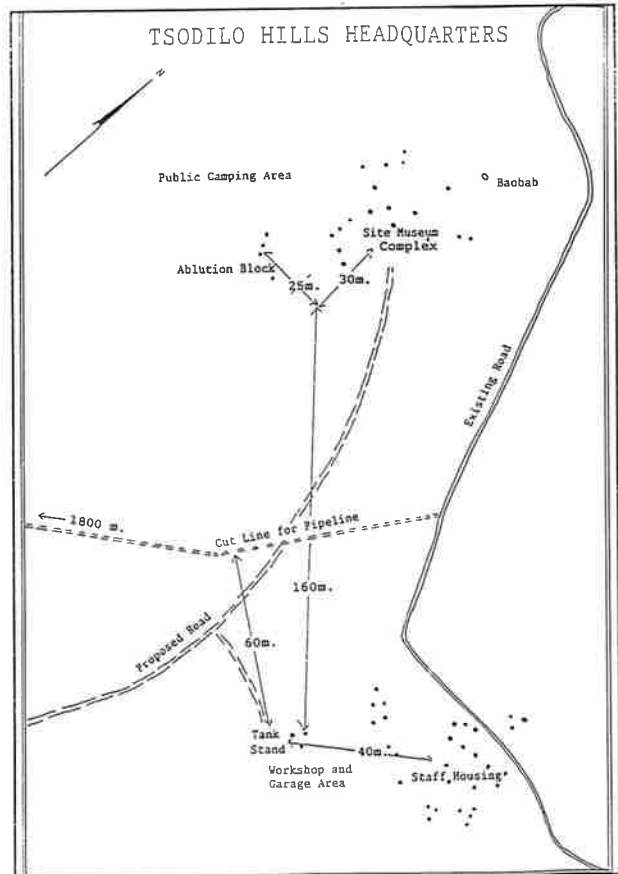


Fig. 2. Sketch map representing approximate Positions of Cut line, for the Pipe line, Proposed Access Road from Entrance Gate, Staff Housing Site, Museum Complex, Workshops and Garage, Public Camping Area and Ablution block. Existing Road and some trees (All measurements given were paced out and not exact).

initiated in 1993 and implemented in 1994. It is basically an engulfing scientific approach to conservation. The Management Plan is inspired by recognising the following:-

1. The project is implemented by the Monuments section of the National Museum responsible for all archaeological and historical remains in Botswana. The duties of the division are to research the significant aspects of Botswana's heritage, to protect and conserve the outstanding remains along with important natural sites.

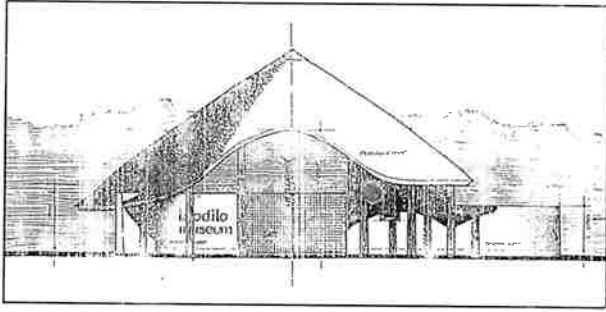


Fig. 3.a. Museum, elevation

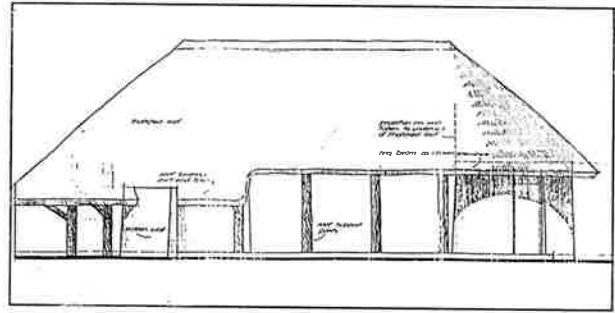


Fig. 3.b. Museum, south elevation

Our Monuments and Relics Act has two components.

It has the mandate to protect any place which is of geological significance or has natural beauty, colonies of rare plants, and fossil features. It is very open legislation.

2. The core objectives of the Management plan are to launch a broad concept approach which should safeguard Tsodilo as a place with a unique heritage for future generations, to defuse knowledge about past human activities, natural features and phenomena, to promote scientific education and enjoyment afforded to mankind and various aspects pertaining to human enjoyment.

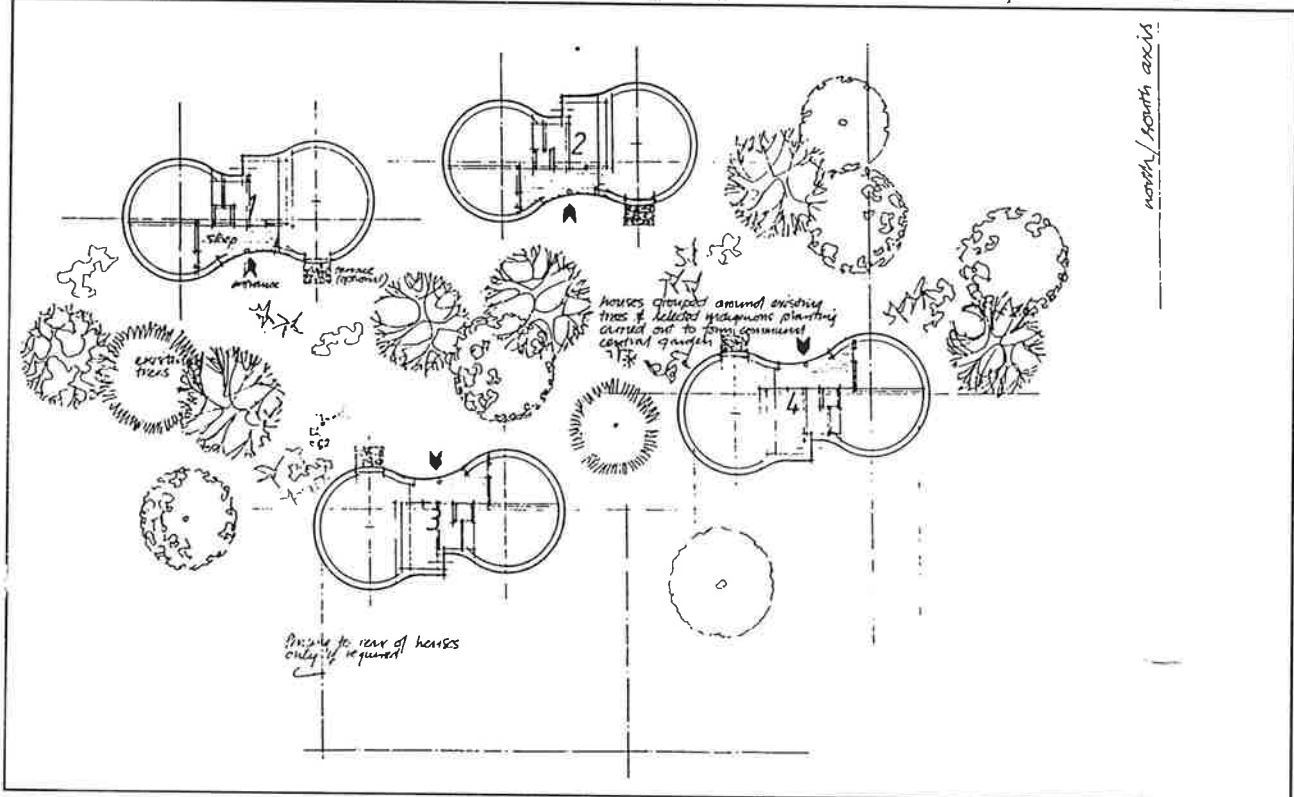
One of the things that we try to emphasise in our

preservation strategies is to highlight education. We do not think it is reasonable to preserve places, by coming up with policies that are lacking in education. The National Museum in Botswana is very rich in education.

3. The Management Plan recognises that there are people living in Tsodilo Hills (The Hambukushu and Zhu) whose past and present is embedded on the hills, therefore, their present and future activities have been considered and incorporated into the management so that they can benefit and contribute to the development. Above all Tsodilo remains a monument and it will remain treated like a monument but not a settlement.

Now, what is it that I am trying to say here? The

Fig. 4. Staff housing preliminary layout - suggested groups of 4 staff houses, actual situation dependent on trees.



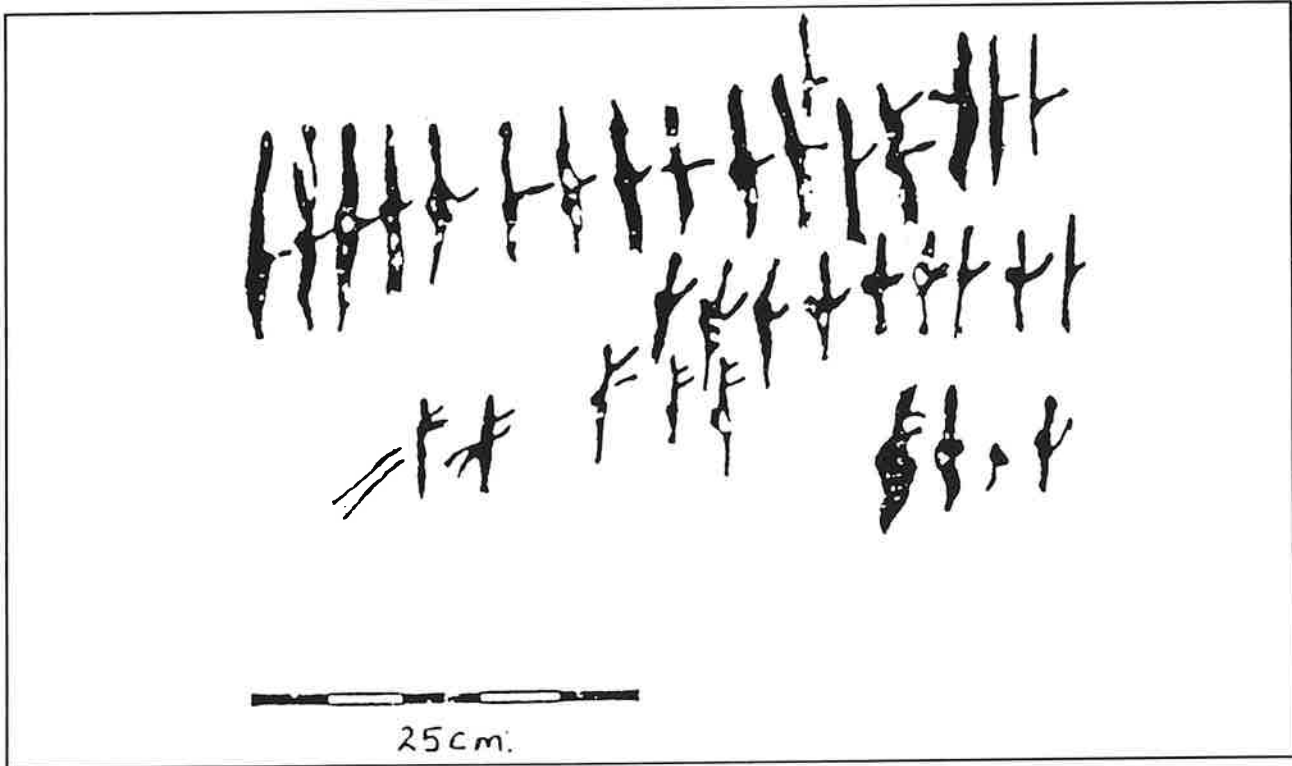
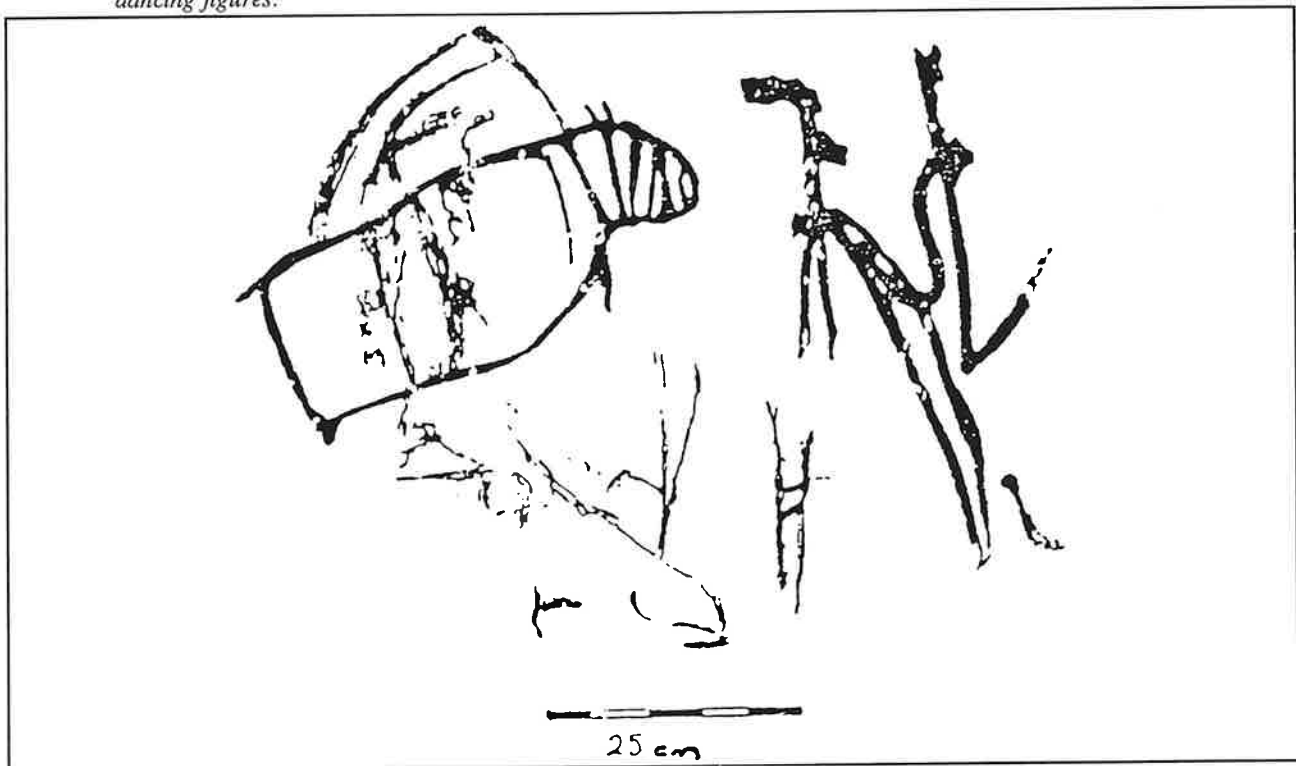


Fig. 5. A group of schematic people mostly with erect penises and enlarged buttocks. The Tsasi (Rhoe-speaking San) perform a non-trance dance in which men hold short sticks between their legs and stroke these upwards believing that this increases moisture in the environment.

Fig. 6. Painted in maroon and overlying faint geometrics in yellow, a hippopotamus confronted by two highly stylised dancing figures.



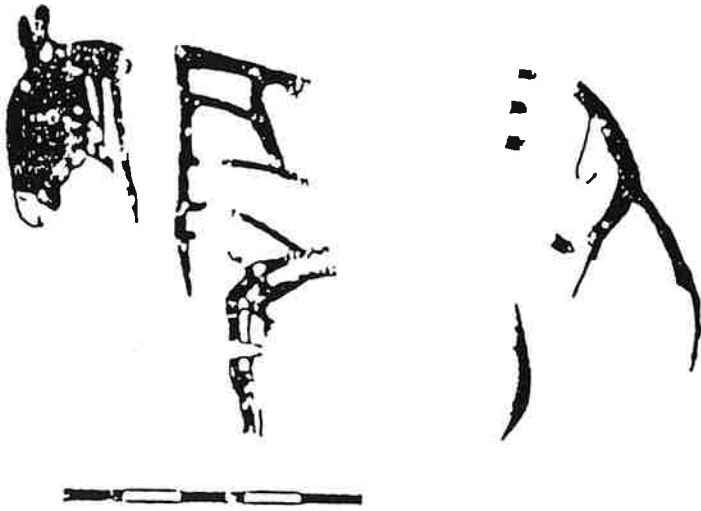


Fig. 7.a. Outline zebra with geometric infill

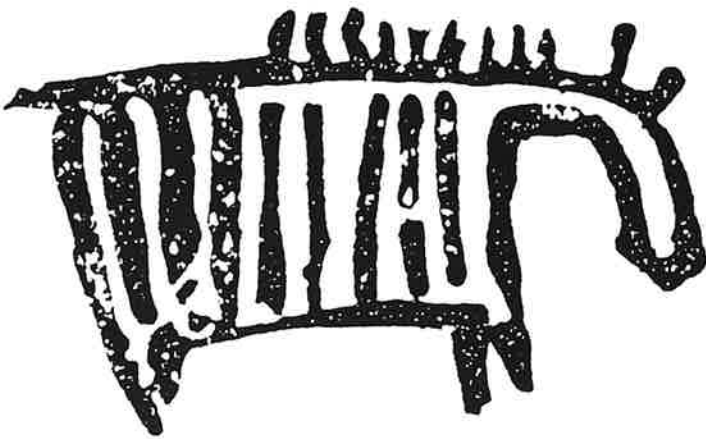


Fig. 7.b. Outline geometric style zebra

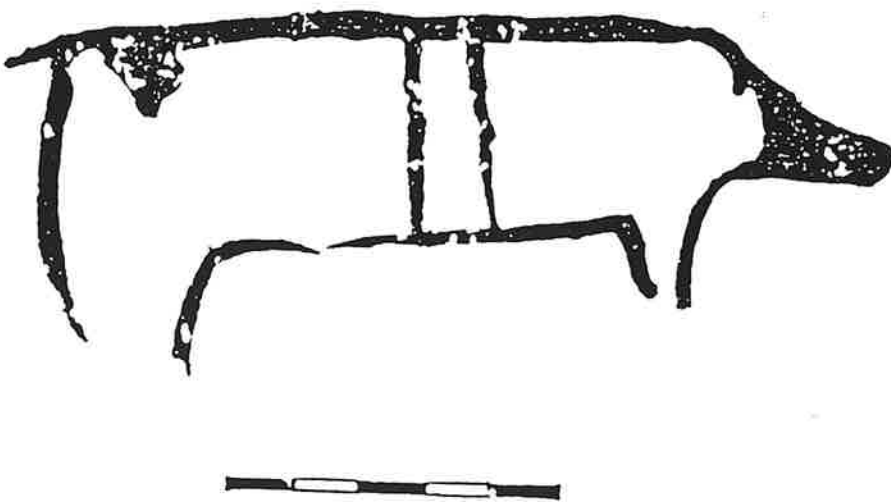


Fig. 7. c. Outline hippopotamas

Tsodilo Hills are located in the most remote part of Botswana. They are basically inaccessible but there we find a community that is less than 400 people. They are two ethnic groups and they are unrelated. One group is the hunter group and the other is more of a pastoral group. We sat with these groups for a period of two years to negotiate how the Management Plan should be conceived. But in the end they all agreed that they are going to be part and parcel of the whole management scheme. Our objective is to provide a scientific management approach to conservation.

4. Tsodilo Hills environment contains a wealth of diverse heritage, ranging from palaeontology, archaeology, rock art, fossil lakes, bio-diversity, plant diversity and a world of other things to be discovered.

I have been working in Tsodilo and visiting Tsodilo starting from 1978. My first professional trip was in 1978 but my initial trips date back to 1974. We have been discovering every year a new site, a new record or a new species of all sorts of new things every year.

What is then the guiding philosophy of the Management Plan? The Management Plan was consequently designed with provisions to cover the various scientific disciplines. The driving philosophy of the project is to recognise the fact that all spheres of nature and human creativity are equally important. Rock art is an integral part of the entire environment, therefore, conservation plans must not discriminate against other spheres of the environment that supported man.

We believe that for man or early man to have created a rock art and create so many archaeological sites, he needed other resources to support him and so in our preservation strategies those same resources must be protected.

How then was the Management Plan established? The Management Plan was based on technical advice from an Advisory Committee of seven different government departments, the local authority and the community in Tsodilo. The principle was to divide Tsodilo areas into two areas of management. We have the core area, that is the management proper. What we refused to do and resisted doing was to only protect the individual panels. As I have said we have gone for a huge chunk of land.

This includes trees and everything. I will explain why we did that. By doing so we had the core management area. From there we have what is called the Buffer Zone. The Buffer Zone is a distance of about 5km wide. The museum is responsible for the core area. The Buffer Zone is in the custody of the villagers, the National Museum, the Land Board and other authorities. So anything that takes place in the Buffer Zone must be appraised and considered by the Committee. For everything that takes place inside the Museum, inside the Core Area, we should be consulted. It is the prime dominance area of the Museum.

Then the Demarcation - because of the size of the area which covers about 35 square kilometres of the hills, with more than 4000 rock paintings, over 200 archaeological sites, 10 kilometres of fossil lakes and sand dunes including large forests of rare plants, a rich bio-diversity and also elephants. We have not fenced the whole area. The other persons who had not found the area wants to attract the very same game that is painted on the rocks and I am glad to say that 9 months after drilling two boreholes in the area we have brought back almost the original game. So it is also a rock art place and an animal hunting area.

What type of infrastructure do we have in Tsodilo? We are putting up as, I will show you in my transparencies here, an orientation centre, a Museum. We have drilled two boreholes to provide water and we are using solar power because we are not only preserving the rock art; we are also limiting human encroachment by providing no pumps, no windmills. The area is also to be in harmony with the environment.

What other things do we see? We have 14 species of reptiles in Tsodilo which are protected. We have 22 different plants that are only found in the Okavango many of which have been fully researched. We have 7 species of birds, 54 different butterflies, and at least 35 medicinal herbs. Apart from archaeology, there is also ancient mining in the area.

What is that which we are trying to address? Tsodilo was known for quite a very long time, starting from 1982 but there has never been a management plan in place. So it is quite obvious that graffiti will be in evidence. We have records that about 5000 tourists come to Tsodilo every year and most of these people have been very

careless. So the management plan is actually taking steps to end the neglect that has occurred.

What is it that we are trying to achieve? We understand that it is a basic understanding in conservation that despite all the necessary conservation precautions and all the possible provisions put into place, an increase of tourists in a very stable site will produce negative effects. The solution to this concern has been addressed by selecting and developing trail-walks that lead to selected rock panels. Many of these selected trails can be covered and buried to by-pass any threatened site.

In addition to the current phase 1, there is going to be phase 2. Phase 2 involves the establishment of a research station and a laboratory to handle conservation issues and environmental and archaeological problems.

I conclude this brief presentation with the hope that although Tsodilo qualifies as a World Heritage Site, what appears now as a pilot conservation scheme will augment the status deserved by the site as a World Class Monument, perhaps the largest in Southern Africa. Technical assistance is bound to be necessary from various organisations and institutions which are conversant with the Tsodilo type of monument; hence a Management Plan that reduces any contact. The basic idea is not for us to touch chemically any of the rock panels but to control the public and their behaviour as they come to the site.

(Fig 1. to 7 are the transparencies and slides that were shown).

Rock Art - Case for a Regional Approach

Janette Deacon

I am sure we are greatly inspired by the outstanding talk by Tjako and I think we are very privileged to have heard the full story about Tsodilo Hills, especially at a time when the management programme is being implemented. It leads very well up to what I have been asked to talk about this afternoon and that is a general programme for co-ordinating a regional approach for recording and managing the rock art of Southern Africa. This is a programme which has been for many of us at the back of our minds for probably 10 years or so and it has remained a dream and I am rather hoping that we will be able to get together, now that some of the boundaries between our Southern African countries are being breached and we can make it a regional approach.

People always said to me that South Africa seems to be well organised and rich in its ability to manage and look after archaeological sites but I regret to say that, it is not a true reflection of the situation. In a recent survey that I did this year to try to find out how up to date data bases in the South African Museums and Universities are with regards to working out a date, I discovered that there is only one institution that has a part of the data base on rock art computerised. The rest of the institutions simply have this information either on maps or on card indexes. So we are certainly no further ahead than many of the other countries that are represented here. What I feel is our task, perhaps for the next decade at least, is to try to

work out amongst ourselves a goal for the management of this amazing rock art that we have in Southern Africa. In order to do this, I believe we have to first of all evaluate what we have in our existing records and I would see this as our first step. We need first to have a look or perhaps put together a committee or representatives from each country to have a close look at what we actually have in our records.

I believe that from there, we could adopt a co-data standard; that we could try to either computerise or put on to sheets that can then later be transferred on to a computer, if we can get that kind of hardware and software together so that the information we all have is standard. The kind of data standard that I am thinking of is very simple. I am not thinking in terms of geographic information systems and lots and lots of fields. The Council of Europe has in fact adopted a co-data standard for Europe but has the following fields that are very simple indeed. First of all the name of the site and the references to the people who collected the information. The location of that site. The type of site, in other words, whether it is rock shelter or open site, the dating if that is available, the physical condition of the site, and its potential for tourism or management, the protection status, (in other words whether it is declared a national monument or simply protected) and finally a summary of any archaeological work that has been done there. This

is the kind of information that ought not to get people upset about allowing others to have a look at their data. We do sometimes find this amongst archaeologists and other scientists who have data bases but do not want other people to steal their data. They do not want other people to have access to the information they have because they are afraid others are going to use it in a way they might not approve of.

This co-data standard is so simple that at least we could try to co-operate at this level and obviously it would be nice at some stage to be able to feed the data into a geographic system so that we could print out, distribute maps and so on for the region as a whole. The thing that worries me most about committing ourselves to computerisation is the enormous cost involved. I was recently in Britain and I had a look at the system that is being adopted by the Royal Commission on Historical Monuments of England. They have written their own software; it is based on the system called oracle and they have gone far in recording almost all the monuments in Britain. But the cost was frightening. The cost was not only for the hardware, for buying the computers. You still have to build into that cost, the cost of replacing those computers as they become out of date. Costs include not only the writing of that software but also the salaries, for the people who have to keep that data base up-to-date. I think we have all had the experience of losing a staff member in an organisation who knew how to work the computer and when he or she is gone, nobody knows where to find the information. So what I would like to see us do is to start small with written data bases, with card indexes, with card indexes and sheets perhaps, and then later possibly updating it as a collective effort into a computerised data base, if we can get that together.

We must have some idea of how many sites there are and how they are distributed. I must say I lie awake at night sometimes wondering how many rock art sites are in Southern Africa or South Africa. Our task involves looking at these sites discovered over a hundred years, drawing up lists, taking photographs, keeping files and we have no idea how many sites there are. We have heard from Tjako today that at Tsodilo Hills where they have been working systematically for 20 years, they are still finding these sites. So, I do not know what the answer is but I sincerely hope that I will get the answer before I die. That is my fervent hope and I am really counting on you all to help me so I do not die a disappointed woman

- (laughter).

Once we have this kind of information together, many people may say what are you going to do with it once you got all these dots on the map, once you have got names and sites, what are you going to do with that information? I think there are two things we can do with it. The first is a very practical one and that is working out a management plan for our region so that we can identify sites that may be open to the public as they have done at Tsodilo where they have selected sites where people can stand well back from the paintings and look at them so that there is no chance of touching them or damaging them, to identify a small number of sites that can be used for visits and tourist purposes, and have a campaign for the general awareness of the public in order to encourage a conservation ethic.

The second, I feel, is to work together to try to find ways of conserving and recording these paintings. It is one thing to have this co-data standard where we know where they are but it is quite another to have a larger data base to know what is at each particular site, how many images there are, what they represent, to build up photographic and tracing records. I think of this as an ultimate goal but the first step is to try to work together to work out this data base.

How are we going to do it? We are all terribly frightened by money. Some of us get so frightened we do not even want to begin, but unless we take the Eland by the horns here, we are not going to get off the ground. I would like to see us trying to raise funds so that at least one representative from each Southern African country who is actively working on rock art or research and if there is no cave in that country, someone who is actively involved or concerned about rock art paintings, could come together and work out a plan of action for working out what kinds of information we want on our co-data standard, how we are going to record it and so on.

A second phase would be to co-ordinate the way we are going to do this. We can either do it by the same people meeting regularly or we could try to find funds for one person to be a kind of roving mentor to start it off; to spend three months in one country and then move on to another country and spend another three months there, working with the people who are managing those data bases to make sure that there is some kind of

standardisation in the management and accumulation of records. I believe if we could do that say over a period of 5 or 6 years, we have got an opportunity to get it all together.

This of course does not answer the problem of what we do about all those unknown sites out there and here I think we have to think in broader terms of involving people from our own countries and from countries abroad in undertaking specific surveys in particular areas. Those of us who have done this are very much aware that you can start off with 19 sites and if you look closely you can end up with a hundred. You can multiply those sites at least ten times. I think that is what we need to do once we get this small committee together. We can start to identify the gaps in our knowledge. As the areas we know so far have been done we should try to target these for further work. This kind of work is not terribly glamorous, so it

is not the kind of work where you are going to make your name in international academia, but I think it is an important thing to take responsibility for, because unless we do that, rock art is going to disappear and we will not know how many there were even before I asked a question. May be by the time you die, you will not know either.

The second half of my talk and I will be quite brief because I know everybody wants to broaden the discussion is about a very much smaller issue. I thought as a complement to the Tsodilo Hills, story, I would like to show you a few slides of a site in the Northern Cape province of South Africa where the occurrence of rock engravings in very closely linked to a 19th century legend about the place which brings back to us very strongly the wonderful link between spirituality and rock art in Southern Africa in general.

Earthen Architecture Project - The Case for Zimbabwe

Ivan Murambiwa

My presentation is mainly a project proposal of what we can do to preserve and promote earthen architecture in Zimbabwe and possibly in the Southern Africa region.

Earth is the cheapest and oldest building material in the world. Earth structures are a significant part of the World's archaeological remains. Today earth construction is in decline and where it has remained, it has mostly taken forms that threaten the survival of the communities that practice it. Architectural conservators are also battling to conserve urban structures which are usually extremely fragile. Thus isolated approaches to this complex issue are unlikely to succeed leading to further loss of both the archaeological structure and the earth building tradition. A regional approach is therefore needed to adopt a strategy that will lead to sustainable promotion and preservation of urban structure. In Zimbabwe ancient earth construction involved two techniques. One was the application of dagga which is a mud made out of gravel and clay to a timber framework. What we normally call the pole and dagga technique or direct shaping of the dagga by hand, is the solid dagga technique. Both techniques date to the early iron age period, which in our case is about 1000 to 2000 years ago.

The solid dagga technique was associated with elitism, though some would object to this expression. Examples are sites at Great Zimbabwe. The pole and dagga technique was also widespread especially among the commoner people. Remains of solid dagga structures can be seen at sites like Great Zimbabwe, Khami, Dhlodhlo, etc.

Complex buildings with very large diameters, round and with internal partitions were constructed during the Great Zimbabwe and successor civilisations between the 13th century and the 18th century AD. However, by the late 19th century the situation had changed markedly.

Commoner villages and royal capitals were all built in the crudest form of the pole and dagga technique.

(Slides shown of the Pole and dagga and Solid Techniques.)

This sudden change in architecture is not easy to explain but might be linked to the political upheavals in Southern Africa during the 19th century. Some people tend to associate Solid Dagga structures with permanence of settlement and the pole and dagga with squatter or temporary settlements. In Zimbabwe if you look at the resettlement programme, you will find newly resettled people who normally build their houses using this technique but with time they will change to other methods. So may be it is a much easier way of building a house.

The colonial period saw the spread in the use of baked bricks, (adobe bricks), among the well-to-do communities. This is at the beginning of the 20th century. The rest of the population however, continued to use the pole and dagga technique except for a few cases where the solid dagga technique was widely used as commoner architecture. Today the oven baked brick, (the adobe brick) is the common building material among rural communities in Zimbabwe with exceptions in parts of Zimbabwe like Chivhu, Plumtree, Beit-bridge, where you still find communities using the solid dagga technique. *(I am sorry I do not have a slide of a solid dagga house).*

Pole and dagga, as I have said is mostly evident in squatter camps and resettlement areas. Today the oven baked brick is the common building material among rural communities and in the urban areas. There has been a change from the adobe brick to cement bricks and blocks. However, before the adoption of cement bricks, there were instances of the use of earthen material. For

example, during the post Second World War Period, in some urban areas ramped earth houses, (pizee, houses) were built in major cities of Zimbabwe. And some of these ramped earth houses can be seen in Bulawayo's Queens park and Saucetown suburbs. However, today, building regulations in urban areas, show that no new buildings either the (pizee) or other earthen building techniques can be built.

The resultant high cost of construction as result of the change over to cement has placed houses beyond the reach of many people.

The decline in the earthen architecture tradition has created some problems which I do not think are confined to Zimbabwe alone. Earthen Construction is a dying tradition. It has been observed, that during excavations the exposed dagga structures become a conservation nightmare for archaeologists because soon after exposure, they deteriorate very fast and within a few years, such structures disappear completely.

Advances in Stone Structure conservation, like in Zimbabwe, for example, have not benefitted the conservation of dagga structures. Thus, whilst we are now confident with the method we use in the conservation of stone structures, a lot still has to be done about dagga structures and probably the best solution is just to leave them unexcavated; but archaeologists would riot I suppose. Also the adoption of fired bricks in rural areas has led to the depletion of forestry reserves because when people changed from the solid dagga and pole and dagga techniques, they adopted these fired bricks. Making adobe bricks involves the construction of an oven which requires a lot of firewood to burn them to brick red. When you look at some of the communities that practices this, you see that they hardly have any forestry reserves. But because it is now the fashion, they go to great lengths to acquire the necessary firewood for this. Yet in their tradition, they have a more environmentally friendly way of building houses. The above case provides us with a good opportunity to market the preservation and promotion of modern architecture. As I have said it is very difficult to preserve the archaeological sites.

(Slides shown of a house exposed at Great Zimbabwe)

So we have to appreciate that it is very difficult to preserve these structures as archaeological structures. But

as this tradition is still practiced in parts of the country and probably the same applies in the region, we can at least preserve the tradition by promoting it, especially given the gains that it will bring to environmental awareness or the promotion of environmentally friendly building methods in the region. There is a very strong case for a project which seeks to document the state of urban architecture in the region, to document urban architecture traditions, preserve traditions in the region and promote them.

Our project will provide us with a chance to show our region that we are more than just custodians of fossil objects because we will be directly involved in natural environmental issues which appear to be of greater concern to our governments today than the cultural environment per se.

We just have a role to play in the promotion of appropriate technology and sustainable management of our environment. I would suggest that to achieve this we require the setting up and consolidation of ICOMOS Sub-Committees on Urban Architecture. We could probably do this at national level or as a regional grouping which addresses this problem and I am informed that there is already an International ICOMOS Committee on urban architecture. Probably, with contacts with such a committee, we could establish a training programme related to urban architecture which can be run at regional level and that way it would be easy to have related institutions like ICROM/ICOMOS organise appropriate training opportunities in this region. At the moment most courses in urban architecture are being offered outside the region like in Europe and this has discouraged personnel from our region from attending them. We have some people who have attended these courses and these could form the core of this sub-committee on urban architecture.

I think we also require an information network. Very little information on urban architecture in the region exists in accessible literature today. An Information exchange network will need to be established to facilitate the implementation of the regional projects.

Lastly, the promotion and preservation of urban architecture touches on issues dear to the hearts of many governments. People today are speaking of the need for housing for all, they are talking of the protection of the

Ivan Murambiwa

environment, the protection of forests and this is a project which can fit into that scheme. Thus, I think a properly thought out project proposal on these lines can sell very

well to our governments and to supporting agencies.

I thank you.

African Cultural Heritage

Mohaman Haman

I want to use this occasion to express to every one of you members of the World Heritage Center, national and international experts, my deep attachment to the causes we are all defending. Because until now, as the members of the World Heritage Centre and the experts noted in June 1994 at UNESCO, 'African cultural heritage is notably absent from the World Heritage list, despite its enormous archaeological, architectural and technical riches and its forms of settlement.'

This huge gap is a challenge to Africans to make an inventory of their treasures, first national, then regional. An opportunity not to be missed. The recent 'Audience Africa' meeting at UNESCO headquarters in Paris (February 1995) stressed that Africans should start to solve their own problems. And, in harmony with the international scientific and technical community, to come up with ways of furthering knowledge about African cultural heritage and how to protect and promote it.

May I remind you briefly that African cultural heritage, this stock of buildings and landscapes built up over time by nomadic and non-nomadic societies using closely-related techniques is the object of protection, promotion and classification. This is not a matter of looking to the past or an illusory search for roots but a very necessary, firm, thorough and serious effort to preserve and display African cultural heritage, now and in the future.

The richness of Africa's architecture is well-known to experts. The buildings all display great mastery of construction techniques as well as obvious artistic research, as shown by the choice of where on a natural site to build, by their form and the architect's attention to detail.

Such architecture - which uses natural materials (wood, straw, bamboo, stone) has long been unjustly

considered 'primitive.'

Traditional or Native Habitat

I am using the word 'habitat' in a broad sense, meaning 'human settlement' in a place, not in the limited sense of 'house.' Habitat is thus the expression of a culture, people's response to their environment, the indications of how they are born and how they live and die.

The words traditional, native and rural are also used in a broad sense. While they refer to customs, rites and antiquity, they also imply consensus and continuous evolution.

At all stages of its growth, the living model is approved by everyone. It results from a common experience and history and is perpetuated by having common goals. So the notion of living areas is most important. First, in the strictest sense, because we are dealing with places where life cycles unfold. Also because the arrangement of the area and the things in it are extensions of the thoughts and bodies of individuals and local communities.

And everything is organized according to the needs of the community - everyone can do all the various tasks needed for it to function. The lifestyle is not just individual choices. It is, rather, the response of a group of people to the need to survive and grow.

Finally, living areas are important because the life of the group is not considered separate from the environment, but deeply involved with nature and the elements and even 'the cosmos.' You could also speak of a day-to-day synergy between people and their environment, a balance of lifestyle and everyday needs, following the rhythm of the seasons, the climate and the

demands of geography.

There are three main kinds of habitat:

1. Temporary or nomadic ones, established as part of ongoing migration and using portable or movable materials whose form depends on a living reaction to the environment.

