

A CULTURAL RESOURCE MANAGEMENT PLAN

for the

DZATA HERITAGE RESERVE

Prepared for the

MAKHADO MUNICIPALITY
and the
DZATA STEERING COMMITTEE

by

E.O.M. HANISCH
Department of Anthropology
University of Venda

April 2005

CONTENTS

SECTION 1

1. Introduction	1
1.1 Finding a balance	1
1.2 Conservation is more important than tourism	1
1.3 ^d Developing a sound conservation policy	2
2. General principals applicable to heritage conservation in the Dzata Heritage Reserve	4
3. Visitor satisfaction: amenities and services	6
3.1 Amenities	6
3.2 Services	7
3.3 Visitor services presently required	7
4. Security and insurance considerations	9
5. Policies and regulations	10
5.1 Photography	10
5.2 Fees payable for heritage site activities	11
5.3 Facility rental fees	11
5.4 Commercial filming fees	11
5.5 Business retailing	11
5.6 Regulations	12
6. Budgeting	13
6.1 Income	13
6.2 Expenditure	13

SECTION 2

LOCATION AND DESCRIPTION OF THE DZATA HERITAGE RESERVE

1. Location of the Dzata Heritage Reserve	15
2. Description of site	16
3. Ownership and responsibility for site	22
4. Statement of significance	22
5. Objectives for opening the site to the public	23

SECTION 3

MANAGING THE DZATA RUINS SITE

1.	Description	24
2.	Synopsis of previous research	24
3.	Original and modern structures and features of Dzata	25
3.1	Walls	25
3.2	Stone terraces	26
3.3	Burnt daga structures	26
3.4	Gravel concentrations	26
3.5	Cattle kraals	26
3.6	Middens	26
4.	Modern structures built for festival purposes.	26
4.1	Recent structures built in the <i>musandal</i> (royal area)	28
4.2	Recent structures built in the court	28
4.3	Modern footpath	28
4.4	Euphorbia trees	29
5.	Removal of existing footpath	29
5.1	Removal of euphorbia trees	29
5.2	Removal of clay and stone benches	29
5.3	Removal of stones lining the pathway	29
5.4	Rehabilitation of Archaeological features in path	29
5.5	Monitoring	30
6.	Vegetation	30
6.1	Walls	30
6.2	Areas between the walls	32
6.3	Monitoring and maintenance	33
7.	Erosion	33
7.1	Inside the fenced-off area	36
7.1.1	Rehabilitation	37
7.1.2	Monitoring	37
7.2	Outside the fenced-off ruins area.	39
7.2.1	Rehabilitation	39
7.2.2	Monitoring	40
8.	Damage by springhares	40
8.1	Eradication of springhare threat	41
8.2	Rehabilitation of tunnels	42
8.3	Monitoring	42
9.	Damage to Dzata by cattle	44
10.	Reconstruction of the original <i>musanda</i> and associated areas	44
10.1	Rebuilding of walls	44
10.1.1	Court	45
10.1.2	<i>Musanda</i>	45
10.1.3	Makhadzi's Ruin	45

10.1.4	Procedures to be followed for the rebuilding of walls	45
10.2	Reconstruction of royal area	46
10.2.1	Archaeological excavations	46
10.2.2	Protection of excavated areas	47
10.2.3	Designing the layout of the royal area	47
10.2.4	Reconstruction of houses and other structures.	47
10.3	The court walls	48
10.3.1	Rehabilitation of the court walls	50
10.4	The <i>musanda</i> : original and modern walls	51
10.4.1	Rehabilitation	59
10.4.2	Reconstruction	60

SECTION 4

MANAGING THE TSHIENDEULU RUINS

1.	Introduction	64
2.	Evaluating the damage	64
3.	Managing the ruins	71
3.1	Recommendation	71
4.	Conservation and rehabilitation	71
4.1	Settlement encroachment	71
4.1.1	Recommendations	72
4.2	Removal of trees and other vegetation from walls	72
4.3	Rebuilding and rehabilitation of walls	73
4.3.1	Procedures to be followed	73
4.4	Rehabilitation of erosion areas	74
4.5	Rehabilitation of old Fish excavations	74
4.6	Pathways	75
4.6.1	Recommendations	75
4.7	Monitoring	76
5.	The presentation of the site to visitors	76
5.1	Site museum	76
5.2	Explanatory signage	76
6.	Tourist Management	76
6.1	Caretaker / guide	76
6.2	Office, refreshment and ablution facilities	77
6.3	Overnight facilities for hikers	77
6.4	Distribution and utilization of funds acquired	78
7.	Future development at Tshiendeulu	78

SECTION 5

DEVELOPING THE INFRASTRUCTURE OF THE DZATA HERITAGE RESERVE

1.	Development of visitor and staff facilities	80
1.1	Entrance to the Museum, Ruins and Cultural Arena	80
2.	Security of reserve	85
2.1	Perimeter fence	85
2.2	Main Entrance	85
2.3	Northern entrance	85
3.	Developing the cultural village and overnight facilities	88
3.1	Introduction	88
3.1.1	Originality	88
3.1.2	Authenticity	88
3.1.3	Presentation of crafts and skills	89
3.1.4	Quality of manufacture	90
3.1.5	Site for the cultural village	91
3.1.6	Transport to the cultural village	91
3.1.7	Ablution Facilities	92
3.1.8	Water Supply	92
3.1.9	Kiosk	92
3.2	Overnight Facilities	92
3.2.1	Recommendations	93
3.3	Staff housing	93

SECTION 6

SITE MANAGEMENT PLANS	94-116
------------------------------	--------

SOURCES USED	117
---------------------	-----

APPENDIX A

The history of Dzata as understood in the modern Venda world	119
--	-----

SECTION 1

1. INTRODUCTION

1.1 Finding a Balance

A cultural heritage site is a monument that reflects activities that usually have taken place in the past. It is part of a people's or community's history, and frequently continues to influence the present values of that community or area. To these people, such a site is a treasure that does not have a monetary value. It has an unwritten value, that is deep seated in the value system of the community in which it is found. Such heritage sites, particularly when combined with visual structures and beautiful natural landscapes, are also tourist attractions. Unfortunately, where large numbers of people come together without proper control or supervision, a fragile environment like that of a heritage site can easily be damaged beyond repair. It must be remembered that a cultural heritage site is a non-renewable resource. Once it is damaged, that damage can never be repaired, nor can the lost heritage be replaced.

This means that in developing a cultural heritage site, we are faced with two problems, namely to preserve and maintain the heritage site as part of a people's history, yet at the same time to make it accessible to people who are interested to visit it, with the accompanying damage that large numbers of visitors can create.

Finding the proper balance between these two points of view is a difficult, but vitally important task of a heritage site manager.

A major problem is the lack of funding available to run and manage these sites properly. A common misconception amongst local communities worldwide is that once the management systems are in place and the site has been developed, large numbers of tourists will be attracted, bringing large amounts of money into the local economy. It must be mentioned at the outset that the proper running of a heritage site consumes much money, which is not covered by what tourists actually spend at the site. Money has to come from other budgets, whether national, provincial or local, in order to cover the expenses related to educating, training and hiring suitably qualified staff for the professional care, maintenance, development and presentation of a heritage site.

Traditionally, while national and provincial governments, are prepared to spend money in order to promote tourism, heritage conservation is usually at the bottom end of the receiving scale when it come to giving out money. This has a very large impact on what can be permitted to take place at a heritage site.

The manager / curator of a heritage site must then accomplish a dual purpose: firstly, to conserve the site given to their care, and secondly, to provide meaningful and appropriate access to as many visitors as the site can handle without damage. In order to do this, site managers must work in partnership with professionals in the fields of planning, community development and tourism. The needs of local communities must also be taken into account.

1.2 Conservation is more important than tourism

There is an inescapable, critical and fundamental principle that must be laid down: **Conservation takes precedence over tourism or any other activities that can damage the basic fabric of the heritage site.**

This means that tourism and other activities and development cannot be first started at a heritage site, to be followed at a later stage by conservation. **Conservation planning must always come first.** If it is correctly done and successfully implemented, then acceptable, dignified and profitable tourism can follow. Once an acceptable conservation plan has been developed, then the limitations placed on visitor access to the site are known, and tourism development and management can be undertaken.

1.3 Developing a sound conservation policy

This is an ongoing planning process, which is coupled to a management philosophy. This management philosophy is linked to the principles on which the site will be administered. A deep understanding of the physical nature and cultural significance of sites like the Dzata and Tshiendeulu Ruins is necessary, and must be sensitive to the importance that this has to the local communities involved, but final authority regarding tourism development rests with the management team and which can be based on the recommendation of specialist consultants.

Consultation with the local communities will be an ongoing process, and the wishes and considerations of these communities will play a role in the decisions made regarding the Dzata Heritage Reserve, but the communities involved must acknowledge the role of national legislation in this regard.

One of the key factors to successful conservation of heritage sites is knowing when to exclude or limit inappropriate activities within the sites. This includes how to accommodate increasing numbers of visitors and when to start limiting the numbers of visitors that come. Site managers must realize that as the world's population continues to increase, so will the numbers of visitors to heritage sites. However, a site will not increase in size. It remains the same size and remains with the same limitations. At some stage it will reach a saturation point, when it cannot carry more people without irreparable damage to the fabric of the site taking place. In many parts of the world, there are numerous sites that are now closed to the general public, and can be visited by appointment only - this being a belated attempt to protect these sites from further damage.

Much damage is caused inadvertently. Most visitors are generally law abiding, and do not deliberately intend to do damage to a heritage site. Most of the harm is actually caused by the numbers of persons that go through a site. The damage is done by thousands of feet walking over unprotected surfaces, hands touching stones in walls, or potsherds and even stones being picked up by curious people as mementoes of their visit. Hygroscopic materials, such as wood, textiles or leather can be affected by the heat and moisture given off by large numbers of human bodies in an enclosed environment.

Internationally, various conventions, as well as national legislation, requires that heritage sites are protected, conserved and rehabilitated. This does not mean that these sites must be put under lock and key, out of reach of everybody. They should, where possible, form part of everyday life of local communities, other visitors and tourists. Thus the need for a proper balance between conservation and tourism must be emphasized once again.

Dzata unfortunately was used for tourism and other purposes well before the concept of preservation was fully developed. There are thus areas where much damage has already been done. In the case of some areas, such as certain walls, repairs or rebuilding can be done, although these will not be exactly like they were in the past. In other areas, the damage cannot be reversed, and at best, only the conservation of what remains can be undertaken. This applies, for example, to the time in 1988 when the museum building itself was constructed, and stones were taken the nearby walls, because these walls were not part of the royal area at Dzata, and nobody informed the building crew that the stones could not be used.

The communities around the Dzata Heritage Reserve are expecting high monetary returns from tourism at the ruins. They must, however, understand that tourism is not what the ruins at Dzata or at Tshiendeulu are about, but the preservation of a unmatched history belonging to the Vhavenda people. Tourists may share and experience this history only if the site managers and legislative structures are satisfied that tourism is not doing irreparable harm to this unique cultural heritage.

2. GENERAL PRINCIPLES APPLICABLE TO HERITAGE CONSERVATION IN THE DZATA HERITAGE RESERVE

These principles are intended as guidelines to ensure a suitable standard of heritage practice. The underlying aim is to preserve the authenticity of the Dzata Heritage Reserve, with all its elements of the natural and cultural heritage, for the use of present and future generations of South Africans.

Heritage conservation in practice involves the treatment and limitation of damage caused by natural processes as well as human and animal actions. Ideally the aim is to stop further deterioration of the sites through the use of suitable technical principles and sound management practices.

All conservation measures applied must observe the rationale of not altering the historic and/or natural condition. Any infrastructural development must therefore be undertaken outside of the area of the restricted areas.

In South Africa, as is the case internationally, heritage sites include but are not restricted to the following. They are the immovable physical sites that were created during the development of the earth and the history of humankind, and that have significance to our understanding of the past and the present. These include, but are not limited to:

- a) archaeological and historical sites and ruins;
- b) tombs and graves;
- c) caves and cave temples or shrines;
- d) all rock art in the form of paintings and engravings (petroglyphs);
- e) stone, wooden or metal carvings, statues or sculptures ;
- f) modern and contemporary places;
- g) historic villages or towns, or parts thereof;
- h) historic and/or modern buildings, or parts thereof;
- i) historic landscapes;
- j) battlefields;
- k) natural landscapes of great scenic value;
- l) natural landscapes of scientific value;
- m) trees and/or forests, or part thereof,
- n) natural areas that are sacred to local people;
- o) areas that contain an intangible heritage as defined by local people; and
- p) any other place that has great aesthetic, cultural or scientific value.

The Dzata Heritage Reserve complies with a), k), n), and o). In order to conserve these areas, attention must be given to the following guidelines:

1. Heritage sites should be used in a rational and controlled manner for the good of all society. Such sites must not be used in such a way that the significance and value is diminished, particularly for short-term gain.
2. Local communities must be fully aware that the guiding principle for a heritage site is the long-term preservation of the site, its history and significance, and that all management is directed towards this goal.
3. Heritage sites should be managed with the concept that they are accessible to all

3. VISITOR SATISFACTION: AMENITIES AND SERVICES

The success of the Dzata Heritage Reserve is entirely dependent on the satisfaction that visitors will derive from their sojourn. If they enjoy their visit, the news will spread and more visitors will come.

Visitor satisfaction is the consequence of thoughtful planning, where problems are anticipated and resolved before they occur. This means that the necessary facilities must be available, and the staff be well-trained in how to use these facilities, give good service and make the visitor's stay enjoyable. This relates to the following as part of this process:

- Amenities These are the carefully added subtle, gracious courtesies and details that give the visitor a heightened sense of friendship and enjoyment during their visit.
- Services This relates the visitor's anticipation of the of what is to be encountered on site and then meeting and where possible exceeding the minimal expectations of any visitor.

1. Amenities

One way of understanding how to apply amenities, would be to say that it is an attempt to solve problems with flair. For example:

- Explanations and graphics on signs make it easier for people to understand what is to be found in a certain area on site.
- Trees and shrubs can be given signage with their scientific names as well as local names in Tshivenda and English.
- Additional information can be given about the traditional uses of these plants and trees.
- Footpaths are placed to make walking easier for elderly people.
- placement of benches for people to sit down and rest.
- an attractive entrance to the site.
- or a parking area with numerous indigenous trees.
- Recreating the original atmosphere through partial or total reconstruction of sections of a site that visitors see.

All of the above are some example that can help to make a visit more enjoyable.

It is often in this situation, that help and advice must be gotten from professionals. Often these professionals have access to information that the site manager or museum curator will not have. Archaeological research has added very considerably to our knowledge of the past, and judicial research and excavations can make Dzata a far more interesting place than it presently is. Botanists can identify trees and plants. Geologists can explain the formation of the mountains and the types of stones to be seen.

It must be remembered that as far as is possible, the area must be kept as undisturbed by modern paraphernalia as possible, but modern intrusions are permissible. Where modern things are introduced, they must be clear to as such to the visitor, and in no way must it be suggested that these are part of the historic framework.

2. Services

Services vary considerably, and range from expensive and elaborate to cheap and simple. It must immediately not be assumed that cheap means poor quality. A cheap meal, for example, can still be a satisfying, well-prepared meal, served on clean platters in an attractive tea-garden by friendly waiters or waitresses.

The underlying concept is that the visitors must feel that they are getting value for their money and that the time that they have spent has not been wasted.

At Dzata, certain services will automatically form part of the activities, but others will be dependent on the numbers of customers passing through on a daily basis. At this stage in the development of Dzata, *it will not pay to overcapitalize*, i.e. that money should not be spent on creating potential white elephants that stand without being used.

At present, in many parts of South Africa, grandiose tourist attractions were created, and large amounts of money spent. Local communities thought that such places would immediately pull in many tourists, but with little success. Money has thus been spent without any return. It is preferable that things are developed slowly as needed, so that financiers feel that the assistance they are giving is well put to use.

Consequently the planning for future development at Dzata has to be very carefully considered and measured against actual needs by tourists. Research will have to be undertaken by specialist consultants where necessary.

3. Visitor Services presently required

The Dzata Heritage Reserve must be able to accommodate not only the visitors that come to it, but also all the services that are needed to maintain and support these revolving groups.

Provision should be made for the following: -

3.1 Purchase of light meals, tea and coffee, snacks, and cold drinks;

- Initially, cold drinks and light snacks such as packaged chips and sweets, etc. should be made available at the ticket office at the entrance.
- As part of a later phase of development, a cafeteria would be built to serve tea, coffee and light meals.
- The possibility should be kept in mind that once the cafeteria facilities have been built, that they be leased out to and run by a private catering organization, and not be operated by the Museum itself.

3.2 Purchase of photos, postcards, brochures, maps, books and souvenirs;

- Originality is the key to success here, i.e. a choice of good material available must be available and should not be run of the mill stuff that can be found at any other tourist setting.
- A professional photographer should be hired to take a series of photographs, not only

of the museum, its contents, and the archaeological sites, but also of the vicinity, as well as other heritage sites that are further afield.

- A series of guide books or lists on the following subjects (others can be added):
 - i) the Dzata Ruins;
 - ii) the Tshiendeulu Ruins;
 - iii) the trees and plants of the Dzata Heritage Reserve;
 - iv) the birds of the Dzata Heritage Reserve
- More detailed books on the following subjects (others can be added):
 - i) the oral traditions and archaeological history of Dzata;
 - ii) the myths and legends of the Nzhelele Valley;
 - iii) fireside stories about people, animals, etc.

3.3 Services that keep the site and visitors safe, such as

- First Aid medical treatment;
- fire-fighting equipment; and
- security services;

3.4 Services that keep the site clean, such as:

- sufficient rubbish disposal points;
- effective cleaning and trash pick-up; and
- effective rubbish removal and disposal;

3.5 Ensuring that the museum and other buildings have a suitable supply of electricity, including using a back-up generator in case of a power failure;

3.6 Supplying a public telephone booth for the use of paying visitors only;

3.7 Supplying suitable parking for cars and tour buses. The parking area should be screened off from the site through the judicious use of trees and shrubs. This is to limit the visual disruption caused by vehicles. Tour buses, because of their size, need special shielding, and this can be done by landscaped walling, pallisade fences or other appropriate means;

3.8 Sufficient toilet facilities are needed, particularly in an extended heritage area such as the Dzata reserve, and need to be placed at more than one location. Other than the amenities at the museum, toilet facilities will need to be erected at the cultural village, along the hiking trail / 4x4 route up the mountain and at the Tshiendeulu Ruins. Where possible, these facilities must be fitted with flush toilets with proper septic tank disposal systems.

3.9 The toilet facilities must also cater for disabled persons and have sufficient room for their attendant helpers.

3.10 Clean, potable, running water must be available at all toilet facilities.

5. POLICIES AND REGULATIONS

It is advisable to have written policies and regulations that govern staff and visitor activities and cover requests coming from visitors. Written policies and regulations make the task of administration far easier, and clearly spell out what is allowed and what is not allowed to be done with in the reserve.

Policies

There are numerous areas where written policies are advisable. The following are some of the suggested areas. As circumstances change, new policies can be added and existing ones modified.

1. Photography

1.1 General public

- i) Policy inside museum. (It might be preferable not to allow flashlight photography inside the museum, as long term exposure to harsh lights can be harmful to the exhibits. Photographs can rather be made available for visitors to buy, thus increasing revenue.)
- ii) Policy outside museum, at ruins and cultural village

1.2 Commercial photographers and filmmakers

- i) Filming fees payable, together with limitations including a payment for damages clause.
- ii) Contracts should include the right of prior review of filming scripts before granting of permission to film as well as the right to comment and suggest alterations before the product is finalized.
- iii) Contracts should include times for access as well as the areas to be accessed must be defined.
- iv) Filming may not create damage to or in any way jeopardize the status of the site or any of its features.
- v) Provision must be made for payment of any damage caused by filming or by any persons connected with the film crew or company concerned.
- vi) Public credit and acknowledgement must be given in the final product.

The policies relating to the general public should be posted in a highly visible position at the entrance or at any other location where photography is prohibited. In such areas, it is always good practice to prominently display such notices together with clear explanations why.

The policies regarding commercial photography and film making should be available in written form.

When properly managed, photography by visitors can be a great boost to a site. It should not be seen as competition for postcards or other photos that are on sale.

Photography within the museum can be potentially damaging to certain artefacts or displays when flash units and video camera lights are consistently used. The repeated exposure of materials, photographs and pigments to high-intensity lights can be damaging. The use of tripods by photographers of the general public can interfere with the flow of visitors. The use of specialized lighting and tripods must be limited to professional photographers only.

2. Fees payable for heritage site activities

It is necessary to establish and maintain reasonable fees for all heritage site-related activities and advisable to have a written policies for each of the different categories, in which it is made clear what the fee is collected for; the exceptions to and allowances made for the basic policy; as well as the manner in which the fees gathered are to be used.

2.1 Admissions

This means in practice a difference between what is charged for South African visitors and those from outside South Africa's boundaries. Sub-categories are created within the broader list of categories. The following is suggested and can be added to where necessary.

- 2.1.1 Foreign Visitors (with proof): Adults
Children
- 2.1.2 South African Citizens (with proof): Adults
Children under 16
Senior Citizens (with proof)
Schools
Complementary (e.g researchers with bona fide research projects, VIPs, other dignitaries)
- 2.1.3 Hiking trail
The hiking trail tariff would include overnight accommodation in the mountain.
- 2.1.4 4x4 Route Persons (using own vehicle)
- 2.1.5 Visit to Tshiendieulu.
 - i) Trip using Heritage Reserve 4x4 with driver / guide.
 - ii) Fee for visitors who have not paid an inclusive fee at Dzata.
 - iii) Visitors using their own 4x4 transport. No guide.

3. Facility Rental Fees

The facilities that can be rented out are limited, as it is not good practice for the archaeological part of the site or the cultural village to be rented out. The available facilities are the arena and lecture hall, but others can be added.

It must be considered that while one of the intentions is to encourage local use of the facilities, this cannot be done free of charge. The costs involved can be high, particularly should extra security and cleaning staff be required for activities in the arena.

4. Commercial filming fees

Here we are considering the use of any part of the Dzata Heritage Reserve for use in the making of films that are intended for broader public broadcast or education, or the use of any part of the Heritage Reserve in advertisements for commercial products.

5. Business retailing

Policies must be put in place relating to the selling of commercial items at a place. For example, should private vendors be allowed to sell their wares on site? If so, what types of wares may be sold? If no vendors are to be allowed, then what will be done to ensure

that a supply of souvenirs will be available for visitors to purchase.

The persons working in the cultural village¹ must be considered, particularly the crafts persons who would be making artifacts and other handwork which would automatically be for sale to tourists. These persons have priority. Only if they cannot supply the demand, or that there are goods available that cannot manufactured on site, can other vendors be allowed on site.

Questions that need to be answered here are:

- Are the artisans salaried employees of the museum?
- Can the artisans sell directly to the public?
- Does the museum take a percentage of the profit?
- Does the museum buy from the artisan, then resell with a markup?
- Who supplies the materials that are used by the artisans?
- Does the Museum form a commercial agency to supply curio shops with high quality goods? If properly managed, this could be a good source of revenue.

Regulations

- These are rules that will be applicable to all staff and visitors, be they tourists, researchers, members of the local communities, artisans, contractors, consultants or whoever.
- Different regulations may apply to different areas within the Heritage Reserve.
- Enforcement of regulations will have to be done.
- Consideration must be give to penalties for those who transgress the regulations. This would particularly apply to members of the local communities who are illegally active within the confines of the heritage reserve.
- To what degree are local police involved?

¹ The cultural village will house artisans who will practice trades that were typical of Venda society in the past. They would also be encouraged to return to making artifacts and handcrafts of high quality, rather than quantity.

6. BUDGETING

The Dzata Heritage Reserve will have income and expenditures and accurate records will need to be kept. This is necessary, for the curator to be able to manage the site properly.

1. Income

1.1 Allocations.

These are all funds allocated by local, provincial or national governments. Most of the funding for Dzata will come from the first two.

1.2 Admission Fees.

These are the receipts from all paying visitors to the site. It is customary for different categories of paying visitors to be created, i.e. that different admission fees are asked for the different categories.. These can, for example, include: -

1.2.1 Foreign Visitors: Adults
Children

1.2.2 South African Citizens: Adults
Children under 16
Senior Citizens (with proof)
Schools
Complementary

1.2.3 Hiking trail

1.2.4 4x4 Route

1.2.5 Visit to Tshiendieulu with guide.

1.3 Donations

These are funds received from private and public organizations. They can be as a result of special fund-raising activities for specific projects. Visitors may also place donations into a special donations box.

1.4 Rental fees for special uses of property.

These are the funds received for the use of certain facilities for meetings, receptions, festival or other cultural performances.