This includes:

- * nomadic architecture
- * the leaf architecture of the pygmies

2. Non-stable or metamorphic habitats, non-nomadic ones, which have been built by consensus but whose cellular nature can fit the needs of individuals or small groups of transient people. The materials used are quite fragile and have to be restored regularly.

This kind of habitat includes:

- * Senoufo huts (Cote d'Ivoire)
- * rain huts and one-storey huts (Senegal)
- * royal architecture and chief's huts (Cameroon)

3. Stable or permanent habitats, non-nomadic, built solidly from durable materials, and planned for a large community, whose establishment is tied to particular or exceptional geophysical elements.

For example:

- * Porto-Novo (Benin)
- * the Ksour (Morocco)
- * the Medinas (Tunisia)

Construction and Techniques

Building methods have generally arisen from two ancient crafts - pottery and basketmaking, depending on geography, climate and availability of materials. The two techniques are often used together.

The methods of construction are similar too and this can be seen in quite advanced forms of each. Technology unites here for common goals and is obviously not a goal in itself. Its value corresponds to its use.

Mastery of these techniques develops from a shared collective expertise, which explains why 'individual architecture' is not found.

There must be agreement and cooperation by the group over the design and construction of a building.

Material and Choice

The materials depend on what is available where the group of people lives. They use whatever nature offers.

The choice of materials and methods and the structure of the buildings depend on one major need to be as economical as possible, in materials, ways of building (either in construction or repairs) and in energy used.

Perhaps we have here an answer to a question which classical historians are often faced with - how to pinpoint the birth of civilizations which have left no trace.

Buildings and the materials they are made out of do not last very long, usually less than a century. History is based on stories passed down by storytellers.

The adaptation to the environment of a site chosen by a community, the balance of the rhythms of life and climate, and the relationship between rites and natural cycles are other indicators which help us penetrate, or at least begin to understand, the impressive richness of African peoples, whose culture lives through their habitat.

Techniques and Expertise

Without the handing down of methods, tools and expertise, the conservation, protection and appreciation of Africa's cultural heritage would be impossible. People can best be encouraged to respect conservation where it concerns old housing, with the help of artists, crafts people and entrepreneurs. To adapt without disfiguring, to re-use and modernize without changing local features of the architecture cannot be done without the help of experienced professionals.

Proposal for an African Cultural Heritage Policy

The situation I have just described shows that to efficiently ensure the protection and promotion of the African cultural heritage, there has to be simultaneous

action based on several principles, as well as making sure every step is properly coordinated and connected.

These steps are to:

- * recognize and make known that the art of building is an expression of identity and the work of the community (women, men and children).
- * make Africans aware of the cultural uniqueness of their continent and their lives by encouraging active participation in devising a plan to get better acquainted with and make known the wisdom and richness of Africa's various cultures.
- * help develop the means to pass on and manage heritage resources.
- * include measures to protect and display African heritage into a serious programme which acknowledges the key role of tradition in maintaining the important balances in development planning and which encourages growth based on preservation of cultural diversity.

For this, action is urgently needed to;

- * encourage routine architectural and landscape

inventories, to get better acquainted with them and make them known, with the aim of better-managed, speedier and easier inventories.

- * train those in charge of African cultural policy, craftspeople and architects.
- * preserve, transmit and manage so as to promote coordination and cooperation at regional and continental level.

Consciousness of the Historic Dimension

I am borrowing the title of a work by Raymond Aron to stress the importance of our past in the service of our present and future, and of the continuing things without which civilization would not endure.

Our resources stay basically the same, and it is solely through the flowering of our initiatives and of our natural resources that, using the past and the same means, we make them slowly develop.

It is urgent that we here at this meeting get on with collecting and recording skills and expertise, with providing the means to train people in heritage skills and with creating an information network at an African and wider international level.

ICOMOS Regional Meeting - Recommendations

14-15 October 1995, Harare

We the participants of the ICOMOS/Southern Africa Sub-Regional Seminar which took place at Harare, Zimbabwe from 14th to 16th October recommend:

Recommendations

1. **Recognising** the fact that the concept of "Authenticity" has been discussed at various fora in recent times.

Realising that refinements to this definition are being entertained for final clarification,

Considering the fact that the Sub Sahara Region monuments with materials that need constant renewal.

Appreciating the livingness of many of the immovable items of cultural heritage.

Understanding that the shrines of the Sub Sahar Region has such "holy ground" extending beyond this object of veneration of the place of piety, and

Finding the urgent need for the countries of the Sub Sahara Region to meet in order to clear the ambiguity of such a definition.

The Expert Group recommends to ICOMOS to co-ordinate a working seminar on "Authenticity" in conjunction with the World Heritage Centre during July 1996, and

It Further Recommends to ICOMOS to ensure that the participants receive the necessary literature concerning "Authenticity" before the Seminar as preparatory material.

2. **Recommendation of "Rock Art"**

3. **Recommendations on "Traditional Architecture and construction"**.

4. **Realising** the fact that the present seminar could only discuss "Authenticity", Rock Art" and "Traditional Architecture and constructions" due to limitations of time, and

Recognising the need for deliberation at length on other academic and technical disciplines being researched by ICOMOS under its Scientific Committees and other programmes of work.

The Expert Group, recommends to ICOMOS to repeat such a seminar as that of October 1995 in conjunction with WHC in July 1996 and handle a few more scientific disciplines, and thereafter, leave such organisation to the regional set-up to follow on and implement the following objectives as a first step:

- a. That all National Committees and Heritage Institutions in the sub region observe World Monuments DAY - 18th April - of each year through promotional activities.
- b. The Heritage management information be incorporated in schools, colleges and universities programmes.
- c. That a List of professionals and Techniques in Heritage conservation, management and Protection be developed for wide circulation in the region.
- d. That Heritage management responsibility be broadened to include local communities, schools, private companies etc.
- e. That Heritage Institutions be encouraged to develop and implement self-funding actions.

- f. That Heritage awareness raising actions be targeted at decision makers in public and private sectors of society.
- g. That countries in the sub-region that have not yet ratified the World Heritage Convention, the convention on the means of preventing the illicit import and export of cultural property, and who have not yet established ICOMOS National Committees, do so urgently.
5. **Recognising** the value generated by the outcome of the Seminar in October, 1995 in Harare.

Realising the need to research in a meaningful way across the Regions.

Appreciating the fact that there are many common problems of the Sahara that the experts of the region could solve by mutual discussion.

Understanding the fact that many an academic visit can be a transfer of knowledge and viceversa.

The Expert Group recommends that Regional cooperations be made to grow from strength to strength and suitable developments of conveniences such as the establishment of a "data base" for Cultural Heritage be provided with responsibility rotating annually and beginning with South Africa to Zambia and to the other countries thereafter.

6. **Appreciating** the continued accent on the serious need of trained personnel in the many faceted areas of Regional work in the Sub Sahara.

Recognising the fact that training can be at various levels, namely,

- a. Training within the organisation
- b. Training in the region
- c. Training in the International institutions like ICCROM, ICOM and ICOMOS.

The Expert Group meeting recommends that due recognition is made for the need of training to many personnel in the Sub-Sahara and ICOMOS make every effort to obtain appropriate training facilities to those of the Sub Sahara.

7. **Appreciating** the need for the establishment of a "Regional Network"

Recognising the fact that if it is left for one country to make all arrangements it will be overburdened, and therefore the chair of this "Regional Networks" should move from country to country on a rotating responsibility,

The Expert Group recommends that ICOMOS takes the initiative to sustain the interest of the Expert Group which is implementing the recommendations, and awareness for a second meeting in July 1996 together with the WHC meeting in Harare.

8. **Appreciating** further the need of regional cooperation, and

Accepting the fact that a regional Newsletter (of 8 pages) will enable the Regional Member states to exchange views of cultural interest,

The Expert Group recommends that the four countries, Zambia, South Africa, Kenya and Zimbabwe, take this responsibility of publications and the distribution of the Newsletter, initially providing 10 copies each to the representatives of the countries who were present in Harare, on a quarterly basis beginning with October / December 1995.

9. **Having** read the status of ICOMOS,

Understanding the value of this scientific activities undertaken by ICOMOS.

Recognising the advantage available through ICOMOS in the better management of the Monuments and Sites in each Nation, and

Appreciating the professionalism outlined in the objectives to be achieved through the formations of a National Committee of ICOMOS in the countries.

The Experts Group agree to recommend to the fellow colleagues in their respective countries to form National Committees of ICOMOS as is convenient to each country.

10. **Appreciating** the hard work of the National Museums and Monuments of Zimbabwe in organising

the ICOMOS Regional Meeting of Southern African status,

Recognising the goodwill and generosity of the Norwegian Government through NORAD.

Recognising even further the initiatives taken by ICOMOS,

The Experts Group wishes to convey their

gratitude and sincere thanks to

- a. The National Museums and Monuments of the Government of Zimbabwe.
- b. The World Heritage Committee
- c. NORAD of the Norway Government and
- d. The International Council on Monuments and Sites.

Country Positions

Zaire

Shaje Tshilula

Thank you very much for giving me the floor in place of Lesotho. The reason is that I have got something to do. Concerning Zaire, the country has a law or an Act for the protection of cultural property. This particular Act makes our work pretty easy. This Act would have made our work much easier if it was applied properly. The Institute of National Museums in Zaire is responsible for conservation of the natural cultural heritage for purposes of education. As regards the Zairean Commission at UNESCO, a project was submitted for identification of caves, rocks, art, monuments and sites. This commission is responsible for this particular work. I should have said at the beginning that the work of identifying sites and monuments was out lined and has been going on for the last 25 years. Our institution has been able to take advantage of the collaboration of a Belgian archaeologist and an expert sent by UNESCO within the framework of UNESCO and UNDP to cover the period 1994 to 1996. But unfortunately we have not had any publications on this particular subject. If we accept the migratory phenomenon, without of course denying the presence of the indigenous people. If we look at migration as having taken place through forests in the country, we cannot deny the presence of rock paintings around the lake regions in Zaire. On the regional level, we think that we must go beyond the administrative franchise which has nothing to do with cultural boundaries. We must make it obvious that the greater part of the population in my country is linked culturally and geographically with those people from the neighbouring countries namely Zambia, Angola, Tanzania and so on.

As far as ICOMOS is concerned, in Zaire and in particular inside the Institute of National Museums, although we have a national committee as you referred to much earlier, regrettably it is not functioning; it is not operationally at all. There is no order as far as

subscriptions are concerned. But the chairperson of this national commission is a conservationist and is also responsible for monuments and sites.

So, I could conclude by saying that the committee of ICOMOS as such is not working at all on the ground. But its chairperson who is a conservationist at the Institute of National Museums is doing the work that the whole committee should have been doing. Therefore the committee is working with many difficulties indeed.

Dr. Silva : Thank you very much for giving us the ground situation. But in terms of sites and monuments of the country you should see that the legislation is in place and the list of monuments is being documented. I think it is a very healthy sign but not so healthy in terms of international and cultural links with ICOMOS. We are very grateful to you for giving us this information in this very frank manner.

Malawi

Mr. Kumwenda:

Dr. Juwayeyi was to present the situation in Malawi but since he did not turn up I have taken the opportunity to very briefly give you an overview of the position.

The Department of Antiquities in Malawi is responsible for monuments and sites. It was established in 1967 following an Act which was passed in 1965. Under the Monuments Act the Department of Antiquities was mandated to carry out two major programmes. The first programme is the pre-historic programme which essentially means research in archaeology, palaeontology and rock art. The second programme is the monuments programme which deals with identification of monuments and their proclamation and protection as well as making the monuments and sites accessible to the public. The Act also provides for the appointment of what is called a

Monuments Advisory Council which obviously has on its board, members representing interest groups in the country, whose main duty is to advise the Minister responsible for monuments and sites, so that if there are any monuments to be declared, usually the advisory council sits and considers an application and if a monument has been accepted, all the procedures for gazetting.

The Monument Act of 1990 was revised and is now replaced by a new Act known as the Monuments and Relics Act. The Monuments and Relics Act is the only legal instrument which provides for the protection against illegal or illicit export of cultural property in Malawi. However, it only follows the enforcement of the law which sometimes leaves a lot to be desired.

The activities of the Department of Antiquities deals in pre-historic research. The department in the past four years has been very active in collaboration with professional archaeologists in the U.S.A. They have worked on a site in Karonga where a dinosaur's remains were excavated and the finds are currently being analysed.

The monuments programme in Malawi generally falls into two categories. The first category are what are called national monuments. These are declared and protected because of their national importance in terms of political, historical and religious importance, except for rock art much of which is pre-historic. Most monuments in Malawi represent aspects of Malawi history from the period when the first missionaries arrived to the present. Malawi has got some of the oldest structures reflecting events during the colonial periods. These include the establishment of government, the abolition of the slave trade, the growth of urban centres, the two world wars, the growth of Malawi, and the resistance to colonial rule.

Malawi's achievement of independence as a sovereign state is commemorated by the independence arch. We have one in Chichili in Blantyre.

The second category are local monuments. These are declared and protected because of their importance in local agent or spiritual beliefs, etc. For example, we have got one monument called *mwana wantunzi* in Tsholo District. It is associated with a local agent and we also have hot springs along the Lake Shore, the iron smelting furnace in Kasungu which I think I mentioned at the other

meeting. Most of the monuments have been published in a publication called the Heritage of Malawi; they are all there, described and made available to tourists and to whoever want this. The Malawi government provides the Department of Antiquities with financial provisions in its budget for the maintenance of monuments. Although the provision is inadequate, we feel that the will to maintain monuments by the government is evident. Recently the State President of Malawi visited Livingstonia Mission in the north and pledged to provide funds for maintenance for the Livingstonia mission buildings. As I am speaking now, work on the monuments is actually in progress.

On problems and limitations, the obvious problem that we face in Malawi as far as monuments are concerned is the problem of vandalism. It is very rampant in Malawi. If you put up a fence you will find the next day it is not there. The poles and what have you, are always constantly removed and being replaced. We have discovered that most of the poles are being used as recycled material in the production of hoes and so on. So, it is becoming very expensive for the department to actually protect its monuments, Sometimes even sign posts to the sites are vandalised. The rock site at Chenchelele Archaeological Sites are vandalised. The rock site at Chenchelele Archaeological Sites in Deze is an example. This has been partially defaced by unknown people. This is quite a big problem. The other day we had a discussion with Dr. Yuwayei who is the Commissioner of Culture on how best we can protect the site against vandalism.

The second problem is inadequate funding. I think Malawi is undergoing a very critical financial period so that not enough funds are being allocated to the Department of Antiquities to look after its monuments. As another way of going round the problem, we have tried to pool our resources with those institutions that are concerned especially with local monuments like Church Monuments and District Councils which have monuments under the jurisdiction of district councils. Unfortunately these days because of priorities, the District Councils and Churches seem to have priorities other than the maintenance of monuments.

So, this does not work although the intention is very good in putting resources together.

The third problem we have is lack of training. The Department of Antiquities has inadequate trained staff at

technician level to carry out maintenance of monuments. As a result, there is an absence of a monitoring and maintenance programme for the monuments.

The fourth problem is the lack of bi-lateral and regional exchange of information. Given the similarities of the political, historical and religious development within the Southern African Region, there is a lot that we think Malawi can learn from its neighbours, and indeed from the region, on management of monuments and sites. However, we feel and recommend that there is a need to establish bi-lateral and regional exchange programmes on monuments and sites within this region.

Lastly, Malawi has no national committee of ICOMOS. We are not members of ICOMOS. We feel that after this meeting, we should take steps to establish at least a national committee and make an application to join ICOMOS as a member.

Dr. Silva: Thank you for a very detailed and systematic presentation of the ground situation in Malawi.

Mozambique

Ms. S. Macamo

I am the head of the Department of Monuments. First of all, I have to say that in Mozambique we do not have a national committee of ICOMOS. We have been thinking about the possibility of having such a committee because we know that it is important to exchange experiences, but due to the fact that the Department of Monuments is a new one, we have not yet got the opportunity to organise this committee. We are members of ICOM which is the International Council of Museums and we have a lot of activities under the ICOM organisation. Regarding the monuments, I have to say that it is quite a new department and was created in 1991. Before, we had only a sector of historical buildings. The Organisation of the Department of Monuments has two sectors. Apart from the sector of historical buildings, we have a sector of archaeology and historical sites. It has connections with the university due to the fact that the university has all the collections from archaeological excavation. We also have a laboratory and all the infrastructure at the university. So, this sector works in close co-operation with the university. We have also a lot of controls for the protection of heritage sites since 1980. These are for heritage preservation and conservation. All our activities

are oriented by the law. If we want to deal with historical buildings or excavations, we have to take these laws into consideration. Apart from these laws, we have specific regulations for the protection of the archaeological heritage which was approved in 1994. So, it is a very new regulation. We have also from 1994 a cultural heritage advisory council which has members from the university and from different cultural and national institutions. Our big problem now is with regard to staff. We do not have monuments inspectors. All the inspection of monuments must be done by the central department and this does not work because we cannot control all areas. The staff we have in the provinces are not prepared to take care of the monuments and even to do the inspections. What I can say is that most monuments still have religious values and that is why local communities still take care of these monuments. Otherwise all the monuments would have been completely abandoned. Probably it is important also to note that we are trying to put many efforts in order to get some support from our neighbours, namely Zimbabwe. I have been in Zimbabwe many times and each time I go there I have seen my colleagues, not only from Museums and Monuments but also from the university trying to get more information about how to preserve and conserve monuments. I think it is very important to have this collaboration due to the fact that most monuments are similar to those in Mozambique and the experience works very well. We are trying to go further with the exchange of experience. I think Mr. Munjeri knows about it and we are trying to have him in Mozambique as soon as possible as an expert to help to draw up a plan of cultural resource management. Zimbabwe is very good on the development of cultural tourism, which is very important for obtaining funding in order to preserve the monuments. In Mozambique we complain all the time of a lack of funds. I think it is quite stupid because in Zimbabwe they manage to get funding for preserving the monuments. I think it is a problem of organisation, how to do the thing. I have discussed several times with Mr. Munjeri the first step we need to take. We really need a plan, a very flexible one and not just a plan to put in a cabinet. We can start with the case studies and with the tourist contribution to the preservation of monuments.

Dr. Silva: Thank you very much indeed. She highlighted very important points of regional cooperation which I think is something that we should build on from now on. We have, one area which has expertise which

does not exist in another, I think that fair friendly exchange is best. We now move on to Namibia.

Namibia

Mr. A. Vogt

I am from the National Monuments and Council in Namibia. The situation as we have it in Namibia must be seen against the background of colonialism and the colonial rule of South Africa over Namibia since 1915. During that time a historical monuments commission was set up under South African law between 1948 and 1968. This was basically the fore-runner of the current heritage conservation and preservation effort. In 1969 with the adoption of the National Monuments Council Act in South Africa, a regional committee was appointed for South West Africa for the events of West Africa. That committee was represented with one member of the South African Monuments Council. This was the situation up to 1990 when Namibia became independent and it had to put up its own infrastructure for monuments preservation. In 1991 relying and falling on the law book of Namibia, the Namibia National Monuments Council was brought to life. It consists of 8 members and it is serviced by a secretariat of 6 staff members. Currently, we are in the process of revising the National Monuments Act. It has become obsolete on a number of technical points and a number of new situations and this makes it imperative that a new act be drafted and that it be given a new legal framework to operate in. At the moment a number of 118 proclaimed monuments are in Namibia and we are working on a compilation of a description and location report on those monuments which is almost finished.

The Monuments Council in Namibia operates on a very low budget being a parastatal but I find that the situation is still at this point to our advantage because it has got to start small and work towards a bigger situation rather than the other way round. It must be noted that the National Monuments Council has very little or basically nothing to do with the National Museums in Namibia. There has always been confusion about the status of the monuments council vis-a-vis the museum although we are colleagues from an organisational background, we are all officials from the Ministry of Basic Education and Culture. The National Monuments Council is a statutory body in terms of the Act with a number of powers, functions and duties given to it, a situation which is not the case with the museums. So, there has always been a

bit of in-fighting but we are in the process of sorting them out. The beneficiary of the struggle is the Namibian heritage which now has a guardian or is in the process of becoming or having a guardian which can look after the interests of the Namibian Heritage and not of the political interests or the interests of a couple of professionals.

We have been assisted in the drafting of a new Heritage Bill by an expert that was channeled to us through UNESCO. We were also assisted on a professional level from experts from the region and the person I am referring to here, is sitting right next to me. These are examples of how from a very small input, big results can be achieved at places and situations where they really matter.

At this moment I would also like to convey my thanks to UNESCO and to my colleagues from the region who have helped us to go through this immensely difficult struggle. But it is something which is reaching a satisfactory conclusion. The fact that I am able to represent Namibia is the consequence of this cooperation on a regional and international level. Thank you again very much.

Dr. Silva: Thank you very much indeed for that fine presentation. There are a lot of things that we have to learn from each other. It is by sharing information in this way and regional know-how that we can underline this point. By this Mr. Vogt had not finished his presentation. You did not talk about whether you have national committees of ICOMOS and so on.

Mr. Vogt: I had not actually finished the paper because I had not outlined the situation concerning ICOMOS. We at the moment are not with ICOMOS. But this illustrates what our situation in Namibia is. Namibia is a new-comer on the regional and national stage and we have tremendous drawbacks in many respects but we are working very hard to catch up. In fact one can see that we are making rapid progress, again due to the cooperation and support of the people inside and outside Namibia. As I said, we are not yet a member of ICOMOS or we have not established a national committee. But this is something that I would like to address as soon as I go back to Namibia.

South Africa

Dr. J. Deacon

South Africa is a member of UNESCO but we have not yet signed the World Heritage convention. As far as I know, there are no members of ICOMOS in South Africa and there are certainly no national committees. There are about three or four and I presume they are individual members. So, we would look forward to linking up with them and if it would be at all possible to get a name and address list of members in our country, we can contact them and consider setting up a national committee.

Cultural Heritage Conservation in South Africa is administered primarily by the National Monuments Act which was revised in 1969 and has had several amendments since then. It essentially provides for a staff which at the moment consists of about 45 people in South Africa, which is spread through head offices and six regional offices. There is a regional manager of KwaZulu-Natal and there are regional managers in each of the other regional offices. The budget for the national monuments council is relatively small. Our director is fond of telling us that our annual budget would pay for half a kilometer of national road. For that reason, we are not able to do a great deal in the way of looking after monuments and sites. The Act enables the National Monuments Council and its staff to declare national monuments. At present there are about 4000 such monuments in South Africa. We do have a list of these monuments and a general data base with information on them. The Act also enables the blanket protection of a number of categories of sites such as archaeological sites, historic buildings older than 50 years, ship wrecks, as well as protection against export of cultural items of various kinds.

In addition there is the Environment Conservation Act which is administered not by the Department of Arts Culture, Science and Technology, which is the department that funds the National Monuments Council but by the Department of Environmental Affairs and Tourism. Mr. Havemann sitting there is a staff member of the Department of Arts, Culture, Science and Technology and Ingrid Coetzee is from the Department of Environmental Affairs and Tourism. The Environment Conservation Act enables the Minister of Environmental Affairs to call for environmental impact assessments and such assessments must include an assessment of the cultural as well as what they call the man-made environment as well as the natural environment. In that way, it has been

possible to have surveys of heritage sites in advance of development.

In addition, as you are all probably aware, South Africa is undergoing major changes at the moment. These are very exciting and we are all hopeful that we will have a better way of looking after our heritage sites in the future. As part of that, the Minister for Arts, Culture, Science and Technology, appointed a task group last year which was responsible for recommending new policies for arts and culture in South Africa and the report of the so-called Actor Group has now been made public. This will be distilled into a white paper for a policy for arts and culture which will hopefully be finished before the end of this year. It will then go to Parliament for comments and will be open for public comment as well. If anybody would like a copy of the Heritage Sub-Committee's Report or a chapter of this Actor Report, I will be very glad to send it to them and they can give me their names and addresses. Essentially what the Actor Report is recommending for heritage conservation is a series of councils at local, provincial and national level. We are very conscious of wishing to involve people at local level in decision making and management of heritage sites. We are hoping to have this system work by setting up local committees that will then report to provincial councils and committees and will then ultimately report to a national council and committee. To do this, we also need commitment from government particularly for the funding of this system of heritage conservation. I think that is going to be our major task to convince government to continue or even to increase funding for heritage conservation. I hope this covers all the issues that we need to look into.

Swaziland

Ms. R. Andrade

To go into our policy and heritage management in Swaziland, I have to give a background of our operations. In 1972 the Swaziland National Trust Commission was established by an Act of Parliament and its primary responsibility was the protection of the national heritage through the establishment or representatives of National Parks and Reserves, Development of the National Museum and the Protection of Historical Monuments and Archaeological sites. This body is an independent parastatal and operates under the Ministry of National Resources. It is run by a board called Commissioners and

these are appointed by the minister. The minister also appoints the chief executive officer who is a permanent employee and responsible for the day to day management of this organisation. This organisation consists basically of three different structures. We have the national parks headed by the Director of Parks, Museums, and the national monuments officer. For funding, we rely on government subventions and some generated funds from the parks and current and capital development projects. The few donations are received from local and international organisations.

In the case of the national monuments, Part 5 of this Act deals with national monuments, relics and antiques. It gives powers and duties to the commission as regards the national monuments, relics and antiques; it gives powers for the proclamation and acquisition of land rights for purposes of monuments, relics or antiques, noting of proclamation of monuments in the Deed Office for their protection and for control over some of these, and penalties for anyone who disregards this. The Act in itself has many commendable articles for the protection of monuments and sites. However, in practice this act is cumbersome, as everything that the commission needs to protect or proclaim has to have the approval of the ministry. At most times this approval for proclamation is hardly forthcoming from the Ministry.

Prior to the existence of this Act in 1972, there was no systematic collection of objects or protection of monuments and sites in the country. Archaeological sites were haphazardly excavated by various individuals and many valuable specimens have been taken out of the country. Since 1972, the Trust Commissioner established the national museum, three nature reserves and an archaeological association. It was only in 1975, that Dr. David Price Williams of the University of London, Institute of Archaeology, realised the potential for archaeological research. He initiated discussions with the commission. He also created what was called the Swaziland Archaeological Research Association which was responsible for both archaeology and national monuments protection. Work was carried out on early, middle and late stone age and earlier iron age sites in Swaziland. So, we have a few sites which were declared national monuments. In the Luambo Range, just a few kilometers across the Swaziland border with South Africa, we have what we commonly know as border cave mine which contains evidence of human occupations dated back

to 100 000 years. In the middle stone age we have the iron ore deposit mine which reveals a long history of ancient mining dated back to 40000 B.C. which makes it one of the oldest mines. That is a sideline curving which has been preserved and protected as a national monument. It is estimated that about 1 200 iron ore soft-tarnatite has been removed. So, a limited amount of work has been done on these sites.

The Swaziland Archaeological Research Association also identified other monuments and historical sites which were proclaimed under this Act. These include our spiritual sites of Lumbamba, Macholo Pool and so forth and rock paintings as well. The present status is that ever since 1988 we have had no active protection of monuments and sites. There were problems of administration between the Swaziland Archaeological Research Association and the Commission which led to them abandoning their work in Swaziland. For some time the Commission has unsuccessfully looked for technical assistance and expertise to revive a section of the work. However why I gave this background of the organisational structure, is for a reason. We have mixed national parks, wild life and so forth. This has led to an imbalance of the attention to the national monuments and museums vis-a-vis the survival of rhinos, impalas and so forth. We have had this unfortunate situation until now. It is only in this financial year that the Government has allocated funds for the survival of national monuments and sites programme.

We are not members of the ICOMOS, we are members of ICOM. What has helped us is that although there has been neglect in the maintenance of monuments and sites, the UNESCO national office in the country has given us funding for preservation of one of our first Parliament Buildings which was declared a national monument. We have also made money to document our rock art from the UNESCO office. So, we have been doing a little bit of work.

Finally, I would like to thank ICOMOS, UNESCO, Mr. Munjeri and the organisers of this conference for having afforded me this opportunity to learn more and find out how we could increase our knowledge and integration regionally.

Dr. Silva: Thank for your key words "learn together". I think that is all that we have to do until we

bid good bye.

Tanzania

Dr. Waane

Because of our time limit and because I have an 8 minute video presentation, I will only inform you that we have also established an Act to preserve our cultural heritage and building regulations which have been formed into 3 categories where we have Grade 1 buildings which are completely protected by law and nobody can make any change whatsoever in any part of the building. We have got Grade 2 buildings where one can do some changes inside but not outside. We have got Grade 3 buildings where all the architectural elements within the building are protected. We have also established a conservation awareness within our people and I do not think I want to continue because of the time limit. Maybe I should point out that what you will see will be Zanzibar but in most cases the buildings, the architecture, and the people will represent the East African Coast.

VIDEO SHOWN

Dr. Silva: Thank you very much for that vivid explanation of the state of monuments in Zanzibar and no doubt in the main land across Tanzania and its cross line.

Dr. Waane: I just want to add to what you have seen by saying that

1. The management of Tanzania's heritage, Zanzibar and the Tanzania mainland are separate but together, because culture is not a union affair. Therefore the heritage management policies of the two countries are separate but we are all working towards forging a common heritage.
2. I would also like to share with you that probably more than anywhere else in the sub-region, Tanzania has moved into the concept of conservation of cultural areas or for using the language of the workshop, cultural landscapes.
3. As part of that, we are actually moving into the challenges of the management of the built urban heritage that we share with Mombasa, Zanzibar and for the mainland Bagamoyo.

4. Therefore as a result of these challenges the 3 countries have embarked on complementary training programmes with the purpose of
 - a. developing a cadre of technicians which will help us sustain the technology and thereby
 - b. making sure that the traditional knowledge is also sustained.

5. We are inviting member states in the region to join with us in our on-going training programmes, either at Mombasa, Zanzibar or at Bagamoyo.

Dr. Silva: Thank you very much for that generosity and the offer of assistance and help in sharing the experiences of one where one aspect is developed and in yet another where the other aspect is developed. I think this is the true feeling of mutual understanding in the field of culture which has no bounds.

Zambia

Mr. Katanekwa

Briefly, I will start with ICOMOS. We have a national ICOMOS committee, and a national heritage conservation commission which is an institutional member of ICOMOS as well. Unfortunately similar to what we have heard from the previous speakers, this committee has not been very active in its statutes. It may have to be substituted. When it was formed, I as head of the institution did not want ICOMOS to be a dependent institution but to be independent so that it can function independently of the institution. But unfortunately the election of the committee did not bring in dynamic people into ICOMOS and it has done absolutely nothing to date. The general feeling is that it has to be reconstituted by some new elections. So, from the ICOMOS point of view, there is not much that we can speak about.

In terms of heritage law, it started in 1911 and was amended in 1930, 1948 and then in 1989 to bring in what is called the National Heritage Conservation Commission. The Act had been updated in terms of definition. We have moved away from monuments to talking more about heritage. This is one aspect that the amendment brought. We have also brought the date of automatic protection to 1924, any structure, building site, object that was made use of or erected before 1924 is automatically protected

by this law. Apart from that we also have what is called National Monuments. These are the heritage sites that are declared as national monuments. Presently we have about 78 national monuments. But we have over 1600 ancient heritage sites which are archaeological, historical, traditional and so on including even natural sites. The enforcement of this law is basically dependent on the police, the Customs and Excise. For this purpose we have produced export guidance for heritage for those who want to take and export heritage and also those who want to collect heritage, we have produced some guidelines which are widely circulated to all our chiefdoms because these are the areas where heritage is being collected.

In terms of organisation we have a national heritage conservation board which is appointed by the minister. That is a policy making body. Then we have the directorate which I had which has got a department. We have two key departments, natural heritage and cultural heritage. We are also in the process of establishing regional centres, 4 of them. These are not provincial. There will be 4 geographical regions for heritage management in Zambia. So far we have established one. What is going to happen is that the headquarters is only going to have skeleton staff for policy, planning and co-ordination. But all the action will be in these regions. So, all the professionals are going to be in these regions.

I just want to say that we have international links, we are institutional members of ICOMOS, institutional members of ICOM, institutional members of ICROM, institutional members of IUCN and institutional members of SADICAM. We have also urged the Government to ratify the old heritage convention and the convention on the means of stopping even the smallest item in the import and export of cultural property which is very important. In terms of publications, we publish twice a year in the Zambia Heritage News. We also publish heritage management bulletins. We have information leaflets. We have the national monuments guides. We have the national heritage map of Zambia and we have the index of all protected sites in Zambia. We have archaeological Zambiana which is mainly archaeology. Then we have several academic research monographs. Briefly that is what Zambia is all about.

Dr. Silva: Thank you very much for that brief and precise presentation.

Zimbabwe

Dr. Mahachi

In as far as ICOMOS is concerned, I am happy to report that Zimbabwe recently constituted a national committee. Fortunately for us we began with a fairly large membership. Presently we are looking at 8 members. We are in the process of broadening the membership of the national committee because as of now we are really looking at membership being drawn from National Museums and Monuments. It is our hope that in the near future we will be incorporating interested parties from such institutions as the University, culture and so on. The committee is fairly young, it was established only early this year. We certainly hope that by the end of the year it will be a lot more active. As of now it is just beginning to pick up.

Coming to the sites and monuments, the heritage of Zimbabwe is largely looked after by the National Museums and Monuments Act. The governing institution is the National Museums and Monuments of Zimbabwe. Administratively the organisation is divided into 5 regions with specific areas of focus. But in as far as monuments and sites are concerned, I would like to point out that each region would have a register of declared national monuments within its zone. We have monuments inspectors in all these regions who have got the responsibility of ensuring that condition surveys are periodically carried out at these monuments. As was already pointed out, quite a lot of archaeological work has been done in terms of surveying for sites. At the moment I think we have close to slightly below 10 000. These range from rock art sites, historical sites, iron age sites and so forth. The documentation of these sites have benefited by the many links that we have managed to establish over the years, links with other institutions within our region and outside Africa.

Perhaps of particular interest would be our attempts at conservation both of some of the monumental structures that we have and recent attempts at rock art conservation. I am sure those of us who are going to Great Zimbabwe are going to have an opportunity to see some of these things I am talking about in action. Conservation has really become a focus of activity especially at Great Zimbabwe. For that purpose National Museums and Monuments created a post of monument co-ordinator who has got the responsibility of ensuring that all work pertaining to monuments inspection, monuments

conservation is properly co-ordinated and is done in a systematic fashion. So, quite a lot of headway has been made in that direction. Obviously it is our hope that with the coming of ICOMOS to Africa and hopefully the establishment of committees in the region, we will benefit quite a lot from the exchange of information that will result from such a development.

Dr. Silva: Thank you very much. I think we are in extremely good hands in terms of time in the next stage of our operations, which will be the summary and synthesis of the regional positions. Could we kindly ask Mr. Katanekwa to make his presentation.

Summary

Mr. N. Katanekwa

I think before I start, I may have to ask some countries to give me some information which I do not have here. (Information provided). This makes my work very very easy. What I have drawn here is a chart where on one side, I have indicated the main functions of these national ICOMOS committees. Then at the top, I have the countries. I was also trying to see whether there is any heritage law, whether there are any national committees, whether there are any institutional members.

What this shows is that almost every country has got a national law, protecting relics and so on and has got a national organisation of one form or another. It is quite apparent from this that in some countries there are separate institutions responsible for monuments and sites and those responsible for museums. In other countries, very few countries here, these are combined. In terms of national committees, it is apparent here that Malawi, Mozambique, Namibia, Swaziland do not have them. South Africa did not have one until recently subject to ratification by ICOMOS. Tanzania, Zimbabwe, Zambia have. So I think this is a healthy development. In terms of institutional membership, of ICOMOS, Angola, Botswana, Malawi, Mozambique, Namibia, Swaziland, South Africa, Tanzania are not members. So quite a lot of countries are not institutional members.

I must report that from the information I have here, only the National Committee of Zimbabwe seems to have progressed gone towards fulfilling some of the aims of these national committees, that of establishing networks and links. I think this gathering here is a manifestation of

this committee showing great potential to carry out its aims and objectives as enshrined in the statutes.

Apart from this I think that all the countries do not have a functional national committee. Mr. Chairman, allow me to think of what exactly could be the cause of this. I did indicate that in Zambia. It would look as if the problem was that the wrong leadership took charge of the institution and it has not really put this institution on the right footing and so on. I do not know the reason in the other countries for failure because the committees are there but they have not functioned. What could be the reason? Maybe it can be explained later on. I do not know what else I need to do but I think from this it is very clear that one of the things that we need to do urgently is to get some of our countries that have not ratified the relevant conventions to do so. Also those who do not have national committees to have them as soon as possible and possibly also to learn from what we have heard today to ensure that they have in office people with interest, vision, people who can put together this important aspect of our heritage. Beyond this Mr. Chairman, I think I can hand back to you unless there is something else you want me to clarify.

Dr. Silva: Thank you very much indeed. I think in characteristic style you have given it in a very logical sequence and even analysed it for us and helped us in reading and understanding the summary. We are very grateful to you for this synthesis and no doubt we will call on you to take up the next position of recommendations as well. But as we move on to the recommendations if you will recall we had two committees appointed yesterday: one covering rock art and the other traditional architecture and constructions. We will be getting to the resolutions from now and on and of course last evening we appointed two committees to cover the specific areas of rock art and traditional architecture and constructions. We also had another committee for the general resolutions including the one on authenticity so that we have the proposals of each of these committees and we are about to present them one by one. First we would like to start with the specialised committees like rock art, thereafter traditional architecture and construction and then get on to the general proposals. Before that, I would like Mr. Munjeri to make some leading remarks in this regard.

Mr. Munjeri: I think that after Katanekwa's synthesis, there is only one point I want to highlight. From the

records available, it is apparent that in Africa as a whole, in Africa, not just in the sub-region, while we say there are national committees, technically there are no national committees except one. We do not want to point out that one because none of them have paid up or have been paying their dues. So, in terms of the constitution, we have these committees but in reality because they have not paid up - except in one case, I am sorry I might say in the case of Zimbabwe - if they go to the General Assembly for example, they have got no voting power. They have got no influence in the deliberations of the General Assembly. I think what is most important is this. This is where the decisions are made and it actually prejudices the case for Africa when we do not have a voice. I think even those who have national committees should ensure that those national committees have a say in the World Body. Let us encourage each other so that we can all contribute positively to the whole organisation of ICOMOS.

Dr. Silva: Thank you very much Mr. Munjeri. I think he touched a very sensitive spot and he is now wearing his second or third cap as the executive committee member of ICOMOS and he is reminding his fellow colleagues the successes and failures in this case about the difficult subject of subscriptions. I am glad he has pointed it out, it is sometimes such bitter pills that we have to take to cure ourselves. Let us move on to the final discussions, exchanges and ideas that we discuss among ourselves and come on to the possible conclusions and resolutions that we would like to make at the end of this meeting. In this regard if we may take the specialised committees, first, rock art, and the second, traditional architecture and constructions. I will call upon the co-ordinator for that, Janet Deacon, to make the presentation on rock art.

Dr. Deacon: The resolution of the rock art working group taken at a meeting held in Harare on the 14th of October 1995, recognising that the rock art of Southern Africa is a major cultural resource of international heritage significance, that the tradition persisted for at least 27500 years. Therefore, it is the longest such artistic

tradition in the world, that the resource has never been quantified satisfactorily in Southern African countries and that a regional management strategy is urgently needed, it was resolved that: firstly, Southern African countries collaborate through heritage conservation institutions to launch a project entitled Towards a Regional Management Strategy for rock art heritage in Southern Africa. Secondly, an interim committee be formed with representatives from Zambia, Zimbabwe, Mozambique, Namibia, Swaziland and South Africa with the intention of including Zaire, Lesotho, Angola, Malawi and Tanzania. The activities of the group be coordinated by Janet Deacon in South Africa. Thirdly, the objective of the initiative is to establish a data base on rock art sites for the Southern Africa Region in preparation for a regional management plan. It was agreed that the following programme be followed to assess the existing records. Firstly, a questionnaire be drawn up and distributed to all Southern African countries and institutions with existing rock art site records by the end of November 1995. Secondly, the questionnaires be returned by the end of January 1996, be summarised and analysed by the end of March 1996. Thirdly, a meeting be arranged for all national representatives and representatives from the ICOMOS International committee on rock art to be held in May 1996, to discuss and agree on the terms of reference for a pilot project. Fourthly, the pilot project should address amongst others the following needs:

- a. the training of personnel responsible for a rock art data base in each country.
- b. the establishment of a core-data standard for Southern African Rock Art Sites.
- c. the employment of specialists to coordinate the methods for data base management
- d. using the data base to identify gaps in our knowledge of site distributions and
- e. using the data base to draw up a regional management strategy for rock art recording, site protection, promotion of tourism and public education.

REHABILITATION AND CONSERVATION

Plan the Project réhabilitation et conservation de l'architecture de Djenné (Mali)

(Fig. 1. = Fig. 14; Figs. 2 - 14 = Figs. 1 - 13)



Fig. 1. Rue de Djenné en 1906 (carte postale de Fortier no 414)

Le patrimoine architectural

L'architecture de Djenné est universellement admirée. Sa qualité esthétique y contribue, mais il y a plus. Le style architectural et la structure urbaine de la ville sont étroitement liés. Une unité se manifeste entre les bâtiments monumentaux et les autres, les rues principales de la trame urbaine, les places et les ruelles, et le site qu'occupe la ville dans le paysage. De plus, cet ensemble est ressenti comme étant en harmonie avec le contexte culturel et social dans lequel il est inséré. La description de la ville, de son apparence dans le passé et le présent, ne peut être que très limitée ici (pour plus de détails voir Maas & Mommersteeg 1992 ; Gardi et alii 1995).

La ville de Djenné vers la fin du XIXe siècle

Pour une description de Djenné vers 1900, en dehors d'une collection de documents photographiques, deux sources sont particulièrement pertinentes : Tombouctou la mystérieuse du journaliste français Félix Dubois (1897) et Monographie de Djenné de l'administrateur colonial Charles Monteil (1903).

La présence à cette époque d'un mur entourant Djenné est un fait remarquable. Quatorze portes percées dans le mur donnaient accès à la ville. Ce mur a été détruit par les Français.

Les quelques 5000 habitants que comptait Djenné au début du siècle se répartissaient dans plusieurs quartiers. Un certain nombre de quartiers de la ville étaient marqués par la présence dominante d'un certain groupe ethnique. Le lien entre groupe ethnique et métier, quoique non exclusif, donnait aux divers quartiers leur empreinte particulière.

La base de la distribution spatiale des quartiers de Djenné se trouve dans l'organisation du grand commerce et dans les industries traditionnelles. Autour des maisons des marchands de Djenné se trouvait un réseau de ruelles où se pratiquait l'artisanat. Les grands marchands habitaient pour la plupart la moitié de la ville. C'était là que se traitaient les affaires concernant le grand commerce. A l'ouest de la ville, les activités commerciales étaient à bien plus petite échelle. Les échanges concernaient principalement le poisson et les produits agricoles. Les deux parties de la ville disposaient de leur propre port ou débarcadère : respectivement le port de commerce et le port de pêche. La dualité est-ouest s'exprime également dans la morphologie du tissu urbain et dans les maisons. La partie est de la ville se caractérisait par une structure urbaine très compacte comprenant surtout des maisons patriciennes bâties également de manière compacte. La

partie ouest était au contraire marquée par un maillage beaucoup moins serré des maisons et de la structure urbaine. Les deux parties étaient séparées par un espace ouvert : une étendue bordée à l'est par la mosquée, au nord par la place du marché et à l'ouest par les ruines de l'ancienne grande mosquée. Une grande partie de cet espace était occupé par un bas-fond. Au nord de la ville, les colonisateurs français établirent leur campement à l'intérieur d'une enceinte sur la partie la plus élevée de la ville.

Des places plus petites insérées dans le tissu urbain formaient dans plusieurs cas la frontière entre divers quartiers, qui de par l'implantation dense des habitations n'étaient pas toujours séparés les uns des autres de manière perceptible. Ces places où l'on pouvait trouver un puits, servaient parfois de marchés de quartier ou de lieu de rencontre. Certaines d'entre elles étaient occupées par un cimetière.

Des bâtiments monumentaux de la ville, le plus célèbre est toujours encore la mosquée. Cette mosquée a été précédée de deux autres.

La première mosquée

Au XIIIe siècle, le vingt-sixième prince de Djenné, Koy Konboro, se convertit à l'Islam. Pour exprimer sa nouvelle foi, il fit détruire son palais et construire une mosquée sur le même emplacement. De cet édifice, auquel les successeurs de Konboro ajoutèrent des tours et une enceinte, les conquérants français ne trouvèrent en 1893 que les ruines centrales.

La deuxième mosquée

En 1819, après un siège de neuf mois, le chef peul et réformateur musulman Sékou Ahmadou investit la ville avec ses troupes. Les moeurs libertines de Djenné, qui contrastaient intensément avec la sobriété de son mode de vie et la rigueur de sa foi, lui étaient une abomination. Sékou Ahmadou priva Djenné de son statut politique de capitale du Delta intérieur. Il fit construire une nouvelle mosquée qui fut inaugurée le 27 septembre 1834. L'ancienne mosquée fut laissée à l'abandon. Sékou Ahmadou accéléra son délabrement en faisant boucher l'évacuation des eaux de pluie. Le toit de la mosquée céda sous la pression des eaux de pluie qui s'y étaient accumulées. De cette manière, il rendit le bâtiment inutilisable sans pour cela violer la loi islamique, qui interdit à un croyant de détruire une mosquée. Le style de la nouvelle mosquée différait

considérablement de celui de l'ancienne. Quoique vaste et apte à recevoir plus de fidèles que l'ancienne, ce n'était qu'un simple édifice haut de trois mètres seulement sans tours ou autre ornementation.

La troisième mosquée

La mosquée de Sékou Ahmadou devait rester en fonction jusqu'en 1907. Cette année-là fut achevée l'édifice qui confère encore de nos jours à la ville sa gloire architecturale ; la troisième grande mosquée, bâtie sur les ruines de la première, le plus grand bâtiment en terre du monde. D'après la chronique locale, on commença le chantier le 15 octobre 1906. La construction dura un an à deux semaines près. Le 1er octobre 1907, le nouvel édifice était fin prêt. Depuis ce jour, le paysage urbain de Djenné a été marqué par la mosquée, qui au cours de ce siècle a de plus en plus pris de valeur de pars pro toto de la ville pour le monde occidental.

La mosquée s'élève au-dessus de la place du marché sur une butte plate d'environ 75 mètres sur 75, telle une statue sur son socle. Sa masse d'argile domine les environs et les réduit à n'être qu'une avant-place du bâtiment. La différence de cote de trois mètres entre le plateau de la mosquée et la place du marché est enjambée par six escaliers dont les angles sont décorés de pinacles. Ces escaliers symbolisent le passage du profane au sacré. Le plan de l'édifice est simple et correspond à la tradition musulmane. Un espace de prière couvert est délimité à l'est par un mur-gibla, et à l'ouest par une cour intérieure à ciel ouvert, à son tour entourée d'une sorte de galerie. Le mur-gibla est épais d'environ un mètre et indique la direction des prières vers la Mecque. Sa façade est décorée par trois tours massives et pyramidales, se terminant par des ornements en forme de pinacles. Des faisceaux de bois de palmier, dénommés toron, sont fichés dans la façade. Les toron ont une signification décorative, mais

aussi fonctionnelle. Pendant le crépissage annuel de la mosquée, ils servent d'échafaudages. L'espace de prière couvert mesure environ 50 mètres sur 26. Une forêt de quatre-vingt-dix piliers soutient neuf arcatures qui portent la charpente en bois de palmier de la toiture. Les piliers sont reliés en direction nord-sud par des arcs en ogive outrepassés.

Les entrées principales de la mosquée se trouvent sur les façades sud et nord. Ces deux façades manifestent des différences marquées. Contrairement à la façade sud, où seul ressort l'escalier, la façade nord peut être considérée comme monumentale et est un exemple de façade de style dit soudanais. La façade de style soudanais indique en tant que symbole de prestige qu'il s'agit là d'une entrée destinée à l'élite résidant dans la partie est de la ville. Les habitants de la partie ouest, plus pauvre, étaient censés se contenter d'une porte simple dans une façade sobre. La dualité de Djenné se retrouve dans la symbolique des deux entrées principales de la mosquée.

Les autres bâtiments monumentaux

Les maisons monumentales à cour intérieure occupaient dans l'ancien tissu urbain une place de choix. Situées en bordure de places ou à la croisée de ruelles, elles étaient les résidences des familles importantes. Ces vieilles maisons se distinguent par la rigoureuse composition de leur plan, dans laquelle la stricte ségrégation des sexes et la position sociale des divers habitants semblent avoir eu une influence primordiale. De nombreuses maisons de ce type se trouvent encore dans la ville (fig. 10 et 12). L'élément le plus marquant de ces vieilles maisons à cour intérieure est la présence d'un premier étage et d'une façade nommée potige. Les façades sont caractérisées par de lourdes formes coniques et des éléments ornementaux toujours disposés selon un même schéma. La porte d'entrée et la fenêtre sont les éléments centraux de la

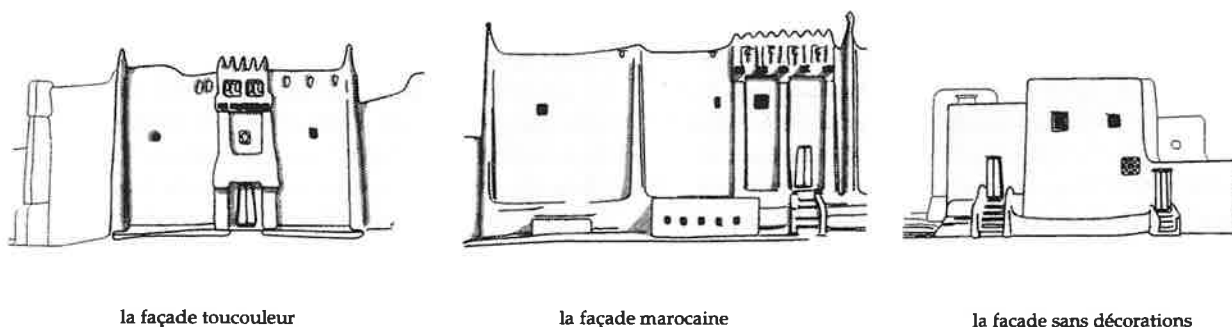


Fig. 2. Trois types de façade de maisons à Djenné : toucouleur, marocain et simple (dessin de P. Maas)

composition monumentale de l'entrée. Celle-ci est symétrique dans son ensemble, mais n'est pas toujours située au centre du plan de façade. On distingue deux types de façades monumentales : la façade dite toucouleur et la façade dite marocaine (fig.3). La façade toucouleur se différencie de la marocaine par une construction en auvent au-dessus de la porte, appelée gum hu.

Le potige de Djenné en tant qu'élément architectural autonome, fait partie de la tradition architecturale ouest-africaine le plus souvent appelée style soudanais. La façade de l'ancienne maison à cour intérieure de Djenné se compose d'un certain nombre d'éléments distinctifs. De tels éléments architecturaux se retrouvent souvent ailleurs dans l'architecture ouest-africaine. Les pilastres, souvent intégrés dans un portail d'entrée ornemental, remplissent par exemple un rôle religieux et culturel important dans l'architecture mandé.

La ville actuelle

Le temps semble s'être figé à Djenné. Pour un observateur superficiel, il n'y a pratiquement aucune différence entre l'image de la ville telle qu'elle est évoquée par les cartes postales (fig.2 et 9) et photographies anciennes montrant de façon attrayante les maisons et les scènes de rue d'il y a cent ans (voir Gardi et alii 1995). Pourtant, des changements ont définitivement pris place, aussi bien

dans le tissu urbain que dans les bâtiments (fig.4). En premier lieu, la fondation au début de ce siècle de la ville de Mopti par les Français à 100 km au nord de Djenné, en bordure du Delta intérieur, et la localisation du centre administratif régional le plus important dans cette ville ont eu des conséquences décisives pour Djenné : elles ont conduit au déclin économique progressif de la ville. Le grand commerce s'est déplacé intégralement vers Mopti, de sorte que Djenné n'est plus qu'un centre régional. Le déclin économique se voit aux maisons de l'élite : nombre de riches maisons d'autrefois sont en état de délabrement ou ont disparu.

Après la Deuxième Guerre mondiale, la ville s'est régulièrement agrandie. Les espaces ouverts ont été bâtis et la périphérie ouest, un nouveau quartier s'est construit. De larges rues non asphaltées et accessibles aux autos relient les divers secteurs de la ville entre eux : la place centrale, entourée par l'ancien tissu et au-delà le nouveau tissu urbain, plus orthogonal.

Kanafa-ouest est un bon exemple d'un nouveau quartier. C'est un quartier résidentiel comme on en trouve dans presque toutes les villes d'Afrique occidentale. Sur une trame rationnelle sont dessinées de grandes parcelles et de larges rues. L'aspect du centre de Djenné est également de date récente. On peut distinguer trois zones. Elles se différencient par leur vocation et le caractère des constructions qui les bordent : le grand marché, dominé

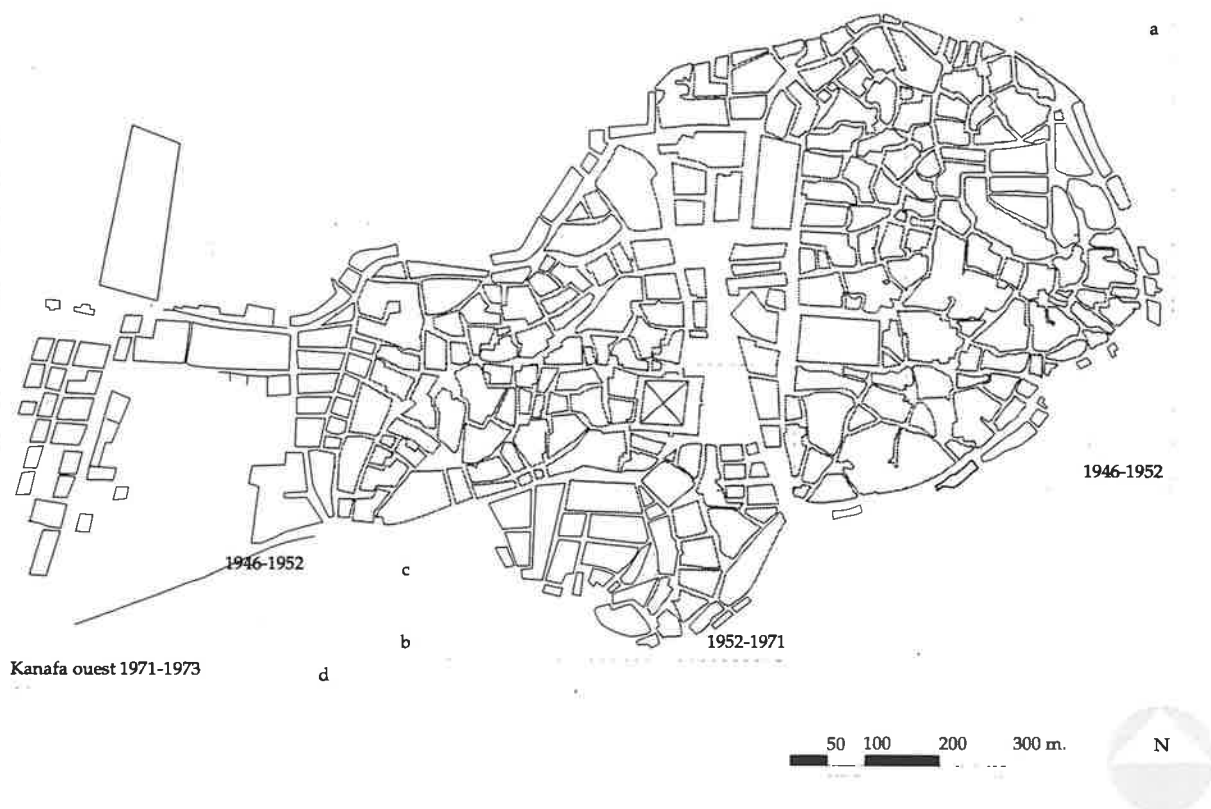


Fig. 3. Développement de la ville de Djenné (dessin de P. Maas)

par la grande mosquée, la place centrale au nord du marché où se trouvent de nombreux bâtiments administratifs et le quartier commercial à l'est du marché.

Au cours de la seconde moitié de ce siècle, des formes d'habitat modernes sont apparues dans la ville à côté des nombreuses anciennes maisons monumentales. Un de ces types d'habitat semble être directement dérivé des vieilles maisons patriciennes : les nouvelles maisons à cour intérieure. Elles sont caractérisées par une construction très compacte et comportent deux niveaux d'habitation autour d'une petite cour intérieure. La technique de maçonnerie est l'une des différences marquées par rapport aux anciennes maisons à cour intérieure. Après les années trente, les anciennes techniques de maçonnerie ont été remplacées par de nouvelles, sous l'influence des colonisateurs. Autrefois, on utilisait des djenné ferey, des briques d'argile cylindriques formées manuellement, avec lesquelles on montait les murs par couches s'amincissant vers le haut. Les nouvelles briques - dites toubatou ferey (brique des blancs) - sont fabriquées dans un moule à base rectangulaire, ce qui donne des formes régulières et des arêtes. La technique de maçonnerie ressemble à celle d'Occident, y compris truelle, fil à plomb et cordeau. L'utilisation de l'espace habité a également changé. L'opposition homme-femme et public-privé s'est estompée. Les nouvelles grandes maisons ou maisons à cour intérieure sont souvent habitées par plusieurs familles et sont par conséquent divisées en appartements. La maison à enclos est un type de bâtiment réellement nouveau. Elle est caractérisée par un agencement fragmenté. Des unités spatiales détachées bordent un grand enclos clôturé. La maison à enclos est le domaine de la famille ouest-africaine moderne et se retrouve dans tous les quartiers périphériques des villes maliennes actuelles. Ce type de maison est construit avec des matériaux et des techniques nouveaux sur la base de plans plus fonctionnels.

Les maçons de Djenné

L'architecture particulière de Djenné est étroitement liée aux traditions des maçons. Depuis des siècles, les maçons de Djenné sont réputés bien au-delà des limites du Delta intérieur. Un des premiers documents faisant mention de la présence de maçons spécialisés dans la région est la chronique *Ta'rikh el-Fettach*, écrite à Tombouctou. Celle-ci évoque une "caste de maçons", qui aurait été active à la fin du XV^e siècle à l'époque de l'empire Songay. L'organisation des maçons ou barey-ton connaît une structure de concertation dont les caractéristiques sont les suivantes : un chef avec les prérogatives liées à sa fonction, des réunions tenues à intervalles réguliers et

pendant lesquelles se prennent les décisions concernant les rémunérations et la distribution des chantiers, une caisse collective permettant de soutenir les membres non-actifs et d'acheter les cadeaux offerts à l'occasion de naissances ou de mariages.

Toutes ces caractéristiques permettent de qualifier le barey-ton de "gilde" ou "corps de métier". L'apprentissage formalisé est un important facteur de l'organisation corporative. Ce qui contribue sans doute le plus à la continuité de la qualité architecturale de Djenné, c'est le système de patronage établi par le barey-ton. La formation de maçon se poursuit au cours d'un certain nombre de phases pendant lesquelles l'apprenti se familiarise successivement avec les outils et les matériaux, puis les techniques de maçonnerie, ensuite les constructions, puis l'apprentissage de la création en tant que maître d'oeuvre, et pour finir la consécration officielle en tant que barey.

Le métier de maçon a ses propres formules secrètes, souvent composées de mots arabes empruntés à la tradition islamique et de mots des langues locales, et destinées à protéger le maçon de toutes sortes de malheurs. Cette dernière assurance est double. Il s'agit d'une part d'une protection physique, d'autre part d'une protection économique. Il peut ainsi arriver qu'une formule soit prononcée au début du chantier pour empêcher toute personne de changer quoi que ce soit au bâtiment sans l'accord du maçon. Quiconque le tenterait malgré tout peut être sûr d'avoir un malheur pendant ses travaux. La relation économique entre le maître de l'ouvrage et le maître d'oeuvre est considérée de manière semblable. Cette relation peut s'étendre sur plusieurs générations - par exemple au cas où le maçon serait succédé par son fils, ce qui arrive couramment - avec le bâtiment comme lien indissoluble entre elles.

Magie, éducation et organisation du métier sont des aspects étroitement liés les uns aux autres. La tradition du bâtiment à Djenné a été tributaire de la structure du métier de maçon pour la qualité élevée du niveau de l'architecture locale et sa transmission de génération en génération. Aussi en vue de l'avenir, il est à espérer que le barey-ton subsiste.

Rapport de mission

Etat actuel de l'architecture de Djenné

Djenné a, grâce à la stagnation de son activité économique, le douteux avantage d'avoir été peu touchée par les apports de la modernité tels l'électricité et circulation automobile. Les transformations radicales et la destruction de la ville traditionnelle causées par une modernisation anarchique, qui ont été le lot de bien des villes africaines, ont jusqu'ici épargné Djenné. Pourtant, on peut parallèlement constater un sérieux délabrement des constructions anciennes. Le nombre de maisons en ruine a augmenté à une allure vertigineuse. Une action de sauvegarde doit être envisagée à court terme pour conserver ce monument unique pour la présente génération et la postérité.

Quelles sont donc les raisons pour lesquelles les anciennes maisons ne sont pas entretenues ou sont même détruites? Ce sont avant tout les changements dans la composition des familles qui font que la distribution spatiale des vieilles maisons ne correspond plus aux

exigences actuelles. Les familles deviennent plus petites et la distinction homme-femme qui formait un aspect essentiel de l'habitat ancien est moins marquée. Les familles modernes veulent vivre dans les espaces différents. D'autre part, les matériaux et les techniques modernes venus de l'Occident gagnent la faveur des habitants et sont de plus en plus utilisés lors des rénovations entreprises dans les vieilles maisons. La tôle ondulée, le parpaing et le ciment représentent un statut social moderne qui fait concurrence au prestige du style soudanais traditionnel. De plus ils ont l'air d'exiger moins d'entretien. Le besoin de confort, d'ouvertures plus grandes pour les portes et les fenêtres au lieu des petites ouvertures percées dans les épais murs de terre des vieilles maisons, a également un impact négatif.

Tout cela ne veut pas dire que les habitants de Djenné n'apprécient pas le style ancien. Les constructions neuves sont souvent décorées de motifs qui lui sont empruntés et comportent des fenêtres et portes de type traditionnel.

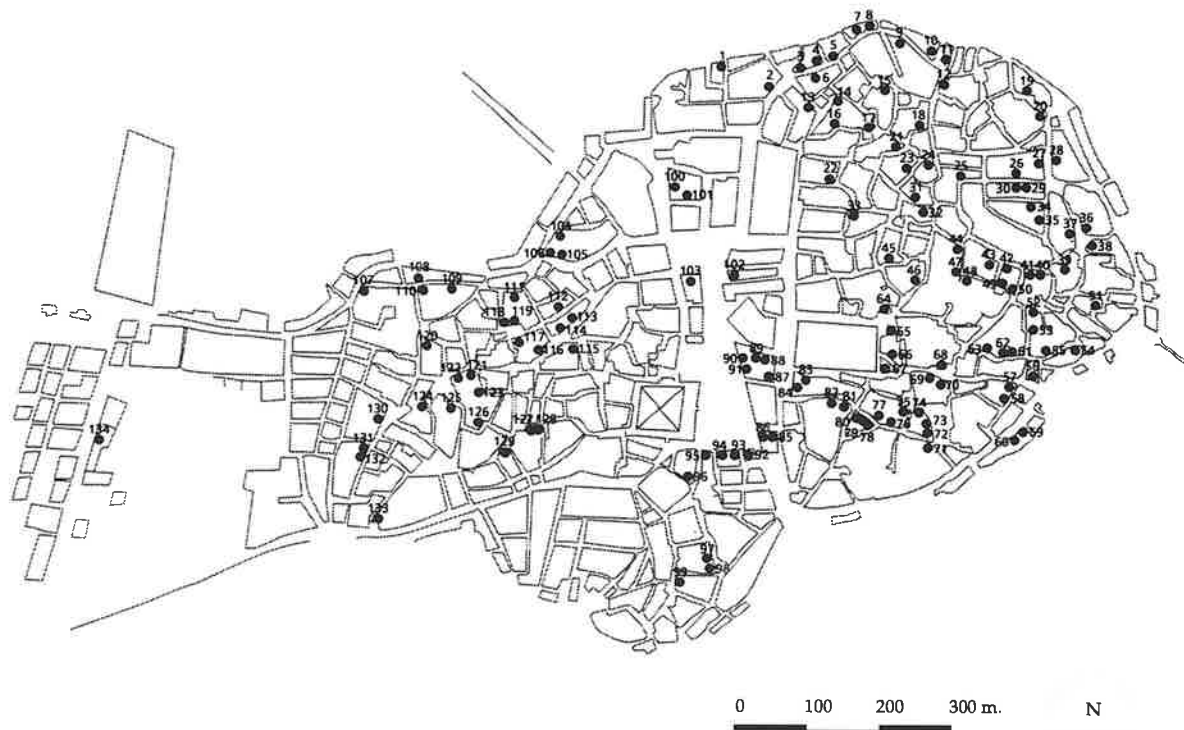


Fig. 4. La répartition des 134 maisons à façade monumentale en 1983 (dessin de A. van Rangelrooy)

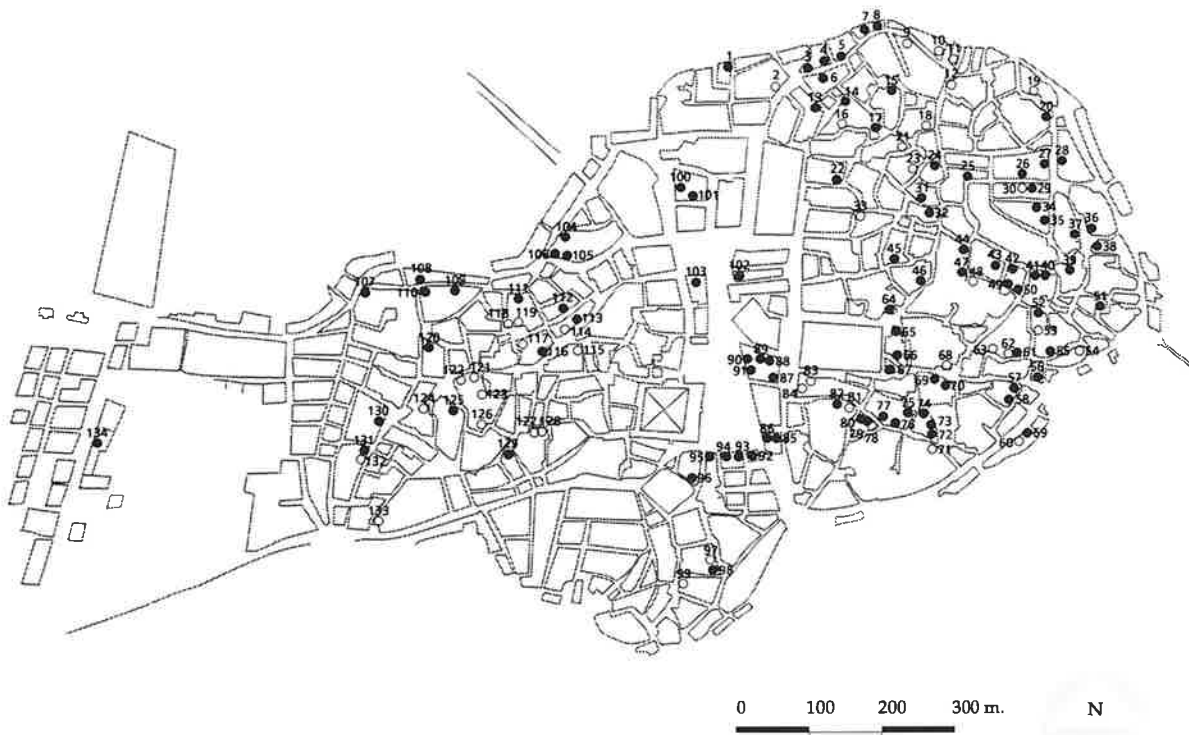


Fig. 5. Les 50 maisons à façade monumentale en ruine et disparues (○) depuis 1983 (dessin de. P. Maas)

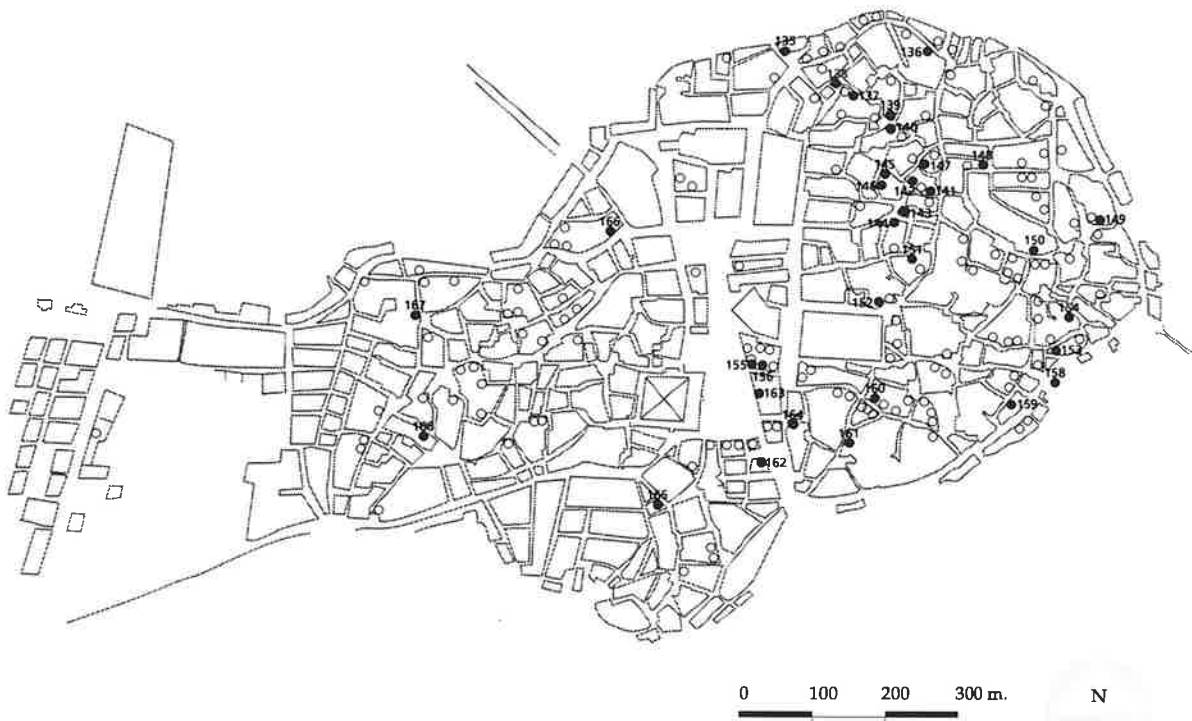


Fig. 6. Les 34 maisons à façade monumentale construites (●) depuis 1983 (dessin de. P. Maas)

Depuis 1984 (Maas & Mommersteeg 1992), aucune donnée n'existe sur l'état de l'architecture de la ville de Djenné. L'inventaire effectué au cours de la présente mission montre clairement que par rapport à cette date, la situation est catastrophique.

Pour cet inventaire global des maisons les critères suivants ont été utilisés :

1. Fonction du bâtiment (1 maison, 2 magasin, 3 publique)
2. Type de façade (marocain, toucouleur, simple) (fig.3)
3. Méthode de construction (1 djenné-ferey, 2 brique rectangulaire, 3 ciment, 4 carreaux)
4. Eléments de construction intéressants (fenêtres, ortes)
5. Plan
6. Age approximatif (1: 0-25, 2: 25-50, 3: 50-100, 4: >100 ans)
7. Etat (1 bon, 2 mauvais, 3 ruine, 4 disparu)
8. Travaux à effectuer (1 crépissage simple, 2 crépissage et réparations, 3 ajout d'un étage, 4 reconstruction) (fig.14)
9. Importance architecturale du bâtiment (catégories A, B, C)
10. Urgence des travaux (catégories A, B, C)

Le présent inventaire des maisons révèle que sur les 134 maisons du plan de 1984 (fig.5), 40 ont disparu (fig.6) et 34 maisons nouvelles ont été construites à la suite (fig.7) parfois, de la destruction d'anciennes maisons.

ceci soulève la question du respect de la législation en vigueur (voir Cadre général du projet). Bien que la ville soit classée et qu'il soit nécessaire pour toute modification, d'obtenir au préalable une autorisation, les propriétaires des maisons les détruisent et les reconstruisent à leur gré. Dans le cadre de la sensibilisation de la population beaucoup reste à faire encore.

Les autorités maliennes ont pris à cet égard l'heureuse initiative d'établir la Mission Culturelle de Djenné, qui est spécialement chargée de la sensibilisation et du contrôle du respect de la législation (Cissé 1995).

Le ciment et les carreaux en terre cuite sont utilisés de plus en plus pour recouvrir les façades. Heureusement, la plupart des nouvelles maisons est encore construite en banco. Un facteur déterminant pour cette continuité a été la corporation des maçons, le barey-ton, qui peut être considéré comme le porteur de la culture traditionnelle de l'architecture propre à Djenné. En tant que créateurs et bâtisseurs, ce sont eux qui transmettent la technique spéciale de la construction en terre qui les rend célèbres bien au-delà des frontières du Mali. Il est donc d'une importance cruciale d'impliquer le barey-ton dans ce projet et de prendre les techniques et les matériaux utilisés par eux comme point de départ.

Un dernier constat effectué au cours de la présente

mission montre qu'avec l'adduction d'eau dans la ville de Djenné, l'évacuation des eaux usées pose aujourd'hui des problèmes de plus en plus graves d'assainissement. Ponctuellement des solutions adaptées seront étudiées et mises en oeuvre (tuyaux de drainage, fosses septiques, canalisations).

Dans le cadre de la sensibilisation il sera nécessaire d'inciter la population à un nettoyage des rues et des places publiques au moins aussi minutieux qu'avant l'arrivée de l'adduction d'eau et des importations de plastique.

Orientation du Projet

Pour réaliser des objectifs de rénovation, de restauration et de conservation de la vieille ville, des problèmes de trois types doivent être résolus : économiques, techniques et politiques.

Ainsi que nous l'avons indiqué, le déclin actuel du bâti est lié au déclin économique. Les projets de restauration devraient donc aller de pair avec des projets de développement afin d'améliorer la base économique. Le présent projet est axé surtout sur la restauration et la formation, l'état de la plupart des monuments ne permettant plus de délai. L'effet d'un grand projet de restauration pour les quelques cent maçons et pour le tourisme et les revenus possible pour la population locale, ne sera pas négligeable. Le tourisme culturel peut jouer un rôle important dans l'amélioration de l'économie de Djenné. Pour donner un nouvel élan au tourisme l'infrastructure doit être améliorée : hotel-restaurant, organisation des guides (supervision, statut, formation) et création d'un musée local. Un effort des Ministères chargés du Tourisme et de la Culture dans ce sens, si possible pendant le projet de restauration, aura un effet positif. On devra aussi tenter d'établir l'utilité d'un impôt touristique qui pourrait apporter les fonds nécessaires à l'amélioration de l'infrastructure et à l'entretien régulier des monuments.

La situation économique de la ville n'est pas désespérée. Une amélioration de l'économie se laisse percevoir même après un seul bon hivernage. Il faut remarquer aussi que certaines ONGs (par exemple CARE) ont une base à Djenné et que les géographes de l'Université d'Utrecht proposent de nouveau une étude de la structure socio-économique de Djenné dans l'avenir proche. Les résultats de cette étude pourraient être utilisés pour stimuler d'avantage l'économie.

Sur le plan technique, le projet doit s'inscrire dans une vision globale de l'architecture, qui est déterminée par : la qualité du site (superficie +/- 70 ha) ; la qualité générale de l'architecture de la ville : la qualité

des ensembles architecturaux :

la qualité des maisons individuelles (+- 980 an 1903 et +- 1.850 en 1982).