1.5 Commercial Films / Advertisements.

Commercial filming for television and/or advertisements within the Dzata Heritage Reserve can be permitted on the payment of a prescribed fee.

1.6 Sales of Items and Services.

The funds here are received from the sale of everything made available to the visitor within the site, and can range from food, snacks, and beverages to postcards, photos, brochures, maps and souvenirs.

2. Expenditure

Expenditure covers a variety of items. These include: -

2.1 Staff Salaries

The monies necessary to pay all full-time and part-time employees as well as any overtime salaries. This would also include any security staff.

2.2 Staff Benefits

The funds necessary to pay for the approved benefits available to persons permanently employed on site according to the conditions of employment.

2.3 Payment of Utility Services

The funds necessary to pay for electricity, telephone and rubbish removal.

2.4 Insurance

The funds necessary to purchase adequate insurance cover, which should include cover on personal injury claims made by visitors, as well as protection against losses incurred through fire, theft and / or damage to property. This to include all activity areas.

2.5 Capital Equipment

The funds budgeted for the purchase of new equipment or replacement equipment required on site to ensure the delivery of satisfactory services to visitors.

2.6 Capital Projects

The funds used for new development, new structures or other visitor-related facilities, as well as any reconstruction and / or restoration of the sites.

2.7 Maintenance and Repairs

This is a very important section of the budget, as this relates not only to the maintenance and repairs to the visitor facilities, but to the maintenance, repair and conservation of the various sites, structures, museum buildings, museum exhibits and cultural village. This also includes paying for the services of specialist contractors where necessary.

2.8 Subsistence and Travel

This relates to approved attendance by staff at relevant training courses, conferences, etc.

2.9 Advertising

The Dzata Heritage Reserve must be well advertised, and funds must be budgeted for the design and placement of advertisements in the printed and electronic media, as well as the design and printing of brochures, flyers and other advertising handouts.

2.10 Printing

The funds used to print materials such as photos, postcards or other visual mementos of the site or environment which are sold to visitors.

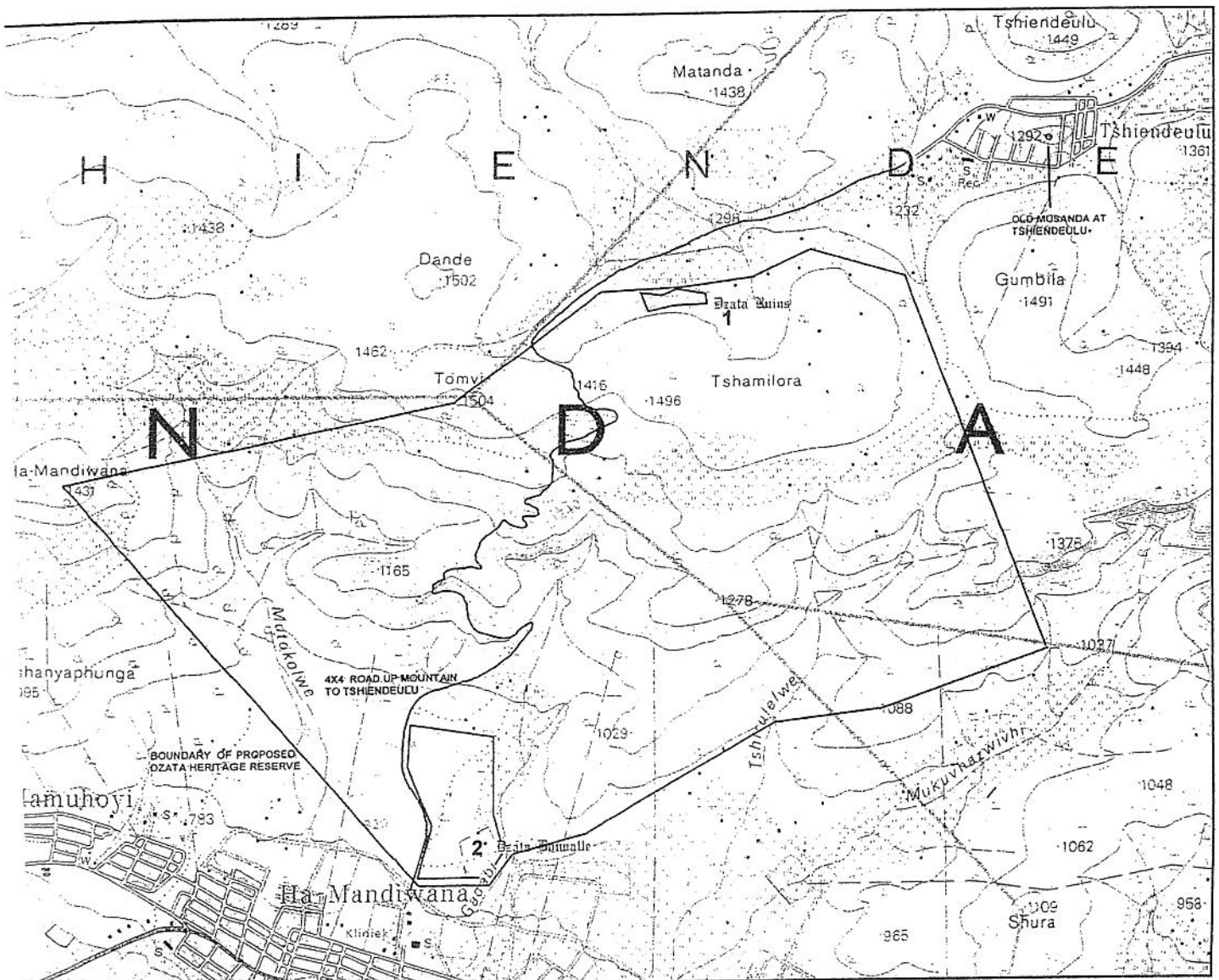
SECTION 2

LOCATION AND DESCRIPTION OF THE DZATA HERITAGE RESERVE

1. Location of the Dzata Heritage Reserve

The Dzata Heritage Reserve is located in the eastern section of the Soutpansberg mountain range in Vhembe District, in the north eastern part of Limpopo Province. It lies adjacent to the Nzhelele Valley, some 40 kilometres to the west of Thohoyandou near the offices of the Mphēphu Tribal Authority.

The southern section of the reserve lies on the southern foothill of the mountain, immediately north of the village of Ha-Mandiwana. It then proceeds up and over the mountain into the raised valley lying to the west of Tshiendeulu Village. The western boundary is at the peak given as Ha-Mandiwana, while the eastern boundary runs between the mountains indicated as Tshamilora and Gumbila. See the accompanying map (figure 1).



1 A map showing the boundaries of the Dzata Heritage Reserve. The locations of both Dzata Ruins are indicated

The map reference is South Africa 1:50 000 sheet **2230CC NZHELELE**. The approximate corners of the reserve are located at:

North west corner	22° 50' 45" S	30° 07' 15" E
North east corner	22° 50' 15" S	30° 10' 08" E
South east corner	22° 51' 30" S	30° 10' 45" E
South west corner	22° 52' 07" S	30° 08' 23" E

These points are subject to change once the area has been suitably fenced off.

2. Description of site

There are two major archaeological areas within the boundaries of the reserve, while the rest is reasonably undisturbed mountainous terrain. A road has been made up the mountain, but

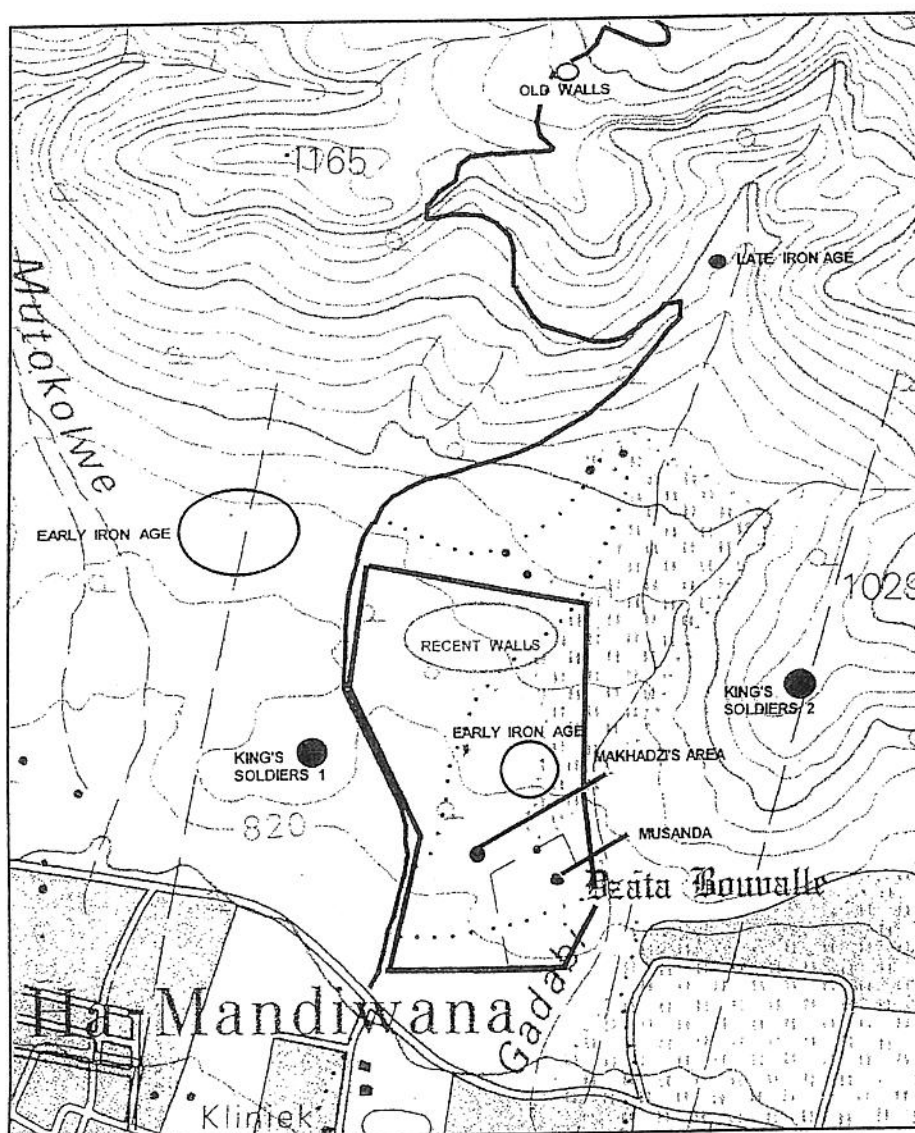


Figure 2 Archaeological sites situated in the southern section of the Dzata Heritage Reserve.

can only be traversed by four wheel drive vehicles. The above map (figure 2) shows the positions of archaeological sites in the southern section of the reserve.

At present, in the southern section of the reserve adjacent to Ha-Mandiwana village, there is encroachment of new housing development into the area, even though a moratorium was placed on development in 2003. This has resulted in damage to some of the archaeological sites. Negotiations are underway with the local community to address this problem.

The sites in this section are the old Dzata Village site, often referred to as Dzata 2, Dzata Nzhelele or Dzata Mikondeni, to distinguish it from the set of ruins on top of the mountain in the reserve, which are known as Dzata 1 or Dzata Tshiendeulu. Dzata 2 covers at least 20 hectares, but a large section of the original site has already been lost to village development in Ha-Mandiwana, and presently lies outside the boundaries of the reserve. The main section of walls was fenced off when Dzata was declared a national monument in the 1960's, but the greater part of the village was left unprotected, and has consequently suffered damage.

On two hills some distance on either side of the ruins are the remains of two lookout points where the soldiers of the king were stationed. The eastern point has short sections of wall which are better preserved than the western one, where little remains other than some foundations.

Two Early Iron Age sites are also in this sector, the first one lying immediately to the north of the main ruins complex. This area has been heavily eroded and little remains other than isolated pottery and iron smelting slag. The second lies to the west of the road leading up the mountain, in a semi-secluded valley to the east of the Mutokolwe stream. No dates have been obtained for these two sites, but based on the fragmentary pottery remains recovered, they would be expected to return dates of around AD 700. (See figures 3 and 4.)

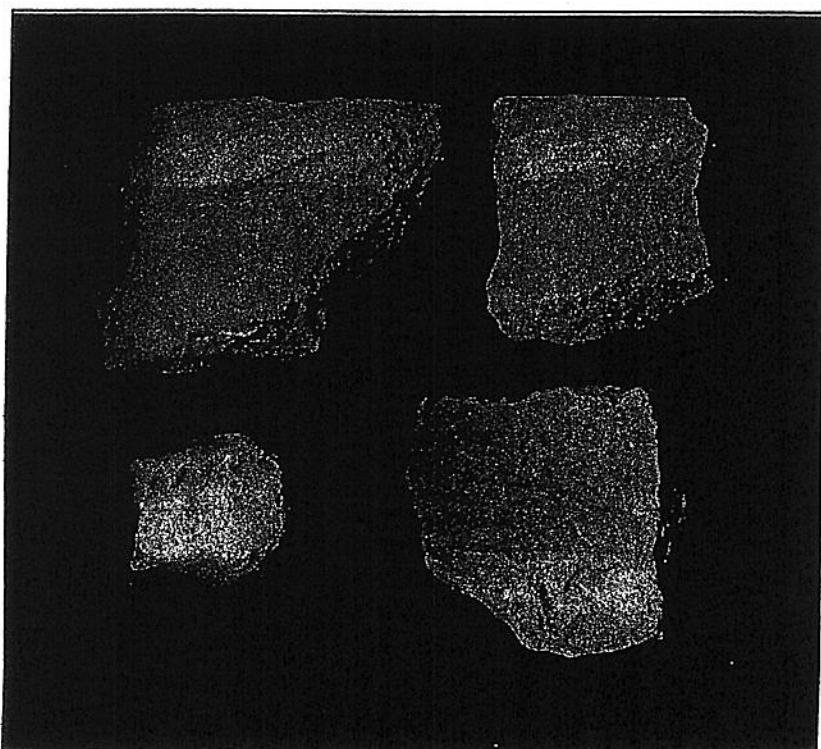


Figure 3 Examples of Early Iron Age pottery recovered from erosion gullies.

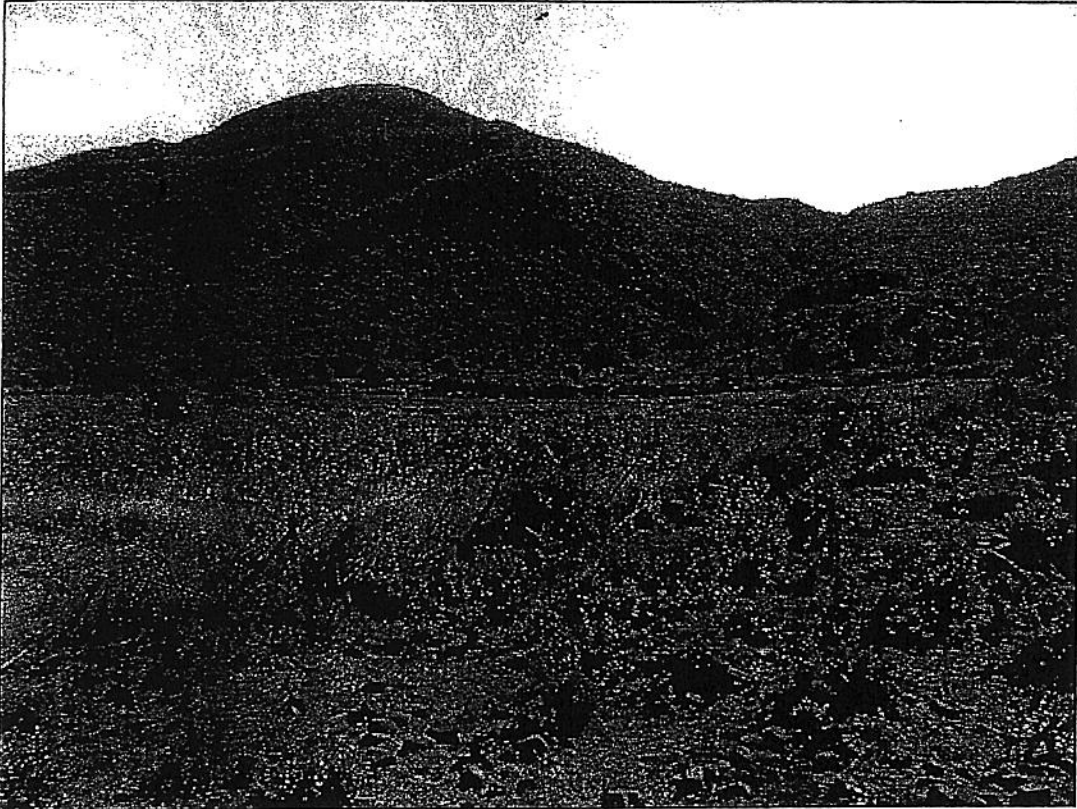


Figure 4 One of the Early Iron Age sites lies under this agricultural field on the banks of the Mutokolwe stream.

At the end of the first hairpin bend of the road leading up the mountain, a smaller road has been graded eastwards towards the Gadabi River Gorge. This road passes through a Late Iron Age site, with a cattle kraal, some midden remains and small terraces containing several rock slabs



Figure 5 The cattle kraal of a Late Iron Age site on the slopes of the Soutpansberg Mountains. A road has been graded through it to allow access to the Gadabi River.

with dolly holes. No diagnostic pottery was found to be able to date the site more or less. (See figures 5 and 6.)

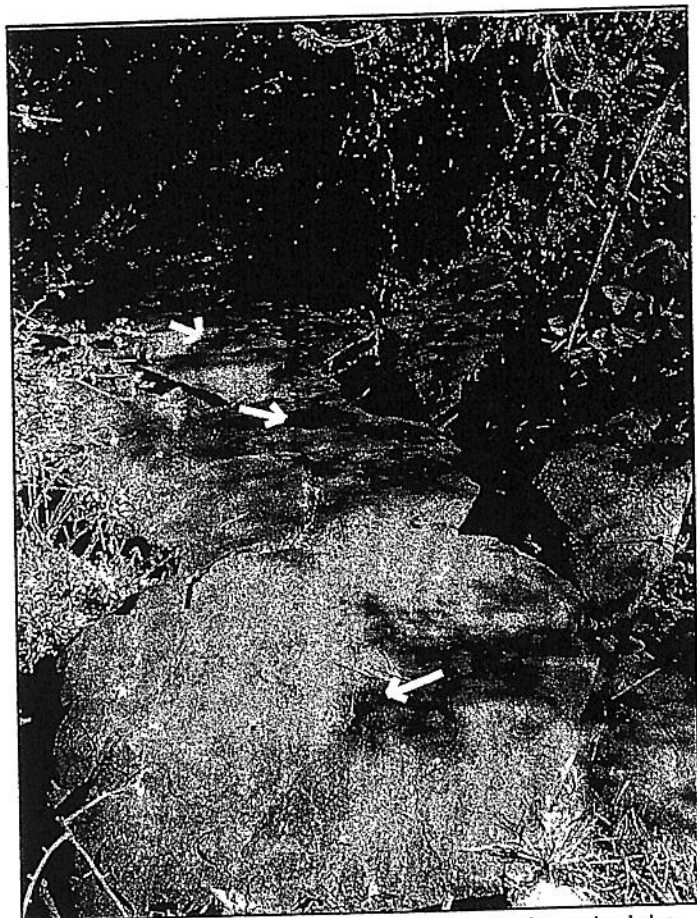


Figure 6 The arrows point to dolly holes in rock slabs in terraces at the Late Iron Age site on the mountain slopes.

Approximately half way up the mountain road on the way to Tshiendeulu, are the remains of stone walling. This walling is heavily overgrown, but appears to be of the Venda rough stone type. Unfortunately, the walls were damaged during the making of the road more than 35 years ago. A detailed survey of this walling still needs to be done

The remains of a more recent settlement dating to the 1940's can also be found about 250 metres to the north of the Dzata walls. The overlap between structures from the earlier Dzata times and the 1940's creates difficulty to define a clear northern boundary for the original Dzata village.

Much of the mountain in this area is relatively undisturbed, with gorges and valleys having running water, and large indigenous trees. (See figures 7 and 8.) Bird life abounds in these gorges and thick bush.

Higher up the mountain, one moves into the mist belt caused by low clouds covering the mountain tops, with a resultant change in vegetation to a more montane type. The cover also is not as thick as it is lower down. Although no botanical survey has yet been done in this section of the Soutpansberg, results from surveys done elsewhere have shown a wide range of unusual vegetation, some of which appear to be remnants of archaic plant colonies.

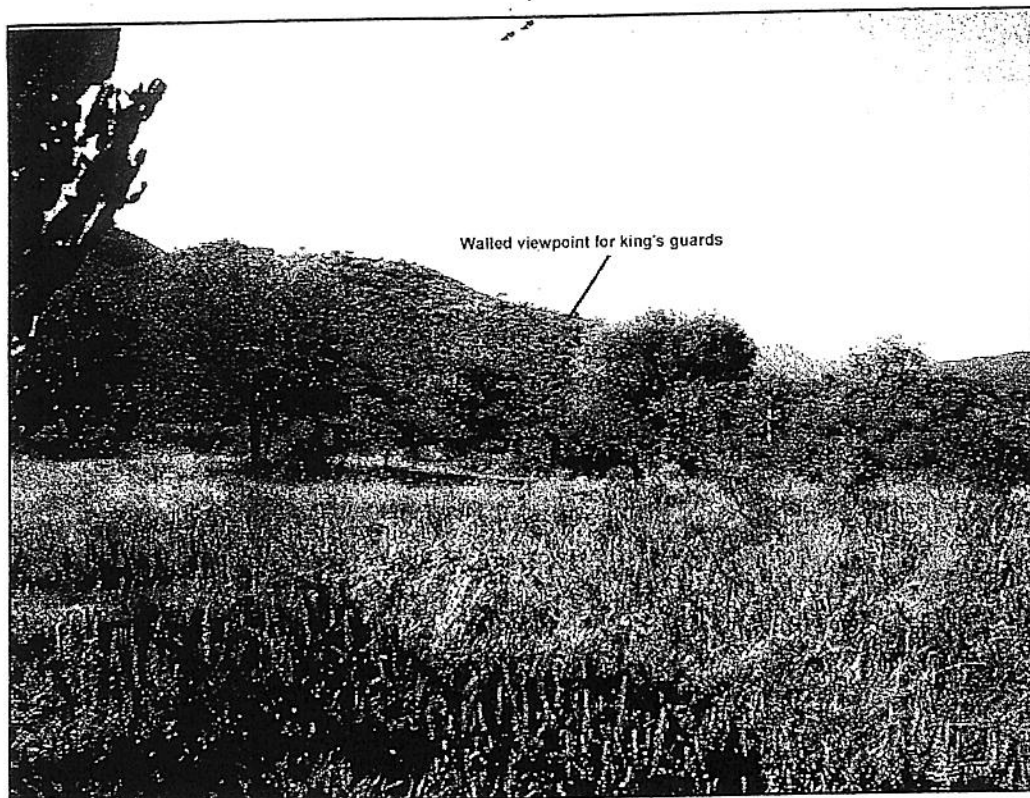


Figure 9 A view looking eastwards from the Dzata cattle kraal to the hill on which there is a small section of coursed wall where some of the king's guards were stationed.

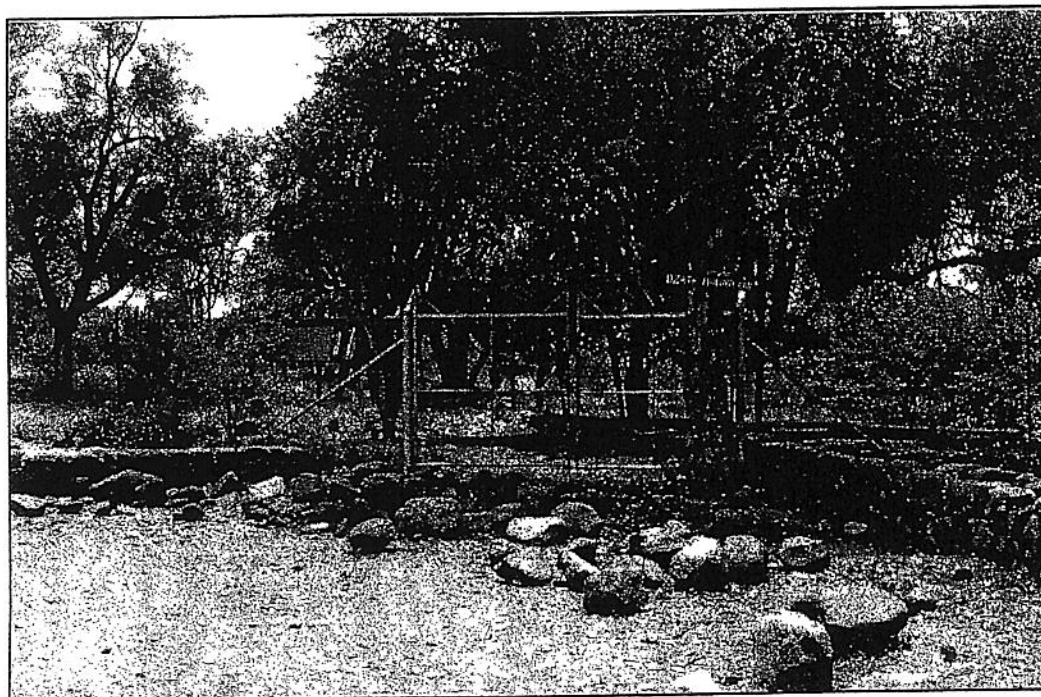


Figure 10 The former entrance gate to Dzata photographed in 1988. There was no permanent guide of guardian at the site, and keys had to be fetched from the tribal offices.

3. Ownership and responsibility for site

The reserve falls within the authority of the Mphephu Territorial Council, Dzanani. However, according to tradition, the section of the reserve in which the Dzata 1 Ruins are located is under the local jurisdiction of Chief Nkoneni Netshiendeulu, of Tshiendeulu Village. The Tshiendeulu Royal Family have been the custodians of the settlement at Dzata 1 since its abandonment.

The responsibility for the running and management of the site falls between the Limpopo Province Department of Sport, Arts and Culture, Polokwane and the Makhado Municipality,

The Department of Sport, Art and Culture is responsible for supplying portion of the funding and appointing certain of the staff involved with the running of the museum, the guided tours and other activities, while the Makhado Municipality is responsible for the maintenance and development of the infrastructure, rehabilitation and other necessary functions.

The overseeing of the functioning of the activities undertaken by the Department of Sport, Art and Culture and the Makhado Municipality is done by the Dzata Steering Committee. This Steering Committee is composed of all relevant stakeholders from local and provincial government, the local community, traditional authority, NGO's , Schoemansdal Museum, University of Venda and other interested and affected parties.

4. Statement of significance

The significance of the area, lies not only in its natural beauty, but more specifically in the relationship between the two sets of ruins known as Dzata 1 and Dzata 2.

Venda history indicates that the Vhavenda are not originally a homogenous people, and are composed of different groups who migrated southwards across the Limpopo at different times from as early as the beginning as the 15th century to settle in the mountains, where it is said that a group, known as the Vhangona were already resident.

According to oral tradition, the most significant of these migrations occurred late in the 17th century, when the group who became known as the Masingo entered the Soutpansberg Mountains from the north. They settled at Tshiendeulu, under the chief Dimbanyika, who apparently died not many years after settling there.

There are many versions of the manner of Chief Dimbanyika's death, the most common relating to him being trapped in a cave when the entrance collapsed on top of him when out hunting rock rabbits with his dogs. One of the dogs that was not trapped ran back to the village, and when the villagers realized that something was amiss, called Dimbanyika's son, Phophi who went to his father's aid without avail. Phophi then succeeded his father, calling himself *Thoho-ya-ndou*, (Head of the elephant) given that his father, the "elephant" had died. Thoho-ya-ndou then proceeded to move his village down from the top of the mountain into the Nzhelele Valley, where he then created a new capital town at Dzata.

Legend says that from this new capital, Thoho-ya-ndou proceeded to unite all the different Venda clans under his leadership. Historical and archaeological evidence point to the period of about 1730 to 1760 as being one in which the influence of the Vhavenda was widespread. At this time, Dzata 2 had grown into the largest town south of the Limpopo, with an estimated 3000 - 4000 people living in it, and it is still seen today as the ancestral home of the Venda people.

The links between the Tshiendeulu area and the Nzhelele Valley are still strong, with ritual ceremonies still being performed by Dimbanyika's descendants, the Mphephu - Ramabulana family at the mountain where Dimbanyika is reputed to have died.

5. Objectives for opening the site to the public

Both Dzata sites have been open to the public for many years, but with the new heritage legislation coming into operation and with the deproclamation of former national monuments down to provincial heritage sites, it has become necessary to follow the correct procedures for managing sites where the public are involved.

In addition, under the former Republic of Venda Government, museum buildings were erected at Dzata 2, but the installation of exhibitions was never completed through lack of funds. Recently, funds were made available to complete the museum, which now forms part of the introduction to Dzata 2. (See figure 11.)

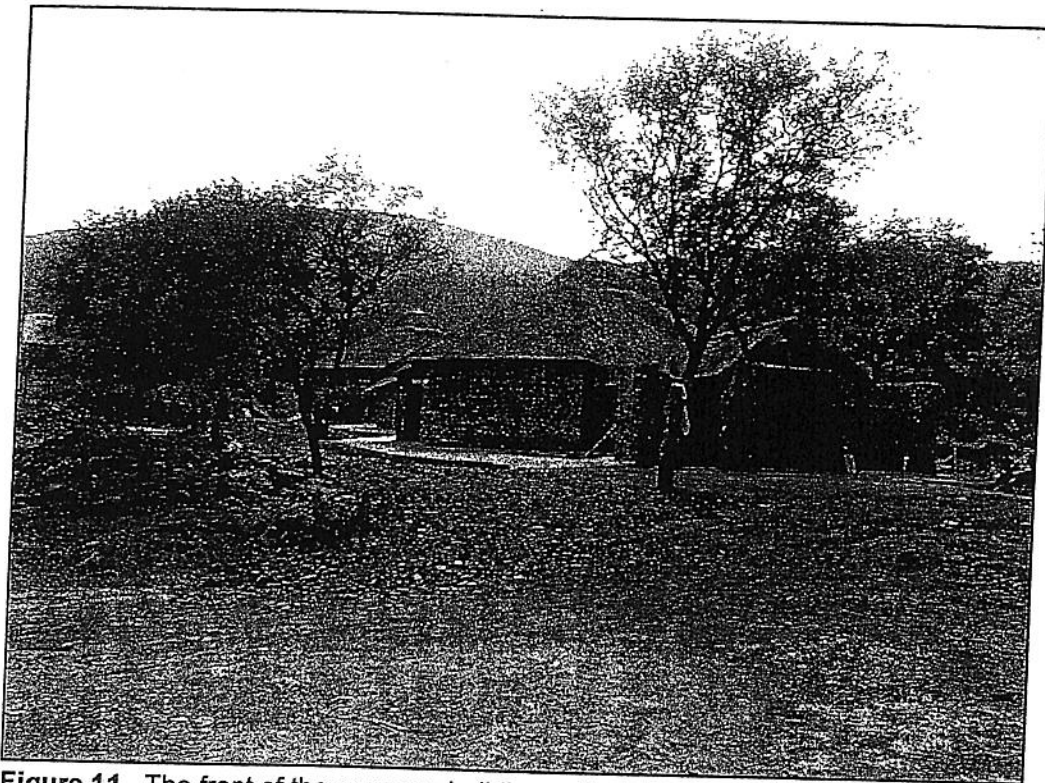


Figure 11 The front of the museum building, with work still in progress.

Although tourists visited Dzata, the local communities received no direct benefits. With controlled tourism, provincial government funding, and mechanisms for fund raising to assist in development, attention can be given to drawing the community into the activities at Dzata. They now have cause to feel proud about their heritage and can help towards the conservation thereof. The communities are very keen to get school children to visit the museum once it is complete, as well as the ruins.

The development of a cultural arena, where community activities of a traditional nature can be held when required is seen as an additional drawcard for community involvement.

SECTION 3

MANAGING THE DZATA RUINS SITE.

1. DESCRIPTION.

The 26 ha protected site of Dzata lies to the east and to the north of the present museum building. However, this does not encompass the whole area that was originally the town of Dzata at its heyday in around 1750 AD. Much of what was part of the original site today lies under the streets and houses of Ha-Mandiwana, and while other parts are being destroyed by the consistent expansion of the modern village. The original main entrance to Dzata extends beyond the present southern boundary fence, and has been destroyed by the construction of a water reservoir. Other features can be found extending into gardens of houses, or are visible in roads.

Originally, only a small area of less than three hectares was fenced off, around the main section of the ruins, i.e. the *musanda* and the most prominent walls closest to it. This was proclaimed a national monument under the South African Government well prior to the "independence" of the Venda homeland. Other walls that were smaller and less visible, were left outside this area. When the Museum and other structures were built in 1988 and 1989, stone was taken from these smaller walls for building purposes. Cattle and goats had unlimited access to these areas, and assisted in the collapse of the remaining walls.

In 1990/1991, the fence was removed from the small area, and extended to cover the approximately 26 hectares that form the monument today.

The "natural" bush around Dzata has also changed over time, with parts the site being heavily and densely covered by scrub and small trees, of which the knobthorn (*Acacia nigrescens*) is one of the dominant species. Most of the larger trees have been chopped down for firewood, but on the northern side of the royal area are still some that are clearly old, and could possibly have existed at the time of Dzata's occupation. Chopping out of trees is still continuing, with holes being cut in the fence to allow access to such areas where wood is still available. This is particularly so in the sections furthest from the museum buildings where control is more difficult to maintain.

Erosion has noticeably increased, and the central and eastern areas have been heavily affected in places. Here widespread sheet erosion has occurred and gullies have formed, some of which are nearly a meter deep. Little remains of the archaeological deposit, other than clusters of material adjacent to the roots of trees and bushes.

A large borrow pit exists on the western boundary of the fenced off area, adjacent to the road leading to the mountain. This was created by road builders around 1980, when the road between Siloam Hospital and the N1 was being upgraded prior to tarring.

2. SYNOPSIS OF PREVIOUS RESEARCH

Archaeological excavations are thought to have been done in the 1930's. This conclusion is based on some pottery in the National Cultural History Museum, Pretoria, which has been accessed as coming from excavations at Dzata. There is no further detail. H.P. Prinsloo from Pretoria University undertook some excavations between 1972 and 1976, but this work was never

published. In 1987, T.N. Huffman and E.O.M. Hanisch published the results of a survey of Zimbabwe-style ruins, in which the Tshiendeulu Ruins as well as Dzata are discussed. In 1989, the University of the Witwatersrand, together with E.O.M. Hanisch did some further work at Dzata, which was only partially published in 1996. J.H.N. Loubser published his PhD on the Ethno-archaeology of Venda-speakers in Southern Africa in 1992, which included a section on Dzata.

3. ORIGINAL AND MODERN STRUCTURES AND FEATURES OF DZATA

The physical remains of Dzata that can still be seen are the following:

3.1 Walls

There are two types of wall to be seen, namely neatly coursed and semi-coursed walls, and rough stone walling. The former is traditionally associated with chieftaincy, while the latter is indicative of areas where commoners may move around or gather.

It is immediately noticeable that many of the walls are partially or fully collapsed. Photographs taken over the last 30 years show this deterioration, some of which is attributable to cattle and goats that have consistently been inside the fenced off area. Other deterioration is due to the vegetation that has been growing inside the walls, particularly trees, since the walls offered protection against damage by animals when the trees were young.

The neat stone walls in the royal area (*musanda*) are mostly not original as they stand, but were dismantled and rebuilt somewhere between 1974 and 1978, but most likely closer to 1978. The foundations where the walls originally stood can still be seen sticking out in places from under the rebuilt walls.

The various walls extend over a large area, with a second complex of walling to be found about 120 meters north of the museum building. This group appears to be known as the *Makhadzi's Ruin*, although there is no certainty if this is the original name. It consists of a series of semi-circular "scalloped" walls, in a heavily collapsed state. Some of the stones used here are clearly different to those used to build the *musanda*, and appear to have been neatly coursed. Adjacent to these are ordinary rough stone walls, some of which have clearly been robbed of stone to build the museum walls.

There are also numerous low stone walls, that we must assume to have been the bases for wooden palisade fences that demarcated and separated activity areas and homesteads from one another. Two of these low walls run parallel to one another for nearly 100 meters, vanishing under a water reservoir outside the Dzata fence. In all probability, this was the original main entrance for visitors to the town.

3.2 Stone terraces

On the sloping ground between the two complexes, as well as southwards beyond them are numerous low stone terraces, that were clearly intended to level the landscape prior to building houses and other structures. Many of these terraces have the remains of collapsed burnt structures on them.

3.3 Burnt daga structures.

Numerous mounds of burnt daga attest to the numbers of structures that burnt down at the end of the occupation of Dzata. Some of these appear to be well preserved, with little erosion, while others have been damaged, not only by erosion, but by pathways created by cattle and goats.

Some of these structures at the *Makhadzi's Ruin* were excavated in 1989 by the University of the Witwatersrand, and found to be small houses. One large one that was excavated at the *musanda*, was clearly the locale where important visitors met the king.

In some areas, house floors have become exposed over time, but unfortunately with the cattle that were allowed into the fenced off area, many of these have now been trampled and have disappeared.

3.4 Gravel concentrations.

Visible in various areas, but obvious at the main court, are concentrations of purple gravel, often forming a slight mound. These are where structures that did not burn down once stood. It is not clear whether these remains are from house floors, or gravel that was mixed in the clay that was used for plastering.

3.5 Cattle kraals

Two large cattle kraals can be seen immediately south of the main court. They are partly damaged by ongoing springhare activity, which is mainly concentrated in the southern and south eastern sections. The present main path to the court also crosses them and deflation of the deposit is clear in these areas.

3.6 Middens

Scattered all over the site are numerous rubbish dumps, which vary in size, from small household middens, to large, extensive ones that are associated with the court and the royal areas.

4. MODERN STRUCTURES BUILT FOR FESTIVAL PURPOSES

Ceremonies linked to Dzata Day, which was a public holiday under the former Republic of Venda government, as well as other festivities were here previously held at the old *musanda* and court.

4.1 Recent structures built in the *musanda* (royal area)

Over and above the rebuilt stone walls, other structures were erected. These structures were intended to be used for seating important community leaders and other invited guests. These structures were arranged around and behind a speaker's podium. They are numbered on the photograph (figure 12), and are discussed as follows:

Areas 1 and 2 are rebuilt stone walls.

Area 3 is a series of 12 curved benches that were constructed out of stone and mud, and were used to seat the chiefs who attended the festivities. Lines of rough stones were carefully packed, then covered with mud, which was pounded to give a hard, smooth surface. The stones were apparently removed from walls on the west side of the *musanda* area.

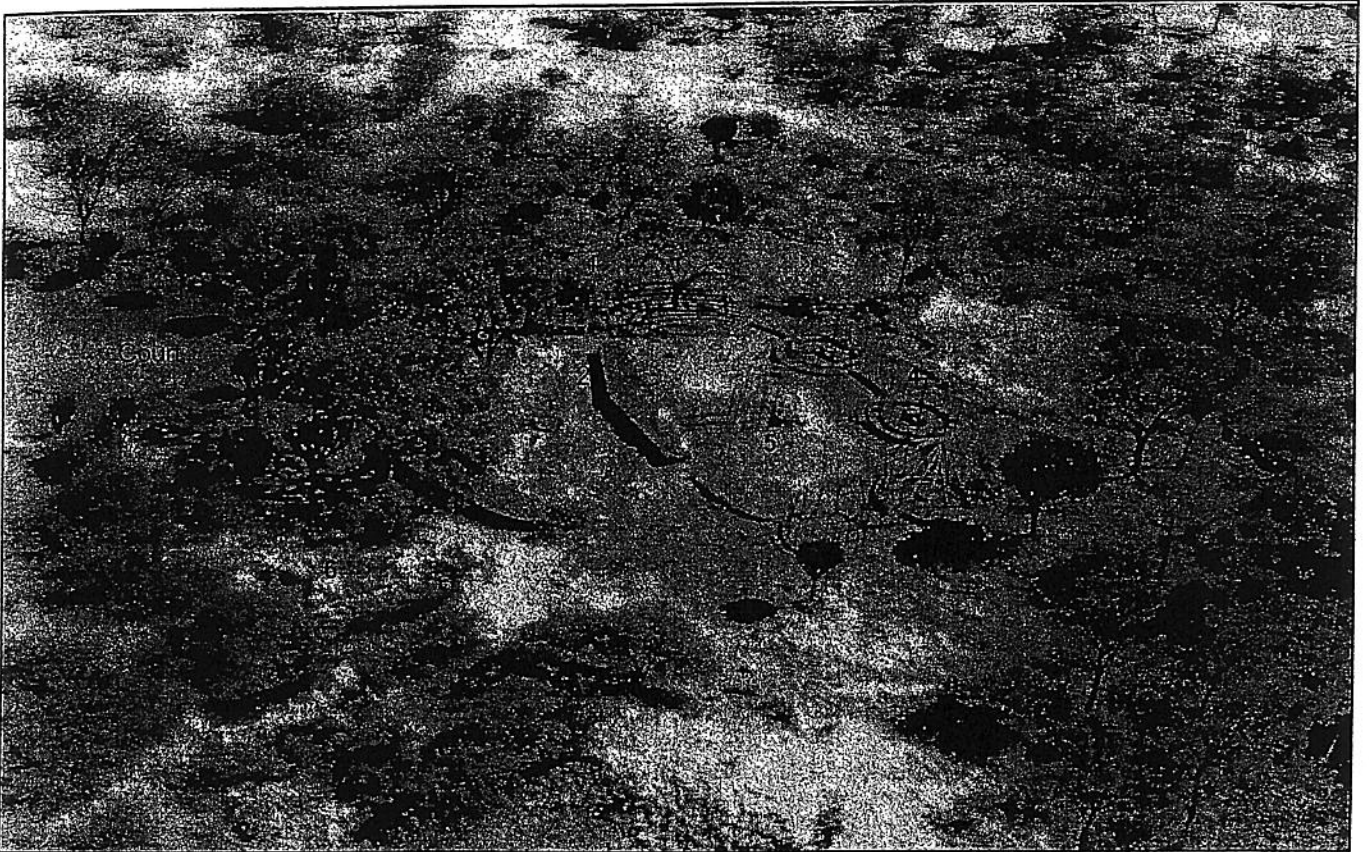


Figure 12 An aerial photograph of the *musanda* area showing the modern structures discussed under 4.1
Recent structures built in the musanda.

Area 4 relates to four thatched roofed structures that were built from tarred poles, stone and clay. The structures were not identical, but had similar dimensions and style of building. Tarred poles held up a thatched roof. Low walls were built around the poles, with steps leading into each structure. Thin poles, and in some cases reeds formed a structure resting on top of the low walls, extending about halfway up to roof height, there by forming a basic wind break for those sitting inside. Two or three seats with arm- and backrests were built in each structure out of stone and clay. Flat stones taken from the walls and the courtyard were used in these seats. The clay exteriors of the huts were decorated with patterns made from cattle dung.

5. REMOVAL OF EXISTING FOOTPATH

New paths are being planned that will take visitors in a circular route from the museum through to the musanda and back to the museum, without retracing footsteps. On completion of the new pathways, the existing main footpath to the *musanda* will be no longer used, and therefore totally dismantled and rehabilitated. This is to be done under the supervision of an archaeologist.

A full written record of all steps taken, including the names of poisons used must be kept

5.1 Removal of euphorbia trees

All euphorbia trees will be cut down at ground surface level, the stumps smeared with poison and left to rot. No attempts will be made to physically remove these trees for replanting elsewhere, as the removal will cause damage to the archaeological deposit.

5.2 Removal of clay and stone benches

All clay and stone benches are to be removed from the trees at the beginning of the pathway, as well as from trees that are close by. The stones are to be reworked into the environment.

5.3 Removal of stones lining the pathway

Most of these stones were taken from walls and other structures that lie along the pathway. Where possible they will have to be re-integrated with walls and other structures from which they were taken. Unfortunately, it would appear that no photographs exist in which these walls and structures are shown, thus the reconstruction such features will be done by comparison to similar structures that exist elsewhere on site.

5.4 Rehabilitation of archaeological features in path

Over the years, with countless numbers of feet crossing the archaeological features have caused deflation and erosion of the deposit. This is particularly noticeable where the path approaches and starts to cross the cattle kraal from the south west.

- Each feature is to be properly recorded and photographed, without excavation taking place.
- Each feature will be covered with a layer of sterile sand, before being covered with sterile soil.
- The low walls of the original main entrance be rebuilt where they cross the old path. This is to be done when rehabilitation of this original entrance takes place.
- Where threats of erosion by water occur, each area is to be individually assessed and suitable steps taken to limit this.
- The pathway must be seeded with a suitable local grass to stabilize the new soil, and limit erosion.

5.5 Monitoring

- Monitoring will be on a monthly basis and steps taken if necessary to repair damage.

6. VEGETATION

Vegetation that is growing in the walls needs to be controlled so that all walls are kept clean and tidy. Shrubs and trees in particular lead to long term damage. Initially this is not noticeable when the vegetation is small, but eventually the damage is done when collapse occurs. It is thus better to say that prevention is better than cure.

To achieve this the following must be done:

6.1 Walls

- 6.1.1 An assessment must be done of each and every wall to ascertain what needs to be done to each wall individually. (See figures 13 and 14.) Walls must be given temporary numbers, and a detailed description of the action to be taken must be written down. Instructions are then given to ground staff to carry out under supervision.
- 6.1.2 Trees and shrubs will be cut down as low as possible to the ground, without doing damage to any structure. A suitable poison will be smeared on the stump to ensure that the tree or shrub does not regrow.
- 6.1.3 All grass and other annual plants growing in the walls will be cut down, and the residue sprayed with a herbicide to kill it off. Initially this may have to be done frequently.
- 6.1.4 A full written record of all steps taken, including the names of poisons used must be kept.
- 6.1.5 The process must also be photographed to show how the walls appeared before and after clearing.

6.2 Areas between the walls

- 6.2.1 The areas in between the walls will be carefully thinned out, so that a parkland effect is created with the larger trees left standing. This is necessary to open up the walls to create a better visual effect for the visitor. Figure 15 shows the thick plant growth.
- 6.2.2 Care must be taken not to thin out close to the southern boundary, where the trees and shrubs are needed to shelter the nearby houses from view.
- 6.2.3 Trees and shrubs must again be cut down as close to the ground as possible, and be smeared with a suitable poison.
- 6.2.4 Where trees are to be left, it is permissible to trim the lower branches to improve the parkland effect.
- 6.2.4 The wood must not be dragged on the ground but carried out, as dragging can damage the archaeological remains.
- 6.2.5 Grass and other annual plants must be slashed down, but not poisoned, as a grass covering is needed to control erosion.
- 6.2.6 A full written record of all steps taken, including the names of poisons used must be kept.

6.2.7 A photographic record must be kept of the work as it progresses, to show what the site looked like before clearing and after clearing.

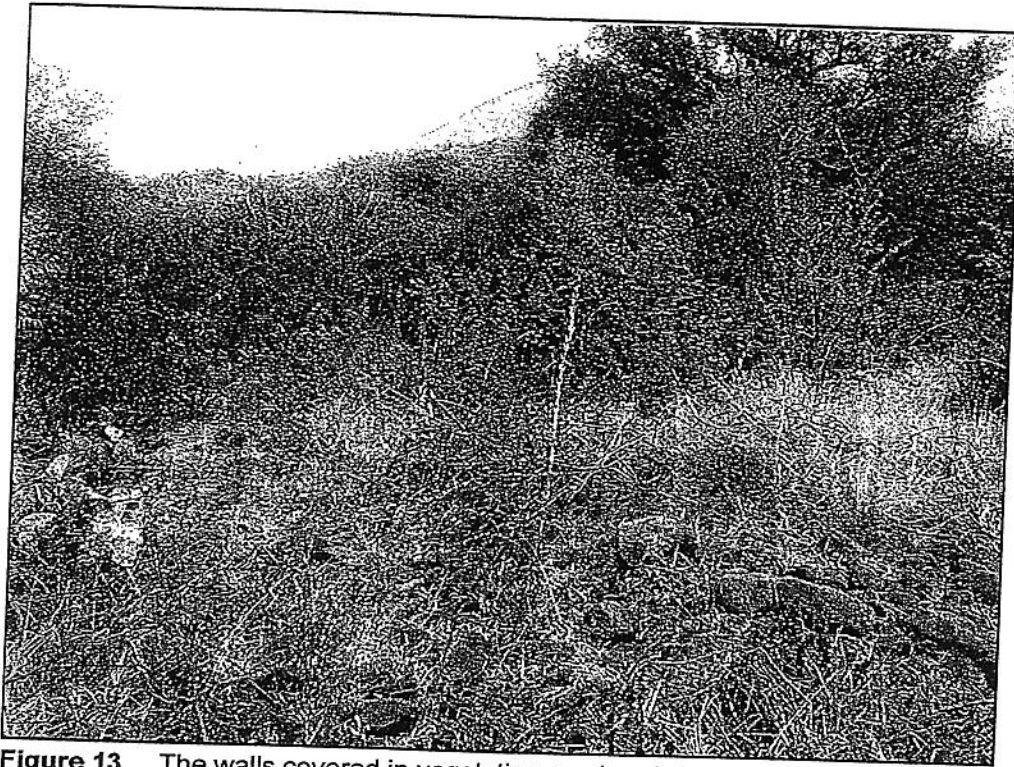


Figure 13 The walls covered in vegetation can barely be seen. Such walls must be opened up and kept open.