Toutefois, dans un premier temps, le choix des maisons à restaurer porte sur les maisons à façade monumentale. Ce choix s'explique par le fait que ce sont ces façades qui déterminent depuis longtemps le plus l'image authentique de la ville. En témoignent les anciennes cartes postales et les photographies de Rousseau (Gardi et alii 1995) de la fin du XIXe siècle (fig.2 et 9).

Rn outre, la restauration de quelques ensembles architecturaux (14) situés autour des places publiques (fig.9) et dans certaines rues (fig.2) et de maisons monumentales individuelles (89) éparpillées dans toutes la ville (fig.8), peut contribuer à sauver l'image typique de la ville. Ces restaurations fourniront un exemple pour les habitants des maisons non-monumentales. Une telle démarche donne la possibilité d'adapter les maisons existantes aux exigences des temps modernes et d'expérimenter aussi avec de nouvelles formes d'architecture.

La restauration sera basée sur le respect stricte des principes de la construction traditionnelle.

L'un des rares bâtiments en bon état de conservation est la mosquée dont le crépissage en banco se fait chaque année. En principe, tous les bâtiments doivent être crépis tous les deux ans. Ce crépissage donne aux bâtiments la texture et la couleur qui leur est propre est constituée donc un aspect essentiel de la qualité et de l'esthétique de cette architecture. Les bâtiments recouverts de ciment ou de carreaux de terre cuite présentent à contrario de nombreuses fissures indiquant ainsi un manque d'adhérence entre ces matériaux et la terre. C'est pourquoi il est préférable d'utiliser le banco comme le matériau d'entretien des maisons.

Le banco a prouvé son efficacité dans le passé (maisons de plusieurs siècles), donne un aspect essentiel à l'architecture traditionnelle, et reste relativement bon marché. Il a l'avantage en outre de conserver l'authenticité de l'architecture de la ville, de donner plus de travail aux maçons de Djenné et de contribuer à la continuité d'une structure gardant vivant le savoir-faire architectural. De plus, le banco se trouve sur place. Le ciment, la chaux ou des produits de conservation doivent être importés de loin et les résultats de leur utilisation sont de surcroît peu convaincants.

C'est pour cette raison que nous proposons un crépissage bisannuel des maisons sélectionnées et restaurées. Le financement de ce crépissage peut se faire grâce aux intérêts produits par un dépôt en compte bloqué d'une partie du fonds à créer. Pour rassembler ce dépôt, on fera appel à la générosité d'entreprises néerlandaises.

Une condition pour une bonne gestion du patrimoine architectural est l'établissement d'un dossier par bâtiment (photographies, dessins, copie contrat) pour toute la ville. De tels dossiers n'existent pas encore. Les données publiées dans le livre de Maas & Mommersteeg (1992) peuvent servir de base pour l'établissement de ces dossiers. En outre, les 168 maisons visitées par la présente missions ont été photographiées, les noms des propriétaires notés, l'état des maisons décrit (voir annexe) et leur position indiquée sur un plan de la ville (voir fig.5-8). Des stagiaires (par exemple des étudiants de l'Université de Leiden et de l'Ecole Nationale des Ingénieurs de Bamako) pourraient éventuellement apporter leur aide à cet effet.

Les maçons de Djenné ont un bon savoir-faire pratique pour réaliser des restaurations. Ce qui manque encore à Djenné, c'est une instance capable d'établir des plans et de préparer des dossiers, et qui peut surveiller l'exécution des travaux : il pourrait s'agir d'architectes maliens opérant individuellement ou d'un cabinet d'architecture, assisté éventuellement par des étudiants de l'Université de Technologie d'Eindhoven et de l'Ecole Nationale des Ingénieurs de Bamako.

Sur le plan politique la réussite du projet dépendra du degré d'adhésion des populations de Djenné et à la capacité de faire respecter la législation en matière de protection des monuments et sites classés. Ceci constitue un enjeu majeur où le rôle de l'Etat sera essentiel. Il faudra définir des stratégies pour mobiliser les populations, en particulier les propriétaires des maisons à restaurer, et leur proposer un contrat fixant les contraintes liées à la restauration. Le suivi à long terme de ces dispositions devra être assuré.

Pour ne pas retarder inutilement le commencement du projet, une action rapide de restauration de la ville de Djenné est proposée. Ceci ne veut pas dire qu'il n'existe pas de l'architecture méritant d'être restaurée en dehors de la ville. Le Delta intérieur du Niger est assez riche en monuments architecturaux (Locati & Spini 1984). Le présent projet aura certainement un rayonnement dans tout le Delta intérieur. De plus, il sera relativement facile plus tard de lier ponctuellement quelques petits volets complémentaires au présent projet.

Proposition de projet

Objectifs

Le présent projet a pour objectifs de contribuer :

1. à la sauvegarde du patrimoine culturel du Mali par la conservation de l'architecture de la ville de Djenné, patrimoine mondial de l'UNESCO ;
2. au renforcement de l'identité culturelle en familiarisant la population locale avec son patrimoine ;
3. à la formation en matière de restauration de monuments historiques en respectant les techniques de constructions locales ;
4. à la mise en place d'un cadre pour la restauration, la conservation et le développement de l'architecture de la ville de Djenné et au renforcement des structures administratives existantes ;
5. à la promotion culturelle et touristique de Djenné ;
6. au développement économique de la ville ;
7. à la promotion du prestige de l'architecture en terre.

Cadre général du projet

Cadre administratif

Sont impliqués dans le présent projet au Mali les organismes suivants :

le Ministère de la Culture et de la Communication

- la Mission Culturelle de Djenné
- la Direction Nationale des Arts et de la Culture
- le Musée National du Mali
- la Division du Patrimoine Culturel

le Ministère des Enseignements Supérieurs et de la Recherche Scientifique

- l'Institut des Sciences Humaines

le Ministère des Travaux Publics, de l'Urbanisme et de la Construction

- la Direction Nationale de l'Urbanisme et de la Construction

le Ministère chargé du Tourisme

Cadre juridique

Le patrimoine architectural est protégé par les lois maliennes suivantes :

- Loi no 85-40/AN-RM, relative à la protection et à la promotion du Patrimoine culturel national, de 1985 ;
- Décret no 203/PG-RM, instituant une Commission Nationale de Sauvegarde du Patrimoine Culturel, de 1985;
- Loi no 98-17/AN-RM, portant organisation de la profession d'architecte en République du Mali, de 1989 ;
- Décret no 89-214/P-RM, organisant la profession

d'architecte agréé, de 1989.

Le projet doit tenir compte en plus du texte suivant : Schéma directeur d'aménagement et d'urbanisme de Djenné et environs de 1988.

Cadre administratif et financier d'exécution du projet

Un contrat sera signé par le Ministère des Affaires Etrangères des Pays-Bas et le Rijksmuseum voor Volkenkunde à Leiden. Le musée créera ensuite un Fonds avec les instances maliennes participantes et l'UNESCO : le Fonds International de Sauvegarde de l'Architecture de Djenné (FISAD).

Ce Fonds sera géré par un Conseil. Font partie du Conseil : des représentants des Ministères maliens concernés, de l'UNESCO et Rijksmuseum voor Volkenkunde et des experts. Le Conseil de cinq personnes maximum sera assisté par un Comité d'Honneur et un Comité Scientifique. Le Conseil mettra en place à Djenné un Bureau d'exécution comprenant un cabinet d'architecture chargé de faire élaborer par des architectes les dossiers techniques de restauration, de les faire approuver par le Conseil et de superviser l'exécution des dossiers approuvés. La responsabilité de ce Bureau pourrait être confié à la Mission Culturelle de Djenné et, ultérieurement, à la Division du Patrimoine Culturel. La Mission contrôle aussi l'observation des lois et des contrats à Djenné. Le Bureau sera contrôlé annuellement par le Conseil du Fonds.

Pour la création du Fonds les textes suivants sont applicables :

- Facteurs clés dans la création des fondations et des fonds de dotation au Mali (USAID, Bamako 1993) ;
- Fonds international pour la promotion de la culture : statuts (UNESCO, Paris 1974).

Volets

Le présent projet comprend 8 volets :

1. Mise en place d'une structure de gestion et d'exécution. Etablissement d'un contrat entre le Ministère des Affaires Etrangères des Pays-Bas et le Rijksmuseum voor Volkenkunde à Leiden ; constitution du Fonds International de Sauvegarde de l'Architecture de Djenné ; constitution d'un Conseil, d'un Comité d'Honneur, d'un Comité Scientifique et d'un Bureau d'exécution à Djenné. Résultat envisagé : *mettre en place une structure administrative pour la restauration du patrimoine architectural de Djenné*
2. Compléter l'inventaire des maisons ou des groupes de maisons à conserver prioritairement (éventuellement avec la collaboration d'étudiants de l'Université de Technologie d'Eindhoven et de l'Ecole Nationale des Ingénieurs de Bamako) Résultat envisagé : *liste des bâtiments à restaurer par le Fonds ;*
3. Sensibilisation de la population locale. Résultat envisagé : *susciter l'intérêt de la population à la conservation de l'architecture et la promotion culturelle et économique de leur ville ;*
4. Formation des maçons de Djenné en vue de leur articulation au programme de restauration. Résultat envisagé : *permettre aux structures locales de participer à la restauration de leur ville et de conserver le savoir-faire des maçons ; contribuer à la création de revenus pour les maçons*
5. Projet pilote : restauration d'un ensemble architectural typique pouvant servir de local pour le Bureau d'exécution et d'une salle d'exposition (fig.9-13). Résultat envisagé : *évaluation des techniques de restauration utilisées et le fonctionnement des structures mises en place ;*
6. Conservation et/ou restauration des maisons sélectionnées. Résultat envisagé : *sauvegarde du patrimoine architectural ;*
7. Vulgarisation des résultats obtenus (séminaire, exposition des résultats obtenus, programmes audiovisuels et publications). Résultat envisagé : *diffusion des connaissances acquises auprès du grand public.*
8. Formation de la présente structure gouvernementale pour la conservation du patrimoine architectural. Résultat envisagé : *formation professionnelle de responsables culturels et prise en charge par le Gouvernement malien des actions de suivi du projet.*

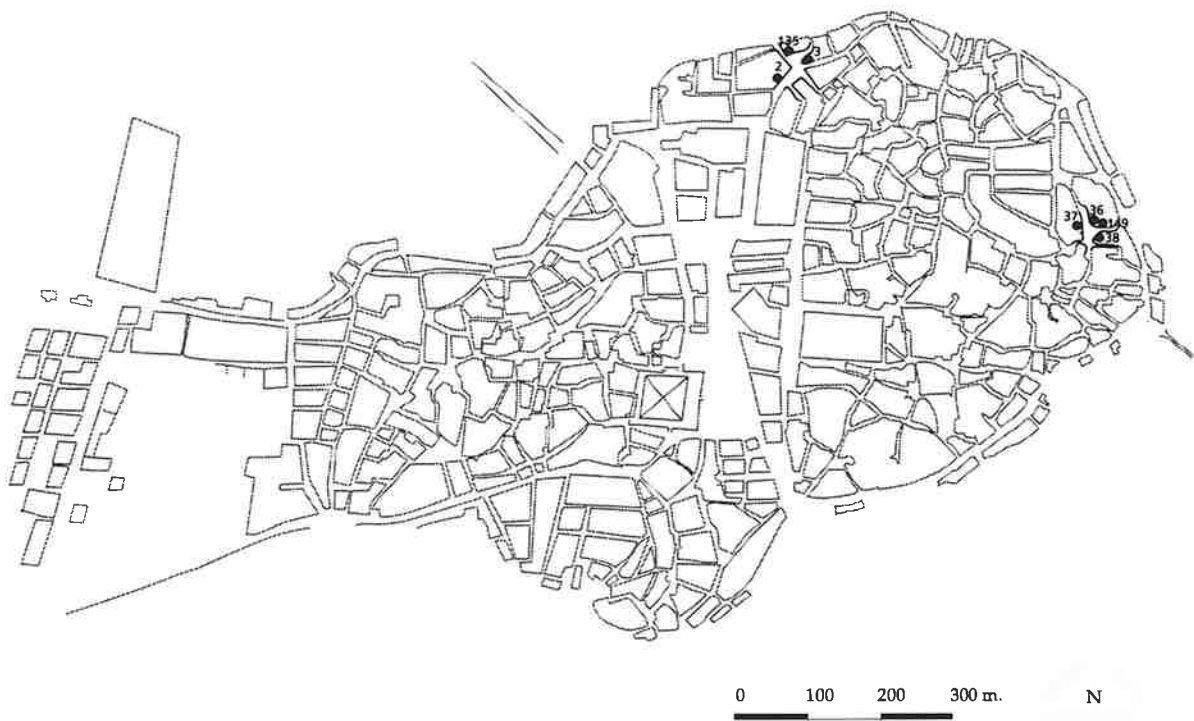


Fig. 7. Les maisons à restaurer : projet pilote (phase 1 : ensembles A et G) (dessin de P. Maas)

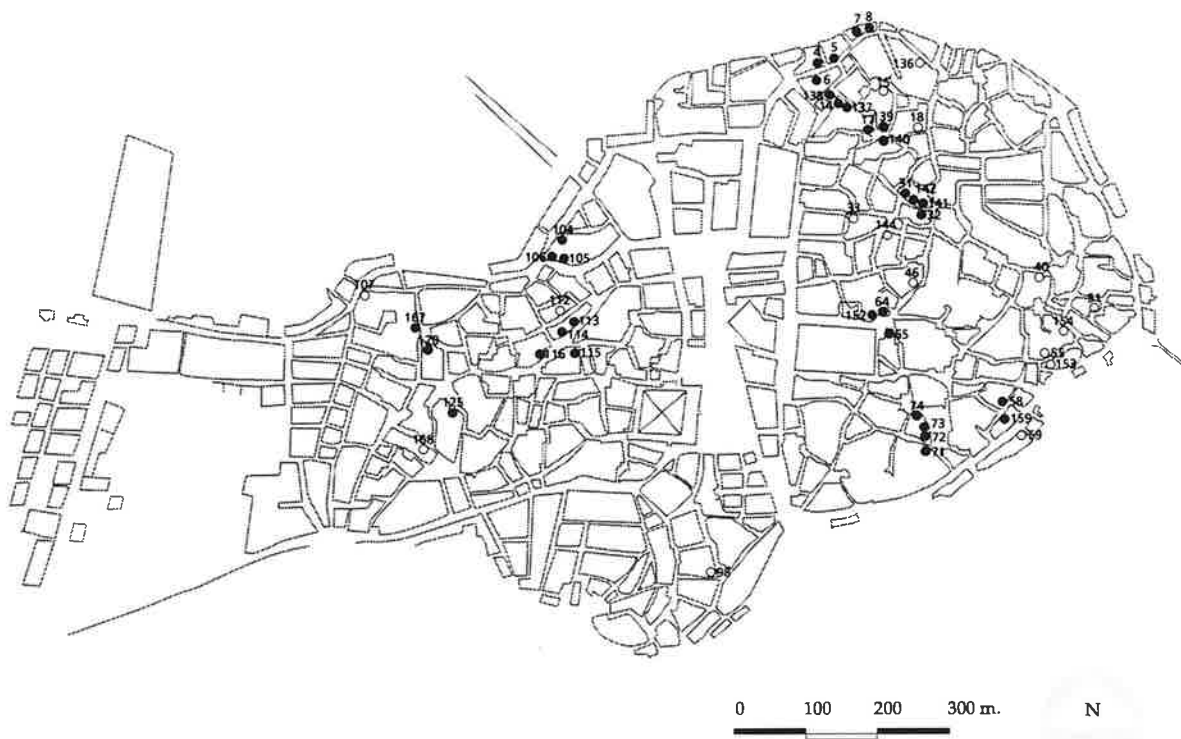


Fig. 7. Les maisons à restaurer : phase 2 (ensembles B, C, D, E, F, H, I, J, K, L, M, et N = ● ; maisons individuelles = ○) (dessin de P. Maas)

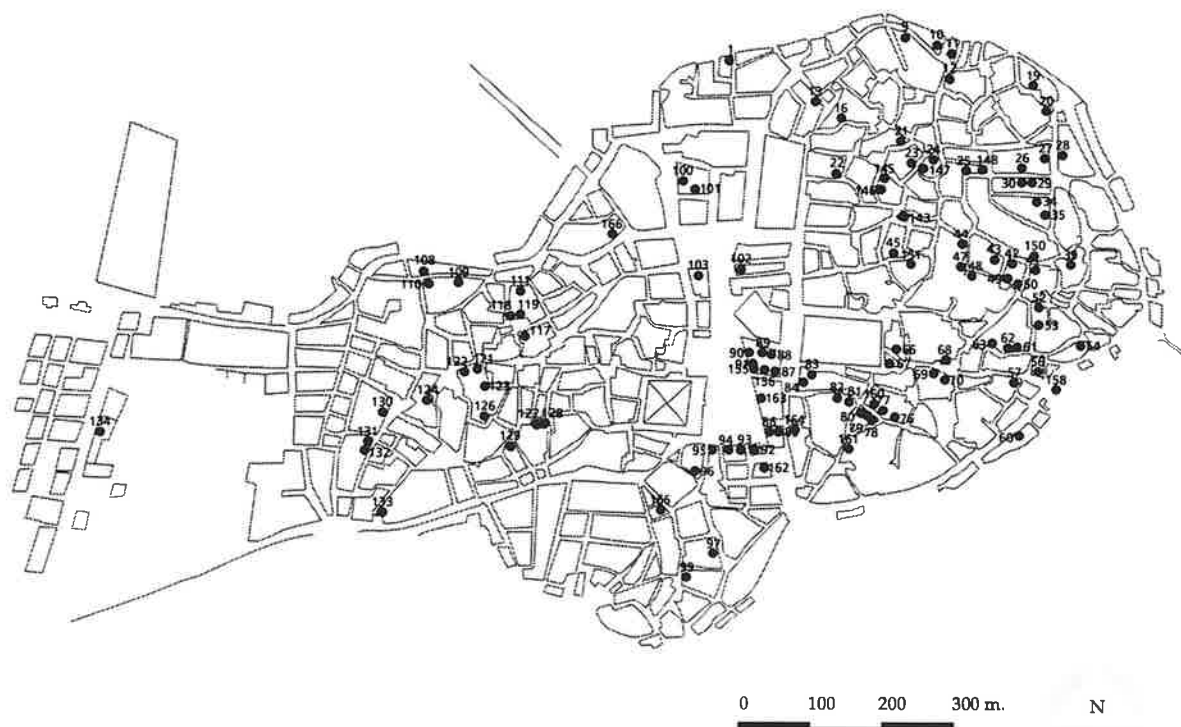


Fig. 7. Les maisons à restaurer : phase 3 (maisons individuelles = ●) (dessin de P. Maas)



Fig. 8. Projet pilote ; ensemble architectural G ; la maison Maiga en 1906 (carte postale de Fortier no 410)



Fig. 9. Projet pilote : ensemble architectural G ; la maison Maiga en 1989 (photo R. van Wendel de Joode)

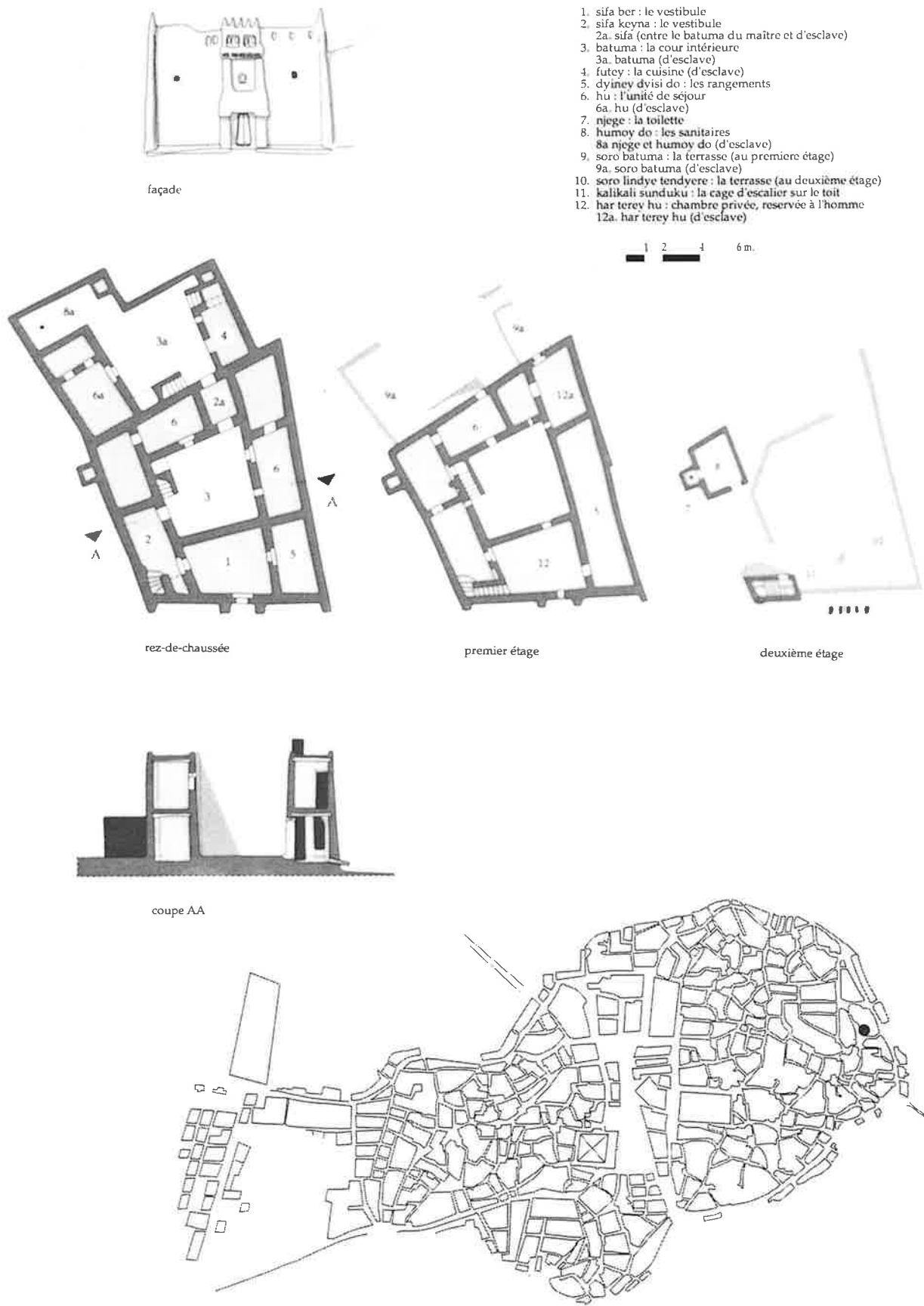


Fig. 10. Projet pilote : ensemble architectural G ; la maison Maiga en 1983 (dessin de A. van Rangerooy)

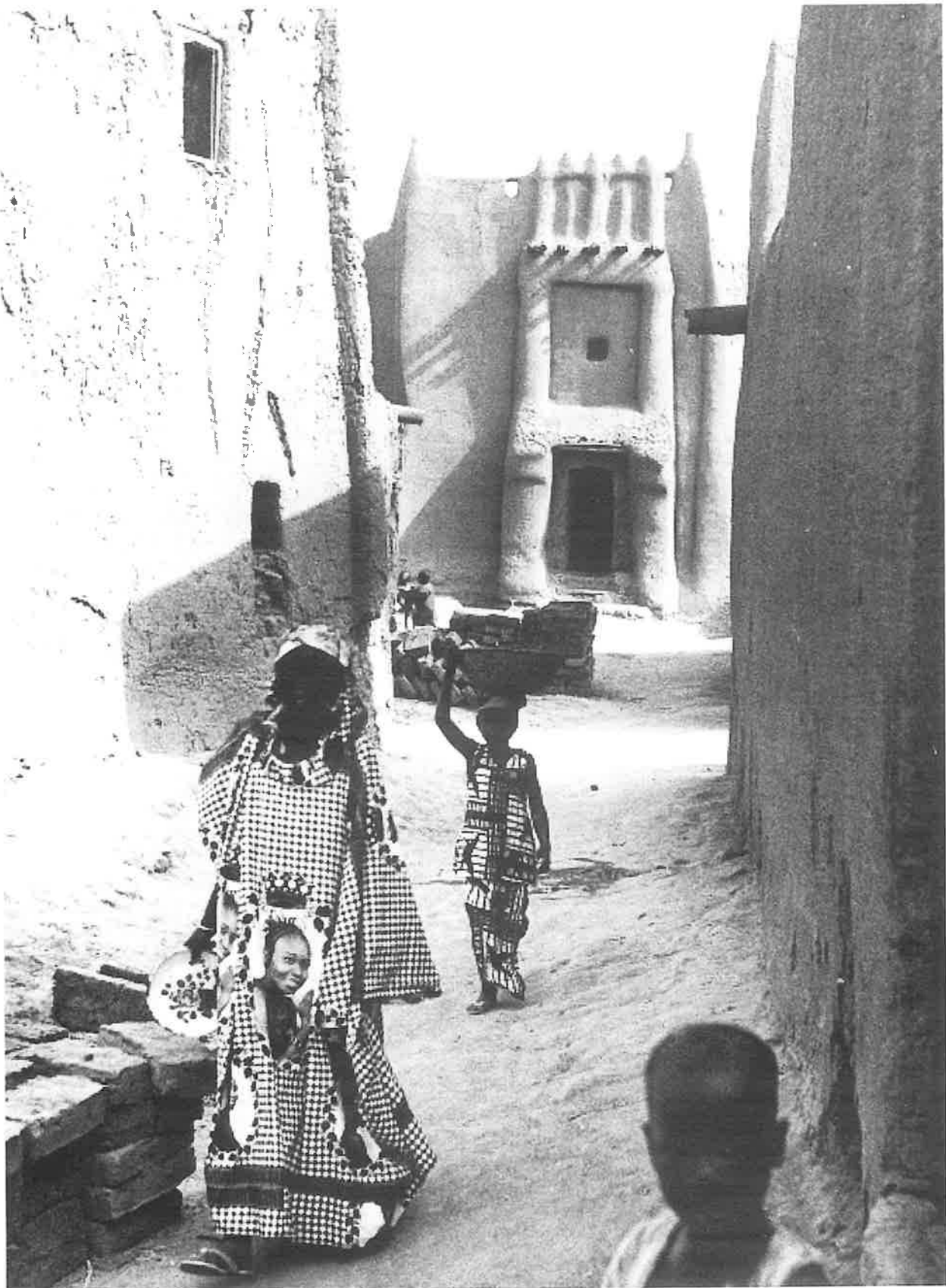
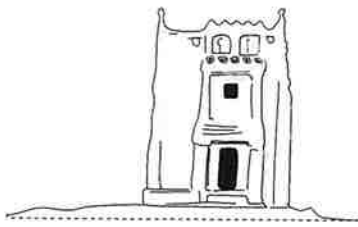
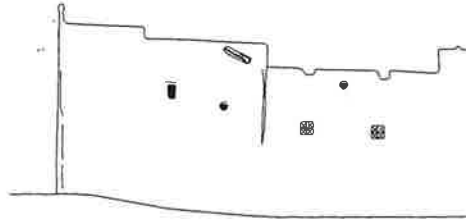


Fig. 11. Projet pilote : ensemble architectural A ; la maison Becoum en 1975 (photo G. Jansen)

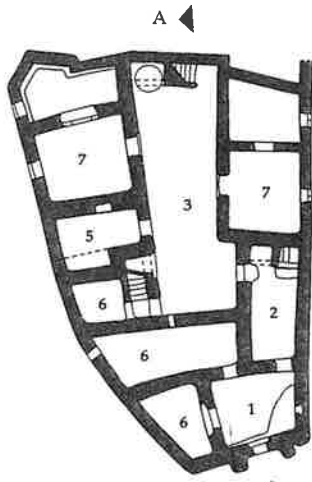


façade principale

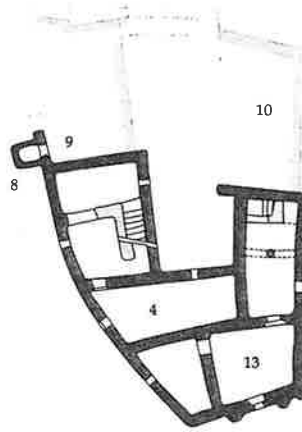


1. sifa ber : le vestibule
2. sifa keyna : le vestibule
3. batuma : la cour intérieure
4. soro veranda : véranda (sur l'étage)
5. futey : la cuisine
6. dyiney dyisi do : les rangements
7. hu : l'unité de séjour
8. njege : la toilette
9. humoy do : les sanitaires
10. soro batuma : la terrasse (au première étage)
11. soro lindye tendyere : la terrasse (au deuxième étage)
12. kalikali sunduku : la cage d'escalier sur le toit
13. har terey hu : chambre privée, réservée à l'homme

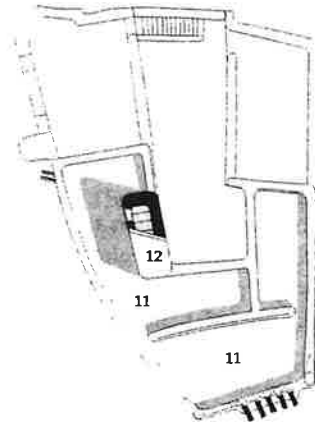
1 2 4 6 m.



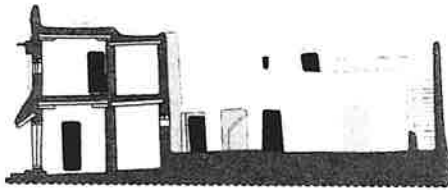
rez-de-chaussée



premier étage



deuxième étage



coupe AA

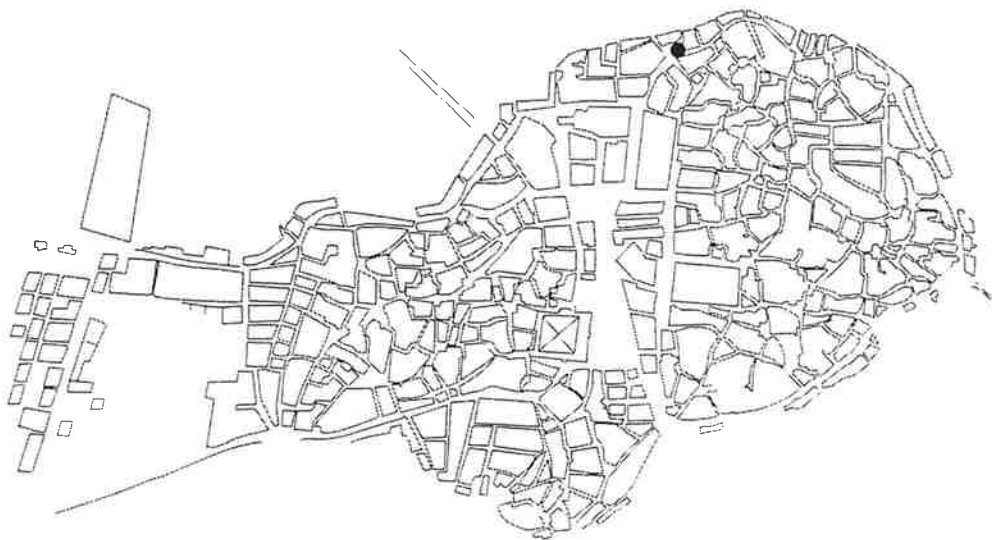


Fig. 12. Projet pilote : ensemble architectural A ; la maison Bocoum en 1983 (dessin de A. van Rangelrooy)

Programme

(voir fig.7)

Phase I 1996-1997

Constitution d'un Fonds (FISAD) et mise en place d'une structure de gestion et d'exécution (volet 1)

Compléter l'inventaire des maisons à conserver (volet 2)

Sensibilisation de la population locale (volet 3)

Formation du barey-ton (volet 4)

Projet pilote : restauration de deux ensembles architecturaux (volet 5)

Evaluation

Phase II 1998-1999

Conservation et/ou restauration des 12 ensembles et des 16 maisons les plus importants (volet 6a)

Entretien (crépiage) des monuments restaurés (volet 8)

Sensibilisation de la population locale (volet 3)

Evaluation

Phase III 2000-2001

Conservation et/ou restauration des 73 autres maisons monumentales (volet 6b)

Entretien (crépiage) des monuments restaurés (volet 8)

Sensibilisation de la population locale (volet 3)

Evaluation

Phase IV 2002-

Entretien (crépiage) des monuments restaurés (volet 8)

Synthèse des travaux et vulgarisation des résultats obtenus (volet 7)

Prise en charge des actions de suivi du projet par le Gouvernement malien (volet 8)

Entretien du patrimoine architectural par la Division du Patrimoine Culturel

**Budget global
en FCFA**

**Phase I
1996**

Frais généraux

Location d'un bâtiment pour une année	900.000
Equipelement Bureau d'exécution	
ordinateur	1.300.000
photocopieur	5.500.000
fax	1.000.000
mobilier	2.000.000
groupe électrogène/panneaux solaires	1.000.000
ventilateurs à 25.000	100.000
Centre de documentation	10.000.000
Transport	
1 véhicule tt + carburant	17.200.000
Salaires Bureau d'exécution	
indemnité directeur	250.000
assistant du directeur à recruter	900.000
architectes à recruter	3.300.000
Frais de fonctionnement du Bureau	3.000.000
Frais de fonctionnement du Fonds (5 membres)	
constitution du Fonds (notaire etc.)	300.000
frais de voyage	1.700.000
frais de séjour	2.400.000
dédommagement	8.500.000
frais de fonctionnement (administration, comptable etc.)	1.500.000
total	60.850.000

1997

Projet pilote

Restauration de 2 ensembles (volet 5)	
A: 3 maisons	2.250.000
G: 4 maisons	4.000.000
Equipelement salle d'exposition	1.000.000
<i>Frais généraux</i>	
Location d'un bâtiment pour 6 mois	450.000
Transport	1.600.000
Salaires Bureau d'exécution	
indemnité directeur	250.000
assistant du directeur	900.000
architectes	3.300.000
Frais de fonctionnement du Bureau	3.000.000
Frais de fonctionnement du Fonds(5 membres)	
frais de voyage	1.700.000
frais de séjour	2.400.000
dédommagement	8.500.000
frais de fonctionnement (administration,comptable etc.)	1.500.000
total	30.850.000

évaluation

Phase II**1998*****Conservation et/ou restauration (volet 6a)***

ensembles (6: 19 maisons) 12.700.000

maisons inventoriées (8) 7.500.000

Frais généraux

Transport 1.600.000

Salaires Bureau d'exécution

indemnité directeur 250.000

assistant du directeur 900.000

architectes 3.300.000

Frais de fonctionnement du Bureau 3.000.000

Frais de fonctionnement du Fonds (5 membres)

frais de voyage 1.700.000

frais de séjour 2.400.000

dédommagement 8.500.000

frais de fonctionnement (administration, comptable etc.) 1.500.000

total **43.350.000****1999*****Conservation et/ou restauration (volet 6a)***

ensembles (6: 18 maisons) 12.700.000

maisons inventoriées (8) 7.500.000

Entretien du patrimoine architectural (volet 8)

crépissage de 67 maisons p/an 13.000.000

Frais généraux

Transport 1.600.000

Salaires Bureau d'exécution

indemnité directeur 250.000

assistant du directeur 900.000

architectes 3.300.000

Frais de fonctionnement du Bureau 3.000.000

Frais de fonctionnement du Fonds (5 membres)

frais de voyage 1.700.000

frais de séjour 2.400.000

dédommagement 8.500.000

frais de fonctionnement (administration, comptable etc.) 1.500.000

total **56.350.000****évaluation****Phase III****2000*****Conservation et/ou restauration (volet 6b)***

maisons inventoriées (37) 20.900.000

Entretien du patrimoine architectural (volet 8)

crépissage de 67 maisons p/an 13.000.000

Frais généraux

Transport 1.600.000

Salaires Bureau d'exécution

indemnité directeur 250.000

assistant du directeur	900.000
architectes	3.300.000
Frais de fonctionnement du Bureau	3.000.000
Frais de fonctionnement du Fonds (5 membres)	
frais de voyage	1.700.000
frais de séjour	2.400.000
dédommagement	8.500.000
frais de fonctionnement (administration,comptable etc.)	1.500.000
total	57.050.000
2001	
<i>Conservation et/ou restauration (volet 6b)</i>	
maisons inventoriées (37)	20.900.000
<i>Entretien du patrimoine architectural (volet 8)</i>	
crépissage de 67 maisons p/an	13.000.000
<i>Frais généraux</i>	
Transport	1.600.000
Salaires Bureau d'exécution indemnité directeur	250.000
assistant du directeur	900.000
architectes	3.300.000
Frais de fonctionnement du Bureau	3.000.000
Frais de fonctionnement du Fonds (5 membres)	
frais de voyage	1.700.000
frais de séjour	2.400.000
dédommagement	8.500.000
frais de fonctionnement (administration, comptable etc.)	1.500.000
total	57.050.000
évaluation	
Phase IV	
2002	
<i>Publications (volet 7)</i>	30.000.000
<i>Exposition et séminaire (volet 7)</i>	15.000.000
<i>Programmes audiovisuels (volet 7)</i>	10.000.000
<i>Entretien du patrimoine architectural (volet 8)</i>	
crépissage de 67 maisons p/an	13.000.000
<i>Frais généraux</i>	
Transport	1.600.000
Salaires Bureau d'exécution indemnité directeur	250.000
assistant du directeur	900.000
architectes	3.300.000
Frais de fonctionnement du Bureau	3.000.000
Frais de fonctionnement du Fonds (5 membres)	
frais de voyage	1.700.000
frais de séjour	2.400.000
dédommagement	8.500.000
frais de fonctionnement (administration, comptable etc.)	1.500.000
total	91.150.000
Grand total	396.650.000
Imprévu 5%	19.900.000
TOTAL GENERAL	416.550.000
(+- f 1.400.000)	

(dépôt en compte bloqué fourni par des entreprises néerlandaises
130.000.000 = +- f 420.000 exclus)

Partenaires

à Bamako

Ministère de la Culture et de la Communication

- Mission culturelle de Djenné
- Direction Nationale des Arts et de la Culture
 - Musée National du Mali
 - Division du Patrimoine Culturel

Ministère des Enseignements Supérieurs et de la Recherche Scientifique

- Institut des Sciences Humaines

Ministère des Travaux Publics, de l'Urbanisme et de la Construction

- Direction Nationale de l'Urbanisme et de la Construction

Ministère chargé du Tourisme

à Mopti

Direction Régionale de l'Urbanisme et de la Construction

à Djenné

Commandant de Cercle

Chef de ville

Imam

à Paris

UNESCO

aux Pays-Bas

Ministère des Affaires Etrangères

Rijksmuseum voor Volkenkunde

Bailleurs de fonds

Fonds International de Sauvegarde de l'Architecture de Djenné (FISAD)

Conseil constitué par les représentants des autorités maliennes, de l'UNESCO et du Rijksmuseum voor Volkenkunde et des experts, comprenant :

- président
- secrétaire
- trésorier
- 2 membres

Comité d'Honneur

Comité Scientifique

Bureau d'exécution à Djenné, comprenant :

- directeur
- assistant
- architectes

Conclusion

Pour assurer la sauvegarde du patrimoine architectural de la ville de Djenné, inscrit sur la Liste des Monuments du Patrimoine Mondial de l'UNESCO, un projet de restauration d'une durée de sept ans s'avère nécessaire. Ce projet met le Mali à même d'établir les structures administratives nécessaires et d'atteindre le niveau d'expertise souhaité pour donner corps à la conservation de son patrimoine. Ceci est d'une grande importance pour un pays si riche en monuments menacés.