Figure 14 Minor vegetation covers these walls, partially hiding them from view. All such vegetation needs to be permanently cleared.

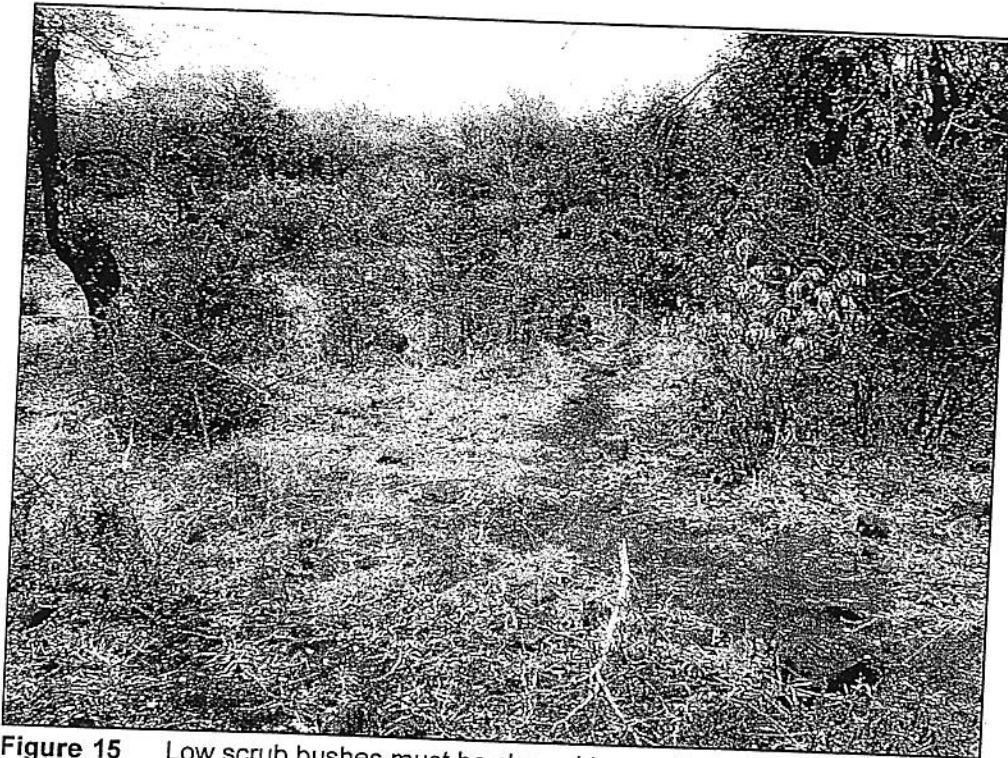


Figure 15 Low scrub bushes must be cleared to provide a better visual appearance of the site. Clearing must be done selectively, leaving trees in place. Certain trees can have their lower branches trimmed to open the view, but should not be taken out. Workers will have to take care not to create pathways like the one in the photo, which was created by workers from the museum.

6.3 Monitoring and maintenance

- The stone walls must be checked on a monthly basis to ensure that no new plant growth is taking place. Where this is found, it should be immediately eradicated using appropriate measures.
- New growth on tree stumps showing that these were incorrectly poisoned, must be treated again.
- The grass and small vegetation growing in the areas between the walls must be cut back to promote site visibility. Sufficient brushcutters must be purchased for this.
- The grass next to the paths must be kept short. The shorter the grass and the less dense the vegetation is, the less risk there is of snakes, a potential threat to tourists.
- Tree branches that begin to hang down and obscure the view must periodically be pruned to keep the parkland effect. Suitable pruning shears, cutters, saws and gloves must be purchased.
- Schedules need to be worked out. All work done must be fully and clearly documented, including with photographs where necessary.

7. EROSION

Sheet and gully erosion is a major problem in parts of the lower section of the Heritage Reserve. It affects two Early Iron Age sites, as well as a Middle Stone Age site and sections of stone wall that belong to Dzata. It has occurred as a result of over utilization of the area, particularly by cattle and goats, with gullies forming where paths have created run-off areas for water.

7.1 Inside the fenced-off area

Erosion affects the central and eastern parts of this area, as can be seen from the accompanying aerial photo taken in 1989. (Figure 16).

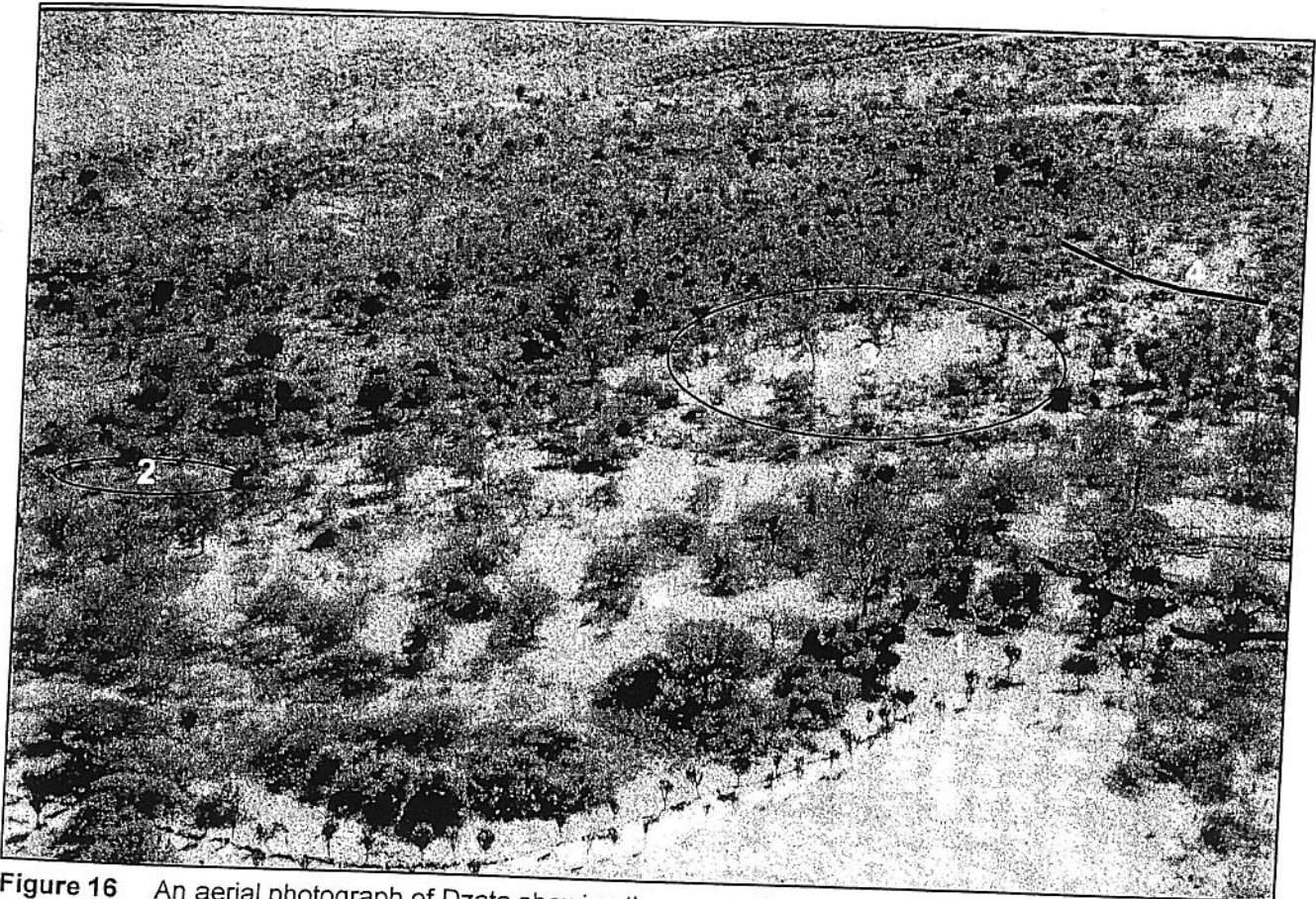


Figure 16 An aerial photograph of Dzata showing the areas of erosion.

1. This is the main court area at Dzata.
2. Here are the remains of an Early Iron Age iron smelting site, most of which has eroded away. Gullies are forming in this region.
3. Middle Stone Age tools, as well as some Early Iron Age potsherds have been found in this section. Sheet erosion is prevalent on the western side, with deep gully erosion occurring in places to the east. Gullies are forming between areas 2 and 3, as this is the region that is lowest and where the water gathers.
4. An earthen wall has been constructed across this section, to limit the hill wash, and to direct the run-off water into the normally dry Gadabi stream bed about 50 metres to the east. While the obvious intention was to limit the flow of water down the central section of the site, thus limiting erosion, it has in fact created an extensive erosion gully along the wall and down to the river bed.

When clearing of the walls was done in the early 1990's, much of the smaller plant material was placed inside the gullies at the nick points to create zones where grass could possibly grow. In some cases this worked, but unfortunately new nick points often started close by.

Some of these gullies are now up to a metre in depth. (See figure 17). The sparse grass

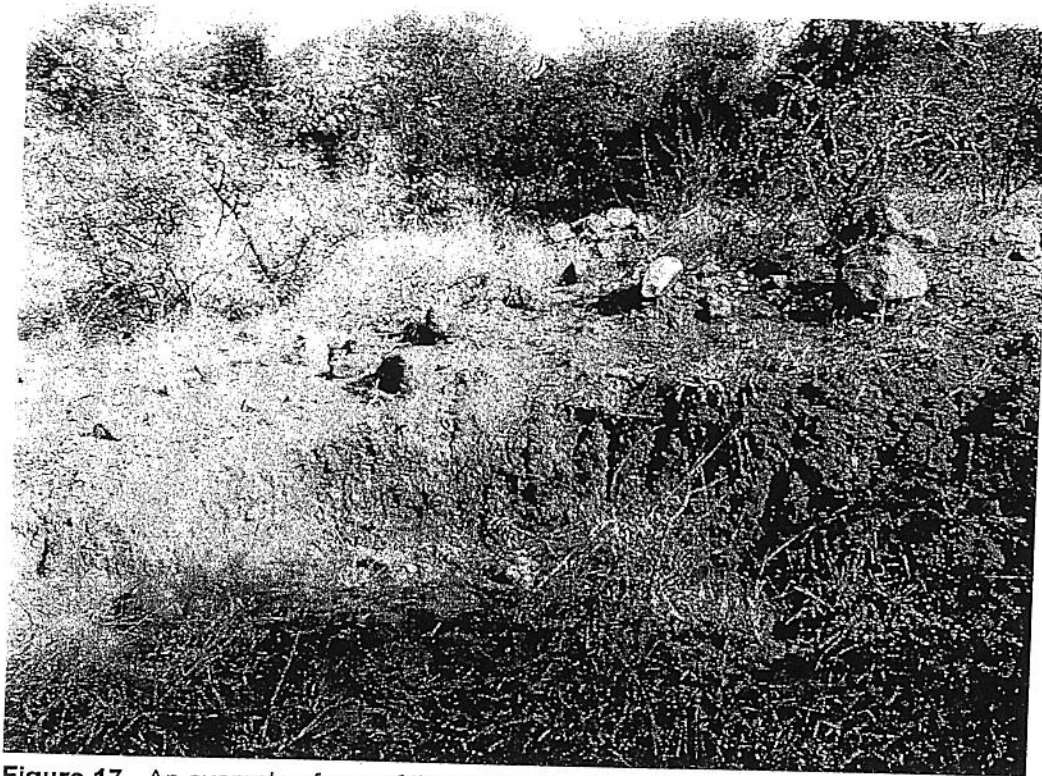


Figure 17 An example of one of the gullies forming. The erosion from under the stones is obvious, and several stones have already been displaced from a stone structure, which was probably a grain bin platform. The depth at the right is about 60 centimetres.

covering does not help in this regard either, and erosion is high, leading to the slow movement of cultural material away from its original context. Stones that were originally part of structures are broadly clustered in areas, but the nature of the structure is no longer discernable. (See figure 18.)

At some stage, but it is not known when, an attempt was made to divert some of the sheet erosion water flow away from the central run off area by means of an earthen wall running at about 45° to the direction of the main flow. This was directed into the Gadabi stream bed. An extensive gully now exists along this earth wall, down into the stream bed, and undermines the present fence to some degree, leaving it hanging.

The outlet of the central channel is directly next to the museum, and water would run between the museum building and ablution block. In 1991 a stone-lined channel (without cement) was constructed to funnel the water away from the museum and associated buildings. This furrow ran above the buildings, with its outlet beyond the ablution block. (See figure 19).

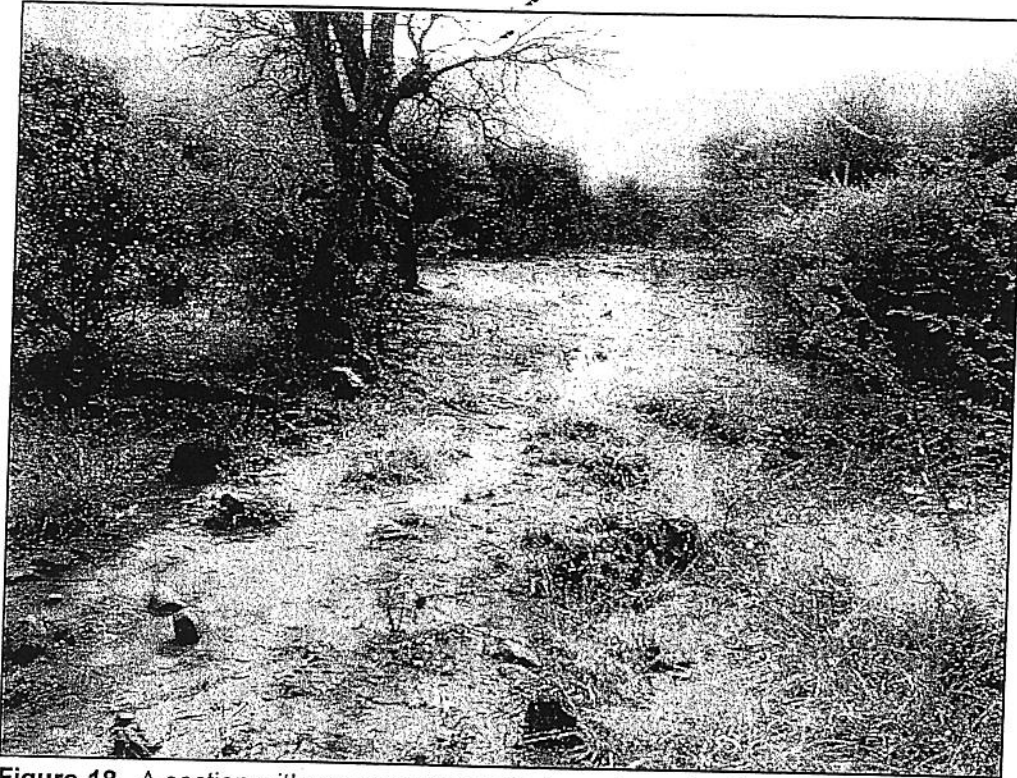


Figure 18 A section with sparse grass covering, where sheet erosion is prevalent. Grass tufts frequently stand higher than the surrounding soil.

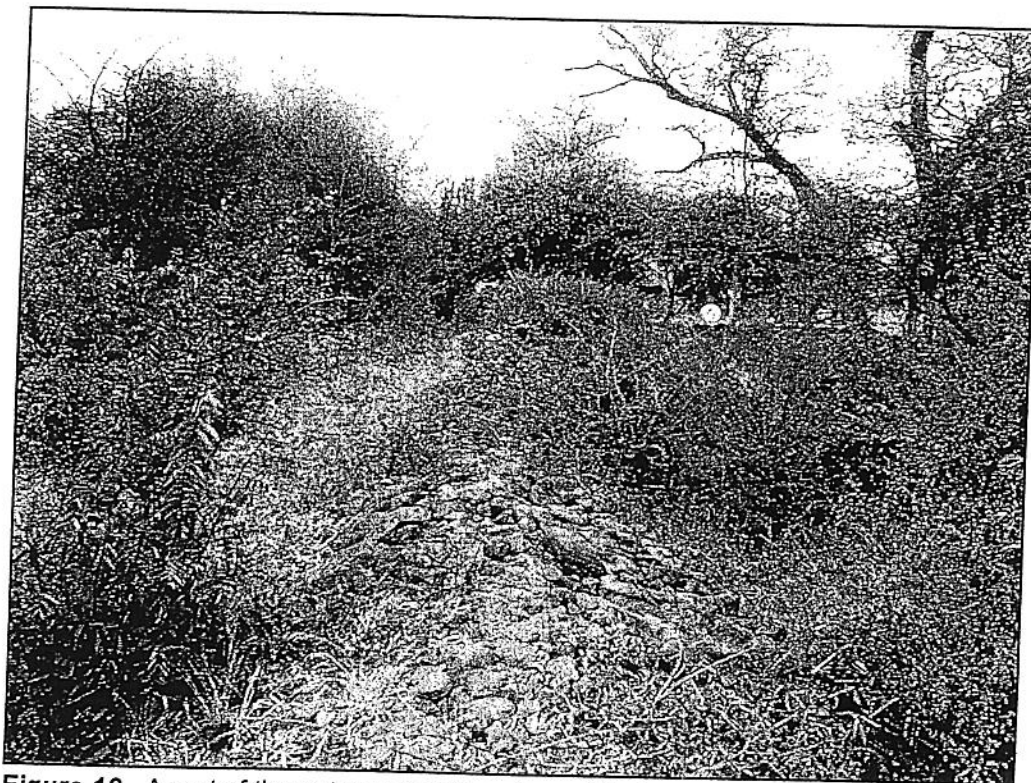


Figure 19 A part of the outer wall of the channel that was constructed in 1991 to divert run-off water from the central section of the site past the museum and outbuildings. The ablution block can be seen in the background.

7.1.1 Rehabilitation.

a) Central area

- The gullies must be closed off with gabions, which have been properly countersunk into the walls of each gully. The gabions must taper slightly down to the centre, to ensure that the water flow is over and not around the gabion. Where possible, backfilling part of the gully behind the gabions with stones should be done to break the speed of the water, and allow silt carried in the water to settle. All small side gullies, where feasible, are also to be attended to in a similar manner.

An archaeological assessment must be made of each area where it is planned to insert a gabion, and an archaeologist must be on hand to see what cultural remains, if any, are exposed when the trenches for the gabions are dug.

At the spot where the iron smelting remains are to be found, special attention will need to be given to diverting the water flow around the heavily damaged remains. This may have to be by building low cement and stone walls in an inverted V-shape around them.

If considered necessary, certain gullies may be surfaced with cement and stone, particularly where gabions would be difficult to insert. Stones should stick up well above the surface of the cement level, and must be placed in alternating positions in each row to break the speed of the water.

- The sheet erosion will be more difficult to control, particularly in view of the fact that much of the rain comes in the form of thundershowers. The best form of control will be the planting by seed of a local grass that can spread easily. In some parts consideration may have to be given to placing flat, elongated, double layer stone gabions on the surface to break the speed of the water flow across these large denuded areas.
- The existing bypass furrow that takes water away from the museum buildings, must be checked to ensure that it is capable of handling the volume of water. If necessary, it should be enlarged particularly where it joins the central area gullies.

b) The earthen wall and surrounds.

- Heavy erosion has taken place here, and gabions alone may not be sufficient to staunch the heavy water flow. The same conditions apply to using gabions here as are outlined in 1.1 a) above.

At the point where the channel cuts under the fence, a proper concrete outlet must be built. This is to consist of vertical bars of a minimum diameter of 35 millimetres which must be well imbedded in a concrete framework. Cross-bracing is to be supplied by similar size bars. Anything that is lighter will be removed by members of the local community. The fence will be re-attached to the outlet, and any damaged posts replaced.

The channel outlet towards the stream bed, should be constructed to of stone and cement, to limit erosion around the fence.

- The area that serves as a catchment zone show signs of major sheet erosion. The same steps that are applied under 1.1 a) above for sheet erosion are to be used here.

7.1.2 Monitoring.

Monitoring of the rehabilitation must be undertaken after every heavy shower of rain, when there is a strong run-off of water. Particular attention must be given to the following:

- To see whether the nickpoints are continuing to cut back into undamaged soil, and if so, to take remedial action.
- To check that water is not flowing underneath the gabions, nor bypassing them on the sides. If this does happen, then action must be taken to stop the flow past before further erosion sets in.
- To check that the wire mesh of the gabions has not been damaged.
- To check that the flat gabions have not shifted, and to reset them if it is necessary.
- To check that the barred concrete outlet of the channel has not become clogged with debris, and to remove such debris as might be found.
- The grass that has been planted must be checked to see what might have been washed away, and new seed sown if necessary.
- The bypass furrow past the museum must be regularly inspected for damage and to ensure that it is clear of any vegetation or other impediment to the flow of water.
- The annual taking of photographs for comparison with the previous photos, to see what changes have taken place, and to compensate for negative changes if necessary.
- If new archaeological material can be seen eroding out, or existing material is in danger of further damage, then an archaeologist must be contacted to come and make recommendations as to what protective measures must be undertaken.
- All new information regarding changes must be properly documented.

7.2 Outside the fenced off ruins area.

Much of the erosion outside the fenced-off area of the museum, is of recent origin, and has to do with the roads that have been graded here. This can only be dealt with once the situation regarding the homesteads and agricultural fields has been sorted out, and these areas become accessible. It is possible, however, to create water diversion furrows across some of the roads to prevent water running down the middle of the road.

There is one area where an Early Iron Age site has been damaged through erosion. This is closer to the mountain on the western side of the road, behind an extended gravel pit, which has been partially enclosed with a neatly built stone wall. (See figure 20.) A long gully extends through part of the site, and is between 1½ and 2 metres deep in places. Old agricultural lands lie on the northern side of the site, and are adding to the erosion. (See figure 21.)

7.2.1 Rehabilitation

- The rehabilitation of the large erosion gully can be immediately undertaken, as nobody from the local community is directly affected by this. The gabion structures placed in the gully will have to be large and strong, due to the depth and width of the gully as well as the expected force of water. They must be sloped to the middle to allow accumulated water to flow over, without eroding the edges.
- Rehabilitation of erosion in the general area will be difficult to undertake until relocation of homesteads takes place.
- When this does finally occur, careful planning will have to be done, and specialists called in to advise on the best ways of rehabilitation, as this will not only be for erosion, but also for vegetation.

7.2.2 Monitoring

Monitoring of the rehabilitation must be undertaken after every heavy shower of rain, when there is a strong run-off of water. Particular attention must be given to the following:

- To see whether the nickpoints are continuing to cut back into undamaged soil, and if so, to take remedial action by filling in with suitable materials.
- To check that water is not flowing underneath the gabions, nor bypassing them on the sides. If this does happen, then action must be taken to stop the flow past before further erosion sets in. If necessary, this can include the dismantling of the old gabion and building a new one which is better anchored.
- To limit the underflow of water under the gabion, it may be necessary to build a cement foundation first.
- To check that the wire mesh of the gabions has not been damaged.
- The annual taking of photographs for comparison with the previous photos, to see what changes have taken place, and to compensate for negative changes if necessary.
- If new archaeological material can be seen eroding out, or existing material is in danger of further damage, then an archaeologist must be contacted to come and make recommendations as to what protective or other measures must be undertaken.
- All new information regarding changes must be properly documented.

8. DAMAGE BY SPRINGHARES

In the area along the southern periphery of the lower cattle kraal, the burrowing rodents known as springhares have made extensive tunnels into the archaeological deposit, throwing out pottery, bones and other cultural material. (See figures and .) The continual burrowing is undermining the soil, which will eventually collapse. In addition the archaeological stratigraphy is being damaged in one of the few areas where a fairly long, and well-defined chronology appears to exist in the site.

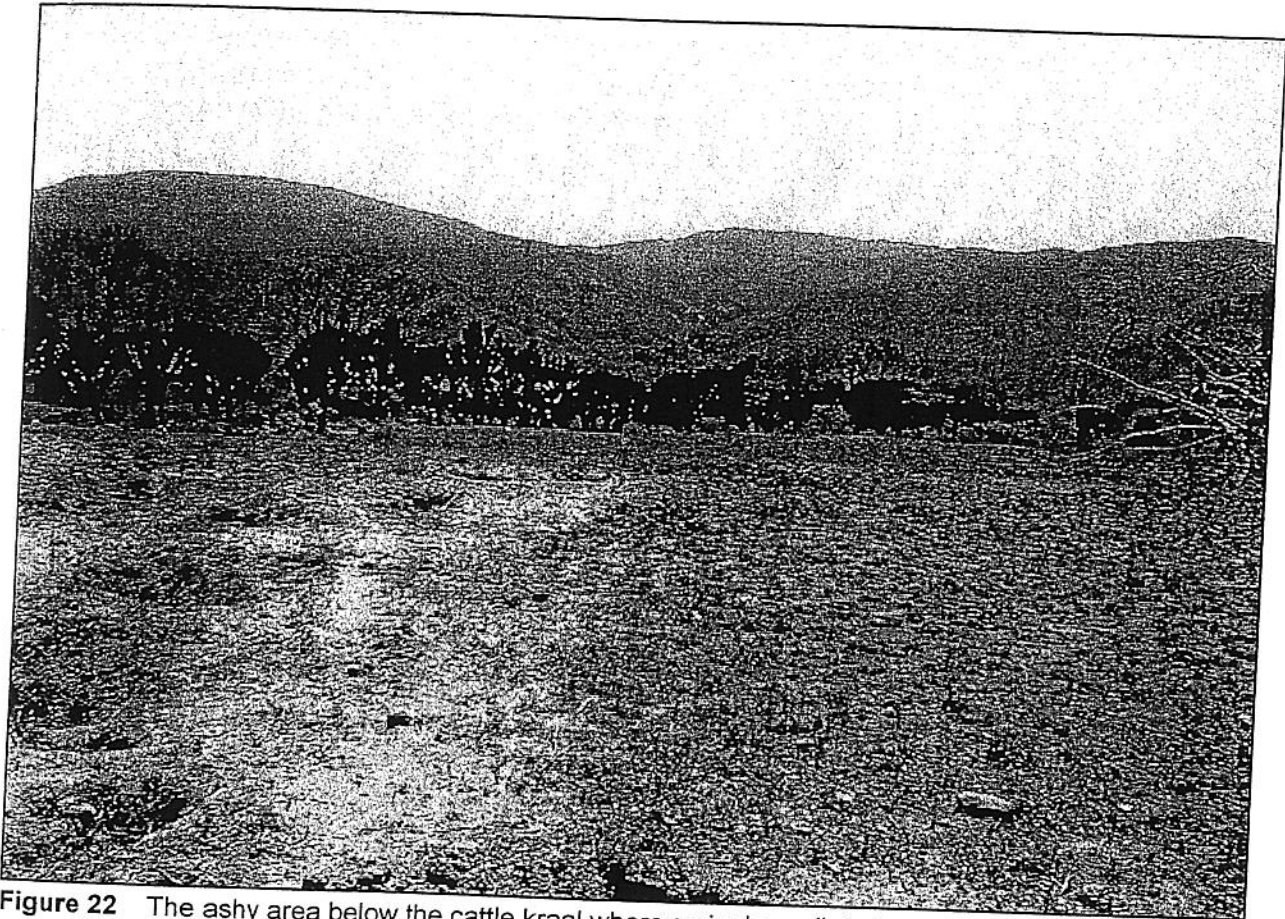


Figure 22 The ashy area below the cattle kraal where springhare disturbances can clearly be seen.

8.1 Eradication of springhare threat

This has become a priority, in view of the fact that presently the local community has no access to hunting, and consequently the springhare colony appears to be growing.

One of the accepted methods is to use aluminium phosphine gas producing tablets, which are induced deep inside an active hole. Springhares are active at night but do not return to the same burrow each time. In order to determine which holes the springhares return to that

- The loose soil from in front of each tunnel is sieved and the finds recorded. This soil is temporarily stored for later use.
- The sides of the tunnels are trimmed and section of the tunnel roof cut back until the danger of collapse when weight is placed on top is minimal. All work must be done according to standard archaeological principles, and profile drawings of each section will be made.
- The sieved soil is replaced in the tunnel. It should be pressed as deep as possible into the back of each burrow, without causing any damage to the archaeological matrix. If necessary, the soil may be dampened to allow firm consolidation in the tunnels.
- The use of sandbags is not recommended as these will be too large to fit in most cases.
- Where necessary, additional sterile soil can be brought in to fill up any cavities.
- Detailed photographic records are kept through out the procedure.

8.3 Monitoring

- Monitoring on a monthly basis must be done by the curator or archaeologist.
- Any new rodent activities must be immediately reported and appropriate extermination measures taken.
- Should new burrows have formed, then the rehabilitation procedures will have to be carried out once the eradication has been completed.
- Where refilled burrows show signs of collapse, additional filling with sterile soil or sand must take place to prevent further damage or erosion from starting.

9. DAMAGE TO DZATA BY CATTLE

For many years, cattle and goats have had access to the inside of the fenced off area and have been the cause of much damage. The reasons for the cattle being inside were, in the past, the fact that local community members borrowed the keys to the Dzata gates, as it was convenient to keep their cattle here, where they could not stray. More recently, when stricter control was exercised over the keys, sections of the perimeter fence were cut open to allow the animals to enter.

The damage that has been done over the years has been large. The following photographs help to emphasize the need to keep all animals out, and ensure that all security fencing is regularly checked for damage. (See figures 24 and 25.) If damaged fencing is found, then a check must be done to ensure that any animals that might have entered are chased out.

To discourage owners of animals from letting them wander into the reserve, consideration can be given to impounding the animals, and only releasing them on the payment of a substantial fine.

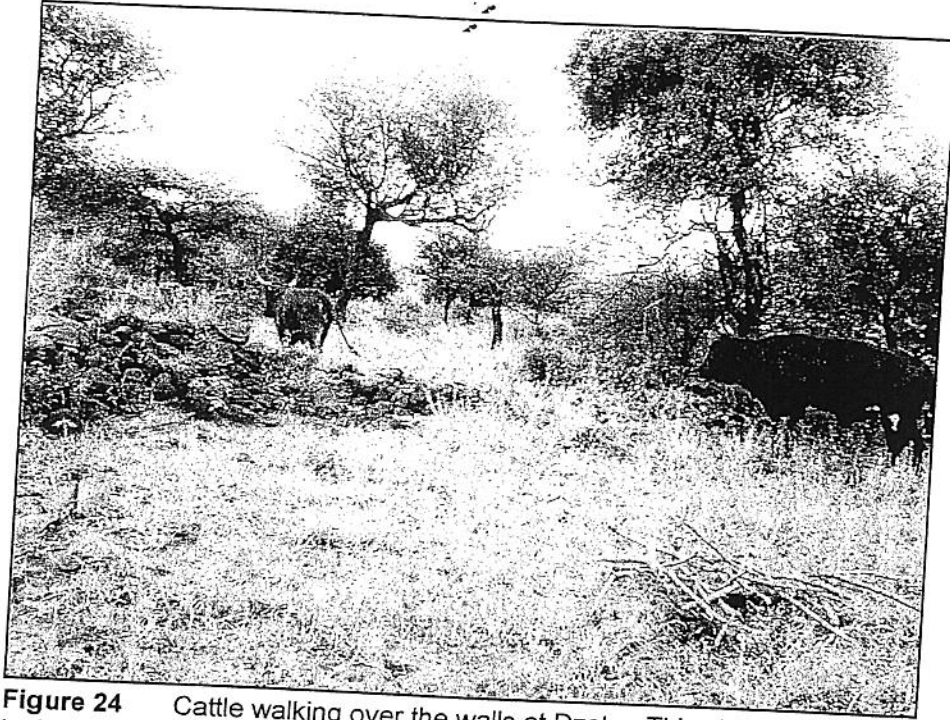


Figure 24 Cattle walking over the walls at Dzata. This photo was taken before the fences were repaired. In the foreground is firewood that was collected and is ready for removal by a local person

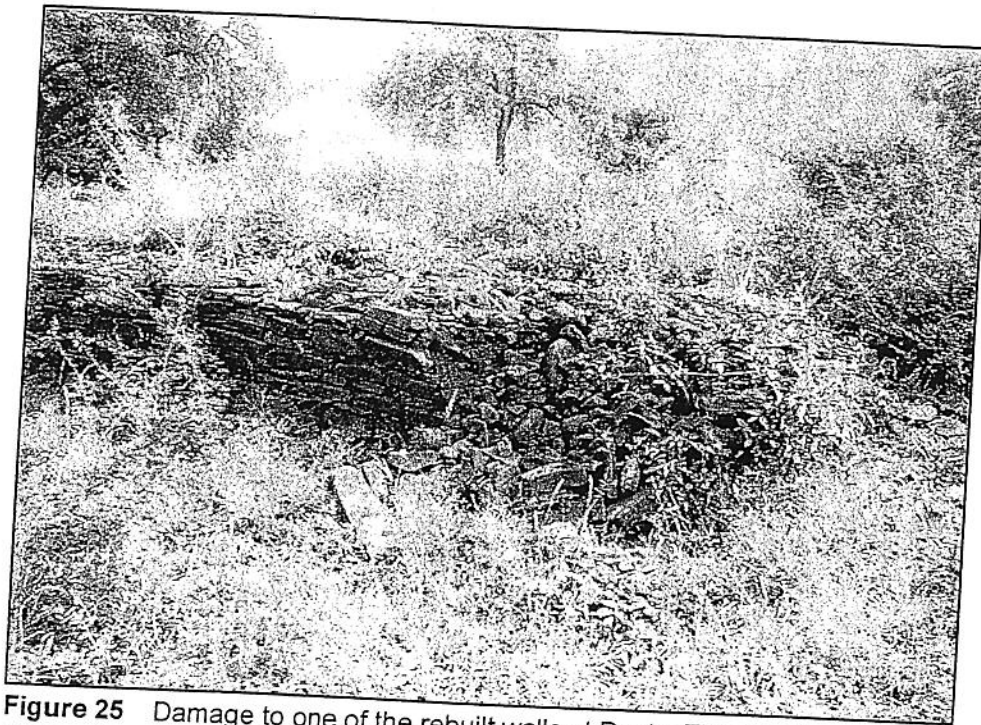


Figure 25 Damage to one of the rebuilt walls at Dzata. This and the previous figure show some of the reasons why it is necessary to regularly patrol the fence and repair any holes cut in it.

10. RECONSTRUCTION OF THE ORIGINAL *MUSANDA* AND ASSOCIATED AREAS

When compared to other walled towns dating to the 1700's, the walls of Dzata are not particularly impressive. This has been exacerbated by the rebuilding of the wall into a modern style, which is not linked to the original shapes or sizes of the walls. Other walls have partially collapsed. Robbing the walls of stone to utilize in building the structures used in the festivals held at Dzata also helped to make some of the walls lower than they originally were.

Visitors see a place that is not visually very attractive, and although there is an interesting history with many legends connected with Dzata, many tourists leave with a feeling of disappointment. They expect the first town where unification of the Vhavenda as a nation took place to be more striking.

The only to meet visitors' expectations, would be to recreate the *musanda* as it would have been at about 1760 AD, with the various houses and other structures that would have been standing. This would be based on archaeological information, as well as from traditional knowledge as to how such a royal locale and the individual houses would have looked.

The steps to be followed in the process are:

10.1 Rebuilding of walls

10.1.1 Court (See figures 26 to 29)

a) Walls

- Along the perimeter of the court, the rough stone wall has collapsed in places. These areas are to be rebuilt using the stones that have collapsed out of that particular section of wall. Stones may be removed from the wall to facilitate the rebuilding process, but must be replaced exactly where they were found.
- Sections of the wall that potentially may collapse in the future, may at the discretion of the consultant, be dismantled, the cause of collapse removed and rebuilt.

b) Structures

- Certain modern structures, mainly speakers' platforms, were reconstructed in the court, but are not original. They must all be removed.
- Where evidence exists of an original structure having been in the court, the nature of the structure should be determined. If the structure can be clearly identified, then a similar structure can be erected on the same place, using the dimensions of the original.

c) Euphorbia Trees

The euphorbia trees were planted at the beginning of the 1970's. While it is correct to say that there were in all probability no euphorbia trees were growing in the court at the time when Dzata was occupied, it does not mean that they now all have to be removed.

- Those that are too close to the walls where the potential for damage to the stonework is obvious, will have to be removed. Such trees will have to be cut down level with the soil surface, and the stumps killed with a suitable poison.

- Plant and tree growth is to be carefully removed. Where necessary, stones are to be removed according to the correct procedures to ensure that the stumps of trees cannot do further damage, or allow the wall to collapse once the stump or root system has rotted away.
- Vegetation, including tree stumps is to be poisoned with a suitable herbicide in order to prevent regrowth.
- During the process of breaking down and rebuilding, care will be taken not to damage any structures or features that are to be found adjacent to the rebuilding. Such areas will have extra protection placed around or over them.
- All stones will be placed on broad conveyor belting, and not on the ground, while the area is being prepared for rebuilding. This is to prevent damage to any structures or archaeological deposit that may be underlying the surface where work is being done.
- If stones that are *in situ* have to be removed from a wall, then these will be individually and clearly marked and indicated as such on an accurate drawing, so that they can be replaced in the same positions that they came from. Photographs will also be taken as additional verification.
- The rebuilt front walls of the *musanda* do not have to have individual stones marked as these stones have already been removed from their original positions, and cannot be replaced where they once were.
- A continuous photographic record must be kept of all steps taken during the work, starting from the original status of the wall and its collapsed sections prior to any stones being removed, and finishing with detailed shots of the final product.
- If thought necessary, foundations may be strengthened to prevent or limit the future collapse of any wall.

10.2 Reconstruction of Royal Area

10.2.1 Archaeological Excavations

- The remaining foundations of the modern structures will have to be carefully removed.
- The whole area between all the walls of the *musanda* will have to be excavated to open the foundations of the structures that existed previously. This information is paramount to the reconstruction of the old *musanda* as it will give numbers and sizes of buildings, and where they were positioned. The foundations of old palisade walls that partitioned the area into sections are also expected to be found.
- All this information is to be properly photographed and mapped according to standard archaeological procedures. It will also be used in the design of the royal section of the settlement.

It must be borne in mind that the royal area has been severely damaged over the years, through the various activities that have been held there, as well as by regular hoeing to clear the area of weeds. Consequently, very little of the original features of the royal area still remain. What little information that remains must be obtained to understand what took

place at Dzata, and this be preserved as best as possible.

10.2.2 Protection of excavated areas

All excavated areas must be backfilled according to the standard set by SAHRA. In areas where features are presently visible on the surface, and these are not excavated, then they must be covered with sterile soil. It is recommended that a thin layer of sand be placed on top of each feature, so as to clearly distinguish it from the top soil that will be added. This will ensure that the topsoil will not adhere to the features, thereby making any future excavation more difficult.

10.2.3 Designing the layout of the Royal Area

Based on the information obtained from the excavations, the numbers, sizes and placement of structures will be determined. This will be matched with local knowledge of what traditional royal structures looked like in the past, and the materials that they would have been built from. A literature study must be undertaken to determine what information has been recorded in the past about early royal settlements and their structures.

Plans of individual structures will need to be drawn up, so that estimates can be made of the materials required, as well as listing the types of traditional materials that would have been used. The designs should take into account where

10.2.4 Reconstruction of houses and other structures.

In discussions held on site with Dr. Webber Ndoro, presently of ICCROM, about the reconstruction of Dzata, several suggestions were made, based on Dr Ndoro's own experiences in reconstruction at the Zimbabwe ruins.

- The whole royal area must be covered with soil, which can be compacted to form a new surface.
- All new structures are built onto this surface, which now serves to separate the old from the new.
- Where posts holes need to be dug into the new soil layer, ensure that the soil is thick enough to accommodate the holes.
- Drainage holes might have to be built into the reconstructed walls, to allow proper flow of water off the site. Standing water often causes foundations of walls to sag leading to the potential collapse of the affected section of wall.
- The flow of water through the area must be regularly monitored to prevent erosion. This is of primary importance where an additional layer of soil has been added in, as this will not quickly and easily bind to the natural soil underneath. Such areas are thus more vulnerable to running water, and erosion can set in easily. Where necessary, stone-lined channels must be provided to direct the flow of water away from sensitive areas.
- A prime objective of reconstruction is to achieve authenticity, which implies using original types of building materials. It is, however, permissible to use modern materials provided that these are not visible to the public eye, and are documented as such in the plans.

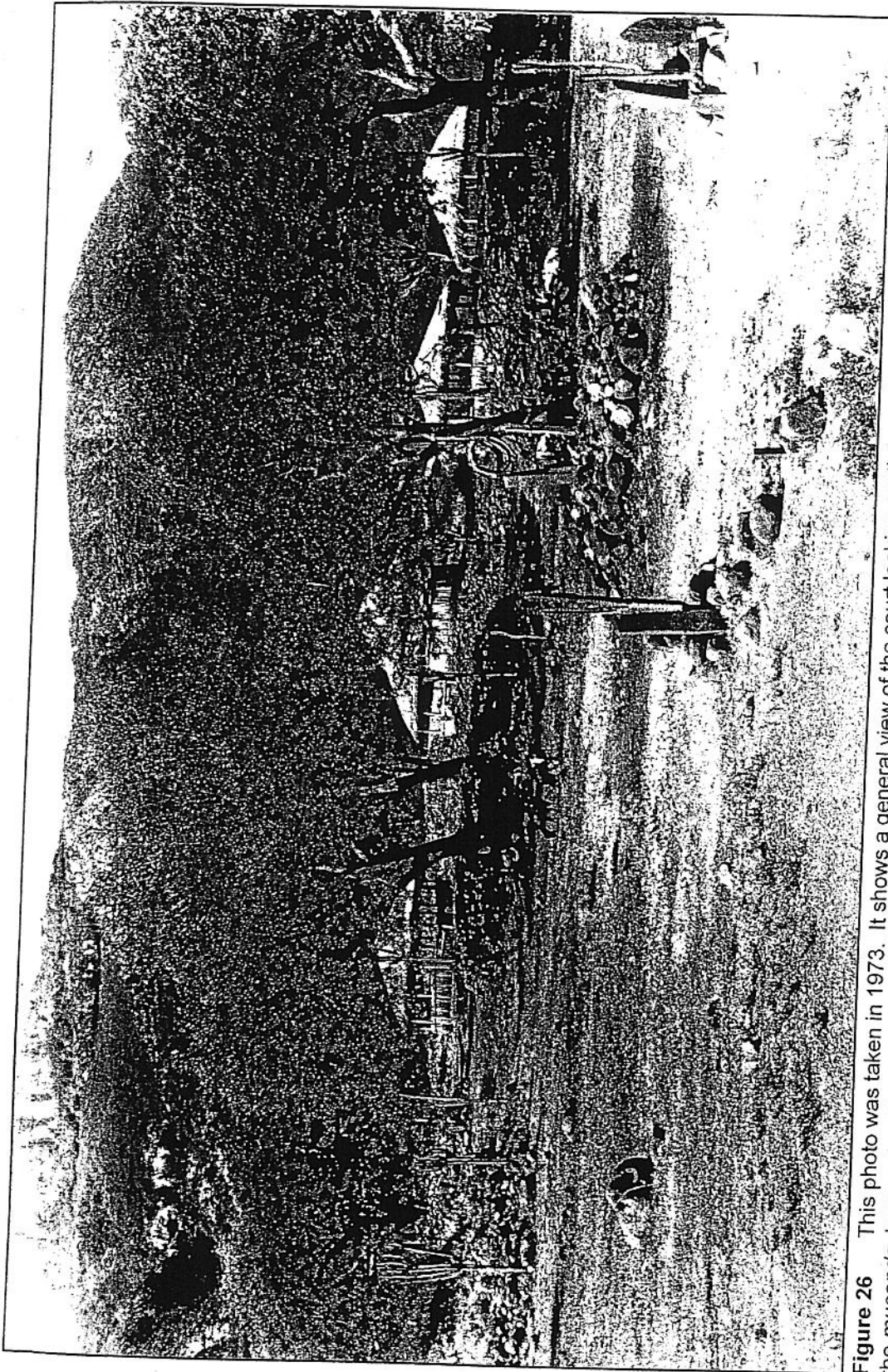


Figure 26 This photo was taken in 1973. It shows a general view of the court looking north towards the *musanda*. The stone walls of the *musanda* have not yet been rebuilt. The modern huts used in various ceremonies at the time, can be seen behind the walls. Note the goats in walking around the court.

All the stone structures planted with euphorbia trees in the foreground and at the back of the court are not original.

This photo also creates an impression of what the recreated royal area could look like once it has been recreated.

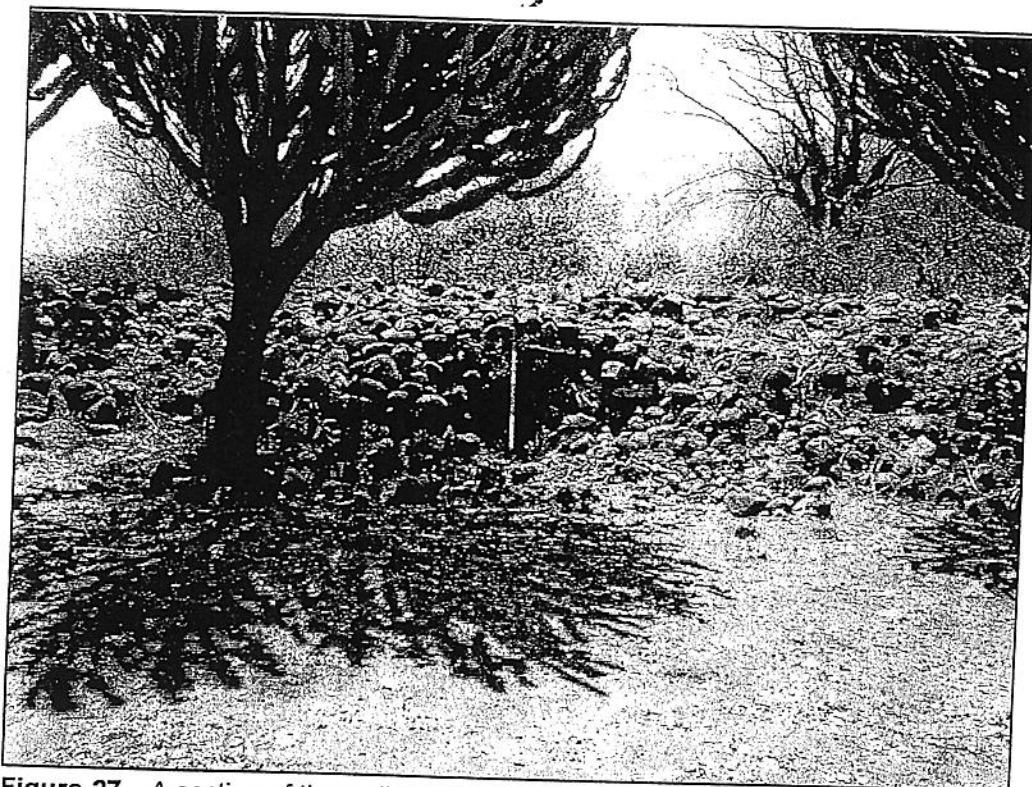


Figure 27 A section of the wall on the western side of the court. Showing areas of collapse.