Ce projet contribue à sensibiliser la population locale aux valeurs de son propre patrimoine en lui permettant d'y participer activement. La confiance dans l'architecture de terre et dans les connaissances des maçons locaux sera renforcée. De plus, ce projet peut créer des revenus pour les habitants de Djenné, non seulement de manière directe (grâce aux salaires des maçons et autres artisans), mais à longue échéance également par les travaux annuels d'entretien et par la stimulation du tourisme culturel.

Ce projet peut graduellement être pris en charge par le gouvernement malien. Après la fin du projet, la Division du Patrimoine Culturel de la Direction Nationale des Arts et de la Culture aura acquis suffisamment de connaissances pour continuer le projet. Un arrangement sera fait pour assurer aussi les fonds nécessaires à l'entretien des monuments de Djenné dans l'avenir.

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Annexe

Liste des bâtiments monumentaux de Djenné mai 1995

Légende

Bâtiment no (voir fig. 5-8)

phase I:ensembles A (2-3-135) et G (36-37-38-149)

(=7 maisons) (voir fig.8-13)

phase II : ensembles B,C,D,E,F,H,I,J,K,L,M, et N (=37 maisons) et
maisons individuelles indiquées par * (=16 maisons)

phase III : les autres maisons (=73 maisons)

1 Fonction du bâtiment

1 maison (ec=école coranique, +ci=cimetière nclus,
g=chambre garçons)

2 magasin

3 publique

2 Type de façade (voir fig.3)

marocain, toucouleur, simple

3 Méthode de construction

1 djenné-feréy, 2 brique rectangulaire, 3 ciment,

4 carreaux

4 Elément de construction intéressants, fenêtre (* en

terre cuite), porte

5 Plan

6 Age approximatif

1 : 0-25, 2 : 25-50, 3 : 50-100, 4 : >100 ans

7 Etat (voir fig.14)

1 bon, 2 mauvais, 3 ruine, 4 disparu

8 Travaux (voir fig. 14)

1 crépissage simple (+- 250.000 CFA)

2 crépissage et réparations (+- 500.000 CFA)

3 étage (+- 1.500.000 CFA)

4 reconstruction (+- 2.000.000 CFA)

9 Importance architecturale du bâtiment

A très important, B important, C moins important

10 Urgence des travaux

A très urgent, B moins urgent, C pas urgent



(Photos P. Maas)

Fig. 13. Etat de la maison/travaux : 1 bon-crépissage

Fig. 13. Etat de la maison/travaux : 2 bon-petites réparations

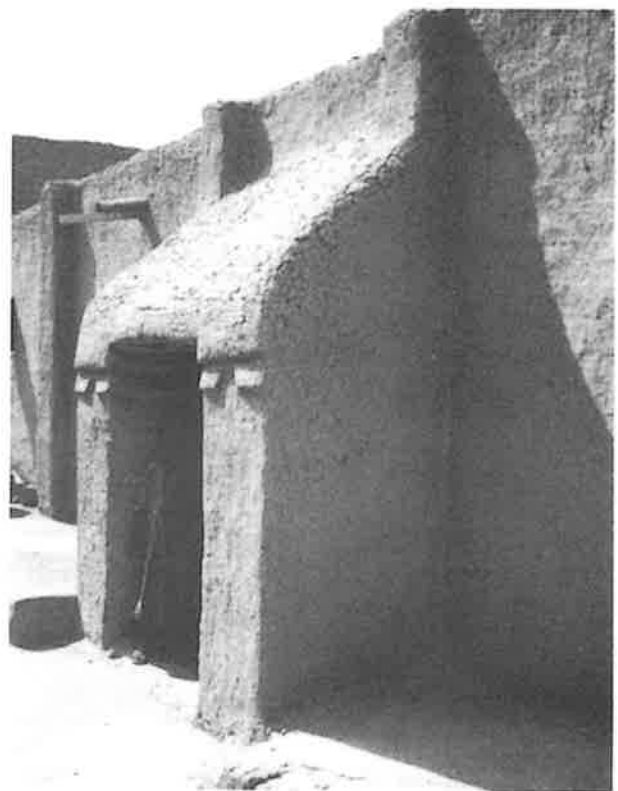


Fig. 13. Etat de la maison/travaux : 3 mauvais-manque l'étage

Fig. 13. Etat de la maison/travaux : 4 ruine-à reconstruire

Bâtiment		I	2	3	4	5	6	7	8	9	10
1		I	m	I	-		2	I	0	A	C
2	A	I	-	I	-		3	3	2	C	A
3	A	Iec	l	I	f	*	4	2	3	A	A
4	B	I	m	2	f		I	I	0	A	C
5	B	I	m	2	-		I	I	2	A	A
6	B	I	m	2	-		I	I	0	A	C
7	C	I	m	2	-		I	I	2	A	C
8	C	I	m	2	-		I	I	2	A	C
9		-	-	I	-		4	3	-	C	-
10		I	m	2	-		I	3	3	C	C
11		I	-	I	-		3	3	3	C	C
12		-	-	I	-		3	3	-	C	C
13		I	m	2	-		2	I	2	A	B
14	D	I	m	I	p		4	I	2	A	A
15	*	I	m	I	-		3	2	3	A	A
16		-	-	I	-		-	3	-	C	C
17	E	I	m	2	-		I	I	0	A	C
18	*	-	m	I	pf		3	3	3	A	A
19		I	-	23	-		I	3	-	C	C
20		I	m	I	p		3	2	2	C	C
21		-	-	-	-		-	4	-	C	C
22		I	m	2	-		I	I	2	B	C
23		-	-	I	-		-	3	-	C	C
24		I	m	I	f		4	2	2	B	C
25		I	m	234	f		I	I	2	A	C
26		I	m	2	-		I	I	0	A	C
27		Iec	s	2	-		2	I	0	A	C
28		I	m	2	-		2	I	0	A	C
29		I	m	2	f		2	I	0	A	C
30		-	-	-	-		-	3	3	C	C
31	F	I	m	2	-	*	1	1	0	A	C
32	F	I	m	13	-		3	2	2	A	A
33	*	I	l	I	-		4	3	4	A	A
34		I	m	2	-		2	2	3	B	C
35		I	m	2	-		2	I	I	A	A
36	G	3	l	I	fp	*	4	2	3	A	A
37	G	I	m	2	fp		I	2	2	A	A
38	G	I	m	12	f		4	2	2	A	A
39		I	m	2	fp		I	I	I	B	C
40	*	I	m	I	p		3	2	3	A	A
41		I	m	234	pf		I	2	2	A	A
42		I	m	I	-		3	2	3	B	C
43		I	m	I	-		3	2	2	B	C
44		I	m	2	-		I	2	-	C	C

Bâtiment		I	2	3	4	5	6	7	8	9	10
45		I	m	2	p		2	2	3	C	C
46	*	I	l	I	p		4	2	2	A	A
47		I	l	2	-		2	2	3	C	C
48		I	-	I	p		-	3	-	C	C
49		I	s	2	-		I	I	I	C	C
50		I	m	I	p		3	I	2	B	C
51	*	I	m	I	f		2	I	2	A	A
52		I	m	2	-		2	2	3	C	C
53		I	l	2	-		1	3	3	C	C
54		I	-	2	-		-	3	-	C	C
55	*	I	m	I	f	*	2	2	2	A	A
56		I	m	12	pf		2	I	I	A	C
57		I	m	I	f		3	I	I	A	C
58	H	I	l	I	f		3	2	2	A	A
59	*	I	m	2	-		3'	I	2	A	A
60		-	-	-	-		-	4	-	-	-
61		I	m	2	-		I	2	2	B	C
62		-	-	-	-		-	3	-	-	-
63		-	-	-	-		-	4	-	-	-
64	J	I	m	I	f		3	2	2	A	A
65	J	I	m	2	-		I	I	0	A	A
66		Iec	l	2	p		I	2	3	A	C
67		I	m	2	-		2	2	2	B	C
68		-	-	-	-		-	4	-	-	-
69		I	m	2	f	*	I	I	0	A	C
70		I	l	I	p		3	2	3	B	C
71	I	I	l	2	-		-	4	2	C	C
72	I	I	m	I	-		2	2	3	C	C
73	I	I	m	I	-		4	2	4	A	A
74	I	I+ci	m	I	p		4	2	3+I	A	A
75	I	I	m	I	-		2	2	2	A	A
76		I	m	I	-		3	2	2	B	C
77		IG	m	2	-		2	2	3	C	C
78		I	-	2	-		I	4	-	C	C
79		I	m	2	pf		I	I	I	B	C
80		I	m	2	-		1	2	0	C	C
81		I	m	2	-		2	4	2	B	C
82		I	m	23	pf		I	I	2	B	C
83		-	-	-	-		-	4	-	-	-
84		-	-	-	-		-	4	-	-	-
85		2	m	23	f		I	I	I	A	A
86		2	m	23	f		I	I	I	A	A
87		2	m	234	f	*	I	I	2	B	C

Bâtiment	I	2	3	4	5	6	7	8	9	10	
88	2	m	23	-		I	I	2	B	C	
89	2	m	23	-		I	I	2	B	C	
90	2	m	23	-		I	I	2	A	C	
91	2	m	23	-		I	I	2	A	C	
92	2	m	234	-		I	I	2	A	A	
93	2	m	23	-		I	I	2	A	A	
94	2	m	23	-		I	I	2	A	A	
95	I	m	2	-		2	I	I	A	C	
96	-	-	-	-		-	-	-	-	-	
97	I	s	2	-		-	4	-	-	-	
98	*	I	m	I	-	3	I	2	A	A	
99	-	-	-	-		-	3	3	-	-	
100	3	m	23	pf	*	I	I	0	B	C	
101	3	m	23	pf	*	I	I	0	B	C	
102	2	m	2	p		I	I	I	B	C	
103	3	m	123	-		3	I	2	A	A	
104	N	I	m	2	-	2	I	0	A	C	
105	N	I	m	I	f	*	3	I	3	A	A
106	I	m	I	-		3	I	I	A	A	
107	Iec	l	I	-		3	I	I	A	A	
108	I	m	I	-		-	2	3	B	C	
109	I	m	I	-		3	I	I	B	C	
110	I	m	2	-		2	I	I	B	C	
111	I	m	2	-		2	I	2	C	C	
112	*	I	m	12	-	2	I	I	A	A	
113	M	I	m	I	-	3	2	2	A	C	
114	M	-	m	I	-	3	3	4	A	C	
115	M	-	-	I	-	-	4	4	-	C	
116	M	I	l	I	P	3	2	3	A	C	
117	-	-	-	-		-	4	-	-	-	
118	-	-	-	-		-	4	-	-	-	
119	-	-	-	-		-	4	-	-	-	
120	K	Iec	l	I	-	4	I	2	A	C	
121	-	-	I	-		-	3	-	-	-	
122	-	-	2	-		-	3	-	-	-	
123	-	-	-	-		-	4	-	-	-	
124	-	-	I	-		-	4	-	-	-	
125	L	I+cl	m	2	f	2	2	2+1	A	A	
126	-	-	-	-		-	4	-	-	-	
127	-	-	-	-		-	4	-	-	-	
128	-	-	-	-		-	4	-	-	-	
129	I	m	2	-		I	I	-	C	C	
130	Ice	l	I	-		4	I	3	B	C	
131	I	l	I	-		3	I	3	B	C	

Bâtiment		I	2	3	4	5	6	7	8	9	10
132		-	-	-	-	-	-	4	-	-	-
133		I	-	I	-	-	-	3	-	C	C
134		I	m	-	-	*	I	I	0	A	C
135	A	I	m	12	-	-	I	I	I	B	A
136	*	I	m	I	-	-	4	3	4	A	A
137	D	I	m	2	p	-	2	I	2	A	A
138	D	I	m	123	-	-	I	I	2	A	A
139	E	I	m	2	-	-	I	I	0	A	C
140	E	I	l	I	pf	*	4	3	4	A	A
141	F	I	m	2	-	-	I	I	0	A	A
142	F	I	m	I	pf	-	3	2	2	A	A
143		I	m	23	-	-	I	I	2	B	C
144	*	I	m	I	p	*	3	I	I	A	A
145		I	-	I	-	-	-	3	-	C	C
146		I	m	I	p	-	4	2	2	B	C
147		I	m	2	pf	-	I	I	I	B	C
148		I	m	234	pf	-	I	2	2	B	C
149	G	I	m	I	-	-	4	3	3	A	A
150		I	m	2	pf	-	I	I	0	A	C
151		I	m	I	p	-	4	2	3	B	C
152	J	I	m	2	f	-	2	I	I	A	A
153	*	I	l	I	p	-	4	2	3	A	A
154	*	I	m	I	f	*	3	2	3	A	A
155		2	m	23	-	-	I	I	2	A	C
156		2	m	23	-	-	I	I	2	A	C
157		I	m	2	p	-	2	2	2	B	C
158		I	m	23	f	-	I	I	2	B	C
159	H	I	m	I	-	-	3	2	3	A	A
160		I	m	I	-	-	3	2	2	B	C
161		I	m	23	-	-	I	I	2	B	C
162		3	m	23	-	-	I	I	2	B	C
163		3	m	2	-	-	I	I	3	A	A
164		I	m	23	-	-	I	I	2	B	C
165		I	m	23	-	-	I	I	2	B	C
166		I	m	23	pf	-	I	I	2	B	C
167	K	I+ci	l	I	-	-	3	2	3+1	A	A
168	*	I	m	2	f	-	2	I	I	A	A

Quelques dates

3e siècle BC	premières traces d'habitation à Djenné-Djeno		bateau
6e siècle AD	Empire de Ghana/Wagadu	1818	Sékou Ahmadou (1775-1844/5) fondateur du Royaume Peul de Macina, le Diïna
8e-IIe siècle	l'apogée de Djenné-Djeno ; la ville compte environ 20.000 habitants		(1818-1862), bat les Bamanan
IIe siècle	déclin de l'Empire de Ghana/Wagadu ; fondation de Tombouctou par les Berbères	1819/18	Sékou Ahmadou conquiert Djenné où il a suivi l'enseignement coranique, après un siège de neuf mois ; fondation de Hamdallahi, capitale du Diïna
13e siècle	diminution de la population de Djenné-Djeno ; Soundjata Keita fonde l'empire du Mali ; le 26e prince de Djenné, Koy Konboro, se convertit à l'Islam ; fondation de la première mosquée de Djenné	1828	visite du premier européen, l'explorateur français René Caillié (1799-1838), à Djenné
14e siècle	Djenné sous la domination de l'Empire du Mali	1834	destruction de la première mosquée ; inauguration de la deuxième mosquée
1324/5	pèlerinage de Mansa Moussa, empereur du Mali, à la Mecque	1830-50	sécheresse
1352/3	le voyageur arabe Ibn Battuta au Mali	1853	l'explorateur allemand Heinrich Barth à Tombouctou
14e siècle	les Peul se déplacent vers le Macina (Dia)	1862	le Royaume Peul du Macina est conquis par le fondateur du Royaume Toucouleur , El Hadj Omar (1794-1864)
15e siècle	déclin de l'Empire du Mali ; apogée de l'empire Songay	1864	révolte des Peul ; Hamdallahi saccagé ; El Hadj Omar se sauve dans les falaises de Bandiagara ; guerre civile à Djenné
1468-?	Mahmoud Kâti, auteur principal du <i>Tarikh el-Fettach</i>	1868	mosquées privées utilisées comme cimetières pour les morts de l'épidémie de choléra
+1468	première prise de Djenné après un siège de sept ans, sept mois et sept jours par les Songay sous Soni Ali Ber (1464/5-1492) ; domination songay	1893	prise de Djenné par le colonel français Archinard ; colonisation française
1496/97	pèlerinage de Askia Mohammed, empereur du Songay, à la Mecque	1893-1894	Albert Charles Octave Rousseau fait les premières photographies de Djenné
1506-1508	Duarte Pacheco Pereira, auteur du <i>Esmeraldo de situ orbis</i> , mentionne Djenné comme ville commerciale importante, entourée d'un mur	1894-1895	visite du journaliste français Félix Dubois (1862-1943) à Djenné
1510-1514	visite de Leo Africanus, auteur du <i>Descriptio Africae</i> , entre autres à Tombouctou	1897	parution de <i>Tombouctou la mystérieuse</i> de Félix Dubois
1576-+-1655	Es-Sa'di, auteur du <i>Tarikh es-Soudan</i> et imam à Djenné et Tombouctou	1900-1903	l'administrateur colonial Charles Monteil (1870-1949) écrit à Djenné sa <i>Monographie de Djenné, cercle et ville</i>
1591	Askia Ishaq II, empereur du Songay, vaincu à Tondibi par les Marocains sous le pacha Djouder de Almeria	1903-1905	le lieutenant Louis Desplagnes (1878-1914) visite la région et publie en 1907 <i>Le plateau central nigérien</i>
1598	Djenné prise par les Marocains ; domination marocaine	1907	inauguration de la troisième mosquée à Djenné sur les ruines de la première
1634	ardo Amadou Amina du Macina saccage Djenné	1907-1909	l'explorateur allemand Leo Frobenius (1873-1938) visite la région et publie en 1911 <i>Auf dem Wege nach Atlantis</i>
1656	révolte du chef de Djenné	1960	indépendance de la République du Mali
1753/4	Fama Bitou Coulibaly fonde le Royaume Bamanan de Segou	1972-1974	sécheresse
1805-1806	Mungo Park (1771-1806), explorateur anglais passe aux abords de Djenné en	1984-1987	sécheresse
		1988	inscription de Djenné sur la Liste du Patrimoine Mondial de l'UNESCO

Histoire des recherches

Contrairement à Tombouctou, Djenné est longtemps restée inconnue en Occident. Le premier Européen à visiter Djenné fut le Français René Caillié. Déguisé en pèlerin arabe, il réussit en 1828 à rejoindre Djenné et Tombouctou. Dans son journal d'un voyage à Tombouctou et à Jenné (1830), il décrit son séjour de dix jours à Djenné. A la fin du siècle dernier, la France étendit beaucoup ses possessions en Afrique Occidentale. En 1893, c'était au tour de Djenné d'être conquise par le colonel Archinaud. Les premières photographies de Djenné furent prises par le médecin militaire Rousseau, qui resta encore quelques mois dans la ville pour y soigner les blessés de la conquête (Gardi et alii 1995). L'Occident ne fit vraiment la connaissance de Djenné qu'après le séjour du journaliste Félix Dubois dans les nouvelles colonies en 1896. Il écrivit une série d'articles très enthousiastes dans *l'Illustration*, une revue bien connue à l'époque. En 1897 ces articles furent édités en recueil sous le titre de *Tombouctou, la mystérieuse*. La description romantique que contient ce livre toucha un large public international. Les illustrations montrant l'architecture de Djenné furent une source d'inspiration pour les architectes pratiquant leur profession en Afrique occidentale française, et servirent de modèle pour la construction de pavillons de l'Afrique française dans nombre d'expositions universelles. Des millions de visiteurs entrèrent ainsi en contact avec l'architecture de Djenné.

Le fondateur des recherches scientifiques sur Djenné est Charles Monteil, qui habita Djenné de 1900 à 1903 en tant qu'administrateur colonial. Sa *Monographie de Djenné, cercle et ville* fut publiée à un nombre d'exemplaires très réduit et attira à peine l'attention. Elle fut malgré tout rééditée en 1932 sous le titre de *Une cité soudanaise : Djenné, métropole du Delta central du Niger*. Le lieutenant français Louis Desplagnes publia en 1907 son étude monumentale, *Le plateau central nigérien*, qui rapporte les recherches qu'il effectua de 1903 à 1905 dans toute la région de la Boucle du Niger.

Ce n'est qu'au cours des années cinquante et soixante que reprirent les recherches sur Djenné et le Delta intérieur du Niger, grâce entre autres à Gallais (1967 et 1984), Ligers (1964-1969), Hampâté Bâ et Daget (1955) et Prussin (1973).

Les recherches néerlandaises dans la région démarrèrent en 1975. Cette année là, l'Institut d'Anthropobiologie de l'Université d'Utrecht entreprit des fouilles sur les sites archéologiques de Toguéré Doupwil (Mopti) et Toguéré

Galia (Djenné) en collaboration avec l'Institut des Sciences Humaines de Bamako (Bedaux et alii 1978). Ceci fut un encouragement important pour d'autres chercheurs. Des archéologues de l'Université de Groningen, des géographes, des ethnologues et des anthropobiologistes de l'Université de Technologie d'Eindhoven et des archéologues de l'Université de Leiden ont tous contribué à l'approfondissement des connaissances concernant la ville de Djenné.

Les recherches continuent à Djenné, en particulier à partir de la Suisse (Université de Genève et Museum für Volkerkunde à Bâle), des Etats-Unis (Rice University à Houston et University of Virginia à Charlottesville), des Pays-Bas (Universités d'Utrecht et de Leiden et Musée National d'Ethnologie à Leiden) et du Mali même. C'est grâce à toutes ces études (pour plus de détails voir Bedaux & Van der Waals 1994) que le présent projet a pu être conçu.



Fig. 14. Carte du Delta intérieur du Niger (dessin de P. Maas)

Post Face

Parmi les anciennes villes du Mali, Djenné occupe une place toute particulière. Djenné, épice de l'Islam en Afrique occidentale, centre le plus ancien des lettrés et des chroniqueurs d'Afrique occidentale et aujourd'hui encore, expression de ce qu'il y a de plus précieux dans l'architecture traditionnelle de cette région, jouit d'une égale renommée auprès des publics les plus divers.

La ville a été classée en 1988 par l'UNESCO sur la liste du Patrimoine Mondial.

Aujourd'hui cependant, des monuments célèbres de cette architecture sont menacés.

L'absence de travaux de réfection réguliers due en grande partie à la situation économique difficile de la région conduit à l'effondrement de nombreuses maisons, en particulier dans le tissu ancien de la ville.

Il devient donc très urgent d'entreprendre en relation avec l'ensemble des parties concernées des actions destinées à sauver de la destruction des bâtiments qui constituent des témoins prestigieux de l'architecture de terre.

C'est dans ce cadre qu'une mission constituée de :

M. Boubacar DIABY (Chef de la Mission Culturelle de Djenné)

M. Mamadou Konoba KEITA (Chef de la Division du Patrimoine Culturel)

M. Samuel SIDIBE (Directeur du Musée National du Mali)

M. Rogier BEDAUX (Conservateur en Chef du Rijksmuseum voor Volkenkunde à Leiden, Pays-Bas)

M. Pierre MAAS (Architecte à Breda, Pays Bas)

s'est rendue à Djenné du 14 au 19 mai pour étudier la faisabilité d'un projet de conservation de l'architecture de Djenné. Cette mission était financée par l'Ambassade Royale des Pays-Bas à Bamako.

Les objectifs de la mission étaient :

d'évaluer la situation actuelle de l'architecture de Djenné ;

d'élaborer un plan de conservation contenant :

des critères objectifs pour la restauration,

des solutions techniques et financières,

des cadres administratifs et juridiques afin de s'assurer de la continuité

à entreprendre ;

de proposer un projet pilote.

Ce projet est le fruit du labeur de nombreuses personnes. Nous exprimons ici nos remerciements à tous ceux qui ont bien voulu nous accorder leur confiance. Leur enthousiasme nous a constamment soutenus.

Post-scriptum

Entre-temps, le Ministère des Affaires Etrangères des Pays-Bas a honoré ce plan de projet pour la réhabilitation et la conservation de l'architecture de Djenné d'une subvention de Hfl 1.197.000,-.

Quelques petites modifications ont été faites, notamment dans la structure du Fonds.

Avec les habitants de Djenné les possibilités financières pour l'entretien des maisons restaurées seront étudiées. En plus, la participation au projet d'étudiants de l'Ecole Nationale des Ingénieurs à Bamako est envisagée.

Une équipe mixte malienne-hollandaise chargée de ce projet de sept ans commencera en septembre 1996. Leiden, 25-6-1996 R.M.A. Bedaux (conservateur département Afrique et conservateur en chef du Rijksmuseum voor Volkenkunde à Leyde, Pays-Bas)

STRATEGIC PLANNING

The Strategic Planning Workshop - Report

Zipam Training Centre, Darwendale

30 September to 5 October 1995

1. Background

In 1992, National Museums and Monuments of Zimbabwe (NMMZ) released a Masterplan. *The Master Plan for Resource Conservation and Development* (project ZIM 88/028). The plan was accepted by the Government of Zimbabwe, who through the Head of State launched it at a Donors Conference held in Harare in July 1995. The Master Plan's principal objective: was *capacity building* for NMMZ in the following areas:

- * heritage resource management
- * documentation
- * site museums
- * marketing

The goal was to strengthen NMMZ organisational capacity to enable the organisation to adequately identify, document, conserve, develop and present Zimbabwe's cultural heritage, in particular its archaeological and historical heritage. Intrinsic in this approach was the realisation that this heritage was also a tourist and an educational resource that could result in NMMZ increasing its role in revenue generation and thus contribute to the country's sustainable development programmes as enunciated in *Zimbabwe's Second Five-Year National Development Plan 1991-1995* (now under revision).

At the said Donors Conference, Norway was represented by the Directorate for Cultural Heritage ('Riksantikvaren', hereafter referred to as RA) in the person of Dr. Qivind Lunde. In the context of the Master Plan, RA showed interest in the crucial area of Heritage Management. Through the support of NORAD, the Executive Director was also exposed to one of the success stories of Heritage Resource Development, namely the Central Cultural Fund (CCF) of Sri Lanka. The Sri Lanka experience approximated that of

Zimbabwe. In February 1995, NMMZ, CCF and RA came into an institutional co-operation agreement on *Heritage Resource Management in Zimbabwe*. The Tripartite Agreement is anchored on the Master Plan but it elucidated the finer details on how to implement the MasterPlan as well as broadly defining areas of co-operation among the three parties.

The Ministry of Home Affairs (parent Ministry of NMMZ), the Central Cultural Fund (CCF) and RA parent bodies also accepted the Agreement, which was endorsed by the Government of Norway who enshrined it within the *Proposal for Support to the Cultural Sector in Zimbabwe*, (procedures on signing the Agreement are now at an advanced stage).

A budget proposal of US\$960 000 for the five-year period 1995 - 1999 is part of the support for the implementation of the Tripartite Agreement.

In order to properly implement the Tripartite Agreement and to come up with a Programme of Action for the period 1995 - 1999, the three Parties agreed on a Workshop that would produce a Strategic Plan.

Expertise from Sri Lanka, Zimbabwe and Norway was complemented by that of a Zambian consultant, Mr. Nicholas Katanekwa, Director of National Heritage Commission of Zambia, who chaired the workshop.

2. Introductory Remarks to the Workshop

2.1 NORAD Counsellor, Mr. T. Kubburud

Mr. Kubburud provided the background to the co-operation between NMMZ and Norway. The support for a rural site museum programme had resulted in the development of site museums at DhloDhlo (Matabeleland South) Mutoko (Mashonaland East) Ziwa (Nyanga

Manicaland) and soon to be Domboshawa (Mashonaland East).

Norway viewed cultural co-operation as important in enhancing international understanding and global peace. The cultural dimension was also crucial for development and therefore was quintessential for advancement of society at large. It is in that context that Norway supported the NMMZ *MasterPlan for Resource Conservation and Development* and the Tripartite Agreement of RA, CCF and NMMZ. It was important that NMMZ should work on sustainable development programmes. The Norwegian support, through the *Cultural Sector in Zimbabwe* was designed to enhance the capacity-building programme of NMMZ and hence to increase NMMZ's thrust towards self-reliance. On that note, the Counsellor opened the meeting.

2.2 NMMZ, Executive Director, Mr. Dawson Munjeri

Mr. Munjeri underscored the importance of the workshop. Unlike an ordinary meeting or Conference, this Workshop was action/results-oriented. The *Master Plan for Resource Conservation and Development* formed the basis of the workshop. However it had its flaws which the workshop was urged to address with a view to providing inputs for a revised edition.

Consensus was important but that was not to be at the expense of sound individual opinions and views. In essence the process was one of 'give and take' based on critical evaluation of the major instruments viz.; *The National Museums and Monuments Act: The Master Plan* and the Tripartite Agreement. Because of this evaluation process, each region of NMMZ would provide inputs in the form of observations made with respect to the implementation of the Master Plan, from its inception to date.

These presentations would hopefully provide a balance sheet of achievements and failures. That base would also provide a platform on strategies to be adopted in ensuring the successful implementation of the Master Plan and the Tripartite Agreement.

Another expected output of the Workshop was development of a specific programme of Action, that is the Strategic Plan for the period 1995-1999. This plan was the chart along which NMMZ would move as it

sought to implement the Master Plan.

Key components of the Strategic Plan were :

Resources (human, financial, material, natural) and *time*. The rate of *input* of resources had to be measured against the *output*: the output measured in relation to the goal and objectives of the Master Plan.

2.3 Mr. Nicholas Katanekwa

The remarks were followed by the Workshop facilitators comments who underlined the need to look at:

What factors resulted in success?

What factors resulted in failure?

How do we strike the correct balance?

Whither do we go?

The facilitator then called upon Regional Directors to make their presentations.

3. Regional Presentations

3.1 Mr. Tafirenyika Masona, Regional Director (Southern) Tourist Housing Project

Mr. Masona dwelt on the Great Zimbabwe housing project which he presented as a success story. In line with the Master Plan, tourist accommodation was now in place and this was generating revenue. The main reason for the success is that it was well planned properly phased and was provided with the necessary financial backing by both Central Government and NMMZ. The whole project had proper targets.

Lessons to be drawn were:

- * need for good project managers working on the basis of critical path analysis.

Conservation

The existence of a special fund, the Great Zimbabwe Preservation and Restoration Fund (*RPGZ*), facilitated conservation work. This had been complemented by Donor Funding, particularly for the survey of the site. The relevant personnel were also available.

Visitor Centre

This had not taken off the ground and was therefore a failure. The reason was that the project has been too ambitious in terms of finance. Simple designs were now being worked.

3.2 Mrs. Rudo Sithole, Acting Regional Director (Western)

Mrs. Sithole referred to the two projects identified in the Master Plan viz: The Khami National Monument and the Old Bulawayo Project.

Khami Monument

The Strategies for the development of the site hinge on adequate funding and adequate provision of land. In the absence of funds, little had taken place except routine maintenance work. The process of acquiring adjacent land was hampered by the reluctance of a Bank to allow the owner to dispose of the land as that particular land was held as collateral for a Bank loan. Negotiations were underway to secure the land.

Old Bulawayo and Jesuit Mission Monuments

Initially the project was lower down the scale of priorities but has since 1992 been propelled to the top. There was a popular regional and national demand that the site of Old Bulawayo be developed as Living History Museum. Following the Donors Conference, funds had been provided for a feasibility study which had established the sustainability of the project, with a potential to employ 256 people and generating \$5 million per annum. The government of Zimbabwe had adopted the Project on the Public Sector Investment Programme and had to date provided \$1 million. Plans were afoot to have the site properly surveyed and His Excellency the President of the Republic of Zimbabwe had laid a foundation stone for the Living History Museum (sometimes referred to as the Theme Park).

The said the project was running behind schedule.

Problems

They were in part external and in part internal. The interest the project has generated had also triggered

political and ethnic factors which demanded tact. External factors and anxieties to have the project stamped as a show piece has resulted in shifting of priorities.

Archaeological, historical and ethno /bio research is essential for a truthful presentation of the site. However, because research is intangible it had to make way for the Site Interpretive /Visitor Centre.

The complexity of research also required external expertise, particularly in geo-physical surveys and non-destructive methods of acquiring data.

Lessons drawn were

The project is problematic but not a failure. Strategies that embrace the local communities, the politicians as well as heritage management, presented a *challenge* which the Tripartite Agreement could appropriately address. The Workshop agreed that the Old Bulawayo project was an important pilot project.

Site in Matopos

Development of sites was shelved pending resolution of some problems between NMMZ and the Department of National Parks. The Matopos area was strongly recommended for World Heritage status.

3.3 Ms. Tarisayi Tsomondo -Regional Director (Central)

DhloDhlo Monument

A site museum had been constructed with the assistance of NORAD. Subsequently, visitor sheds and an ablution block had been constructed.

The problem of securing a reliable water supply had haunted the development of the site as a tourist destination. The Board had of late released funds for a borehole and piping.

Custodians at the site needed proper accommodation. The decision by the owner of the surrounding area to allocate more land and their assistance in fencing the site augured well for the project.

Lessons to be drawn

Prioritization of implementation stages was crucial for success. The issue of water was raised at the tail end, evidence of improper planning in terms of time and scale. In the absence of a plan, action became *ad hoc*.

Naletale, Regina and Bika monuments

Due to insufficient human and material resources, the project had not yet taken off the ground. The success of Dhlodhlo would spur the development programme for the sites. The potential for these sites and Dhlodhlo was high, given the Wild Life Safari tourism popular in the area.

3.4 Mr. George Mvenge, Regional Director (Northern)

Domboshawa Monument

In the Northern Region, the Domboshawa site had been earmarked in the Master Plan. A Plan for the development of the site and its environs was now in place. Whereas the proclaimed monument was only one acre, the implementation of the Plan called for a bigger area to encompass the unique rich landscape, the archaeology, rock art and the spiritual heritage of the area. Local communities wanted to be involved in the management of the site and this had resulted in delays in implementing the Plan.

Funds for the implementation of the Plan had been provided by NORAD and construction was due to commence at the beginning of 1996.

Lesson to be drawn

The Workshop underscored the importance of local community involvement in the Planning process rather than at the tail end. This was not only a democratic way of formulating and running projects, but it was in line with the *Master Plan for Resource Conservation and Development* whose objective (2) was 'linking development of specific sites to the generation of income for both NMMZ and residents living near the sites'. The formation of a Domboshawa Committee comprising the Local community, the District Council and NMMZ was hailed as a very important step. A resolution by this Committee to have a much wider area proclaimed as a

Monuments was a positive outcome of local participation. The whole area would be gazetted in 1996.

Jumbo Mine/Dambarare Monuments

More intense feasibility studies needed to be done before concrete project proposals could be produced.

Chiremba (Epworth Balancing Rocks)

This site was not cited in the *Master Plan for Resource Conservation and Development*. Nevertheless it was gazetted a National monument in October 1994. This was because of pressure from the local community who wanted the site to be recognised for its scenic, geological and historic importance. The Reserve Bank of Zimbabwe also valued the site which is a watermark on the country's paper currency.

A plan for the development of the site has now been completed and funds are being sought from Government, Reserve Bank and the Private Sector.

Lesson to be drawn

As in the aforementioned cases, the involvement of local communities in identifying sites proclaiming as monuments is crucial. Seldom has this been done.

3.5 Mr. Paul Mupira, Archaeologist (Eastern Region)

Mupira offered apologies on behalf of the Regional Director.

Ziwa Monument

Initially classified as Tier Two, Ziwa was the focus of development in the region. Research work was under way funded by the East Africa Institute.

Through the support of NORAD a site museum had been constructed and it was operating. Revenue was being generated from tourism. Because of the increased importance of the site, a Development plan was formulated and a Project Manager was appointed to see to the improvement of the Plan as well as to the execution of it. There was great potential in terms of research, and cultural tourism. Joint ventures with local communities or private sector were envisaged.

Problems

The large site spread of many kilometres was an island envied by the local community. A survey carried out in 1995 strongly urged local community involvement in the Ziwa programmes.

Drought had also adversely affected further programmes. The provision of adequate water would see Ziwa rise to the heights of Great Zimbabwe in terms of tourism and infra structural development.

Nyahokwe, Nyangwe monuments

The development of these monuments is related to Ziwa.

3.6 Matters Arising from Regional Submissions

3.6.1 The Master Plan

The strategy for developing the heritage was based on a Tier System. Those sites with a visitorship of less than 1000 per year were Tier 3; those receiving 1000 - 10000 - Tier Two, and those with more than 1000 - Tier One. Other determinants were proximity to major centres and accessibility. The Master Plan recommended a phased development of the sites giving priority to Tier One sites and at the tail end - Tier Three sites.

The presentations showed that this categorisation and prioritization was not compatible with the situation on the ground. Popular demand was a factor that should have been considered in the Tier system. Old Bulawayo/Jesuit Mission though categorised as Tier Three had in fact much more potential than all Tier One sites (except Great Zimbabwe).

A site not even listed, the Chiremba Balancing rocks, had overtaken all other sites to come to the top, the same applied to Ziwa and Dhlo.

The obvious conclusion is that more consultation with Local communities and wider audiences was necessary in coming up with sites for gazetting and development. Using that approach domestic tourism would be an anchor, a fact which the Plan sought to address in words but not in spirit.