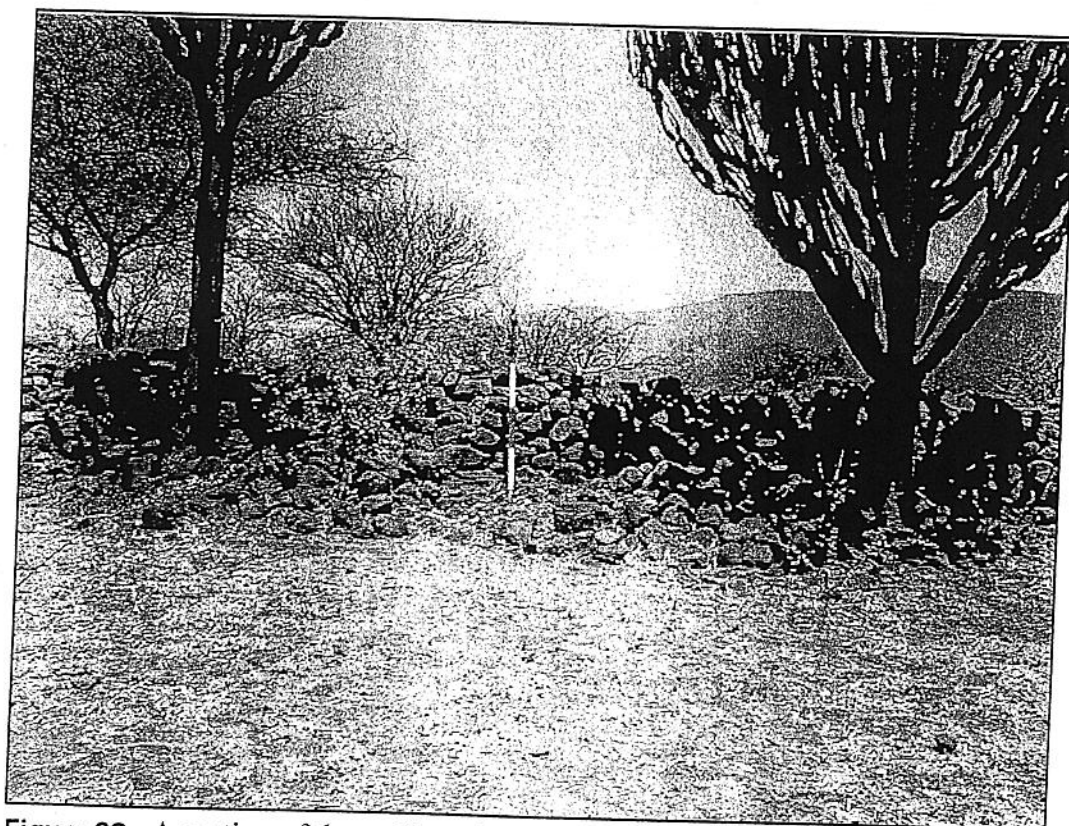


Figure 28 A section of the wall on the eastern side of the court.

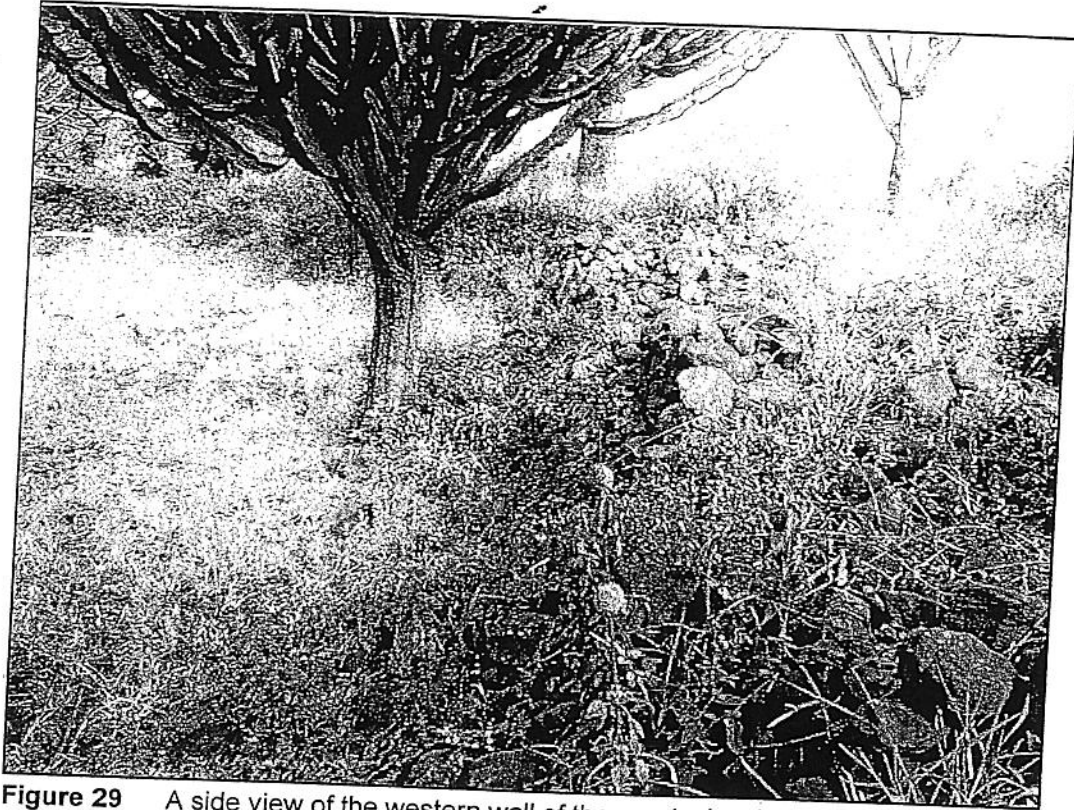


Figure 29 A side view of the western wall of the court, showing that the collapsed stones lie up to 1½ metres away from the wall.

The arrow points to a termitarium, that must be exterminated and demolished.

Rehabilitation of the court walls

1. The walls (tops and sides) must be cleared of all vegetation. This must be cut down to root level and then killed off with a suitable herbicide.
2. No attempts must be made to pull any of the vegetation out by the roots as this can lead to unnecessary damage to the walls and possible further collapse of the stonework.
3. All loose stone on the wall in the collapsed sections should be carefully replaced into the positions that they appear to have come from.
4. Stone can then be replaced from the collapse on the ground.
5. Care must be taken not to damage the stones while working with them.
6. Attention must also be given to colour variation, i.e. that the stones that face outwards all have a similar colour through out. We do not wish to create artificial patterns by placing stones with different patinas in positions that appear to form a pattern.
7. It is accepted that the stones lying furthest from the walls are most likely the last stone to have rolled of the walls, and therefore these will be replaced first. This practice will continue until the stones at the bottom of the pile closest to the wall are replaced as the last stones on the top of the wall.
8. Full documentation and a photographic record will be kept throughout this process.

10.4 *The Musanda*: original and modern walls

10.4.1 Present state

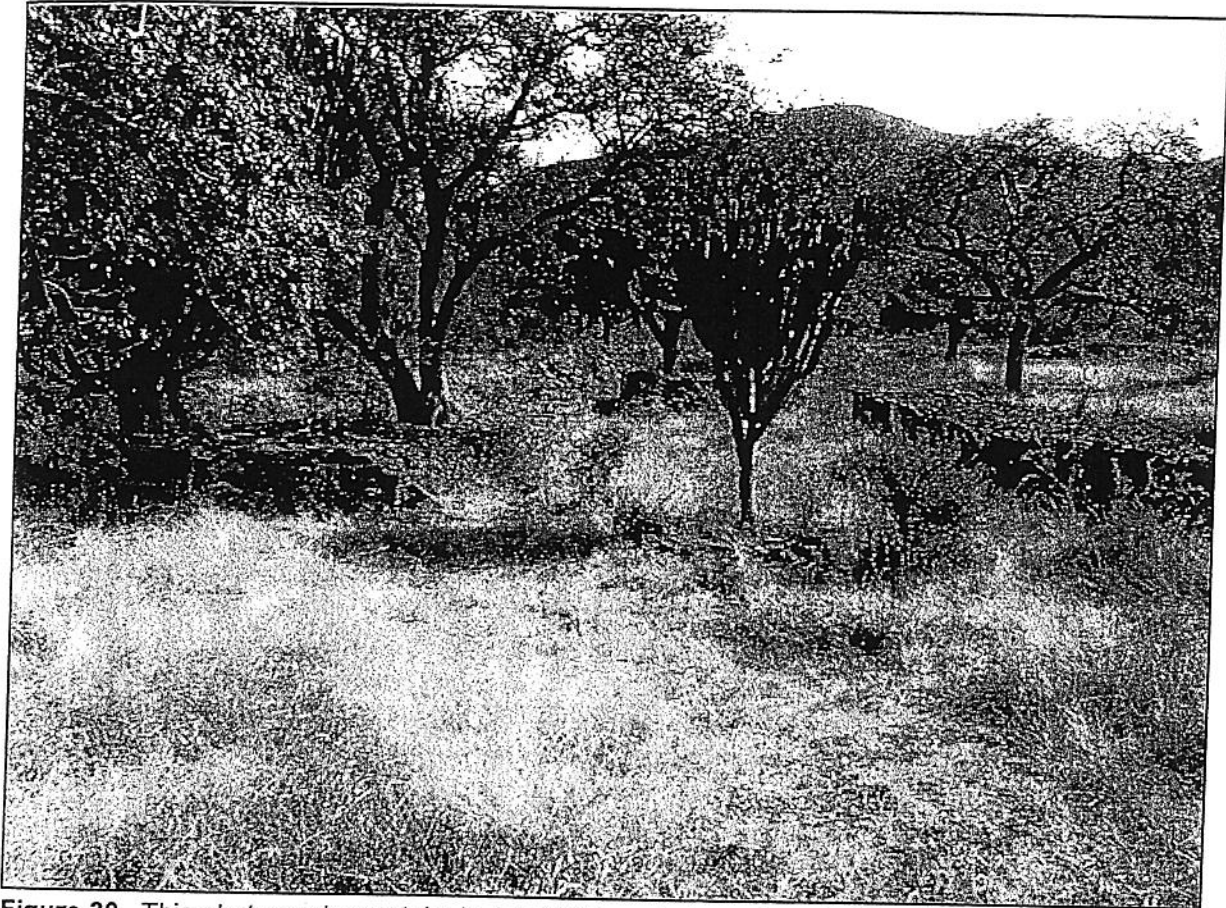


Figure 30 This photograph was taken in July 2004, and shows the rebuilt walls in the royal area.

It can be seen that the walls have been built around trees and euphorbias that are all younger than the ruins themselves. The euphorbia in the foreground was planted at the same time as the reconstruction was done and has a ring of stones placed around it.

The three reconstructed walls that are visible in the photo are much lower and wider than their original counterparts. They are approximately in the same positions, but are not built directly on the original foundations, the stones of which are still visible in places.

No attempts were made to reconstruct the chief's seats that had been built into the various walls in the first place. One wall, which originally had a minimum of six monoliths (large upright stones) built into it, had a series of smaller stones placed upright to spell out the word "Dzata". Stories were then told to tourists as to how Thohoyandou had arisen one morning to find this name given to the settlement by the ancestors.

The following photographs represent the Dzata 2 walls as they are now and will be compared to earlier photographs showing them before they were incorrectly rebuilt.

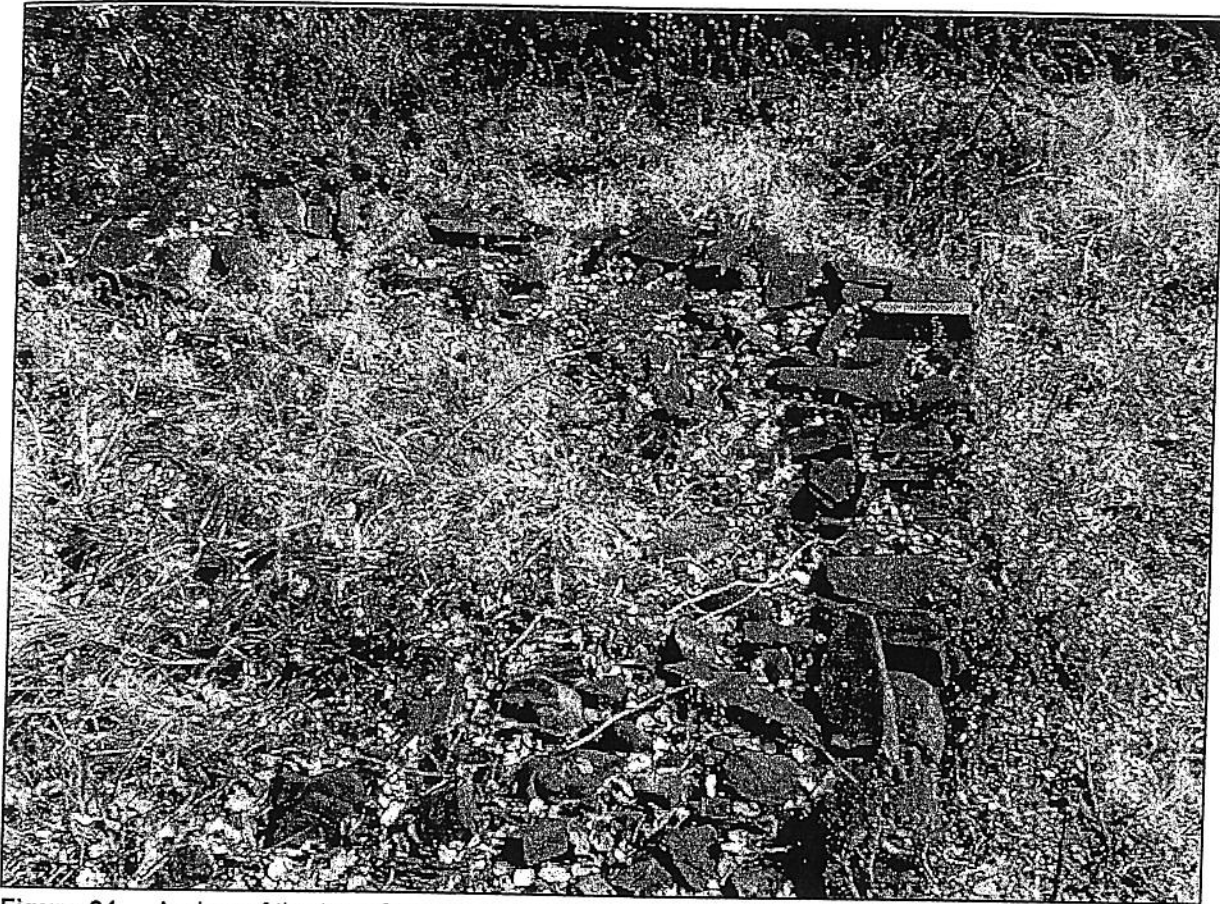


Figure 31 A view of the top of one of the walls.

At the widest point on the photo, the wall is nearly 4 metres wide. Early descriptions of the walls, although not very accurate, say that the walls were at least as high as they were wide, reaching about two metres in some places. Judging from old photographs where people can be used as a rough scale, the height is between $1\frac{1}{2}$ and 2 metres for most of them.

When reconstructing the walls to their approximate original size and shape, the assumption will be made that the stones from each wall will fit on the foundation the closest to it. Therefore the width and the length of the walls can be determined, and the height will be fixed by the number of stones available.

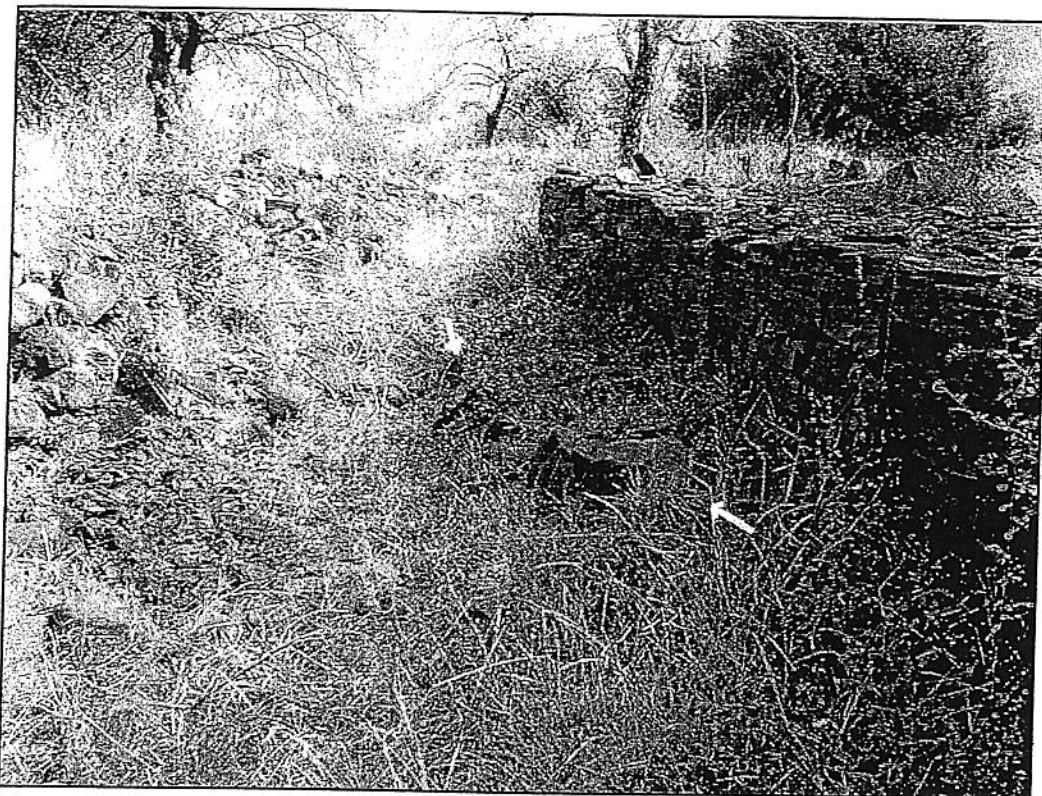


Figure 42 The stones indicated between the arrows are part of the original foundation of the wall. The rest of this section of the foundation is covered by grass. Wall originally had monoliths and a chief's seat in it. The seat was on the other side of the wall.



Figure 33 The original interior of the reconstructed wall in the above figure, showing the monoliths in position. According to a younger brother of the late P.R. Mphephu, three stones were placed on either side of a seat that was built into the wall. (Pers. comm. 1973)

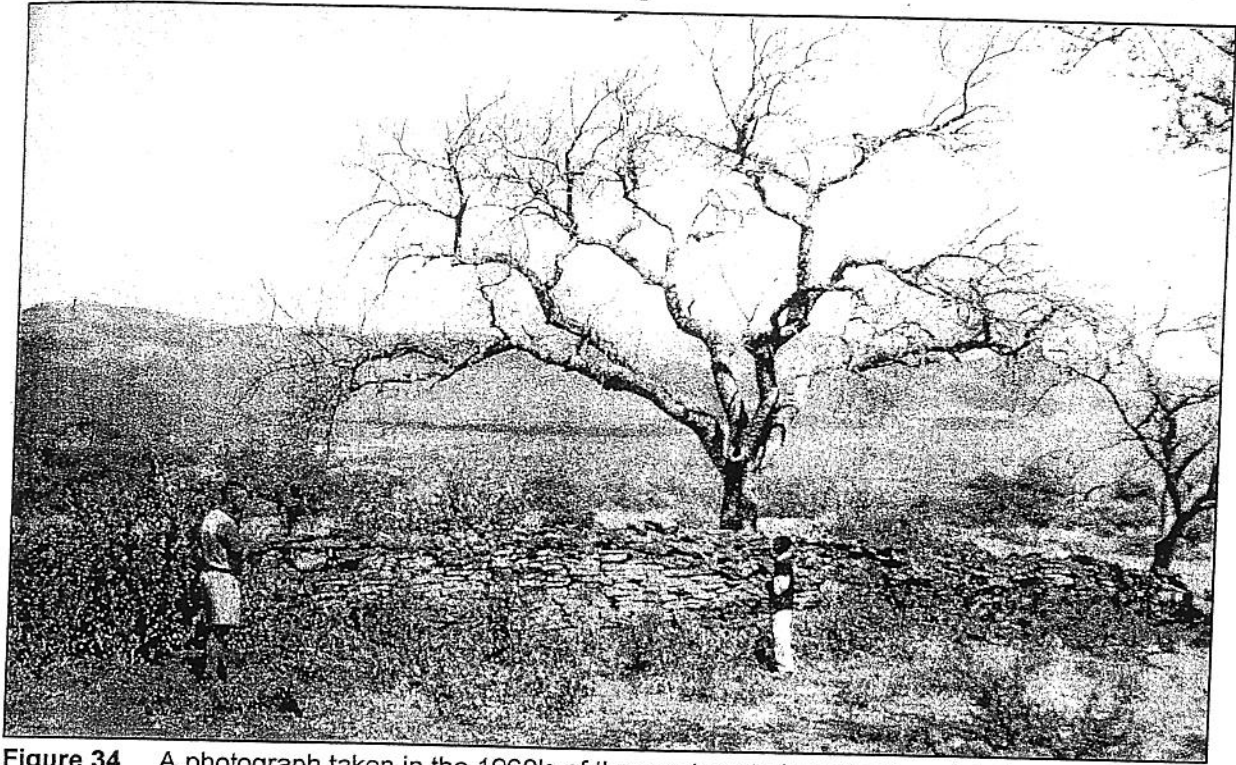


Figure 34 A photograph taken in the 1960's of the most easterly wall adjacent to the court. (Photo copied from T.V. Bulpin in R. Summers, 1971. *Ancient Ruins and Vanished Civilizations of Southern Africa*.)

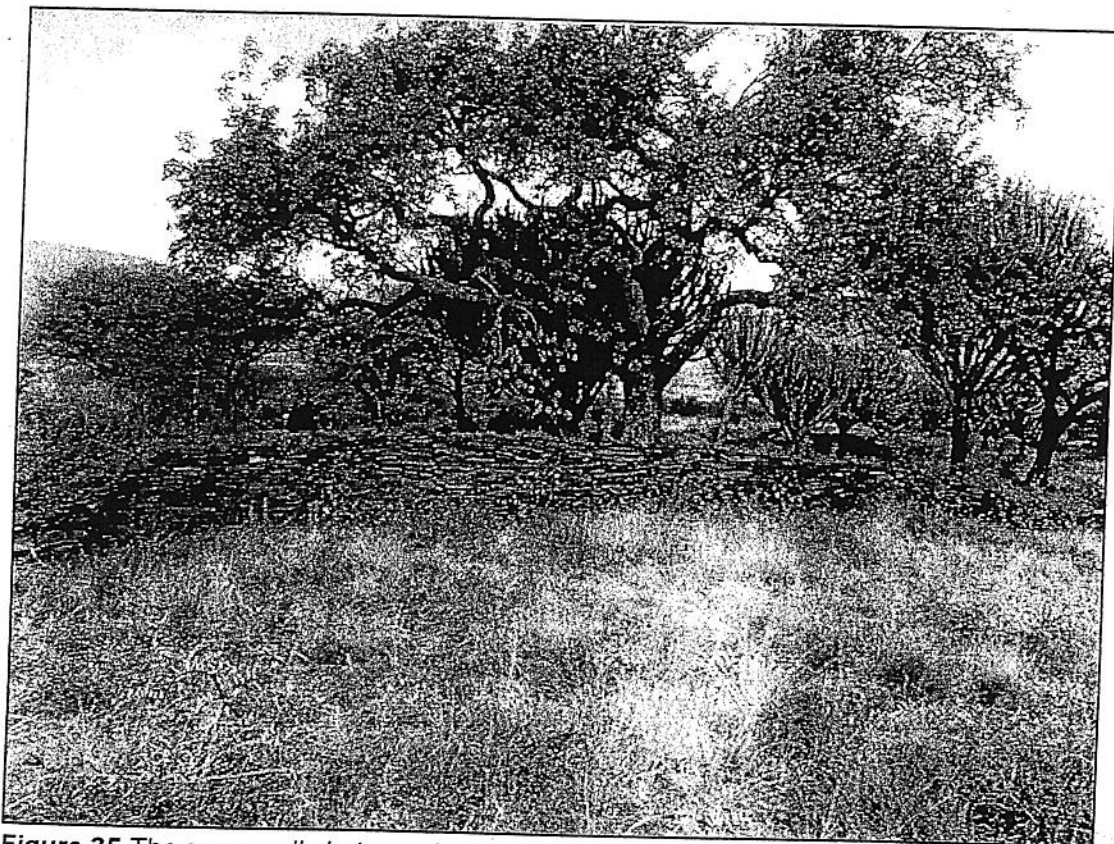


Figure 35 The same wall photographed in 2004.

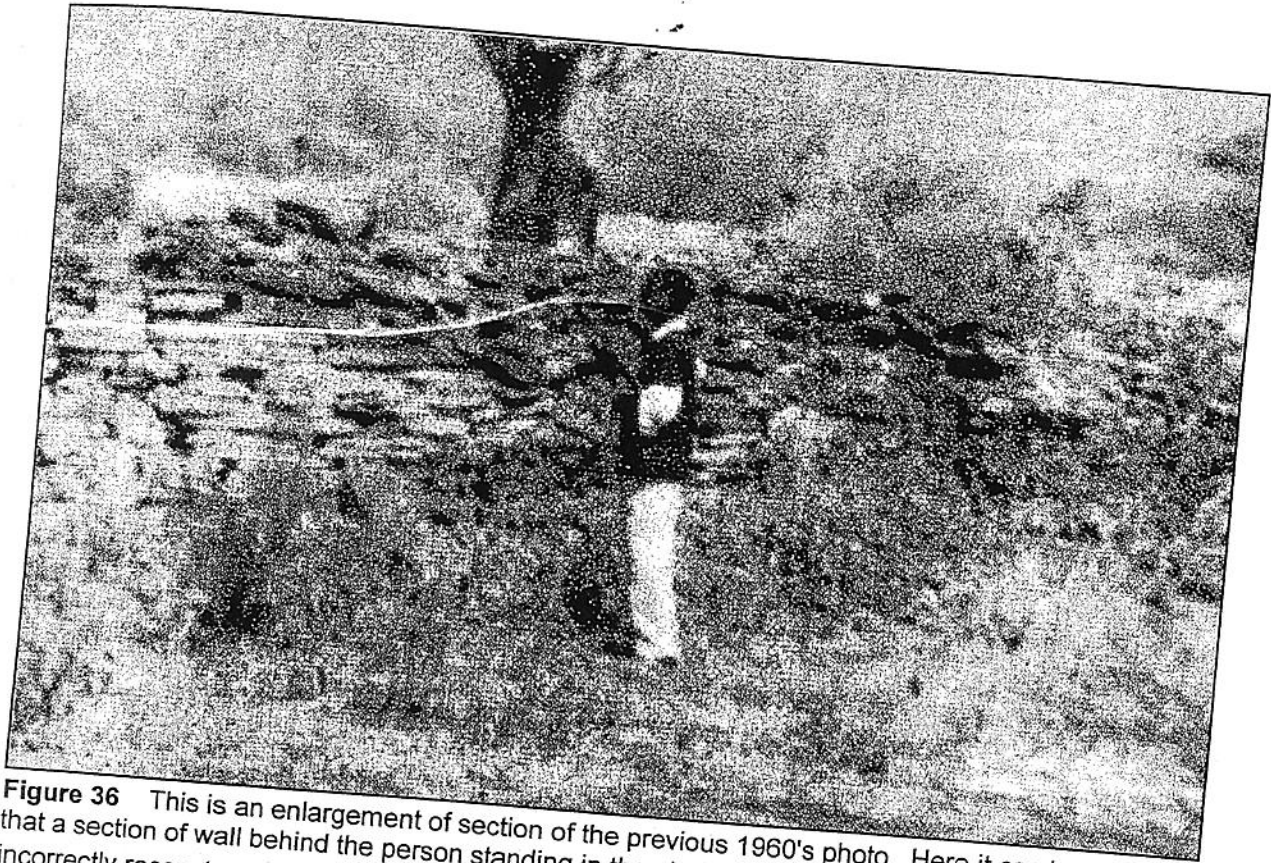


Figure 36 This is an enlargement of section of the previous 1960's photo. Here it can be seen that a section of wall behind the person standing in the photograph has collapsed. This was later incorrectly reconstructed as will be seen in the next figure. (Fig. 37)

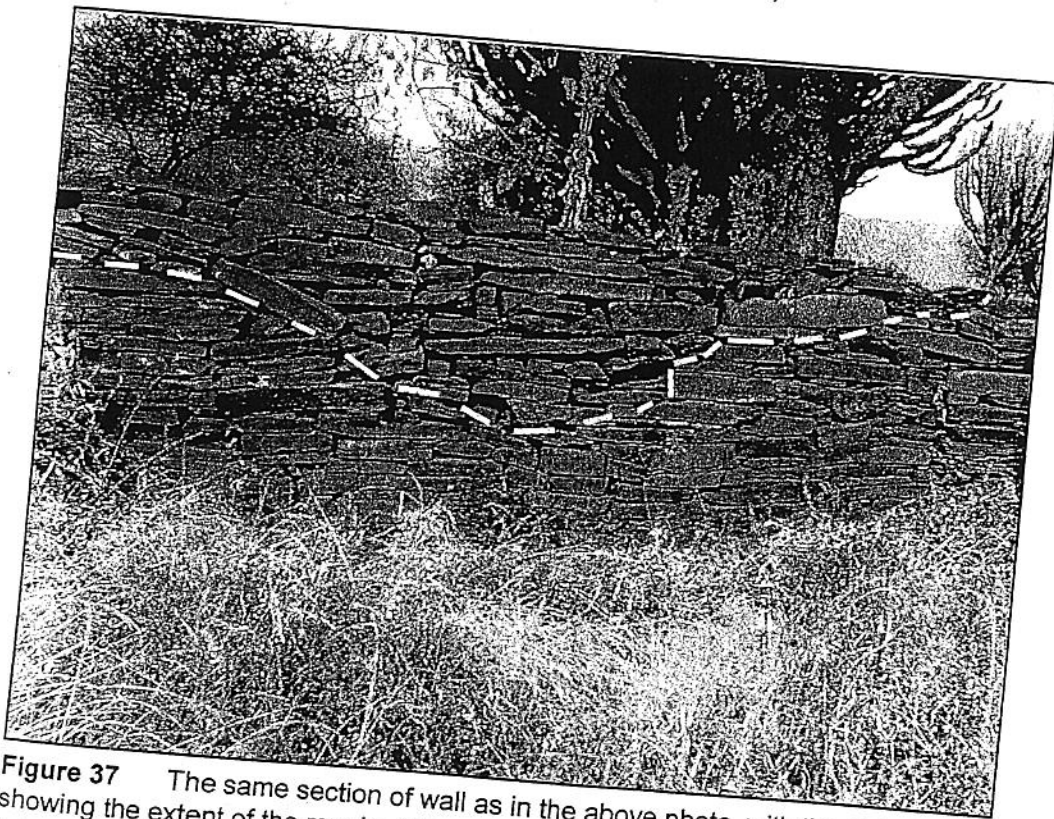


Figure 37 The same section of wall as in the above photo, with the dotted line showing the extent of the repair. It seems probable that there was also a seat in this section of wall, as suggested by the following photo. (Figure 38.)

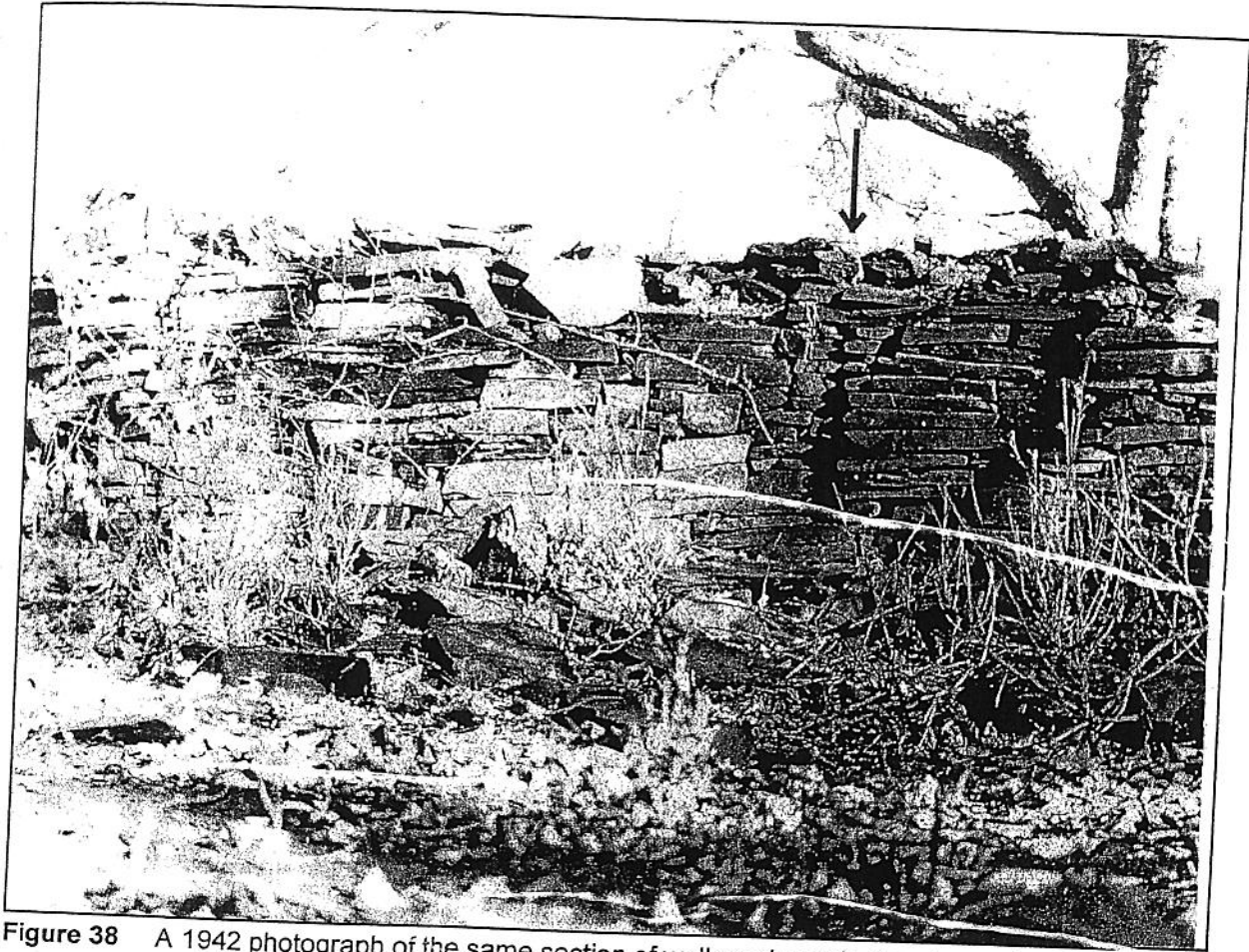


Figure 38 A 1942 photograph of the same section of wall as shown in the above photos.

The arrow indicates an inwards step in the way in which the wall has been built. This is missing from the present reconstruction. It has been suggested by some that this is in fact a seat in this wall. However, it is not sufficiently clear from the photograph whether there actually was another seat or not. Further research will need to be done before a final decision is made on how this section of the wall must be reconstructed.

A close look suggests that the wall stands higher in the older photographs than in the most recent, suggesting that some rebuilding as done here as well. To check this, the selfsame stones will have to be identified on enlargements of old and recent photos, and the layers of stones above these stones then counted.

It is clear from the earlier photos that the ends of the wall are no longer in their original shapes either. This will be more difficult to determine. See the following photos. (Figures 40, 41 and 43)

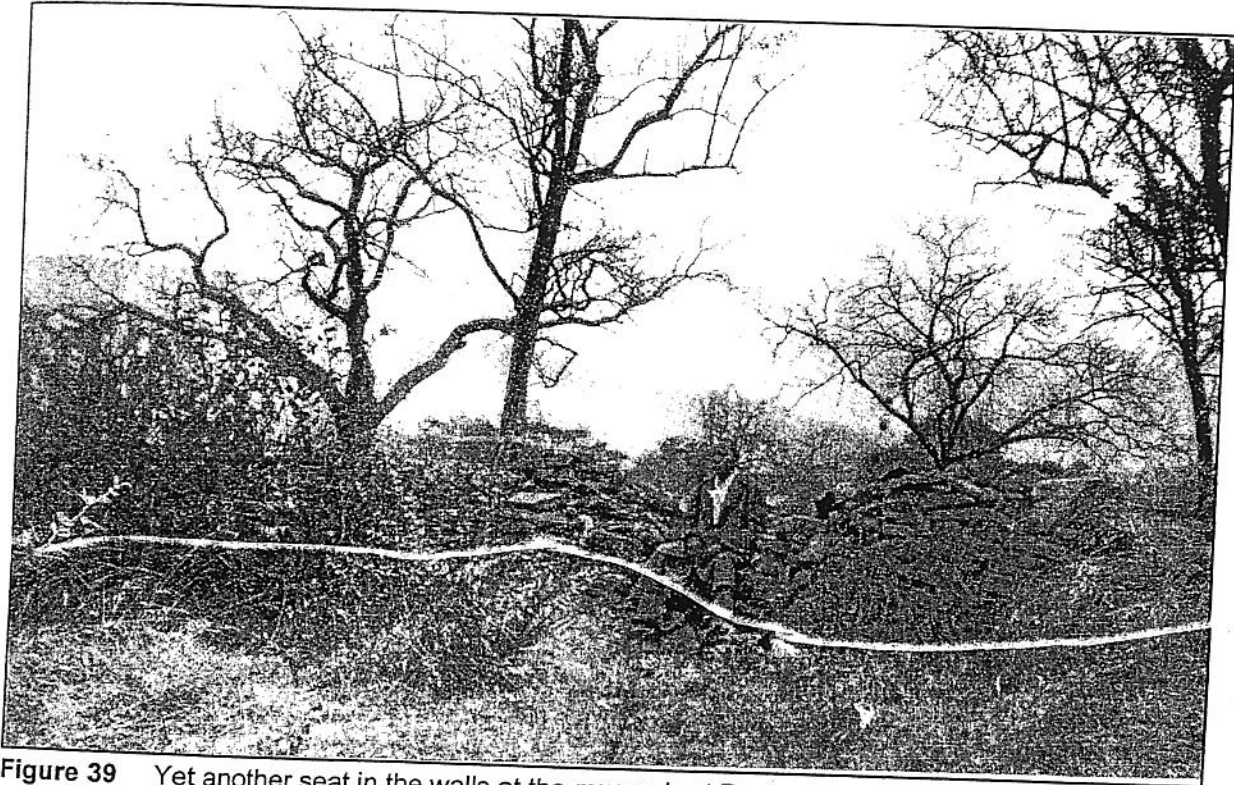


Figure 39 Yet another seat in the walls at the *musanda* at Dzata. The position of this one is more difficult to ascertain, but is thought to be in the central wall closest to the middle of the royal area. The position of this seat will have to be fixed beyond doubt, otherwise it should not feature in any reconstruction if the possibility exists that it might be incorrectly placed.

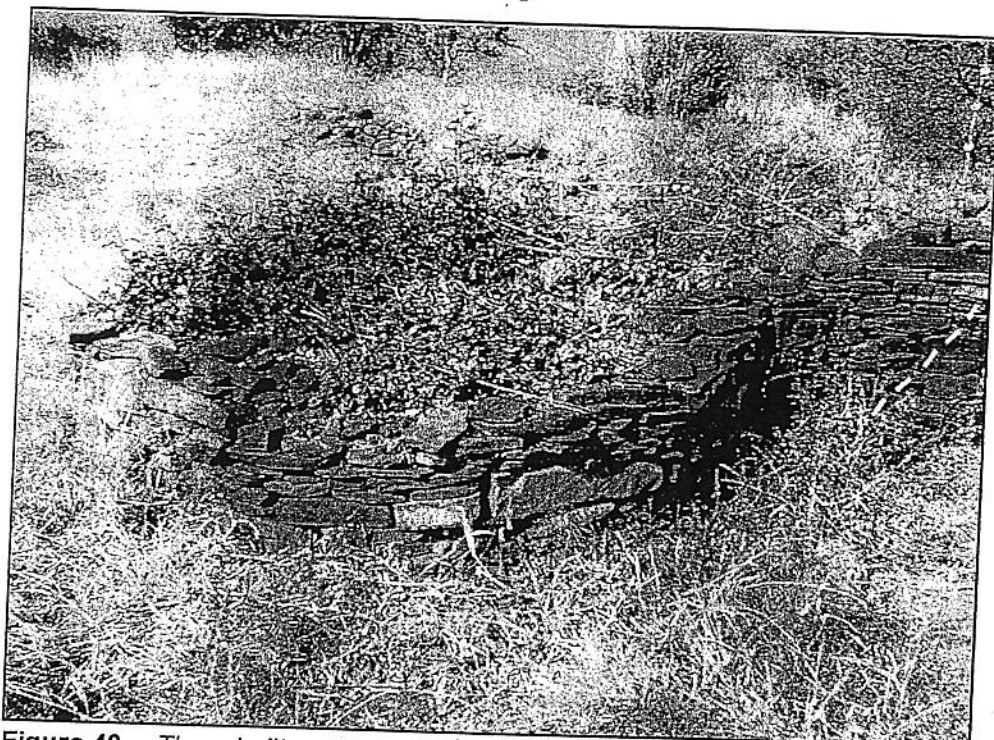


Figure 40 The rebuilt eastern end of the wall, with the dotted line showing the junction between the original stonework and the reconstruction. The newly reconstructed section is considerably lower than the rest of the wall.



Figure 41 A view of the same section of the wall taken from above. The junction and artificial rounding can be clearly seen. The reconstruction would follow the outline of the original foundation. A herbicide would also need to be applied to eradicate any vegetation growing in the walls. See figure for information about reconstruction.

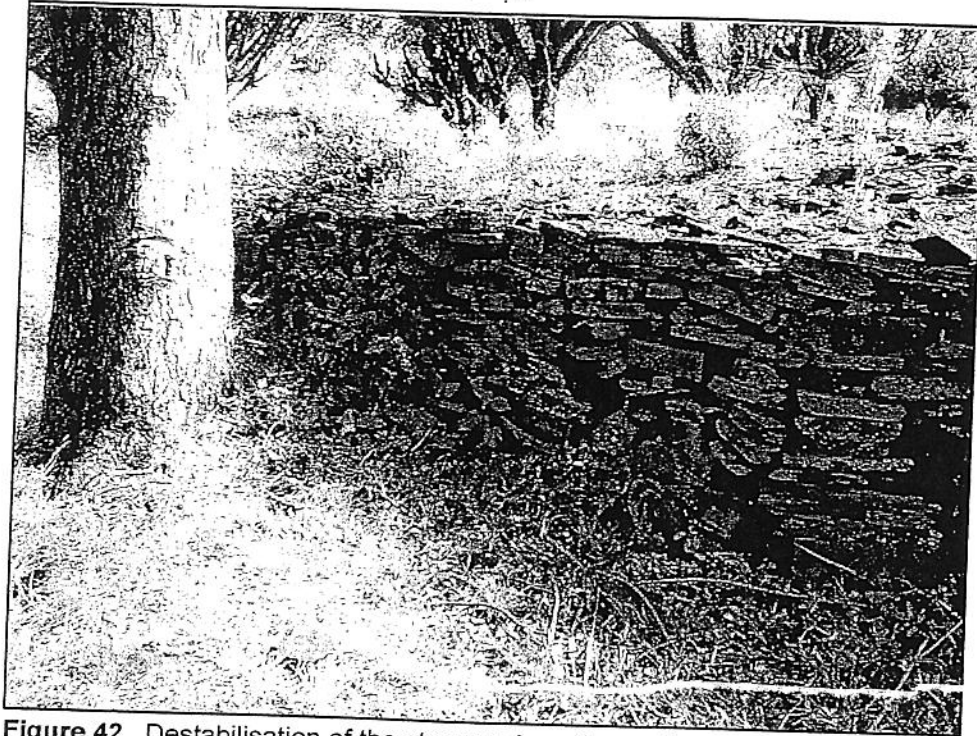


Figure 42 Destabilisation of the stonework on the southern side of the wall, which in all probability has been caused by the swelling of the roots of the adjacent marula tree.

Rehabilitation

1. The stones in the section where destabilisation is evident, will have to be numbered, the section carefully photographed, and drawn to scale with each stone clearly marked.
2. Each layer of stones must be placed in numerical order, layer by layer, on broad conveyor belting as they are dismantled. Care must be taken to ensure that the wall does not collapse, and must be supported where necessary.
3. When the foundation level has been reached, an archaeological excavation must be done to open the soil until the roots are fully exposed.
4. The nature of the next steps to be taken are dependent on the depth of the root system below the present soil level. The intention is as far as possible to retain the marula tree. The options are:
 - a) if the roots are shallow, then they will have to cut out, but ensuring that there are sufficient deep roots to protect the tree from being blown over in a strong wind. When the roots have been cut out, then a re-enforced concrete lintel should be cast into the excavation trench made, on which the wall will be rebuilt.
 - b) if the roots are deep, i.e. at least 30 centimetres, then a re-enforced concrete lintel should be cast into the excavation trench made, on which the wall will be rebuilt.
 - c) only if there is no other alternative, should the tree be cut down, and the stump poisoned. Steps a) or b) would have to be followed in any case, as the eventually rotting roots would create cavities under the wall, which would then collapse.

5. The rebuilding of the wall would be done, replacing the outer layers of back in the same position that they were taken from. The photos and drawings would be the aids in doing this. The outer stones would be placed slightly to the inside as the layers rose in height. This allows the wall to slope slightly inward from perpendicular, thereby minimizing the possibility of future collapse outwards,

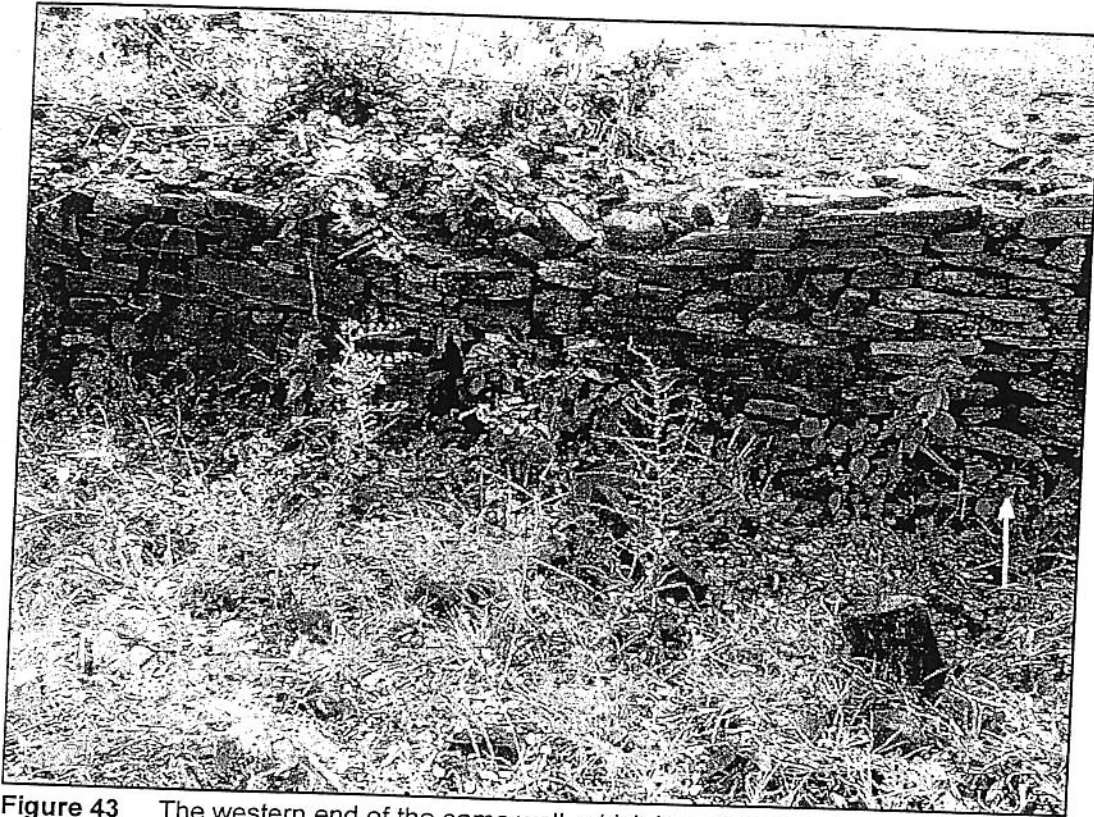


Figure 43 The western end of the same wall, which has also been incorrectly been rebuilt. The arrow shows the junction between the old (right) and the new (left) sections.

Reconstruction

1. The new section does not have to be documented in detail, as it is not original. It can be carefully dismantled and the stones placed on conveyor belting.
2. In the photograph, it will be noticed that there are stones of different types used in the reconstruction. This is incorrect, and these must be sorted out and not used again in the exterior stonework.
3. Once the original foundation has been uncovered, reconstruction can commence.
4. Careful attention must be given to the nature and colour of the stones left in the original sections of the wall, and slabs must be chosen to match those original ones. This is particularly true of the lichen-covered stoned on the southern side of the wall. The idea is that the join between the old part and the reconstructed section should not be as obvious as it is at present. It is also certain that stone was taken from the walls to build other structures, therefore it would be acceptable to re-introduce stone from such structures provided that the general shape, size and colour was the same as those already in the wall.
5. An observation was made by one of the earlier researchers in the 1960's, that the walls themselves were built entirely from one type of stone, while stones of a different colour and texture were built into the walls around the chief's seats.



Figure 44 This wall is situated at the back of the *musanda*, and is thought to be some of the earliest walling at Dzata 2. It shows rough coursing and is made from different stone to that of the main walls. This should also be reconstructed according to the guidelines given elsewhere.