3.6.2. Project Management

A sine-que-non for the successful implementation of the Master Plan is the existence of a cadre who can properly plan and run projects. A number of the projects that failed or that faced problems were largely to do with lack of project management skills. Training in this respect is urgently needed for upper and middle management as well as for professionals.

The CCF offers immense opportunities which should be complemented by local training programmes run by ZIPAM or other relevant institutions.

3.6.3 Planning

Before project implementation, adequate planning should be made relating resources to expected output. The provision of adequate infrastructure, in particular water, should precede submission of project proposals.

The presentation were followed by a presentation on the Organisational Structure of NMMZ by the Deputy Executive Director, Dr. Godfrey Mahachi.

4. Organisational Structure

The Deputy Executive Director dwelt at length with the existing structures, proposed changes and the issues raised in the Master Plan. A major recommendation of the Master Plan was that there be a separation of Monuments division from Museums, with the former handling the physical heritage, The recommendation had not been implemented as it was not accepted by the Board of Trustees and the Organisation as a whole. The two played a complementary role. What was required was to sharpen the focuses of management of sites and monuments as well as that of museums.

The recommendation of the Master Plan to set up a Marketing Division was accepted by both the Board and the Government. The position would be filled at the beginning of 1996. The Division would encompass Education, Publications, Public Relations, Sales as well as formulating marketing strategies that would improve the image and the products of NMMZ.

In order to seriously address human resources issues, NMMZ had established a Human Resources Division

which would formulate policies and programmes related to the development of staff as well as adequate remuneration based on performance appraisals. The head of the division would commence work before the end of 1995.

The training of personnel was the key to the survival and development of the NMMZ. A survey carried out by the East African Management Institute (ESAMI) showed that while NMMZ had highly educated academics, it had few professionally trained staff.

4.1 Matters Arising from the Organisational Structure Presentation

The Workshop commended the establishment of a Human Resources Division which was expected to seriously address the issue of human resources development and adequate remuneration based on performance. The Tripartite Agreement's emphasis on Heritage Resource Management was welcomed as it would address the issues that were at the centre of NMMZ problems.

The meeting recommended a serious re-look at the 'Gweru manifesto' of 1994. Among other important calls made by the Gweru meeting of archeologists and monuments inspectors, was the re-definition of 'Curator'. Currently curators were carrying out monument inspection field research, conservation and curatorship of collections. There was no separation of responsibilities.

They recommended that the duties and responsibilities should be streamlined into: Research *Curatorial* and *Monuments* Inspection.

The Workshop recommended that the Board resolve this matter urgently. NMMZ's responsibilities were increasing for example it was expected to take over the administration of Provincial and National Heroes Acres.

The Workshop agreed that given the increased responsibilities and limited resources, it is worth considering some experiences from elsewhere. In Sri Lanka, they had opted to 'parcel out' responsibilities to universities etc. The CCF was a contractor to the Department of Archaeology. In Norway the same had been done. Given that scenario, NMMZ would then play a supervisory role. In Zimbabwe this would be in line

with increased privatisation or "parcelling out" to consultants recommended by Government.

It was imperative that NMMZ with the assistance of Tripartite Members, determine :

- * which should be direct responsibilities?
- * what should be parcelled out?
- * All this was determined by the sets of objective of NMMZ and proper prioritization of those objectives.

The session was followed by a session on *Legislation*

5. Legislation

5.1 Mr. Ivan Murambiwa (co-ordinator, Monuments)

Legislation and Enforcement in Zimbabwe

Mr. Murambiwa provided the historical background to the *National Museums and Monuments Act (Chap 313)*. The document was strong in some aspects and weak in some. What was of main concern was the enforcement of the legislation.

Authorities, particularly local authorities needed to know and appreciate the legal instrument and its amendments. Dissemination of information to law enforcement agencies, contractors and the general public was a prerequisite for successful enforcement.

The relationship between the Urban Planning Act and the NMMZ Act was implicit yet the two pieces of legislation were not co-ordinated. Compounding the problem was the fact that environmental laws in Zimbabwe were still in infancy ; so too were environmental impact assessment regulations.

5.2 Nicholas Katanekwa

Legislation and Enforcement in Zambia

The Director of the National Heritage Conservation Commission of (NHCC) of Zambia gave a historical background to Zambian legislation. Like the Zimbabwe legislation, the heritage laws were based on South African legislation. Significant changes had been made in 1989. Those included protection for traditional religious and

spiritual heritage ; protection of property, belonging to historical figures; enshrining the requirement for assessment studies within the legislation; an automatic fines system that had a multiplier factor e.g. if a fine was \$5000 in 1990, it could be multiplied 10 times to bring it to \$50 000.

On enforcement, positive developments included export guidelines furnished to law enforcement agencies (customs, police) and traditional leaders.

An enforcement unit of National Heritage Conservation and commission was envisaged. This would work hand in hand with law enforcement agencies.

5.3 Dr. Oivind/Lunde,

Legislation and Enforcement in Norway

Dr. Lunde the Director of the RA presented the historical evolution of Heritage Legislation in Norway.

The *Cultural Heritage Act No.5 of 1978* (amended in January 1993) protected archaeological monuments and sites as well as cultural environments in all their variety and detail both as part of the cultural heritage and identity as well as an element in the overall environment and resource management. This totality in approach entailed that all traces of human activity including places associated with beliefs and traditions, were created for. The Act then specified the Monuments and sites which were automatically protected by law (10 categories). An added strength of that legislation is that around such protected areas was a zone that created a buffer to protect the area.

The law also provided for impact assessments with the costs of investigating protected sites and monuments borne by the initiator of the project except in specified situations where the state could bear part or all costs. To reinforce this aspect, *The Planning and Building Act No. 77 of 1985* was strong on Environmental Impact Assessments: Pre-development studies were compulsory.

5.4 Matters arising from the Legislation presentations

The existence of heritage legislation needed to be known by society as a whole for it to be enforced. Workshops, literature and audio-visual programmes were

essential to disseminate that information to policymakers, law enforcement agencies, educational institutions, civic authorities, property developers and society at large. Different ministries and Departments, in particular those sections dealing with monuments and sites, mining, parks and wildlife, planning and building, environment, road and rail construction, needed to adopt a co-ordinated approach when formulating and implementing policies. It was important to hold special workshops and prepare literature for these special agencies.

It was crucial to incorporate requirements for assessment studies in legislation. Relevant amendments to the NMMZ Act to bring this about were noted.

Legislation needed to take into account both material and non-material heritage. The protection of traditional religion and spiritual heritage was crucial. NMMZ legislation required to put this into the fore. This called for a holistic approach to legislation. Such an approach also looked at the totality of human activity.

The laws of Sri Lanka, Norway and Zambia provided important inputs.

The session was followed by a one on *Heritage Management*

6. Heritage Management

6.1 Mr. Athula Amarasekera, (Architect and Project Manager),

Capacity building in heritage Management: the Sri Lankan experience

The depth and diversity of Sri Lanka's cultural , archaeological heritage presented enormous challenges.

The same heritage was a major religious, psychological and economic resource. This scenario called for proper management and so it was against that background that the C.C.F. was formed in 1980 to run the Cultural Triangle which administered seven World Heritage Sites viz: Abhayagiri, Jetawana, Alahana Pirivena, Sigiriya, Painted caves of Dambulla, Kandy and the Cultural complex of Colombo. The CCF typified an institution in a developing country ; an institution designed to meet the demands of an exacting heritage and a demanding

public.

Key Features of CCF were:-

- a. High level policy formulation and support: The Prime Minister of Sri Lanka is the head of CCF while Cabinet Ministers form part of the Board.
- b. *Multi-centredness*: a partnership of state authorities, universities, the private sector, architectural and consultancy firms etc. Thus excavations fell under the direction of universities, conservation, layout etc. under architectural firms. Such a parcelling out arrangement reduced overheads.
- c. *Consensus decision-making* : Monthly meetings were characteristic of the CCF.
- d. *Economic resource generation*: self-sustainable programmes resulted in CCF being largely self-sufficient.
- e. *Employment generation*: CCF had served as a major training and employment institution for Sri Lanka. Over 96 Archaeologists, 20 Architects and 100 technical personnel were on its establishment. Thousands benefitted from consultancies, contract work. CCF was a cornerstone for tourism and in this way provided employment to thousands.

6.2 *Matters Arising from the Heritage Management Session*

Zimbabwe stood to benefit immensely from the Sri Lankan experience. It was imperative that attachment as well as formal training programmes be arranged with CCF. In that context, the Tripartite Agreement was applauded as it enabled this to take place.

7. Marketing

7.1 *Mr. Tafirenyika Masona: Marketing*

Marketing was a fundamental component of the Master Plan for resource conservation and development. That marketing had to be understood in a broader sense; while revenue generation was important so too was marketing the image of NMMZ. The prime objective of the marketing strategy should be to offer the public the

best product and service.

In the context of heritage institutions, this meant more proactive awareness programmes for the community. That being so the Educational aspect of Marketing is crucial. Community involvement was an essential dynamo in the marketing strategy.

7.2 *George Mvenge:*

Education

The interlinkage between education and marketing was picked up by Mr. Mvenge. In his presentation he underscored the importance of intergrating heritage education into other areas of NMMZ operations. This goal was not helped by the current situation where Education officers were teachers on secondment from the Ministry of Education. The ideal situation was to integrate these officers into the NMMZ staff structure.

7.3 *Athula Amarasekara,*

Heritage Marketing - the Sri Lankan experience

As a revenue - generator, cultural tourism in Sri Lanka ranged very high. The proper management of CCF sites was instrumental in the upsurge of tourism to these sites. Thus in 1978 foreign visitors to CCF sites comprised 30% of all tourists visiting Sri Lanka. In 1994 this had increased to 61%.

Proper management also entailed proper controls or else the heritage would be lost. Thus conservation considerations preceded tourism. With proper consideration planning, profitable tourism would follow. Managed routes, group-size control were all an important part of the equation.

A well thought out entrance fee structure operated which made little payment of fees (US 0.10) for locals and US \$ 7.00 for non Sri Lankans. Around the country ticket for all tourists visiting cultural sites cost US \$ 40.00.

In this way CCF income comprised 76% from tourism: 9% from Government and 15% from Foreign Aid.

Against this background, Mr. Amarasekara saw a high potential for cultural tourism in Zimbabwe. This was based on observations made by Dr. Roland Silva, Director of CCF during his visit to Zimbabwe in February 1995.

Other recommendations made that NMMZ could establish selling outlets at airports, boarder crossing points etc.

7.4 Matters Arising from the Heritage Marketing Presentations

The Workshop recommended the immediate setting up of a Marketing Director who would advise policymakers on establishing proper marketing strategies etc.

The experience of CCF was invaluable for such marketing and it was recommended that the Marketing Director be exposed to CCF. The recommendations of Dr. Roland Silva with respect to the potential of cultural tourism were very important and it was hoped that these would be made available in full.

While the revenue generation thrust was important, it was based on the cultural resource and therefore reinvestment in that resource was crucial. This was attainable through supporting conservation research and training programmes.

8. Financial Management

Mr. N. Mhembere of the Zimbabwe Institute of Public Administration and Management (ZIPAM) made a presentation on Budgeting and Budegetory control. Budgeting was an important component of Strategic

Planning.

Management of resources was essential to attain the objectives of an Organisation. Many projects failed because conceptualisation of the projects was not done in the context of financial possibilities.

In the forefront of all management was the need to plan; in that context, management accounting was very crucial.

Mr. Mhembere then dealt with the constituent elements of management accounting ; namely; Planning, Control, Organizing, Communication and Motivation. The Management of Budget and the Budgetary Process was dwelt on at lenth.

8.1 Matters arising from Financial Management Presentation

The Workshop unanimously adopted a resolution calling for a special workshop on financial Management. The magnitude of the problem relating to this area had been underscored in the Master Plan. The presentation had revealed that a number of the problems encountered in the projects outlined by the Regions at the inception of the Workshop, were a result of inadequate know-how in the area of financial management. That being so, the workshop on Financial management was prioritized to take place at the beginning of 1996.

ZIPAM agreed to conduct a 5 day seminar

The Workshop then went into Working groups to formulate and recommend specific projects and to produce a Strategic Plan (Appendix One and Two attached.

The National Museums and Monuments Act* 1972 and the Management of Cultural Heritage

J.S. Muringaniza

The promulgation of the Act in 1972 provided for the establishment of a Board of Trustees to administer museums and monuments which hitherto were administered separately. Monuments were administered under the Monuments and Relics Act (Chap 70 of 1963) and Museums under the National Museums Act (Chap. 72 of 1963). The two separate corporate bodies were fused by the above Act in 1992 and so were their assets and personnel. The Act prescribed the preservation of ancient, historical and natural monuments, relics and other objects of historical or scientific value or interest. The parameters for the payment of pensions and other benefits to members of the Board were defined. In short the framework under which the National Museums and Monuments of Zimbabwe operate today was established and later refined by by-laws or amendments.

What Does the 1972 Act Protect?

The Act protects all ANCIENT MONUMENTS and according to the Act, an ancient monument means any:

- a. building ruin or structure or remaining portion of a building ruin or structure, or
- b. statue, grave, cave, rock shelter, midden, shell mound or other site or thing of a similar kind,

which is known or believed to have been erected, constructed or used in Zimbabwe before 1st January, 1980 but does not include an ancient working.

Ancient working, defined as any shaft, cutting, tunnel or stope which was made for mining purposes before the 1st January 1980, was also protected, under the Act. In the 1990s it was felt that individual objects were not adequately defined in the 1972 Act. A cultural object is now explicitly defined as any authentic object, weapon,

implement, utensil or ornament of utilitarian, historical, cultural or authentic value.

Clear definitions of what the Act protects has enabled NMMZ personnel disseminate accurate information to the public. The public assists NMMZ through identifying and reporting monuments in their areas of residence or operation.

The advent of colonisation in Zimbabwe was accomplished with the introduction of western architecture which differed significantly from the indigenous architecture. The early buildings which were constructed before 1910 and are referred to in the Act as Historic Buildings are accorded protection..

A Historic Building means any building which in the opinion of the Board is of historic, architectural or aesthetic interest. NMMZ works very closely with Historical Buildings Advisory Committees whose memberships is drawn from interested people of different professional backgrounds - lawyers, builders, architects, historians etc.

National Monuments

All monuments are under the custodianship of NMMZ but the scarce financial and human resources militate against uniform preservation of all the monuments. Monuments are ranked and those with unique characteristics are scheduled as National Monuments and receive more attention. The Act stipulates the procedure or steps to be followed before the Minister responsible for the parastatal declares any monument a national monument. The person on whose property the monument is located is consulted first and may object giving reasons. In most cases property owners consent and objects are usually overturned by the provisions of the Act. On very

rare occasions, monuments on private property can be acquired compulsorily invoking Presidential authority.

Excavations

No excavation in an ancient or national monument may be undertaken without consent of the *Executive Director*.

Removal

No monument or part thereof or relic may be removed from its original site or exported from Zimbabwe without the written permission of the *Executive Director*

Environmental impact assessments

As a way to reduce wanton destruction of archaeological and other remains, a paragraph was inserted in the NMM Act making it compulsory for any commercial land developer to facilitate the carrying out of an environmental impact assessment by a person or persons approved by the Executive Director. This addition ensures that cultural resources are properly documented or rescued if their preservation cannot be guaranteed before they are haphazardly destroyed.

Prosecutions

Failure to abide by the stipulations of the Act may result in the offender paying a fine or going to prison or both. The question that has bedevilled NMMZ is how to police and enforce the provisions of this very strong Act. There is a definite shortage of trained manpower and the few that are under the employ of NMMZ are constrained by lack of transport and funds.

Master Plan

In order to fulfil the statutory obligations of NMMZ, A Master Plan was released in 1994. The Masterplan for resources Conservation and development (project Zim 88/028) was accepted by the Government of Zimbabwe who launched it at a Donors Conference held in Harare in July 1992.

The Masterplan's principal objective was *capacity building* for NMMZ in the following areas:

- * heritage resource management
- * documentation
- * site museums
- * marketing

The goal was to strengthen NMMZ organisational capacity to enable the organization to adequately identify, document, conserve, develop and present Zimbabwe's cultural heritage, in particular its archaeological and historical heritage. Intrinsic in this approach was the realisation that this heritage was also a tourist and an educational resource that could result in NMMZ increasing its role in revenue generation and thus contribute to the country's sustainable development programmes as enunciated in Zimbabwe's *Second Five-Year National Development Plan 1991 - 1995* (now under revision).

At the said Donors Conference, Norway was represented by the Directorate for Cultural Heritage ('Riksantikvaren', hereinafter referred to as RA) in the person of Dr. Quivind Lunde. In the context of the Masterplan, RA showed interest in the crucial area of Heritage Management. Through the support of NORAD, the Executive Director was also exposed to one of the success stories of Heritage Resource Development, namely the Central Cultural Fund (CCF) of Sri Lanka. The Sri Lanka experience approximated that of Zimbabwe. In February 1995, NMMZ, CCF and RA came into an institutional cooperation agreement on *Heritage Resource Management in Zimbabwe*. The Tripartite Agreement is anchored on the Masterplan but it elucidated the finer details on how to implement the Masterplan as well as broadly defining areas of co-operation among the three parties.

The Ministry of Home Affairs (parent Ministry of NMMZ), the Central Cultural Fund (CCF) and RA parent bodies also accepted the Agreement, which was endorsed by the Government of Norway who enshrined it within the *Proposal for Support to the Cultural Sector in Zimbabwe*, (procedures on signing the Agreement are now at an advanced stage.)

A budget proposal of US\$960 000 for the five-year period 1995 - 1999 is part of the support for the implementation of the Tripartite Agreement.

Strategic Plan

In order to properly implement the Tripartite Agreement and to come up with a Programme of Action for the period 1995 - 1999, the three parties agreed on a Workshop that would produce a Strategic Plan.

Expertise from Sri Lanka, Zimbabwe and Norway was complemented by that of a Zambian consultant, Mr. Nicholas Katankwa, Director of National Heritage Commission of Zambia, who chaired the workshop.

Key Components of the Strategic Plan were:

Resources (human, financial, material, natural) and *time*. The rate of *input* of resources had to be measured against the *output*. The output measured in relation to the goal and objectives of the Masterplan. The Workshop re-visited and reprioritized the implementation of those

projects recommended in the Masterplan. The question which required answers were:

What factors resulted in success?

What factors resulted in failure?

How do we strike the correct balance?

The way forward.

An analysis of constraints established that they are in part external and in part internal. The external factors include political and ethnic overtones and the internal factors comprise mainly financial as well as capacity building. It is hoped that this interaction will provide parameters to assist in the proper implementation of the project and overcome the aforementioned constraints.

* (Chap 313)

A paper presented in Sri Lanka May 1996.

Rock Art in Zimbabwe

George Tafirenyika Mvenge

Rock art, previously referred to as Bushmen Paintings is the most ubiquitous art-form not only in Zimbabwe but throughout Southern Africa. It is Africa's oldest known art-form providing numerous insights into the culture and life ways of the Stone-age hunter gatherers and probably some Early Iron age agriculturalists to whom the art is credited.

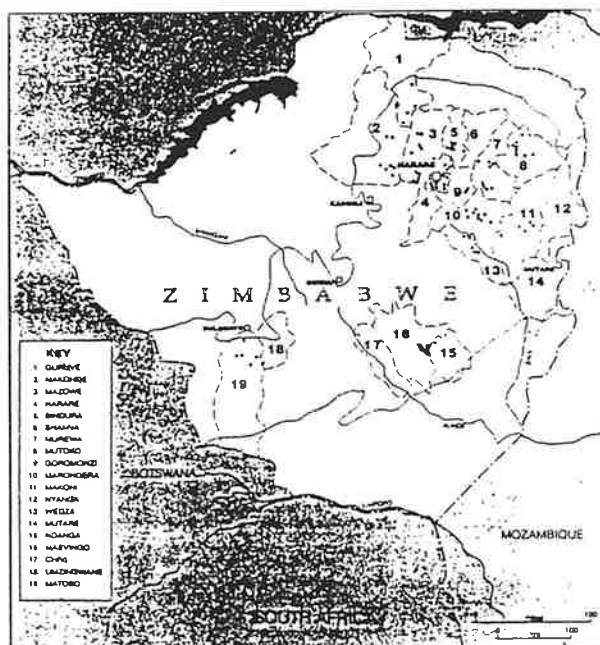
The art is acknowledged to be the "world's last and greatest undiscovered artistic treasure" (Garlake 1995:7). As such it warrants more attention with

respect to research interpretation and conservation than it has received. This presentation will highlight some of the issues facing Cultural Heritage Managers in Zimbabwe as they face the growing challenge to increase public awareness of the richness and diversity of rock art. These include its wide distribution, problems of dating and inadequate information for interpretation. Indeed there is some debate in some quarters as to whether or not it should be called art. Scholars are also determining what insights the art provides for deciphering lifeways of the Hunter-gatherer communities of this country and the subregion and more seriously the problems associated with conserving the art.

The rock art sites are distributed mainly along the

granite belt of the highveld between Limpopo and the painted have some art-form on them. Zambesi. The granite outcrops are a result of differential erosion and are scattered along the highveld covering central Zimbabwe. Some of the granite outcrops have been exfoliated in ways that encouraged the development of impressive caves and overhanging structures that provided spaces for the artists.

Fig. 1 A map of Zimbabwe showing the extent of granite surfaces suitable for painting and the administrative districts in which the paintings illustrated are located.



Those outcrops that could be painted have some art-from on them.

While almost 4600 rock art sites have been recorded in the National Museums and Monuments archaeological survey, it is nevertheless acknowledged that this is a small proportion of the total sites available. The need for more extensive surveys remains. In addition it has been determined that public awareness programmes have been carried out through the print and electronic media.

The most successful initiative has been made by the Museum Education Service which encourages school children to report the sites and encourages teachers to use the sites as educational resources.

An ardent student of Rock Art, Peter Garlake, has noted that "one of the most appealing qualities of the paintings is that they still exist in the places where they were painted..... the physical context is essentially the same as it was when the artists were at work and unlike the art of almost every other culture, these paintings cannot be removed to galleries and museums, given a price tag or become subject to the changing fashions of display" (Garlake 1995:16). This puts emphasis on the need for elaborate documenting of the art as a first step in increasing an awareness of its immense cultural and artistic value.

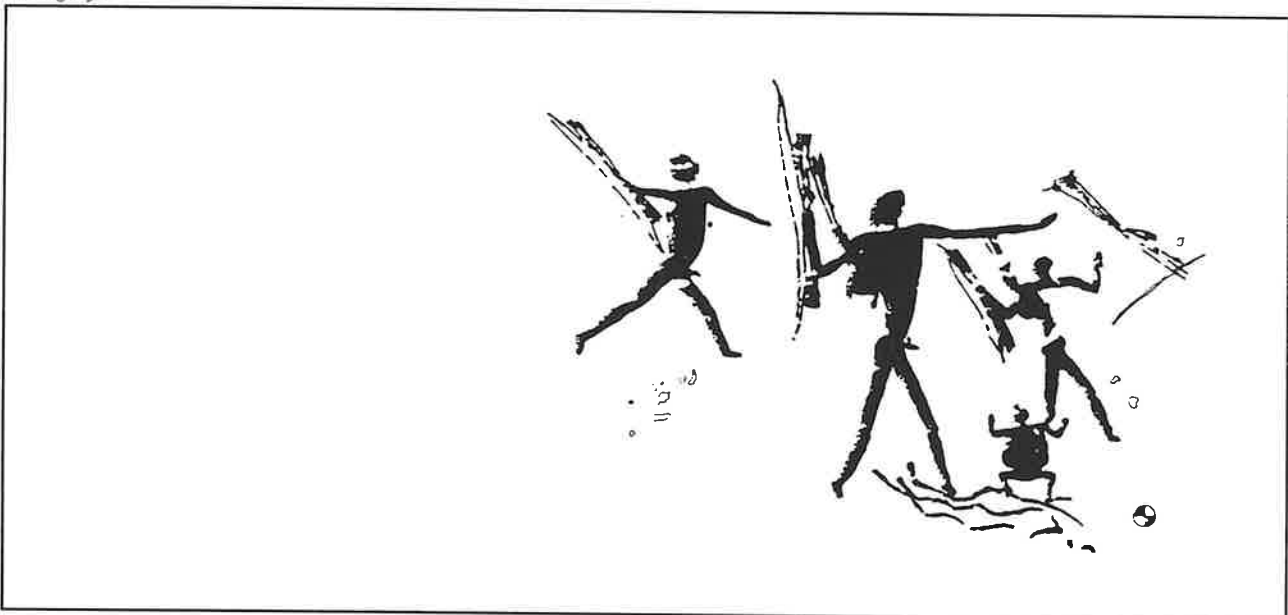
An important aspect in appreciating the style and development of rock art is the need to establish its

antiquity. The rock art of Zimbabwe has not yet been dated directly for, although the establishment of some dates is important, scraping material from the art panels for the purpose of establishing a date will obviously affect the condition of the artwork. Indeed for the moment the best evidence for the date of surviving paintings comes from excavations in painted caves and shelters of the Matopos Hill. (Walker 1987 :137) Walker's dates for some of the Matopo caves suggests a greater antiquity for the art than has been generally accepted. Establishing accurate dates is important in itself as it adds to information about the paintings. It is also important for the cultural heritage manager because it helps to determine the durability of the material used, which information is useful in developing appropriate interventions.

The development of appropriate and accurate dating techniques is also important in establishing information to be used in the various interpretable site museums examples of which are Pomongwe and Tswatugi.

The question often asked by visitors to the rock art sites concerns the materials used in making the pigments used in the art. The identification of the material is important in that the information is crucial in appreciating the technological know-how of the artists and also in determining appropriate methods for conservation oriented intervention. It is generally accepted that for pigments, the artists dug out nodules of various ironstones or iron oxides which they crushed into a powder. Historical

Fig. 2. Two hunters superimposed on a small distended figure, squatting above three lines that constitute part of her imagery. Mutoko.



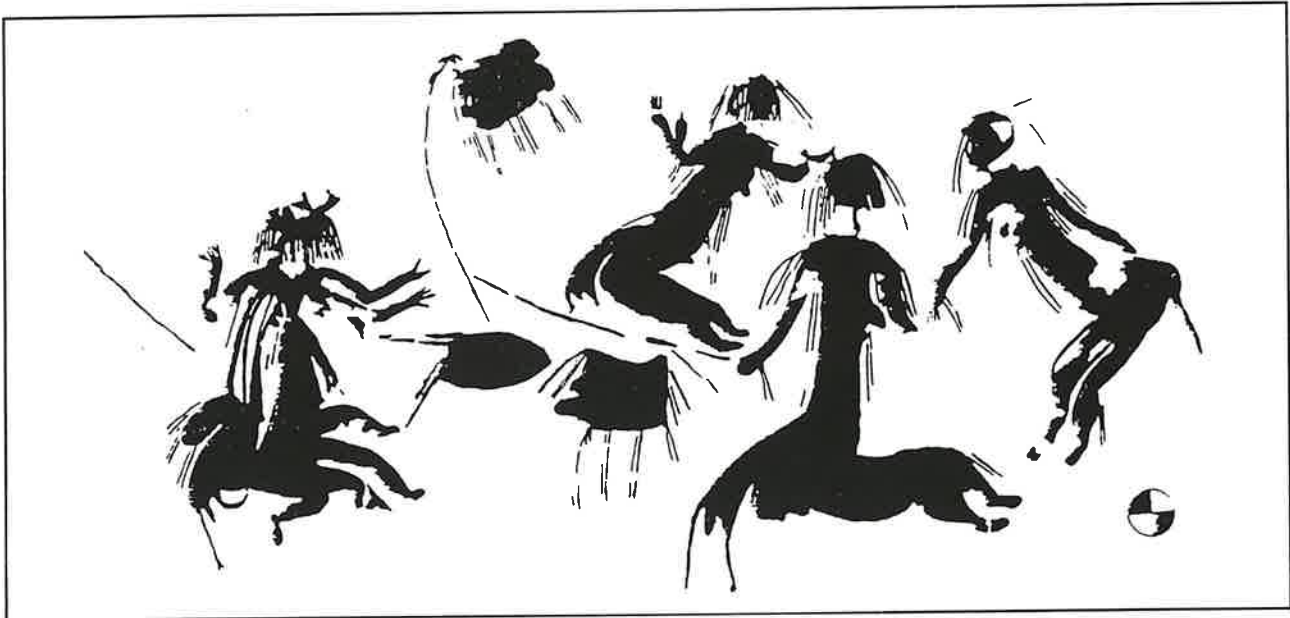


Fig. 3. Group of women sit beside their sticks and bags records and experiments in South Africa suggests that binding agents could have included animal fats and blood.

Perhaps the most urgent challenge to the NMMZ cultural heritage manager is the need to stimulate forms of enquiry from visitors that would help to interpret the paintings. The range of themes identifiable in the rock art is diverse and perhaps equally diverse are the theories that have been advanced to explain the motivation and meaning of the art.

A History of the interpretation of the rock art is as fascinating as the art itself and the challenge for NMMZ is to stimulate new forms of enquiry or provide a platform

for informal and formal exchanges of ideas from which a determined research thrust can develop.

The research thrust being encouraged here would build upon a tradition that has tended to depend largely on insights provided by overseas or external scholars whose premise has been more often than not determined by the intellectual environment obtaining in their own countries. Thus available literature on the rock art in Zimbabwe includes Burkitt's studies which were mainly concerned with establishing the chronology of the art through its association with the stone tools, Frobenius whose Kulturkreis background encouraged him to use the rock art to advance diffusionist theories which in essence

Fig. 4.A Large group of several families encamped together. Mutoko



identified the artists or at least their inspiration as deriving from some middle eastern or north African influence.

After Frobenius other contributions to Rock Art studies in Zimbabwe have included Elizabeth Goodall whose major contribution was a large collection of tracings she made while working at the Harare museum; Cran Cook whose work also supported earlier diffusionism; and recently, Peter Garlake whose work has become the standard reference for rock art in Zimbabwe. Garlake's major thesis is that rock art is a much more complex phenomenon than is often acknowledged deserving much closer study.

It is not the intension of this paper to suggest directions for rock art research but just to heed Peter Garlake's call that the art deserves more careful analysis so that advances in understanding something of the paintings, as in understanding a patient's problems are more likely to result from a progressive series of small steps, developing and testing many small hypotheses (Garlake 1995:48). While admitting that only very little has been done what follows is some introduction to a very complex phenomenon whose value to human culture is still to be totally appreciated. The presentation will only introduce some of the more well-known images and aspects of the art.

The most dominant images in the art include the human image, that is articulated in "The Hunter, The Gatherer and in patterns showing parents, families and communities; social and psychological images include

those that depict dancing, and trances. Other common themes are gods spirits and depictions of the animal world.

The Hunter does seem to be the dominant figure among the paintings of Zimbabwe. The hunter appears singly or in parties. sometimes with up to forty people.

The paintings do suggest that hunting was largely a male dominated activity whilst gathering was in the female domain. Statically women appear far less than men.

Paintings of family and community groups also provide information on the range of items that the family and the community carried with it.

Having introduced some aspects of the rock art in Zimbabwe one has to add that besides the need to continue the documentation research and interpretation of this aspect of the heritage as a vehicle for more elaborate promotion strategies, we also need to appreciate that this heritage is also under constant threat from natural and human activity a subject that my colleague will deal with later. Indeed while the debate on the meaning and inspiration of the art has been going on, it has been observed from those sites whose condition has been monitored that rock art sites generally are subject to natural threats from tourist related vandalism including graffiti, application of inappropriate restoration methods, illegal fires and some fragile environments are giving way to an increase in visitorship.

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Conservation of Rock Art in Zimbabwe

Lorraine M. Swan

Some Problems of Rock Art Conservation in Zimbabwe

The greatest problem for rock art conservation in Zimbabwe currently is the impact by human visitors who, either deliberately or unwittingly, behave in such a way as to cause harm to the paintings. In the past, traditional values and beliefs attributed religious significance to painted caves, helping to preserve them. However these were interrupted by intensive occupation of southern Africa by Europeans, and have largely been forgotten. Currently in southern Africa many people live in underdeveloped areas, where educational facilities have been insufficient to replace traditional values with new appreciation for the importance of historical sites.

On the other hand farmers and land owners, although often appreciating the historical significance of paintings, may unknowingly damage paintings by their activities at these sites. One example is of a farmer in Zimbabwe who could not understand why paintings on his property had almost completely disappeared during his lifetime. He had been using the site as a base for shooting clay pigeons, and shotgun cartridges may have released nitrates which could have adversely affected the paintings.

In another sense, changing traditional values may have an adverse effect on rock art. Paintings at Chicupo and Chavadzimu have been noticeably chipped within the last 30 years (Garlake, pers, comm), and paint has recently been chipped from painted figures at Mumurgwe and Ngomakurrira (Thorp, per, comm., and personal observation). It has been noted that paint is particularly taken from the knees of human and animal figures, and from figures in dark paint. It is obvious that paint removal is deliberate and not coincidental, because paint around the figures is intact. The paint is said to be used by traditional healers as a cure, including treatment for HIV and AIDS, which could explain the recent increase in this

problem. It could be argued that this is a modern cultural use of the paintings and is therefore permissible, but the consequences must be weighed. This activity will lead to the disappearance of a great number of paintings.

These problems of visitor impact from farmers and local residents seem unique to Southern Africa and strategies to deal with them must be sought locally. Problems of visitor impact which are experienced on a world wide scale include outright vandalism and graffiti cleaning up or overprinting, wetting, dust accumulation, touching, fires, disturbance of the archaeological deposit and possible disturbance of micro-climates. Photographers have sometimes applied water or oil to enhance the brightness of paintings, and this eventually causes dust to adhere to the rock, and accelerates flaking of the rock surface.

In Southern Africa, paintings were inadvertently damaged in the past despite their importance, by fires in the shelters and by dust being kicked up onto painted surfaces. This is the case at Domboshawa, where fires made every year during traditional rainmaking ceremonies have probably accelerated exfoliation of the painted surfaces. It has been observed that remnants of paintings high out of human reach have almost completely faded or only the lower portions remain. This may be caused by smoke damage, and is a hypothesis which needs to be tested.

Other causes of damage to Zimbabwean paintings are more deliberate. Schoolchildren add graffiti, and groups of the Apostolic Faith sect choose places like painted rock shelters for their nocturnal meetings, but appear to have no regard for the paintings, and their fires have sometime caused great damage.

There are likely to be numerous, unidentified causes for rock art deterioration. For example, the effects of

modern atmospheric pollution has not been considered in the context of Zimbabwe rock art.

In Zimbabwe, improved road networks and availability of strong vehicles in recent years has made many more sites accessible to tourists, where these sites were formally protected from the impact of tourism by virtue of their remote locations.

A unique problem currently exists in the Motopos Hills where visitors are charged twice, once by the Department of National Parks and Wildlife on entering the park, and again by the NMMZ on visiting publicized rock art sites. Consequently visitors have begun to avoid paying fees to the NMMZ by seeking out less known sites, increasing visitor impact at these. An important dialogue is scheduled to take place between National Parks and the NMMZ.

The NMMZ has its own problems in dealing with rock art conservation. None of the staff of the NMMZ has specific training in this discipline. Sometimes staff have cleaned graffiti from paintings without expert advice. Unprofessional cleaning can cause a variety of conservation problems for painted panels. It is hoped that attachment to an institution in South Africa or Australia will be arranged for the Curator of Rock Art. Monuments Inspectors should be sufficiently qualified to understand and deal with a wide variety of monuments conservation problems. Furthermore, Monuments Inspectors currently have difficulty visiting each national monument once annually, because of financial and transport constraints. Consequently maintenance of rock art sites in Zimbabwe is at less than a minimum level at present.

Current and Proposed Solutions.

Conservation methods are either preventive or interventionist. Interventionist methods include cleaning and sealing paintings. These can be disastrous if used improperly and should only be used as a last resort, and only in consultation with a trained conservator who will examine the microenvironment of the site before deciding on appropriate action. Such treatments should be tested on an area away from paintings initially, then the treatment must be monitored in order to assess its effectiveness.

Much research and experimentation in Australia has led to some understanding of the effects of various

interventionist conservation methods on rock surfaces. These relate to paintings on sandstone, and so are relevant to South Africa, where many paintings are on sandstone. However, the paintings on the Zimbabwean plateau are on granite surfaces, and so the rock type is igneous rather than sedimentary. Much research by specialists with a knowledge of the geological and chemical factors involved must be undertaken before interventionist methods of conservation are tried in Zimbabwe.

Natural Causes of Deterioration

Construction of driplines, to divert running water away from painted panels, have advantages and disadvantages. They should only be used after close examination of the conditions at a specific site: for example analysis of the ground water. Materials used for constructing driplines must be chosen carefully: for example cement contains salts which would have a detrimental effect on the rock.

Build up of soluble salts on the rock surface can be removed with poultices of distilled water, and microflora can be carefully brushed away with a dry bristle brush. However, these solutions present other problems for the conservation of the paintings, and should be used with extreme caution and only where absolutely necessary.

Human Causes of Deterioration

Education is an important way of dealing with the problems of visitor impact at rock art sites. The Education Department in the Museum of Human Sciences is currently aiming at a wider audience by teaching the teachers rather than the scholars. In addition, some teaching sessions have recently been held with students from schools located close to rock art monuments, to instill in the schoolchildren an appreciation for the sites.

Archaeological fieldworker's assist the education outreach by incorporating local casual labour in field projects, and using resource persons for site recording. The latter approach has been used successfully in Chivi, and less so in Mutoko.

The NMMZ's policy of constructing site museums is, of course, another effective way of communicating with the public about the importance of archaeological sites and the need to preserve them. Museums erected at Mutoko,

Pomongwe and the forthcoming museums at Domboshawa all deal with aspects of rock art. Permanent displays in the galleries of the Museum of Human Sciences need to incorporate more information about rock art, communicated in an effective way, in order to increase visitor awareness and appreciation of Zimbabwe's rock art heritage.

Less known sites should be protected from the impact of tourism by closing access routes and removing sites from maps. Where the NMMZ plans to attract more visitors to specific rock art sites, these may be regarded in part as "sacrificial", and it is essential that development is supported by conservation plans for the paintings. Visitor behaviour at the sites should be observed and assessed before management strategies for visitor control are designed. Cages or fences are unsightly, and they tend to challenge people to break in. In the Zimbabwean experience, fences are stolen unless they are closely monitored.

Boardwalks offer a suitable solution to guiding visitor activities in painted rock shelters. They can be designed to protect the archaeological deposit, to allow photography of the paintings from the most suitable points, to keep the paintings beyond the reach of visitors, and can incorporate information panels and seats at resting points with a view of the paintings.

Research at rock art sites in Australia has showed that visitors respond positively to signs asking them to refrain from certain activities, and warning of laws regulating this. It has also shown that a visitor at the site tends to deter graffiti. Entrance fees and limited parking facilities can help to reduce the number of visitors, to control visitor pressure.

Sale of brochures helps visitors to appreciate the value of a site, in addition to raising revenue. Sale of good quality photographs, slides, postcards and even posters, at reasonable prices, can also deter visitors from leaving designated routes to take their own photographs, and can enhance visitor appreciation of a site. Guides, if properly trained, can be an effective source of information and can help to control visitor activities. However, it is expensive to train and pay guides.

Recording Rock Art

It is not known how many rock art sites exist in Zimbabwe. The Archaeological Survey records currently include approximately 4600 rock art sites, and more sites are reported every month. There are probably tens of thousands of sites which have yet to be recorded. An apparent concentration of rock art in the Matopos Hills has been shown to be false by other, more recent surveys, which have found dense concentrations of paintings in other parts of the country and prove that bias is in the survey coverage rather than in real site distribution.

Environmental impact assessment in the wake of modern infrastructural development can be used to prioritize areas for archaeological survey work, and has the advantage of funding from outside the NMMZ. In this regard, rock art sites have been particularly threatened in recent years since quarrying "black granite" has become a lucrative economic activity. Many unrecorded rock art sites will be lost, and many must already have been lost, due to this industry. The NMMZ Act must be enforced to ensure impact assessment of quarry sites before they are damaged. In addition, the possibility of moving rock art panels should be investigated, so that at least some examples could be brought into museum collections.

One of the priorities in current rock art research is to make accurate and detailed records of rock art panels, especially through photography and tracing. It is impossible to protect the paintings from all sources of damage, and even conservation measures can only prolong their life. Inevitably most will eventually disappear. Consequently it is essential to create an archive of as many paintings as possible for the sake of future research and for the benefit of future generations. A clear illustration of this is the work of Elizabeth Goodall, who particularly in the 1930s and 1940s, produced accurate copies of many rock paintings in northern Zimbabwe. Some of these rock paintings have now faded or disappeared, such as those at Makumbe and Epworth, and Mrs. Goodall's copies are a priceless resource, from both scientific and artistic points of view.

The most important methods of recording are photography, photogrammetry and tracing. Much emphasis has been placed on photography, and this is a skill requiring expertise. Snapshots of paintings are not appropriate for research or archival material. The best

way to record paintings is to make life-sized tracing of entire panels, such as those produced by Elizabeth Goodall. This is another skill which requires artistic talent as well as training and experience. Some rock art conservators have criticized the use of tracing for recording, arguing that contact between tracing film, drawing instruments and paintings will have detrimental effects on a painted surface. On the other hand, as many different types of records as possible should be made in order to provide an adequate archive, because each method has advantages over others, and various methods complement each other.

Tracing has another advantage. Southern African rock art researchers who have developed their ideas further and have achieved the most convincing steps in interpretation to date have spent a great deal of time tracing and studying the paintings. This is the only way to understand aspects of the art such as juxtaposition and superimposition, and to achieve a familiarity with the forms, themes and details which are essential to understanding and interpretation.

It is hoped, in the future, to obtain computer facilities

to transfer recorded rock art images in our museum's collections onto a digital format. This will enable enhanced long term storage in addition to colour enhancement, and analysis of images for research purposes. Meanwhile, slides should at least be transferred into polyethylene storage containers because PVC plastics are damaging, and slides used for lecturing should be kept separately from archival ones.

Very little work has been done in Zimbabwe and there is much that could be done to monitor natural and human causes of deterioration, and to investigate and try to understand the microenvironment of painted panels in the Zimbabwean geological context. Until we have a better understanding of the natural causes of decay, preventive measures can be implemented to solve problems of human impact, and this should cope with the larger promotion of problem. In addition, serious attempts must be made to implement the NMMZ Act for the protection of threatened sites. Rock art conservation is still in an experimental stage worldwide, and there are no conclusive methods. Each situation is different and must be managed individually, and the challenge to begin this work must be met soon in Zimbabwe.

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Traditional Villages in Zimbabwe

Munyaradzi Manyanga

Abstract

The paper will discuss the concept of traditional villages in the context of Zimbabwe's social history. It will analyse efforts made by National museums and monuments of Zimbabwe as a parastatal charged with the responsibility to conserve Zimbabwe's culture. Presenting the concept of a traditional village, which the paper will, does create problems of definition. While it is hoped that the paper will assist the understanding of the concept, it is also anticipated that gaps that may appear in the paper will be filled by the experience of the study tour.

Work Plan

- a. Definition and conceptual problems relating to traditional villages.
- b. The Zimbabwean case.
- c. Presentation of traditional villages (NMMZ and individual organisations).
- d. The alternatives.
- e. The questions.

Colonialism had an impact on the outlook of the Villages. With the colonial conquest in 1980 and the subsequent establishment of the colonial economy, the village that used to exist before changed. The forced movement of people into reserves and lines forced the typical 19th century village based on kinship ties to disappear. The villages then became administrative units. The colonial economy made the bulk of the Africans adopt an individualistic approach and cultural imperialism only helped people to shun their traditional ways of life. The concept of a village still survived but with a number of changes in terms of the infrastructure, skills and social relations. The more conservative ethnic groups e.g. the Tonga of the Gwembe Valley, did manage to retain most of their pre-1890 social structures (Reynolds: 1968: p10). Post independent Zimbabwe villages still retain certain elements of both the colonial and the pre-1980 era. The bulk of the villages have passed through a number of

cultural filters and modern African society's urge to transform their villages according to modern trends is immense (Mutema, personal communication). Traditional African villages are certainly an endangered species, hence the growing need for their conservation.

Presentation of Traditional Villages.

NMMZ and other independent organisations are making efforts to present to the public, period villages and traditional craft centres. Outstanding on the list are the following;

- a. The Shona Village at Great Zimbabwe (NMMZ).
- b. The Shona Village at the Zimbabwe Museum of Human Sciences.
- c. The planned theme park at Old Bulawayo (NMMZ).
- d. Chapungu village and sculpture park (Private).

These projects have had their own share of successes and failures. Visitors and academics have criticised them from different angles.

a. *The 19th Century Shona Village at Great Zimbabwe*

This is a model and recreation of the 19th century Shona Village and was designed as a theme park. The model also attempts to depict the essential aspects of the Shona way of life as a whole. The structures comprise the boy's bedroom (Gota), girl's bedroom (Nhanga), kitchen, n'anga's hut/house, granary (Hozhi), mortuary (Dara), and kraals for goats and cattle. The place is a hive of activity as people are engaged to imitate real life situations for the benefit of visitors.

Problems

- i. location: it is sited within the National monuments hence it is misinterpreted as a complement to the interpretation of the monument.
- ii. activities (including dressing) in the village do not tally with traditional seasons or expected Shona activities.
- iii. the crafts displayed do not show dynamism i.e. static technology, because they are told what to produce. The artist's initiatives are therefore over shadowed.

b. *The Shona Village at the Zimbabwe Museum of Human Sciences*

This is a model that depicts the way of life of a family unit in the 19th century Shona household. The model also attempts to depict the essential aspects of the Shona way of life as a whole. The structures comprise the boy's bedroom with the functional furnishings, hunting equipment and musical instruments. The other structures comprise the kitchen which was essentially used for the preparation of meals but could alternatively be used as a bedroom. There is also the bedroom which provided the sleeping quarters of the head of the household and his wife. Sleeping utensils and personal effects of the head of the household which included hunting equipment, spiritual and symbolic items. There is also the granary which housed grains and other field crops. The model is a brilliant piece of art which at least made an attempt to portray some elements of a typical traditional village.

Problems

- i. it is frozen/static.
- ii. the limited space could not allow a realistic distribution of the structures, e.g. the roofless grain-bins are normally housed away from the homesteads.
- iii. the title SHONA is misleading as it encompasses a number of ethnic groups. See chart which shows the ethnic groups of Zimbabwe.

c. *Planned Theme Park at Old Bulawayo: Re-enacting Life at Lobengula's Headquarters.*

The planned theme park aims to portray life at the Old Ndebele capital. The essential aspects relating to Ndebele culture especially that of the king and his day to day activities will be re-enacted; so will be life at the nearby Jesuit missionary centre. The sitting of the Theme Park matches the old Ndebele Capital and the structures to be put up will match the Old Hut floors. The project is still underway. Research has been carried out and infrastructure developments are in progress.

d. *Chapungu Sculpture Park: Msasa, Harare*

This is basically a traditional skills' village which promotes traditional Shona sculpture as well as other traditional crafts of Zimbabwe. Established in 1985 in

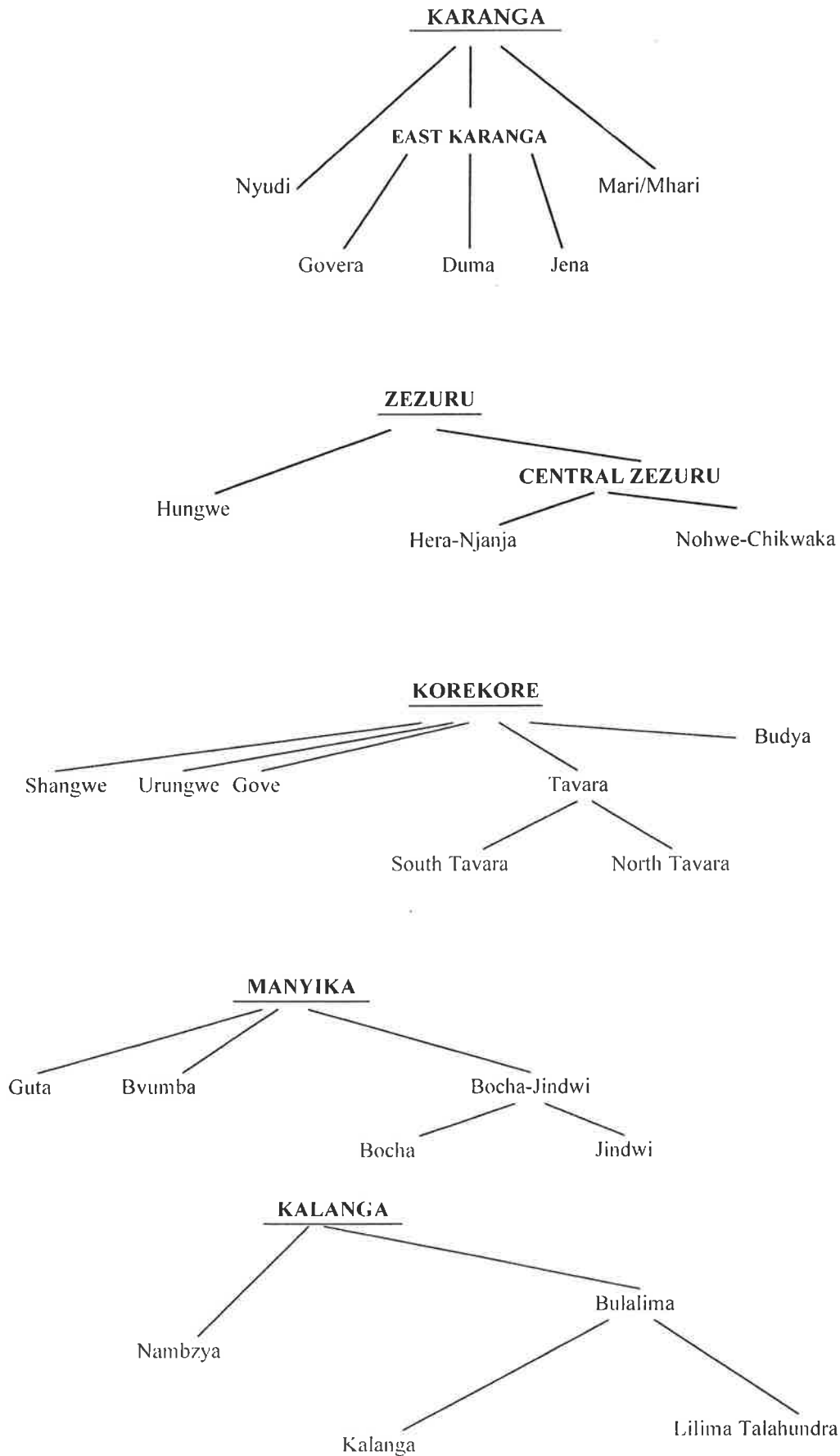


Fig. 1. Major dialect divisions with some of their internal diversities.

Msasa Park, East of Harare, the sculpture park provides a permanent home for the largest historical collection of the work to be found anywhere in the world. Added to the beautiful natural setting of the park, important sculptures reside and fulfil the quest of many visitors who come in search of this profound creative expression. Shona sculpture is one of the most exciting contemporary art forms in the world. The villages also offer a number of other attractions to the visitor which include,

- * Daily performance of traditional *mbira* music.
- * Weekend performances of genuine regional dance and music.
- * A traditional rural village and a *n'anga* in attendance.
- * Numerous convenient visitor facilities.

The park is also responsible for the numerous major international exhibitions as well as the support and encouragement of the artist in their own country. While the village has got people who imitate the typical rural life, their activities are limited by the little space available for them.

Target Audience

One of the biggest problems in the presentation of traditional villages is the target audiences. Most people with a rural background are not excited when they see set-ups similar to what they always see in their homes being portrayed in the museums. This leaves the excitement only confined to academics and foreign tourists.

Alternatives

The problems relating to the traditional villages as portrayed by NMMZ projects has much to do with the scale of the projects. To make the projects more realistic and manageable a number of alternatives can be attempted.

- a. Specific aspects need to be portrayed and not the entire operation of the village. For the presentation to be more realistic with our situations a calendar needs to be in place. It will be difficult to portray all the day to day activities at Old Bulawayo or the 19th century Shona village at Great Zimbabwe. Certain events in History can be recaptured while the basic

infrastructure (e.g. house structures) can remain the permanent features of these e.g. at Old Bulawayo major attractions when the park will be in operation will be, say the signing of the Rudd Concession, the traditional thanks giving ceremony, etc. This however might backfire when one considers the behaviour of our visitors to the site. They usually visit our sites during the major holidays and this might not coincide with the historical traditional calendar.

- b. Considering the Kwazulu Natal case is another alternative. While the village architecture and utensils are perceived as traditional, the visitor is afforded the opportunity to experience the traditional life.
- c. The other alternative is to promote and encourage existing traditions. The idea here is for NMMZ to play a supportive role. It is the prerogative of the people who carry out the traditions to allow visitors to watch the rituals, make visitors pay, etc. What comes into mind here is the Njelele Shrine and to some extent the Ntabazikamambo shrine. In this situation NMMZ will play more of a supervisory or moderatory role. The problems again in this situation are the various claims for the traditional custodianship of the sites.
- d. NMMZ can adopt real villages. This then calls for the organisation to identify a village which still retains a number of traditional traits and encourages them to carry on with their culture. In this case people do not need to act but to carry on with their day to day activities normally. Visitors then can be encouraged to visit the villages.

Questions

1. How best can we make living traditions more meaningful to local indigenous people?
2. How best can key activities on our traditional historical calendar coincide with our modern holidays?
3. How best can we balance the promotion of the living traditions without compromising the archaeological heritage?
4. How best can we compromise the various claims for the traditional custodianship of our sites?

Potential for Cultural Tourism in Zimbabwe

Tafirenyika Masona

Abstract

In dealing with the subject of the potential for cultural tourism in Zimbabwe this paper looks at three major aspects. Firstly, a definition will be made. Secondly, reference will be made albeit briefly to previous research done to determine the potential for cultural tourism in Zimbabwe. This part will also deal with the major constraints that have inhibited the exploitation of the potential to date. Naturally tentative suggestions on overcoming the constructions will be made. The final part of the paper will focus on potential areas for developing cultural tourism in Zimbabwe with reference to properties managed by the National Museums and Monuments of Zimbabwe.

By way of introduction it may be necessary to start by giving working definitions of the terms culture and cultural tourism. Culture can be loosely defined in terms of behaviour observed through social relations and material artefacts. But in a deeper anthropological sense culture would include patterns, norms, rules and standards which find expression in behaviour, social relations and artefacts (Matheson, et al 1982). Matheson also cites Singer's (1968) definition of culture as:

"Culture consists of patterns, explicit and implicit of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups including their embodiment in artefacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their values...."
(Matheson, 1982 p. 158)

On the other hand cultural tourism has been defined as "the absorption by tourists of features resembling the vanishing lifestyles of past societies observed through such phenomena as house styles, crafts, farming equipment and dress" (Matheson, 1982).

A look at the definitions cited above should demonstrate how travel today is greatly motivated by culture. International, regional and national travellers are anxious to experience what the other corners of the global village hold in store for them. The major cultural elements that have been identified as tourist attractions include: handicrafts, language, traditions, paintings and sculpture, food, history of a country, including its visual reminders, types of work engaged in by the residents and the technology used; architecture giving an area a distinctive appearance; religion, including its visible manifestations, educational systems, dress and leisure activities. These cultural elements can best be viewed at cultural sites (archaeological, historical sites) and at theme parks which can be created for tourists so that they can

view the vanished features of past societies. This long list indicates the potential of cultural tourism not only on the international plane but in individual states, Zimbabwe included, which possesses a range of the above cultural elements to offer.

For the purposes of this presentation, focus will be directed largely to the inanimate forms of culture i.e. places of unique architecture and art; historic buildings and monuments; and the traditional arts and crafts. The first two categories fall under the direct although not exclusive control of National Museums and Monuments. The third category is somewhat linked with the activities of the organisation and thus will receive attention. In short the paper will deal in particular with the cultural and archaeological monuments, rock art and historic buildings, and attempt to assess their potential as tourist attractions.

In the late 1980s and early 1990s National Museums and Monuments of Zimbabwe commissioned several studies to assess the potential for tourism of Zimbabwe's heritage in preparation for the July 1992 Donors Conference held in Harare. These studies include (Heath, R. 1990) the *Potential Domestic Demand of Monuments Related Tourism*. This study concluded in part that, "The most that may be assumed from these results is that there is a significant interest which might develop into a future market, among black low and medium income groups in particular, for visits to cultural sites, especially over weekends" p. 33.

Another study was conducted by the Zimbabwe Tourist Development Corporation (1990) and came up with a list of cultural monuments identified as possessing potential for tourism development. In its conclusion the study report noted that all monuments had a certain degree of tourism development potential, but the following sites were singled out as possessing great potential and deserving major development efforts.

- * Domboshawa Rock Art site near Harare
- * Old Bulawayo Site just on the outskirts of modern Bulawayo
- * Kame National Monument - also outside Bulawayo
- * Danangombe, Nalatale and Zinjanja monuments all in the Gweru area
- * Ziwa and Nyahokwe sites in Nyanga (ZTDC Report 1990 p. 59)

The third study was commissioned by the Government of Zimbabwe in 1988. The Zimbabwe Tourism Development Study: Draft Final Report Volume I noted that cultural tourism had a great potential. The report observed however, the need to create a conducive environment to facilitate development and decried the low priority given to tourism development in Government policies.

The fourth study entitled "*Curio Production and Monuments Tourism*" was undertaken by Dr. D.P. Collett under the UNDP/UNESCO Project Zim 88/028. Like the other report it also recognised the potential for developing monuments tourism with curio production and sales as an added attraction. Collett also compiled the Donors Conference Document - *The Archaeological Heritage of Zimbabwe: A Masterplan for Resource Conservation and Development* in which some important observations on cultural tourism development were made. The document noted three major categories of visitors to Zimbabwe's archaeological sites; overseas visitors; tourists from other African countries, and Zimbabwean visitors. The first two categories accounted for between 15 - 60% of the visitors to the more popular monuments, an indication that Zimbabwe's archaeological sites have an international appeal (Collett, D.P. 1990 p.10) The document however, advised against developing the sites for foreign visitors since there are many factors affecting foreign tourists which lie beyond the control of the Zimbabwean authorities. It states in part, "The potential volatility of international tourism means that it is better to develop the heritage for local consumption. Foreign visitors should therefore be seen as additional, rather than primary, users of these resources" (Collett, D.P. p. 10). The document also agrees with the "*Heath Survey*" that demand, amongst Zimbabwean nationals, shows that the greatest potential demand is among the low and middle income indigenous people.

From the foregoing one can safely conclude that the potential of cultural tourism in Zimbabwe has been established. It has the obvious advantage that it would be anchored upon the local consumer as opposed to the volatile and transient international visitors.

But what have been the constraints to the development of this latent potential? What should be done to stimulate and develop cultural tourism in Zimbabwe? Again we must turn to findings of the surveys alluded to

above.

As already indicated the major problem that inhibited tourism development in the early years was the low priority accorded to the sector in Government policies. Although attitudes have since changed towards the tourism industry as a whole, cultural tourism is still a largely neglected sub-sector. Admittedly elements of cultural tourism are incorporated in eco-tourism but we still want to argue that cultural tourism should be accorded greater recognition in its own right. The government should recognise that cultural tourism can play a significant role in the economic rejuvenation of the country. To tap the potential, there is need for very careful analysis of both the resources available and those to be committed (Editor, *Museum, Management and Curatorship* Vol. 9 No. 4 1990). This is where NMMZ could play an important part by supplying the planners with information relating to cultural properties under its charge.

The government should not only recognise the potential offered by cultural tourism but should go further and invest in the industry. The newly created Zimbabwe Tourism Authority will be collecting a Tourism Development Levy from all operators in the industry and it is hoped that some of these funds will be ploughed back to organisations such as NMMZ for the conservation and development of the cultural heritage.

The second major drawback is lack of publicity of the cultural heritage. This is an area where NMMZ should play a key role as custodians of the heritage. Today many tourists including Zimbabwean nationals are unaware of the existence of some of the country's major sites. Very often they do not understand the significance of what they will be seeing. We want to argue that it is the responsibility of NMMZ to educate the public on the existence and significance of these cultural sites and monuments. NMMZ should produce brochures, pamphlets and other visitor information to enrich the experiences sought by cultural tourists.

Publicising some of the less popular sites will in turn take off pressure from the major sites and thus aid the conservation effort. It should be accepted that whether NMMZ plans for cultural tourism or not the adventurous tourist will always access some of the sites and cause serious damage as is happening to sites at the

Musuwe/Zimbezi confluence in the Victoria Falls area (Maringaniza, J.S. 1995 p. 6). In that area tourists are carrying away sacred pots from religious shrines to the annoyance of the indigenous population.

NMMZ should also make the sites more attractive by establishing a careful match between the cultural resources and visitor services. Thus the new cultural attractions can be marketed effectively if tourists have been informed of their existence and their appetites thereby whetted, and appropriate facilities exist or can be provided to furnish them with an accepted standard of food and accommodation.

Thirdly, cultural monuments have not been sufficiently exploited by the tourist industry because a large number are inaccessible. Either there are no roads to the sites or the transport costs are an inhibiting factor. Both the central government and individual institutions need to work together to improve accessibility of the sites.

As indicated earlier, Zimbabwe's cultural monuments and sites have potential for tourism development. These include the more than 700 recorded archaeological sites scattered all over the country which should be incorporated into cultural tour packages. But this can only happen when both the external and internal markets and operators are fully informed of what is available. In other words there is need to improve overall awareness of Zimbabwe as a cultural tourism destination.

The country's historic buildings can serve as another tourist attraction. All the major cities and towns have some proclaimed historic building which may be included in tour packages. Information relating to these buildings should be readily available to tour operators and tourists. Again NMMZ have a crucial role to play in this regard.

Zimbabwe is renowned for its excellent handicraft industry. The traditional crafts include pottery, woodwork, stone and ceramic sculptures. These constitute an important attraction to cultural tourists. The industry would to a large extent satisfy the tourists demand to see, hear, taste, buy products, and experience aspects of the local culture (Bowden, D. 1995). To enhance the value of these traditional items on sale to tourists there is need to provide literature that explain the use and significance of the items. Here NMMZ has an important contribution to make. NMMZ also has the obligation to develop cultural

centres like theme parks (living museums) which can allow visitors to observe and participate in the social economic and leisure activities of the local culture. These cultural centres can also serve as points of sale for handicrafts.

Zimbabwe has art galleries in almost every major city. In addition there are such facilities as the Mzilikazi Craft Centre in Bulawayo and the National Handicraft Centre in Harare which should be publicised for inclusion in tour packages. Craft centres are also found along major highways and small towns and business centres throughout the country and these should be exploited for cultural tourism.

Religious shrines such as Njelele in the Matopo Hills can be turned into tourist attractions with careful planning to avoid apparent conflict between indigenous beliefs and aspirations on the one hand, and tourist interests and curiosity on the other. With respect to the religious shrines in the Victoria Falls area, for example, Muringaniza (1995) notes that, "Since the ceremonies are not done throughout the year, consideration should be

given to incorporating them into the tourist calendar of the Victoria Falls area. Through consultations with locals the tourists could be allowed to witness or even participate in the less sacred phases of the ceremonies".

To conclude this paper we need note the great cultural tourism potential that Zimbabwe possesses. The need for careful planning at the national level to achieve sustainable exploitation and development of the resource can not be overemphasised. Such planning will require substantial input from those in National Museums and Monuments who possess the relevant knowledge and imagination.

Finally, the opportunities for cultural tourism development need to be turned into demands and in satisfying these demands we should create benefits accruing to the national economy, to the tourism industry and to individual Zimbabweans. To achieve this goal central government and institutions should adopt deliberately created plans backed with adequate investment for the conservation and sustainable development of the cultural heritage.

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"Tourism Policy in Zimbabwe or the Lack of It"

Tafirenyika Masona

As the title of the paper implies, this brief presentation deals with the issue of the tourism policy in Zimbabwe. In doing so the paper first offers a broad working definition of a business policy which should exist in an organisation of the character of the Zimbabwe Tourist Development Corporation (ZTDC). The ZTDC was established by an Act of Parliament in 1983 to promote tourism in the country and to manage the parastatal's commercial enterprises. In the same section the paper will attempt some justification for a tourism policy in Zimbabwe.

The paper, in the second part, will examine the policy situation in Zimbabwe and will offer some explanation for the existing scenario. Finally, a characterisation of current trends in tourism development will be made. The attendant impacts of these trends on operations in the tourist industry will be highlighted.

It is perhaps necessary to state from outset that investigations leading to this paper established that a written tourism policy statement or document does not exist in Zimbabwe. This position was just stated by a ZTDC Marketing Director (Nyaruwata, S. pers. comm. 1996) and later confirmed by a Senior Research and Development Officer in the same organisation (Mandinyanya, pers. comm. 1996). This is not to say that no attempts to compile a policy document were made. The writer was informed by the latter officer that several position papers were produced over the years but the matter still awaits final resolution.

The scenario described in the preceding paragraph has somewhat influenced the non-committal nature of this paper.

The Concise English Dictionary (1994 edition, p. 1024) defines policy as "... a course of action or administration recommended or adopted by a party,

government, firm, organisation or individual". Similarly, A.J.A. Argenti defines business policy as "A general rule or set of rules laid down to guide executives in making decisions," (Kempner, K. (Ed.) 1980 p 62). Argenti adds that policy statements are usually broad and far-reaching in their effect on the organisation. A few such statements may be enough to define the character of an organisation completely. To achieve this total delineation, policy statements usually cover the different aspects of an organisation: its objectives, the means by which it is intended to achieve these and the constraints (Kempner, 1980). Constraint here means any action that an organisation's executives have decided not to take even though they believe that it might help them to achieve an objective.

Why then is a policy statement necessary for the operations of an organisation such as the ZTDC or any other enterprise for that matter? Firstly, as indicated above the policy statement partly defines the objectives of the organisation. Consequently policy decisions will indicate the character or nature of the organisation which it wishes to adopt. This in turn enables the organisation's executives to choose the actions they will take to achieve the stated objectives. These are the strategic decisions. In short the decisions as to the organisation's objectives must be made first, otherwise no strategy can be formulated to achieve them. Put in other words, the absence of a policy statement in any organisation tends to restrain the activities of the executives.

The position in Zimbabwe was that before majority rule in 1980 the country's major, indeed the only substantial, tourism market was the Republic of South Africa. Following the 1965 Unilateral Declaration of Independence, Rhodesia (now Zimbabwe) was subjected to United Nations economic sanctions which almost completely isolated the country from the international business community. In these circumstances the then

Tourism Board may not have been pressured to formulate a definite tourism policy for the country.

At independence, Zimbabwe opened its borders to the world community at large, and thus anticipated an increased tourist visitorship. It was at this time that ideas were first mooted to formulate a clear tourism policy to guide all operators in the industry including the state owned ZTDC and its predecessors.

In 1983 the ZTDC succeeded the Tourism Board. This was a time of general investment in the tourist industry as investors felt insecure in the wake of a new government and civil disturbance in Matabeleland. It was in response to this dis-investment that the government created the Zimbabwe Tourist Development Corporation, first to acquire properties offered by those who were dis-investing, and secondly to act as the national tourism organisation that would promote tourism in the country. It was at that time that ZTDC acquired such properties as the Ambassador Hotel (now New A'mbassador) in Harare, the Christmas Pass Hotel in Mutare, the A'Zambezi river Lodge in Victoria Falls and later the Harare Sheraton and the adjoining Harare International Conference Centre. In that haste, no tourism policy document was produced to guide the industry.

When investors realised that there was really nothing to fear from the new government, and when the ethnic insurgency subsided in western parts of the country they returned to re-invest in the industry only to find a new competitor in the field - the ZTDC. The returnees were very sceptical about the impartiality of the ZTDC as a national tourism marketing and promotional organisation - given that ZTDC was a parastatal with commercial enterprises to manage in the industry. It was argued that the ZTDC would be biased towards the government owned properties, leading to an uneven playing field. In these circumstances it became even more difficult to reach an industry - wide consensus around which to build a national tourism policy, but the need still existed to guide tourism development in the country.

The government embarked on two courses of action. It was decided to split the ZTDC into two separate institutions namely, The Zimbabwe Tourism Authority (ZTA) to spearhead tourism development and promotion throughout the country. Hopefully, this organisation would be viewed as neutral by the entire tourist industry.

Secondly, a new private company, the Zimbabwe Tourism Investment Company (ZTIC) was created to manage the state owned commercial enterprises in the industry. The ZTIC became operational in 1991 while the ZTA was only established in early 1996 following the promulgation of the ZTA Act in 1995. Its mandate is to promote tourism throughout Zimbabwe.

At the same time efforts were made to provide some development guidelines for the industry. The underlying philosophy was that Zimbabwe should target at high value/low volume tourist markets. Admittedly, this high value/low volume "policy" was not based on results of any comprehensive scientific research to determine the carrying capacity of Zimbabwe's tourist resources (Mandinyenya, op cit). It was however, founded on the understanding that Zimbabwe's tourist industry largely depends on natural resources - a resource which requires a careful balance between exploitation and conservation. A look at Zimbabwe's unique combination of natural attractions lends support to this observation. The attractions include the Victoria Falls (one of the natural wonders of the world), wildlife resources in Hwange, Matusadona, Mana Pools - Chewore and Gonarezhou national parks, and although man made, Lakes Kariba and Mutirikwi depend on a natural resource to offer a wide range of water sports (Zimbabwe Tourism Development Study Vol. 1). From the outset the policy tended to underestimate the role of culture in tourism.

Thus the cautious approach taken by the government in the development of the tourism is understandable. It was partly influenced by the concepts that underlie eco-tourism which has dramatically captured the attention of many people. The perceived virtue of eco-tourism being that "... it is nature travel that advances conservation and sustainable development efforts" (Boo, E. 1992).

Under this "policy" investors were encouraged to develop high value/low volume facilities at tourist resorts sites, all targeted at the high spending or upmarket tourists.

This philosophy has continued to guide the development for tourist facilities throughout the country over the years to the extent that even the intended low income chalets at Great Zimbabwe (now under Zimsum Hotels Management) are priced beyond the reach of most medium income earners.

Viewed from a different angle the Zimbabwe tourism "policy" guidelines contract some tenets of eco-tourism which emphasise environmentally responsible travel and visitation to relatively preserved or natural areas that foster conservation of nature and any cultural elements present there, has low impact on the environment and *actively involves the local population* (my emphasis) - so that they may share the resultant social economic benefits (Valentine, P. S. 1993). It is also in partial conflict with the recent developments whereby the government is advocating increased indigenous participation in the tourism industry. In a recent statement the Minister of Environment and Tourism declared, "Priority will be given to indigenous people when allocating tour operators licences, granting hunting concessions and the distribution of fishing permits... The move is part of the government's affirmative action to promote black participation in the tourism and fishing industries" (The Herald, 8 April 1996-p.1). The conflict is that the vast number of indigenous entrepreneurs usually do not have the necessary capital to put up facilities that satisfy the discerning demands of the high value tourists, This explains why indigenous participation is largely confined to safari and transport operations as opposed to the provision of accommodation.

The ZTA however believes that there is a niche market for the small entrepreneur. Under such programmes as the Communal Areas Management Programme for Indigenous Resources (CAMPFIRE) indigenous entrepreneurs are encouraged to put up low cost accommodation in areas under their control. But side by side with this development, the private sector is establishing wildlife conservation projects on large commercial farms, replete with accommodation facilities, in competition with the Communal Lands running CAMPFIRE programmes.

The ZTA is also encouraging the small investors to go into joint ventures with more established partners as a way of increasing indigenous participation in tourism.

Another recent and important development is that the tourism industry in Zimbabwe has finally accepted to market Zimbabwe as an eco-tourism destination as opposed to the previous stance of a high value/low volume centre. The industry has in the same vein accepted the wisdom of stimulating and developing the domestic market for the long term survival of the industry. The fall

in foreign visitor numbers in the mid 80s caused by the dissident problems partly warmed the hearts of the investors towards the domestic market. A growing domestic market should also provide a safe market niche for the small entrepreneur.

On its part ZTA is determined to do the marketing on behalf of the whole industry, including the small scale operators who should strive to satisfy the domestic market which has been largely ignored.

To strengthen the domestic market the ZTA's strategy is to include a culture of travelling and sight seeing among the school going ages. To this end tourism has been introduced as a geography topic in the secondary school curriculum. The Hotel School in Bulawayo is going to be upgraded to provide quality training facilities for the industry.

Finally, from 1996 the University of Zimbabwe will be offering undergraduate and postgraduate programmes in tourism.

Thus a definite pattern is emerging whereby the market has been segmented. On the domestic market the focus for service provision will be the low spenders. On the regional and international fronts, the ZTA marketing effort will target the upmarket/low volume tourists. These developments augur well for the formulation of a national tourism policy for Zimbabwe.

The ZTA is also moving towards dismantling the two-tier pricing system that has attracted adverse comments from some foreign visitors and local operators. The thrust is to achieve a single rate system for the whole industry with an agreed discounted rate for the domestic tourist upon production of proof of local residence.

In conclusion, it should be noted that although there exists no policy document/statements in Zimbabwe there has always been some guidelines to direct tourism development in the country. Admittedly, these were limited in scope and tended to constrain the activities of the executives of the national tourism organisations.

Definite patterns are now emerging which should be easy to consolidate into a national tourism policy. There is however, need to consult widely and incorporate the views of the majority of stakeholders in the industry. One

notes with a degree of sadness the exclusion of organisations such as National Museums and Monuments from the recently constituted Board of Directors of the Zimbabwe Tourism Authority. This is in spite of the fact

that NMMZ are the statutory custodians of the country's cultural, historical and natural heritage which include such tourist attractions as the Victoria Falls and Great Zimbabwe.

Acknowledgements

1. Mr. S. Nayaruwata (ZTA)

2. Mr. Mandinyenya (ZTA)

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INTERNATIONAL COOPERATION

Heritage Resource Management in Zimbabwe

*A Proposal Concerning Institutional Cooperation between
Zimbabwe - Sri Lanka - Norway*

A Unique Experience

An Afro - Asian and European exercise

The Zimbabwe - Sri Lanka Norway exercise covering excavations, conservation and cultural upliftment is a unique experience in monument preservation. The authorities have considered it their and pride and privilege to let the rest of the world of monument conservators share this wonderful tripartite agreement and be in a position to draw on any idea that this has been able to highlight. For the sake of prudence and easy digestion the dull sections on money and such matters have been set aside. It is hoped that if there should be any conservator interested in further details, then the connected parties would be only too glad to share such information. One takes the opportunity to thank NORAD of Norway for its fine leadership, Zimbabwe for its vision of the future and Sri Lanka for its band of friendship.

The first part of the Document covers extracts from the "Heritage Resource Management in Zimbabwe" proposal that is now being implemented. The second part of the Document is the follow - up of this plan of action where the nine member team from Zimbabwe visited Sri Lanka to share experiences in archaeological excavations, conservation and cultural resource generation.

Introduction

Representatives of the National Museums and Monuments of Zimbabwe and the Directorate for Cultural Heritage in Norway initially met in July 1992 at the NMMZ Donors Conference in Harare, where the Directorate for Cultural Heritage (RA) represented NORAD.

Discussions between the two institutions continued in Norway in February 1993 in Oslo resulting in a general agreement of cooperation, signed later that year. The Memorandum of Agreement outlines general intentions of cooperation focusing on institutional development and exchange of information and resources.

The ICOMOS General Assembly in Sri Lanka in July-August '93 again provided NMMZ and RA with opportunities to meet. During some of these meetings, representatives of the Central Cultural Fund of Sri Lanka also took part. From the discussions emerged the idea of establishing a triangular network of cooperation between the three heritage management institutions in Zimbabwe Sri Lanka and Norway.

RA has a specific responsibility towards NORAD as a consultant body for developing the cultural heritage dimension of Norwegian development cooperation. On this back-ground, a proposal was made in 1993 for RA to develop cooperation with selected institutions in NORAD programme countries. Zimbabwe was chosen as the host for a project, with National Museums and Monuments of Zimbabwe, NMMZ, as a partner institution.

Following the ICOMOS General Assembly further contact was established between NMMZ and CCF, resulting in a Memorandum of Goodwill between NMMZ and CCF signed in February 1994. This document confirms intentions to cooperate on a broad base.

Under the NORAD umbrella, a bilateral agreement is established between NMMZ and RA. For the proposed cooperation activity in Zimbabwe, the particular expertise and experience presented by the CCF and other relevant Sri Lanka institutions, would be of significant potential.

The proposed cooperation should be seen as a case study for developing cooperation in this field generally, with particular regard to the potential it provides for mutual learning and development through active cooperation.

It is hoped that the cooperation shall have the effect of generating further cooperation of this type within Zimbabwe and in the region.

The need is evident for establishing training facilities in Zimbabwe to underscore the process of working towards basic self-sufficiency of expertise in the field of heritage resource management.

The cooperation should present a significant potential for transfer of knowledge in this field from Zimbabwe to neighbouring countries. Also from developing experience with the marketing of cultural tourism.

The purpose of this proposal concerning heritage resource management in Zimbabwe, is to outline the components, processes and funding required for institutional cooperation between NMMZ, CCF and RA, based on a mutual understanding of the overall development objective and resources of these institutions.

Background

2.1 General Terms of Reference

NORAD's overall development objective is defined as "Assisting countries in development in their own efforts to create lasting improvements in political, economic and social conditions for the whole population within the framework of its nature and resources". This puts the overall focus on development which is sustainable for the community. As regards effects of development on community and environment, NORAD is anxious to contain possible long term negative environmental consequences of individual development projects, and to strengthen institutional infrastructure and capacity in NORAD programme countries.

NORAD's strategy for cultural cooperation focuses on strengthening of cultural identity and cultural heritage as elements in nation building, and cultural exchange. The cultural perspective must be retained and developed as an integral component in identity - democracy - and capacity building it is also relevant to record that cultural development has its own economic benefits to the national economy under cultural tourism.

Sustainable Development

Sustainable development is dependent on democracy and capacity-building at all levels, and can only be achieved through integrated sets of policies which engage all sectors and levels of society. In the resulting development process. It is important to strengthen community concern for overall environmental resources. The local community depends on renewable resources which disappear through excessive use. Sustainable development is built on respect for the bearing capacity of the environment.

With nearly one million tourists visiting Zimbabwe each year less than one third visit the cultural sites. Hence the bearing capacity of the cultural sites may be well below saturation level, enabling a significant increase in earnings, if such charges are affected with the goodwill of the travel trade.

Development and Resource Management

Management of natural and cultural heritage resources constitutes a major element of the activity of overall resources management in society in developing countries the combination of socio-economic conditions and development particularly subjects the cultural resources and infrastructure to extreme pressures. Cultural Heritage is fragile and generally loses to development in the fight for funds and status. Besides, cultural property represents a major part of the overall available building resource in most societies. Cultural property often provides 'high-volume' employment opportunities - with needs for traditional skills and appropriate labour intensive technology. Limited funds go far, resulting in work for large groups of people.

The potential for developing tourism from culture, and generating new skills income and community development, is significant. Cultural heritage becomes a

resources also for the local community. Through community participation in management and maintenance of cultural heritage, the local community will benefit from resulting development. Cultural heritage must become an important dimension of the environmental impact assessment process, and is an element of the current work of the World Commission on Man and Culture, to be presented this year.

With the above factors in mind, it must be recognized that cultural property resource management capability in most developing countries is generally little developed, being allocated few resources to combat negative consequences of rapid development.

Communication

Understanding one's own cultural heritage provides a big untapped resource in the developing world. Similarly, Norwegian development cooperation depends on the community and professional environment having a relevant depth of knowledge of other cultures, a type of knowledge which can only be developed in the field and through mutual cooperation and learning. Also the Sri Lanka experience in raising US 4 mill. in 1995 at the cultural sites, is another study which is worth considering.

2.2 RA Terms of Reference

The commitment and work by RA in Norway has for a long time been firmly based on the policy of sustainability outlined above, and with a view to integrate culture heritage management with overall environment resource management.

This is initially why the institution was asked to contribute towards NORAD's work, with the particular tasks.

- * to strengthen and develop the relevant NORAD program area,
- * to act as partner institution to NORAD for cultural heritage resource management
- * to develop internal expertise relevant also for international cooperation
- * to establish institutional cooperation,

- * to develop the cultural heritage management process as part of a cross sector environment protection resource, integrated with NORAD efforts for sustainable development.

2.3. NMMZ Terms of Reference

The broad objectives of NMMZ are similar to those of heritage protection agencies in other countries. NMMZ's role of preserving important sites is clearly defined in the National Museums and Monuments Act (Chap. 313). The role and responsibilities of the NMMZ as regards national development must be seen as subordinate to the national development priorities and objectives defined in the Second National Five Year Development Plan for Zimbabwe.

The broad aims of this plan formulate the basis for incorporating cultural heritage into the national development process. This process of integration can be achieved through:

- * development of sites as well marketed ones for domestic and foreign tourists, and tuning development of sites to generating income for NMMZ and local communities by developing cultural tourism through attracting the substantial potential of present nature or wildlife tourism,
- * strengthening the ability to manage and conserve the cultural heritage in Zimbabwe.
- * with the present expenditure component of approx. US 1 mill. of which the bulk is contributed by the state and cities (approx. US 0.8 mill.) a concerted effort is needed and possible to develop the income component from the cultural sites.

The NMMZ Master Plan

Despite a serious lack of resources, significant progress is being made. "The Masterplan for Archaeological Heritage Resource Conservation and Development", was presented in July 1992 at the NMMZ Donors Conference in Harare. The plan outlines proposals for developing NMMZ, through identifying 17 projects and activities considered to be of the highest priority and was in 1993 approved by the Government of Zimbabwe as the NMMZ strategy policy document.

Implementation of activities is progressing well.

Proposals and issues amongst those considered to be of primary importance to NMMZ are:

- * to clarify issues and possibly separate museums management from cultural heritage management activities.
- * to develop heritage resource management training.
- * to strengthen the NMMZ organization and administrative capacity, including the Executive Director's Office.
- * to establish stronger links with the educational system in Zimbabwe, with a focus on basic and intermediate level education.
- * to develop site museums.
- * to obtain external support for training at manual, technical and professional levels.
- * to obtain external support for training in marketing of cultural tourism, in order to give cultural tourism a relevant financial foundation.

The general focus of the Master Plan is on the archaeological heritage in Zimbabwe. However in view of the developmental goals and needs of NMMZ it has been decided to widen the terms of reference for this proposal to embrace physical cultural heritage as a whole (cultural property including cultural landscape). It is considered important that the Master Plan be revised and upgraded to take into account this widened definition of scope.

2.4 CCF Terms of Reference

The Central Cultural Fund of Sri Lanka was established by Parliament through the passing of the Central Cultural Fund Act No. 57 in 1980, and set up as a statutory body with the responsibility to develop and run principal cultural and religious monuments and sites in Sri Lanka, as instructed by the Department of Archaeology which on behalf of the Government has the overall responsibility to cultural property.

The CCF has developed significant expertise and

experience as regards the setting up, maintaining, managing and presenting large and complex cultural sites, such as within the 'Cultural Triangle'.

The financial strength of CCF activities in '95 as US 7.5 mill, is that the government contribution is only 10% to CCFs annual budget. More than 70% of the income comes from cultural tourism although the island receives less than 1/2 of the number of tourists which visit Zimbabwe.

CCF sees an important role in contributing to spread its knowledge and experience with cultural tourism to other countries under development.

3. Objectives

The specific objectives for the proposed cooperation are :

- * to assist NMMZ generally in its efforts of institutional capacity building through inaugurating cooperation between NMMZ, CCF and RA
- * through practical participation from these institutions to contribute to NORAD's experience in developing the program area
- * to enable NMMZ at the end of the cooperation period to take overall responsibility for further development and funding of its operations.
- * to contribute towards establishing training facilities in Zimbabwe which will be part of the educational and training infrastructure in the country and the region.

4. NMMZ Resources Plans and Needs

4.1. NMMZ Statutory Obligations

The statutory obligations of the institution as regards the maintenance and management of cultural property of Zimbabwe are set out in the current "National Museums and Monuments of Zimbabwe Act Chapter 313" NMMZ is responsible for cultural property resource management for including development and management of museums. Specific NMMZ tasks shared with the Department of National Parks and Wild Life Management makes the institution co-responsible for national wild life issues,

being also the coordinating body concerning bio-diversity programmes.

4.2. Organisational Structure

NMMZ is a para-statal organization under the Ministry of Home Affairs. The organization is at present in a state of change with the strengthening of its structure and developing the professional and technical capacity as main priorities. NMMZ is a decentralized institution, with an executive office in Harare coordinating the activity throughout the country via 5 regional offices. A Board of Trustees is appointed by the ministry the Executive Director's office implements the policy and principal project decisions made by the Board.

Responsibilities

NMMZ parallel concern with natural science and cultural heritage management raises special interest, as the two sectors demand the developing of two quite different areas of expertise. This wide range of NMMZ interests and responsibilities provides problems, but also opportunities. The natural heritage with knowledge of the cultural heritage gives NMMZ an opportunity to study and present how the natural resources have been utilized through history of man-kind.

NMMZ Regions

The 5 NMMZ regional offices are all based at a regional museums. Each office is responsible for management and project implementation within its own defined geographical area.

4.3. NMMZ Funding

The Government of Zimbabwe provides NMMZ with primary funding, that means for payment of basic salaries. A substantial and growing component of the NMMZ budget has to be found by the institution, as income generated from heritage sites in the form of entrance fees, sales, and from providing tourist accommodation. This achievement indicates an impressive performance by NMMZ enabling the institution to provide significant funding to new projects which traditionally have been financed by an external agency. The further potential of NMMZ to increase significantly its own income could be considered by inviting CCF experts to

examine the ground situation in Zimbabwe and make suitable proposals.

4.4 NMMZ Capacity

Despite an acute shortage of human, financial and technical resources, NMMZ manages to achieve considerable results. Amongst its current staff of approx. 250 persons, the institution has a number of highly skilled natural scientists, archaeologists and ethnographers. The professional staff number about 30 persons. The impact one would expect from NMMZ efforts at present appear to be dampened by several contributing factors, amongst them the staff shortage there is fierce competition in society to engage highly qualified staff.

However, certain areas of expertise are today all together missing. At present there is a particular lack of expertise at NMMZ in

- * heritage resource management
- * conservation of building and structures, and
- * urban rural planning processes

NMMZ tasks concerned with case-work and follow-up management is difficult to assess properly. One gets an overriding impression, however, of there at present being only limited dialogue between NMMZ and national, regional and district authorities responsible for environmental, urban and rural community planning issues. This situating highlights the NMMZ concern for developing expertise in the areas described.

4.5. NMMZ Needs

Under the general umbrella of institutional capacity building, NMMZ needs assistance in the fields of :

1. *Organisational Capacity Building*

- * masterplan evaluation and upgrading
- * strategy and problem definition
- * resource planning and management
- * staff attachment and secondment

- * evaluation of programme activity, and especially the research programs,
- * sector capacity building, relating to legislative and heritage management practice and procedures, planning etc.
- * documentation expertise for field based and collections documentation and archives, (particularly for establishing central archives for national cultural property).

2. *Human Resource Development (training)*

- * various specific technical and professional expertise
- * traditional crafts skills

3. *Financial Skills*

- * the collecting system and the amounts charged need to be reviewed and relevant reforms implemented with a team from CCF.

4. *Other Support*

- * to develop main heritage sites for relevant tourism
- * to improve transport facilities

5. *Cooperation Proposal*

Whilst the proposal identifies specific areas for cooperation and support related to the NMMZ-CCF-RA cooperation program, the proposal should also contribute towards developing NORAD's strategy for the program area. The process of developing such a strategy is not dealt with here.

Of the major institutions active in the sector of cultural property and environment management, some are already well known to NMMZ, CCF and RA. Others provide potential for new contact and cooperation.

The program should be considered as a case study for developing cooperation within the sector. NMMZ, CCF and RA will play specific roles in the cooperation from the start. It is however, the intention that gradually all three institutions should utilize their significant

networking capabilities for the good of the cooperation. It is this aspect which was highlighted in the introduction with a suggestion that the model presented here should ultimately stimulate further growth in that the present organisation will expand its activities and invite other funding agencies to follow the model. Finally, the model can be used in neighbouring countries as well.

5.1. *Cooperation*

The process of cooperation will require professional contributions of different categories aiming to solve specific technical tasks or focusing on operational terms and criteria for cultural heritage resource management as a programme area. The cooperation process may thereby assist in developing.

- * An approach for developing cooperation and institutional development.
- * Networking at national and international levels within the sector and
- * Manpower resources for activities ranging from institutional development to specific technical tasks.

5.2 *Main Components*

The capacity building at NMMZ needs in parallel to focus on developing aspects of its

- * organizational capacity and
- * human resources

The proposal and outline action plan identify areas of cooperation under the headings

- * preliminary planning and preparations
- * primary institutional capacity building
- * profession and technical training
- * finance
- * other support

Of high priority should be activities which may

provide NMMZ with new insight regarding its own administrative practice and an optimal use of available but scarce resources.

5.3 Process of Cooperation

The cooperation programme period is proposed to be for 5 years, divided into specific phases. The initial 12-18 months are regarded as a pilot phase, phase 1 followed by a process of joint evaluation and discussion. The remaining programme period is divided into phases 2 and 3, of 12 and 24 months duration respectively. The completion of each phase 2 and 3 should be followed by a process of evaluation and assessment.

Roles and Responsibilities

NMMZ should be given the executive responsibility for implementing the cooperation programme.

A steering committee should be established with representatives from NORAD, NMMZ, CCF and RA, chaired by NMMZ who will be responsible for secretariat functions.

The steering committee shall meet at least once per year, preferably in connection with project work. The tasks of the committee are primarily to evaluate progress and discuss and approve budget and action plan for the next 12 months period as proposed by NMMZ. Evaluation results should also be discussed in the steering committee.

In the steering committee NMMZ shall have 2 members and CCF RA and NORAD shall have one member each, making in all 5 members of the steering committee.

A programme officer shall be appointed at NMMZ.

A counterpart programme officer may also be appointed at RA and CCF.

For reasons of communication, cooperation and progress, the programme officers should if at all possible take part in the steering committee meetings as ex-office members.

The NMMZ program officer shall establish close

contact with the relevant RA personnel.

CCF should through the steering committee and otherwise as will be agreed, provide strategic advice for the NMMZ development process. CCF shall also provide technical professional assistance as defined in the action plans to be approved.

RA should provide professional expertise and manpower as will be agreed, and act as general adviser to NMMZ for the program.

Administration and monitoring

The steering committee will establish necessary procedures for the financial and professional administration of the cooperation program on behalf of the funding agencies.

Agreements

NMMZ-RA and NMMZ-CCF have already confirmed in writing their mutual intentions to cooperate. In addition to this cooperation proposal, approved in Harare by the three parties, no further Agreements should therefore be required between them. The Agreements mentioned above shall be attached to this proposal for reference.

A specific and detailed agreement is however, needed drawn up between NORAD and NMMZ, relating to the funds being made available to NMMZ for the cooperation period of this agreement the roles and responsibilities of CCF, RA and any other participant to the cooperation should be defined.

The relationship between NORAD and RA is defined in a separate contract dealing with RAs overall and specific role on behalf of NORAD.

5.4 Funding and Accountability

All parties to the cooperation are assumed to contribute some resources. However, the funding required for the cooperation activities are assumed to be chiefly contributed by NORAD. The category and extent of contribution from each party will be discussed by the steering committee.

The cooperation program funds shall be administered

from a NMMZ account established for the program. NMMZ will ensure that audited accounts as requested by the steering committee are prepared by the appointed official auditor.

5.5 Budget Proposal

An outline budget proposal for cooperation over a period of 5 years is shown in a separate schedule, indicating the approx.funding required each year (Appendix 1).

A previous estimate made by NMMZ for funding required as presented to NORAD in their Memo of 11.10.94, totalled USD 650,000, with an average USD 130,000-per annum.

The current Budget Proposal presented here has an overall costframe of approximately USD 960.000- for the 5-year period , with approx USD 180,000 estimated for 1995.However ,it is clear that the funding required will be different from year to year with the needs for larger or smaller investment necessarily preceeding the implementing of each specific part of the cooperation problem.

Important additions are made to the earlier NMMZ budget, incorporating new and gross costs,not all in the previous NMMZ budget .The proposed budget also includes cost estimates for a number of preliminary activities, which it is understood may be funded over different NORAD budget accounts.

In a meeting with NMMZ, CCF and RA on February 9,1995 in Harare, NORAD expressed willingness to fund the proposed cooperation program as presented here.

The steering committee shall establish the main distribution of the overall budget and the relevant mechanisms for transfer of funds from one period to another, as directed by the funding agencies.

5.6 Outline Action Plan

An outline action plan is shown in a separate schedule (Appendix 2),identifying central activities throughout the cooperation period divided into 3 phases,Following discussions between NMMZ,CCF,RA and NORAD to finalize and sign the present cooperation proposal with

budget and action plan, NMMZ shall develop a detailed action plan for the preliminary activities and the first phase, for discussions with the steering committee.

Action Plan Summary Phase1 (Pilot phase)

* The pilot phase, including preliminary activities,is assumed to end mid'96.

The overall funding should be agreed in general before the end of June '95.Preliminary activities should take place from April '95 onwards.The cooperation activity should if practically possible be started with the financial year in July. Programe milestones with further descriptions of projects and activities will be established for the period during the preliminary preparations in March-August '95.This will also identify dates and categories of reports to be presented.

The focus of the preliminary activities will be detailed project planning and mobilizing of resources and personnel.

The focus of the first year of activities is proposed to be on management of available NMMZ resources, establishing support for training, and specific technical tasks.

The steering committee will have a central task of establishing routines for the professional and financial management of the cooperation activity.

It is assumed that the first meeting of the steering committee shall take place in August or September 1995.

The deadline for preparing initial documentation and material for the steering committee meeting should be June 15, 1995.

It is hoped that the first meeting of the steering committee may coincide with a sub regional meeting for ICOMOS national committees in Southern Africa.

The end of the first year (mid-'96) marks the proposed end of the pilot-phase, with planned evaluation of progress and results achieved to date.

Action Plan Summary Phase 2

Phase 2 is assumed to be 12 months from mid-96 to mid-97. Project based cooperation activities continue with a joint focus on institutional development and project activity.

Action Plan Summary Phase 3

Phase 3 is assumed to last 24 months from mid-97 to mid-99. Cooperation activities continue at several levels. The programme may be extended to include institutions in neighbouring African countries.

The scope of the cooperation activities should be extended to include central cultural and natural heritage/environment issues, such as work with environmental impact assessments, and allow cooperation with related institutions concerned with environmental protection.

Efforts should be made to include other relevant institutions active in development cooperation into the operative NMMZ-CCF-RA network.

At the end of phase 3 the final joint evaluation of the cooperation program will take place with a specific view to study the degree of development transfer of expertise, and level of sustainability achieved by NMMZ as a result of the program. This may require extrabudgetary resources. The steering committee shall finally assess the need for any further institutional or professional cooperation.

6. Summary and Conclusions

Consideration must be given to extending the professional focus of NMMZ so as to enable NMMZ through being responsible for heritage resource management to play a relevant role in the national administration efforts of the socio-economic process of change and infrastructure development. Capacity building planned for NMMZ should therefore, in addition to providing specific academic and management-based expertise described below, focus on rural-urban development issues, with physical planning and land use planning as important components. Formalized cooperation with other government agencies should be considered. Several so-called cultural projects belong as

much to the infrastructure or environment sector, as to the cultural sector. The cooperation should be used as a test case to study this.

Cooperation Period

The time period for the NMMZ cooperation program shall be 5 years.

Funding

Funding estimated now as required for the proposal during the overall cooperation period is approx. USD 960,000. NORAD has already expressed willingness to fund the proposal as presented here, together with approved additional preliminary activities.

Funds required for the first 12 months of cooperation are estimated to be approximately USD 180,000. However, the detail budget will not be available until the first meeting of the steering committee.

NORAD has already funded a number of NMMZ projects. Other projects are at present being developed by NMMZ for presentation to donors.

Strategic Alliances

The University of Zimbabwe in 1994 started a heritage resource management training course; which will hopefully prove to be of direct benefit to NMMZ. The university should be encouraged to set up two more departments under the disciplines of architecture including town planning, conservation and building economics, and Archaeology. NMMZ also aims to strengthen other strategic alliances during the cooperation period.

Master Plan

The NMMZ Master plan is established as the central policy document for the institutional development of NMMZ and that of developing cultural heritage on a national level. The document has already after a short period proved to be an essential instrument for achieving the defined goals.

The Master plan deals with a number of principal and central issues as well as focusing on general capacity building required for traditional monuments preservation

and management.

Issues relating to NMMZ museum activities and developing the natural sciences, are considered outside the scope of the document. However, this should not exclude resources or expertise of interest to reach important goals within cultural heritage management.

The NMMZ Master Plan is comprehensive in its development focus, and will clearly prove to be a very important foundation and contribution for the further development of the institution.

NMMZ

NMMZ is in a positive situation of development where international cooperation with relevant 'sister' institutions could generate significant results in terms of institutional capacity building.

NMMZ staff have developed a number of projects which can only be satisfactorily implemented by establishing a common strategic research program for NMMZ, and through cooperation with professionals with wider or different experience.

NMMZ has at its disposal accommodation and equipment which may relatively simply be developed into very well organized and equipped facilities. Underutilized, resources on which to build.

Step by Step

The cooperation should at the outset be based on step-by-step approach focusing on specific resource management tasks and project activities.

Routines and Expertise

Heritage resource management means to handle a great variety of single cases, from issuing permits, to restoration of buildings and participating in the urban planning process. Task definition and handling of these cases require establishing administrative routines and professional expertise.

NMMZ should particularly aim to develop expertise in the areas of building and structures conservation, and heritage resource management.

Expertise in the fields described above will provide a foundation for NMMZ being able to take the necessary initiatives as regards environmental impact assessments at development project level and other levels.

Training

Where possible the required staff training should be carried out in Zimbabwe or within the larger region, as outlined under various sections of the proposal.

Cooperation

- * The cooperation program should contribute specifically to developing relevant training facilities heritage resource management in Zimbabwe and the region.
- * The cooperation should also be used as an opportunity to develop further cooperation access related fields, and with relevant institutions in Norway, Sri Lanka and other countries.

The NMMZ-CCF-RA cooperation should be used as a case-study for incorporating the cultural heritage resource dimension into NORADs Environmental Impact Assessment Procedure (building and landscape areas cultural sites and areas)

The cooperation should be used as a case study for introducing cultural heritage resource management as a subject at internal NORAD education programs.

Further development

Depending on experience gained and available resources, the cooperation program should be extended to include cooperation with the Department of Antiquities in Tanzania (ref Bagamoyo), and NHCC in Zambia with the objective to encourage regional cooperation between relevant institutions also with the other SADC countries. It is recommended that cooperation with South-Africa and Mozambique is seriously considered during the pilot phase of the cooperation program. In this regard ICOMOS bodies may be established in the region with Zimbabwe taking a lead role.

Expectations

The parties represented in the steering group must separately and together define the expectations of their joint cooperation, not only for the specific monitoring and evaluation of this program, but for establishing a reference for such cooperation generally.

This could be concerned with :

- * potential for generating further institutional and professional capacity development
- * capacity and experience building
- * experience achieved regarding bilateral and multilateral cooperation
- * experience with mobilizing resources in a new NORAD program area
- * specific results achieved and possible problems arising from the cooperation activities generally.
- * networking and possible integration with ICOMOS/ICCROM-activities. This could lead to the forming of professional and statutory bodies for the field of conservation of monuments and sites.

NMMZ Expectations

NMMZ expects the multilateral cooperation to assist in:

- * institutional capacity building and human resource development
- * establishing systems which will ensure sustainable use of the cultural resources
- * putting into place documentation systems and programs which improve accessibility and thereby enhance understanding of our cultural heritage without compromising its protection
- * promoting institutional cooperation in developing cultural heritage management
- * development of multilateral institutional cooperation

that ensures mutual benefit through interaction, exchange of ideas and experience

- * developing program-oriented research strategy.

CCF Expectations

Through the cooperation in Zimbabwe the CCF wishes to gain experience

- * by enabling the new generation of archaeologists and conservators to share their experience and broaden their knowledge in a new cultural environment.
- * by sharing the marketing experience under the concept of cultural tourism enabling a developing nation to consolidate the need to let culture be treated as an economic asset rather than a drain on resources. This testing in a different context will further the experience of the Sri Lanka method
- * by assisting Zimbabwe to commence training programs in archaeology and conservation at university and technical college levels using prototype course structures carved out in developing Sri Lanka.
- * and assist in transmitting such knowledge to neighbouring developing nations.
- * by assisting Zimbabwe to establish professional institutions appropriate to the different disciplines in archaeology and conservation, and strengthen international networks as well as knowledge of heritage resource management.
- * by generating further heritage resource development projects and programs.

RA Expectations

Through the cooperation in Zimbabwe, RA wishes to gain experience

- * by participating in strategic planning and organizing of cultural heritage management in a different socio-cultural context.
- * by assisting to integrate cultural heritage management with sustainable environmental protection cultural

background and terms of reference.

- * for internal institutional development through participating in the development of sister-institutions in other regions.
- * by increasing cultural heritage management nationally

through international cooperation and commitment.

- * by developing in Norway a larger group of staff with this knowledge and understanding, and
- * by outlining possible routines for RAs advisory function to NORAD.

Project Management Mission to Sri Lanka

*Zimbabwe - Sri Lanka - Norway Cooperation Programme
17th - 30th May 1996, Habarana and Nuwara Eliya, Sri Lanka*

The Zimbabwe - Sri Lanka - Norway Co-operation Programme held in Habarana and Nuwara Eliya was addressed by the Hon. Lakshman Jayakody, Minister of Cultural and Religious Affairs to coincide with the "World Cultural Day" on 21st May 1996. The keynote address by the Hon. Minister of Cultural and Religious Affairs and the other dignitaries will all be published in the proceedings of the programme. The delegates from Zimbabwe and the Sri Lankan participants thanked the Hon. Minister and the keynote speakers for their guidance and advice by their presentations and presence.

The discussion and deliberations of the delegations and the Sri Lankan participants were conducted in customary cordiality and the views of all participants were that the meeting was exceptionally helpful at a professional level in the exchange of experiences. The delegates, by resolution thanked the patron, NORAD of Norway, and the CCF of Sri Lanka for organising the conference and the visits to the World Heritage Sites in Sri Lanka, where the work of the CCF was well appreciated.

The conclusions and the important resolutions consequent to the discussion and deliberations are given under the different items of action titled, "NMMZ Strategic Plan 1995-1999" The list of participants from Zimbabwe and Sri Lanka and the rapporteurs associated with the conference and the resolutions are given below together with their signatures. It would be well to appreciate that some of the Resolutions and Conclusions given below are in an advance state of scientific refinement beyond those already approved by the NMMZ. This is well in keeping with the progressive steps intended by such conferences and cooperation programmes. It is with wisdom and humility that these are resubmitted to the Board of Trustees of the NMMZ for their concurrence and acceptance.

Resolutions and Conclusions

Objective (1) - To develop specific sites as well marketed for both domestic and foreign Tourists

Project (2) - Dombashawa

Activity (1) - Documentation of Rock Art

Considering the wide distribution of rock art sites in Zimbabwe and due to the inadequacy of a Rock art database,

Recognising the pace of rapid destruction due to natural and human action. The need to develop a chronology and appropriate dating mechanisms and for modern interpretation.

Realising the value of the copying of paintings, the educational value of the art and the need for the close-study of various aspects of Rock Art.

The participants resolve that

A copying programme be initiated. As a first step, where the CCF expert (Mr. Albert Dharmasiri) together with a junior colleague will visit Zimbabwe to jointly workout a programme with artists from the five Regions to document initially on cellophane and tracing paper and later on to canvas. The programme to be continued with the junior colleague for two months after the introductory phase. The CCF expert will return after 3 weeks and get back to Zimbabwe initially after six months and continue a monitoring programme in an appropriate manner.

Objective (1) - To develop specific sites as well marketed for both domestic and foreign Tourists

Project (2) - Dombashawa

Activity (2) - Building of Site Museum

Considering the need for the education of youth and others in the high achievements of Rock Art in Zimbabwe and in providing suitable outlets for such needs one site museum covering the history of Rock Art be established in each region.

Realizing the above concerns

The participants resolve :

To initiate work at least at one site museum at Domboshawa and have it completed in 1997.

Objective (1) - To Develop specific sites as well marketed foci for both domestic and foreign tourists

Project (3) - ZIWA Development eco-tourism and preserve the landscape

Project (4) - OLD BULAWAYO Reconstruction of Old Bulawayo as theme park

Project (5) - Medium term

Activity - Design, Planning and Project implementation

Considering the need to enhance the capability of NMMZ to handle large projects, the availability of funding for immediate commencement of smaller projects and the need to enhance project initiation, implementation and monitoring capability,

Realizing the immediate need to enhance the capability in Project Management of the NMMZ.

The participants resolve :

To adopt Dhodhlo and Old Bulawayo as immediate projects for commencement and to adopt medium planning action for implementation of Kharmi World Heritage Site.

Objective (3) - To strengthen the ability to conserve the Cultural Heritage of Zimbabwe

Project (2) - Human Resources Development

Activity (1) - Training of Architectural Conservators, building conservators, traditional skills and craftsmen , artifact conservators, marketing personnel

Considering the available experience of such training in Sri Lanka,

Realizing the need for such training

The participants resolve

The commencement of appropriate training programmes in keeping with the time frame as indicated in the strategic plan.

Objective (4) - To strengthen Heritage Management in Zimbabwe

Project (1) - Development of professional guidelines, standards and procedures

Activity (1)- (4) Date collection, Workshop, formulation, Production of Documents, Distribution and Monitoring

Considering the need to achieve high levels of professional practice. With the view to adhering to the strict norms of the different disciplines of Cultural Property.

Realizing that Zimbabwe and Sri Lanka have elements of high achievements shared between the two countries.

The Participants resolve :

To voluntarily exchange these experiences amongst the professionals and in doing so it is agreed that the following principals of exchange will be adhered to:

1. All joint programmes to have National Counterpart Teams, with a Team leader appointed by the host nation as a coordinator. For example sub-projects conducted in Zimbabwe shall be headed by a nominated Zimbabwean National Project Director and vice versa in terms of Sri Lanka.

2. Emphasis is laid on maximising opportunities provided by existing sites in the host country which would take into consideration.
 - a. Need to minimise cost of Air tickets
 - b. whole acceptance of the concept of the need for dual exposure and the need to maximise the number of recipients benefiting from host inputs while giving due consideration to the above programmes and these be so formulated so as to maximise exposure to relevant field conditions.
 - c. The solutions derived will be more suited to ground conditions in the recipient country.
 - d. Attachment to host country to be limited only where exposure is considered vital.
3. The Standing Orders envisaged to be drafted under this resolution include the following:
 - a. Archaeological Excavation - Standing orders with the Assistance of Director General of Archaeology, Sri Lanka and Counterpart of Zimbabwe, so that Zimbabwe and Sri Lanka will overcome this shortcoming.
 - b. Architectural conservation to be revised and updated in Sri Lanka with the help of Mr. Gamini Wijesuriya and these standing orders to be appropriately revised and made applicable to Zimbabwe with the help of a counterpart conservator.
 - c. Rock Art conservation standing orders to be prepared for Rock Art Conservation with Mr. Jagath Weerasinghe working with a Zimbabwean counterpart. The Rock Art standing orders to be made applicable to both Zimbabwe and Sri Lanka.

Objective (4) - *To strengthen Heritage Management in Zimbabwe*

Project (2) - *Development of guidelines for enforcement of legislation for planners, developers, exporters and collectors*

Activity - *Formulation of principles productions of guidelines.*

Considering - Pressures brought on by entrepreneurs for the vicinity of cultural/natural reservations

Realizing the need to preserve such heritage for

posterity

Recognising the fact that such legislation as prepared for the Sigiriya Hotel Development has far reaching trends providing for such eventualities.

The participants resolve :

to develop guidelines for enforcement of para-legislation for planners to restrain developers desecrating cultural/natural property

Objective (4) - *To Strengthen Heritage Management in Zimbabwe*

Project (3) - *Organizational Structure*

Activity (1&2) - *Review of organizational structure to improve efficiency, Action plan for new structure*

Recognizing the need for a more dynamic organisation to achieve the aims of NMMZ, the need to provide management skills for the varied mission statement of NMMZ, the appointment of members to the Board of Trustees needs to be selected so as to provide for appropriate guidance, the multifaceted need of scientific disciplines in carrying out the aims and objectives of NMMZ, the Board of trustees should seek to align scientific actions of the relevant institutions to improve the effectiveness in achieving such objectives. This should also include collaboration with Wild Life, Tourism and environmental authorities, the need to provide the necessary Financial and Administrative support to achieve the aims and objectives of NMMZ, positive high level financial and management skills be invited to participate at Board level, and the Board of Trustees should attempt to encourage regional involvement through regional committees with the membership of scientific and other appropriate honorary personnel.

Realizing the need to strengthen field level development capacity of the NMMZ, strengthen Financial and Administrative capability of the NMMZ, provide manpower - resources for the benefit of the NMMZ through co-opting and networking of academics and professionals who are available in relevant institutions, and effectively coordinating all academic and professional disciplines.

Considering the availability of donor funds for a review of the Organizational Structure of the NMMZ, the advantages of affiliating institutions rather than individuals, and an Organizational Structure comparable to the CCF be considered as an available model for dynamic heritage development as per Annexure 'A'.

The participants resolve appropriate action by the NMMZ to consider these proposals and initiate action to implement these within the framework of the present five year plan.

Objective (4) - To strengthen Heritage Management in Zimbabwe

Project (5) - Development of Sectoral Development plans, i.e. rock art, stone walled sites, daga structures etc.

Activity (1,2,3) Identification of needs Action plan, Implementation

Considering the high risk involved in the preservation of rock art, sites spread round the country, a highly trained and large team of conservators needs to be built up in the country. At the same time research inputs with regard to basic methods of conservation needs to be evolved drawing on the experience of such attempts in Italy, Australia and South Africa.

Recognizing this very special need and urgency

The participants resolve

That the conservation of Rock Art in Zimbabwe be carried out in a phased programme under the following listed steps.

Phase 1 A : Pool all the available knowledge in Rock Art sites in relation to the following aspects:

1. Climate zones in the country
2. Geographic zone in the country
3. Rock formation, geology of rock
4. Materials techniques of execution of Rock Art

Phase 1B : Identify the types of deterioration, i.e.

exfoliation of the rock
powdery of the paint layer
flaking of the paint layer
Fading of paint
biological attacks such as growth of moss and insect attacks
deposition of salt (salt encrustation)
problem caused by humans (vandalism, etc.)

Phase 2: Select a maximum of 20 sites representing categories given in phase I & II in this way I would assume that one could get a representative sample of Rock Art sites in Zimbabwe in terms of geo-climate, materials and techniques and deterioration symptoms. Initial first-aid intervention procedures could then be suggested and carried out if required facilities are made available.

Phase 2.1 : Start a comprehensive monitoring programme in the sites selected. The documentation programme suggested here is not the copying programme but a graphic and text documentation programme that would record the state of preservation and sampling spots for each site.

Phase 3a : Meanwhile select two/three young people in their mid 20's and send either one or two of them to ICCROM's Scientific Principles in Conservation Course. Also try sending one of them to Australia for a workshop on Rock Art Conservation.

Phase 3b : Begin developing a Library in Conservation a training programme a modest conservation laboratory and a mobile laboratory / a documentation centre.

Objective (5) - To attain the ability to fund NMMZ statutory obligations without recourse to significant government funding

Project (I) Funding mechanisms

**Activity (3 & 4) Selection and implementation of options,
Operational Mechanisms**

Considering urgent need to raise funds for heritage management without recourse to government funding and the need to take advantage of current trends in tourism in Zimbabwe,

Realising that culture by itself is capable of raising its own resources if approached intelligently and sensitively.

The participants resolve :

1. The appointment of a highly professional Marketing Director with the necessary support staff and equipment as a matter of priority.
2. The introduction of composite tickets to several sites, with marketing promotion through local and overseas travel agents.
3. Concerted effort to promote domestic tourism by making available composition tickets with long term expiry and discounted rates.
4. Liaison with National Parks on joint resources, especially the Matopos Hills and Victoria Falls, as a matter of urgency
5. Dialogue with Government to try to increase the grant for NMMZ considering increased number of visitors through promotion of cultural tourism. and
6. The exchange of information between NMMZ and CCF to be pursued in exchanging experiences.

Conclusion

Considering the completion of a successful meeting of the Zimbabwe - Sri Lanka - Norway Cooperation Programme under the Project Management Mission in Sri Lanka, the meeting resolved to thank NORAD of Norway for their patronage, the delegates of NMMZ for their travel to Sri Lanka and the Sri Lanka participants from the CCF, the Department of Archaeology and other allied organisations for their collaborative effort.

The members further resolved to thank the organizers and the supportive staff for their kind hospitality and excellent

arrangements in Habarana and Nuwara Eliya including visits to various sites of the Archaeological Department and the CCF.

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Mrs. Lorraine Swan

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Prof. P.L. Prematillake

Mr. Raj Somadeva

Ms. Jayanthi Abeyratne

3. b. Field level

(Non Capital Project Sites)

The personnel at Field level may consist of:

- Archaeologists - Advisor (University)
- Architect/ Conservator - Advisor (Firm/
Individual)
- Assistant (Administration & Finance)

- Archaeologists/Museologist - Visitor Centre &
Museum
- Conservator - Field Maintenance
- Labour skilled
unskilled

The posts at an appropriate level of seniority will permit the Project Manager to attend to more of the scientific work.

ISBN 955-613-054-3

 Print Gunaratne Offset Limited Colombo 10