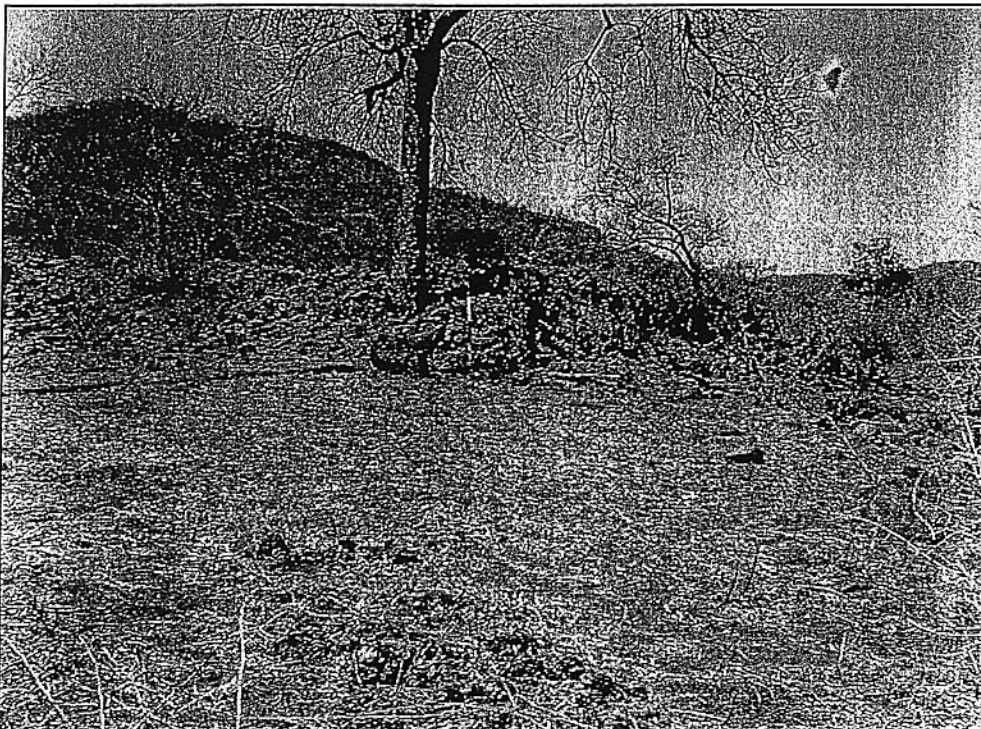


Figure 45 The other side of the same wall shown in the above photo, showing its highly collapsed state. Stones in the front foreground and to the right of the picture show the foundations of structures that have to be excavated and identified.

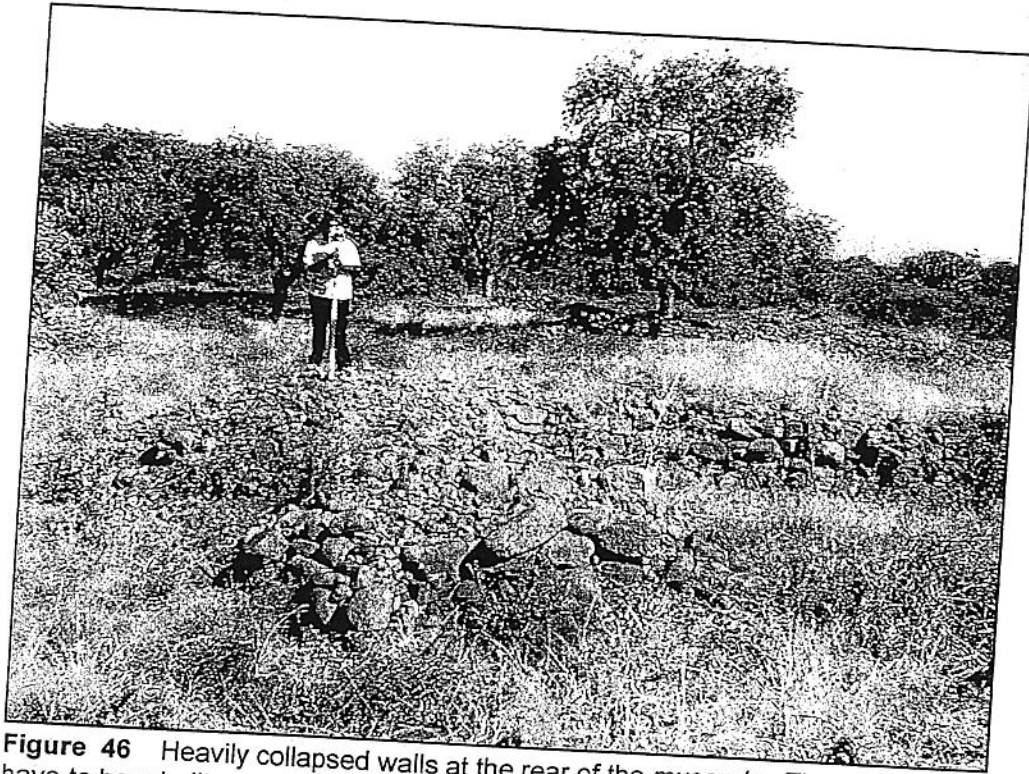


Figure 46 Heavily collapsed walls at the rear of the *musanda*. These will also have to be rebuilt according to the guidelines given.

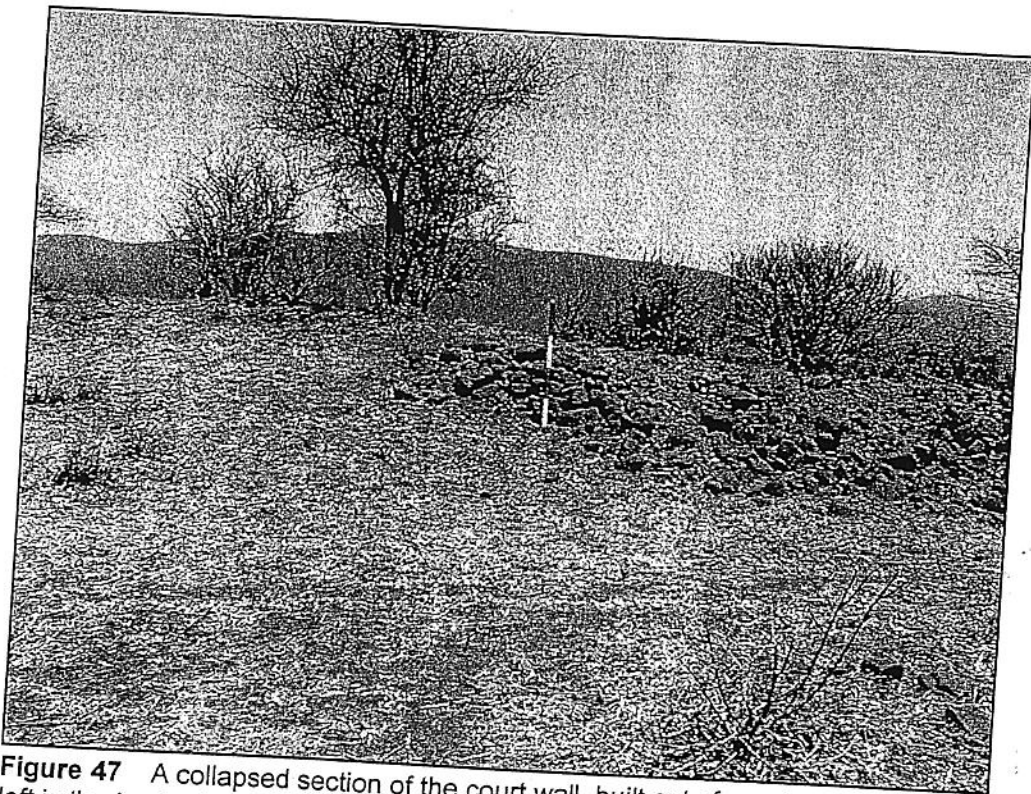


Figure 47 A collapsed section of the court wall, built out of rough stones. On the left is the beginning of a large mound of occupational debris, which serves to delineate the eastern perimeter of the royal area. The wall will be rebuilt.

SECTION 4

MANAGING THE TSHIENDEULU RUINS

1. INTRODUCTION

Approximately two and a half kilometres south west of the village of Tshiendeulu, lie two sets of stone walled ruins on the northern slope of Tshamilora hill. These are sometimes also referred to as the Dzata ruins and more specifically the upper Dzata Ruins or Dzata 1.

The two ruins lie about 150 metres apart, with the eastern ruin heavily covered in vegetation which includes numerous large trees. The western ruin is more open, with vegetation limited to bushes and a single large tree. According to Chief Nkoneni Netshiendeulu, this ruin is not considered to be very important in local history. The eastern ruin, however, is linked to the ancestors of Thohoyandou, and it is said that the decision to migrate down to the Nzhelele Valley after the death of Dambanyika was made here.

For purposes of discussion, the westerly ruin will be referred to as Tshiendeulu Ruin 1 and the easterly ruin as Tshiendeulu Ruin 2.

In the mid 1980's, the then Venda Government National Department of Tourism embarked on a project to create new tourist destinations in the former Republic of Venda. New roads were built, existing tracks made into roads, and existing roads upgraded. The Tshiendeulu area benefited from this, as the two ruins were chosen as new tourist destinations. The track leading to the ruins was upgraded to a road, but unfortunately a new road was scraped between the walls of Ruin 1 through to a area immediately to the north-east of Ruin 2 where a parking lot was created. (See figure 50.) Great damage was done to the archaeological remains of structures, houses and ash middens.

Between 1996 and 1998, Mr. Warren Fish of the Schoemansdal Museum, excavated at both ruins. He also excavated features that had been exposed by the road making activities. By this time, it was clear that both ruins were rapidly deteriorating. Walls were collapsing, particularly in Ruin 2. A fence has subsequently been erected around both ruins by the provincial government, and the keys to the gate are kept by Chief Nkoneni Netshiendeulu, who usually personally accompanies visitors to the ruins for a fee. This has limited damage by livestock and children, but the threat of damage caused by vegetation still remains.

2. EVALUATING THE DAMAGE

Over the last thirty years, the walls of both main ruins have collapsed, with the walls of Ruin 2 showing greater deterioration than Ruin 1. The outlying walls have also suffered. These statements are based on photographic evidence taken in 1973, and which has been compared to photos taken in 2003. The damage can be ascribed to the following:

- a) Road. This was a major source of damage to the sites as it was constructed without any impact assessment being done, nor with an archaeologist being informed as to what was planned. Presently, with a fence having been erected around the sites, vehicles no longer drive up this road. The entrance gate is located along the road, thus which now serves as the main pathway to Ruin 2.

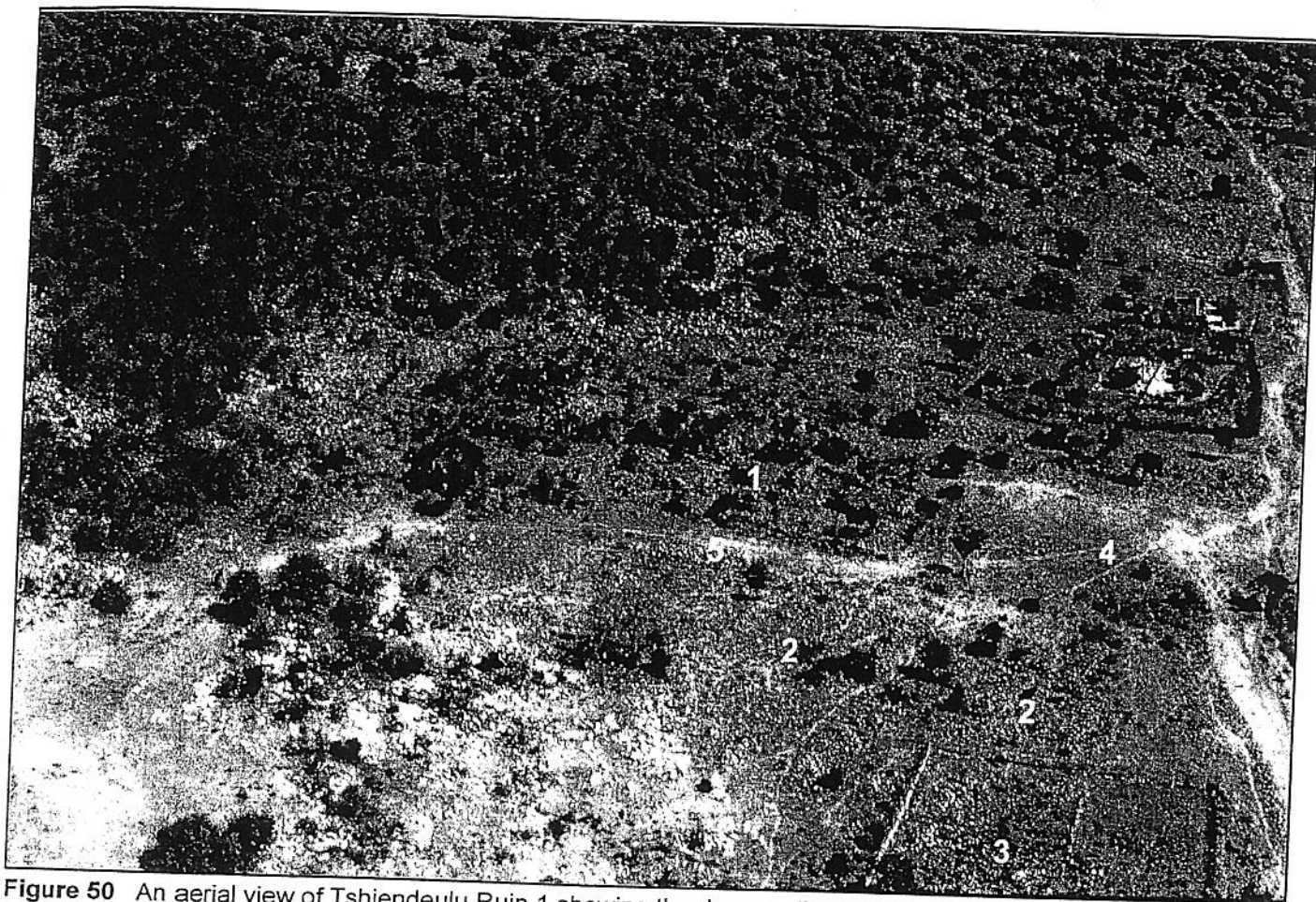


Figure 50 An aerial view of Tshiendeulu Ruin 1 showing the damage that has been done to it. This photograph was taken before the protective fence was put up. Cattle and goat tracks are clearly visible.

1. The main walled section, containing coursed walls, some of which stand over a meter in height. Most, however, show signs of collapse.
2. Low secondary walling. The remains of a pot containing a ritual offering can be found hidden in amongst a section of wall.
3. Low secondary walling within the yard of a homestead. Stone has been robbed for use in the perimeter wall of the yard.
4. The road was scraped over large mound, which formed a 1½ meter deep rubbish dump belonging to the ruins period.
5. The road running between the walled areas. the remains of structures were scraped open here. This road presently acts as the main pathway to Ruin 2.
6. The cleared area which was bulldozed as a parking area for vehicles.

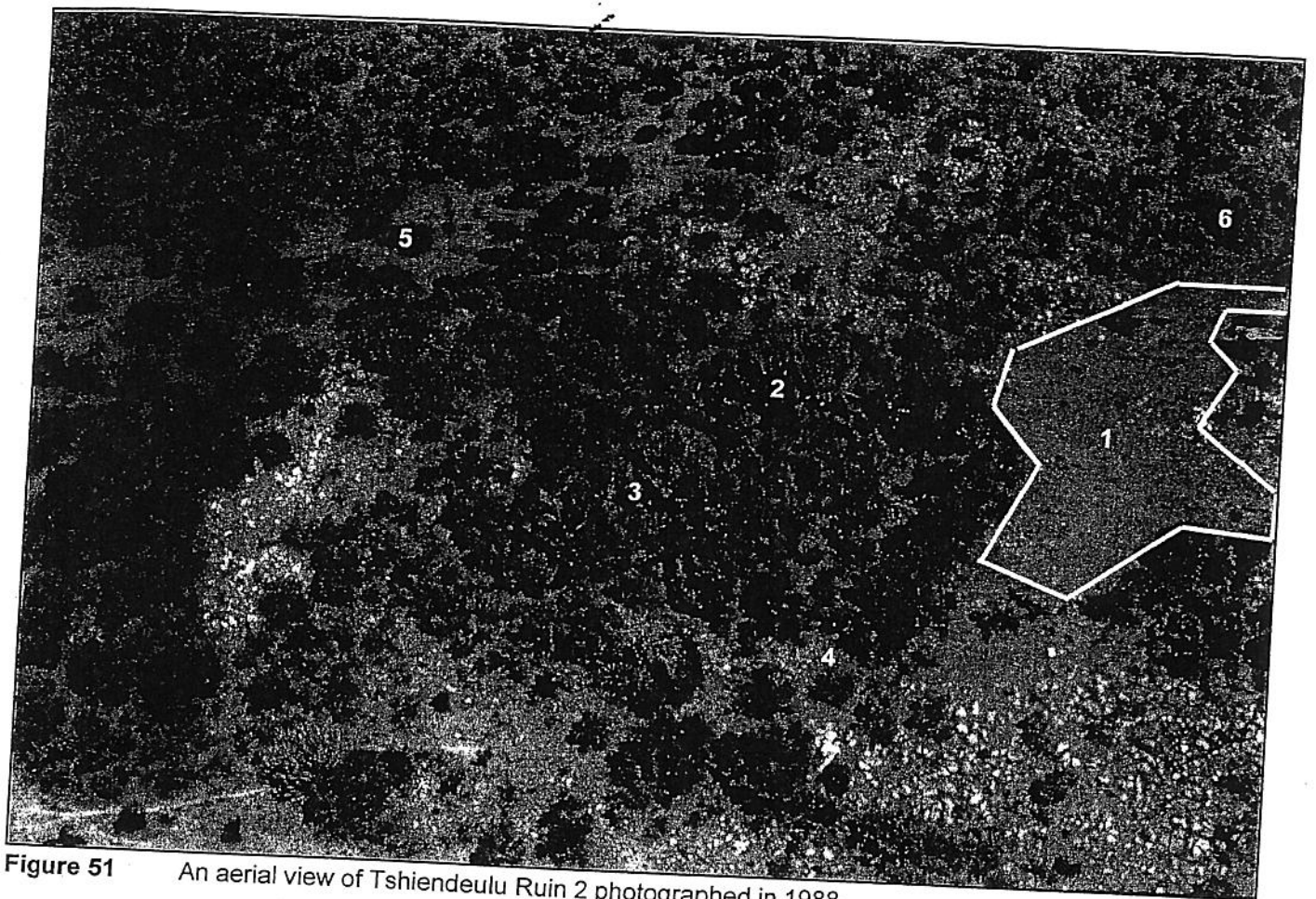


Figure 51 An aerial view of Tshiendeulu Ruin 2 photographed in 1988.

1. The outlined area (1) is the designated parking ground bulldozed by the former Venda National Government Department of Tourism.
2. This is a large euphorbia tree together with other large trees in a section of the ruin where damage is less extensive than at (3).
3. This area has some of the most damaged walls in the ruin. (See figures 52 and 53.)
4. The main entrance to the ruin. (See also photos 59 and 60.)
5. Modern agricultural fields have been made on old terraces here. There are not regularly used.
6. The top end of Ruin 1
7. Between points 5 and 6, but above point 2, runs a rocky ridge, where remains of structures, middens and other features can be found. These will also have to be conserved.

b) Vegetation, particularly trees, growing in the walls. As the trunks swell in size, stones are dislodged. This leads to the shape of the wall being distorted, but more often leads to partial collapse of a section of the wall. (Figures 52 and 53.)

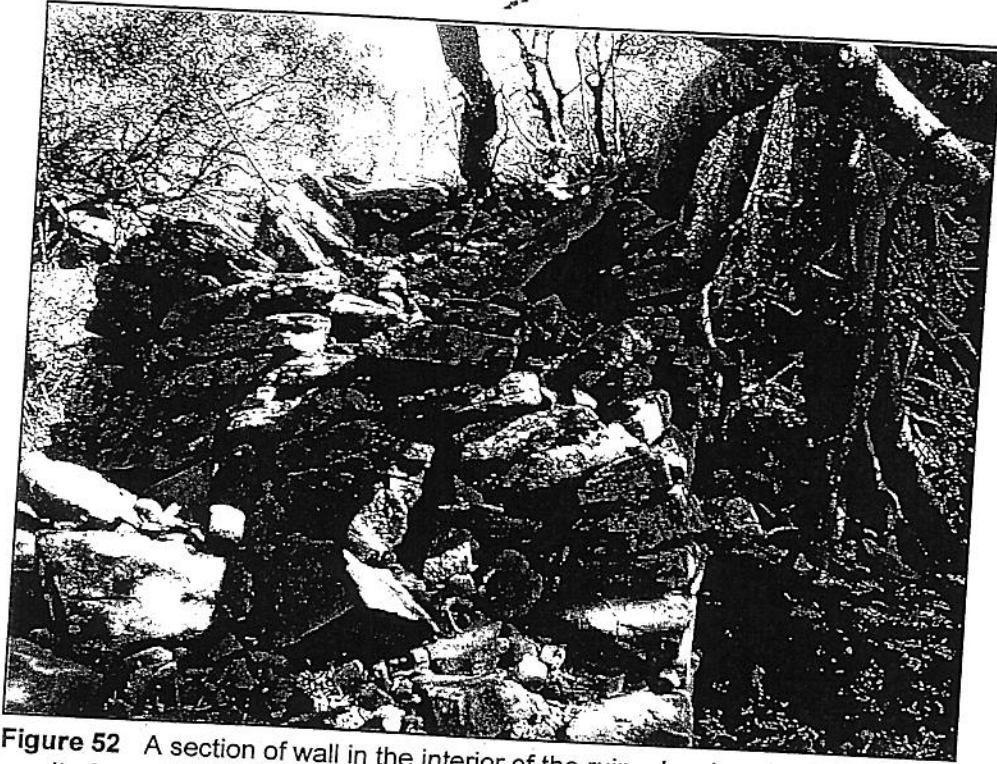


Figure 52 A section of wall in the interior of the ruin, showing deformation as a result of trees growing in it. Fresh marks in the stones indicate where parts of the wall recently collapsed.

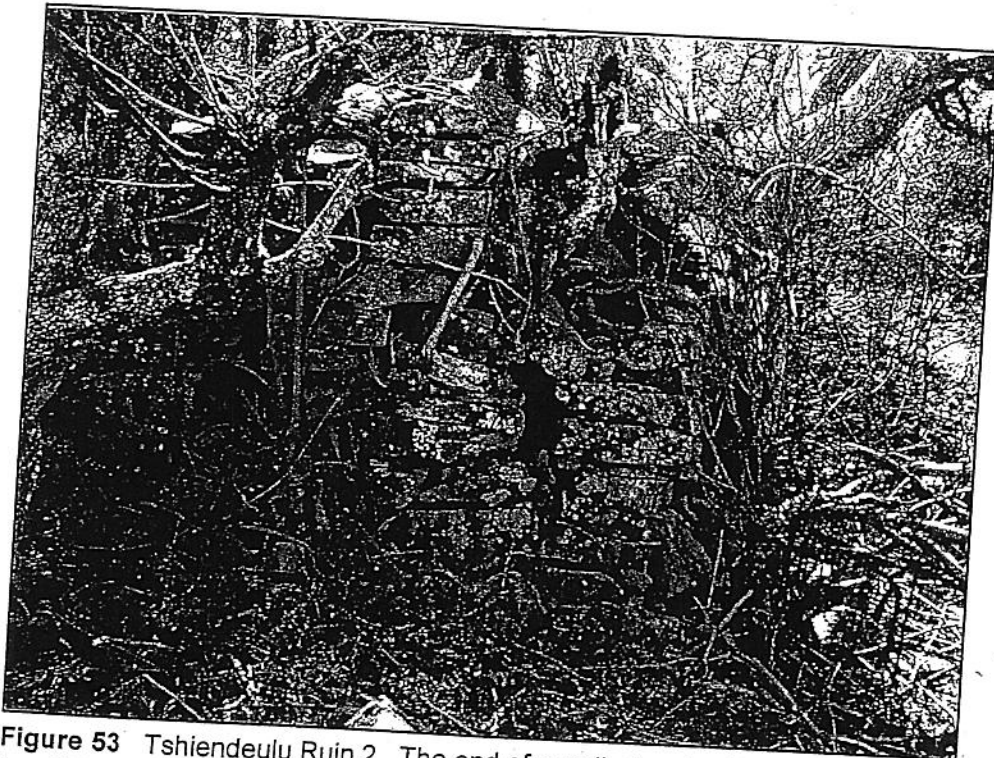


Figure 53 Tshiendeulu Ruin 2 The end of a wall, showing how the stonework is splitting apart as a result of root action and the swelling of tree trunks. Saving this wall means immediate action to chop down and kill off the trees that are growing in it.

- c) Roots of nearby trees growing in or under the walls create two problems, namely
 - i) the bulging of stonework which eventually collapses; and
 - ii) when roots die and rot away, a hollow is formed in the soil and the wall then collapses into this. (See figure 54.)



Figure 54 Tshiendeulu Ruin 2 This wall is in great danger of collapsing. Stones have fallen out and the top is no longer adequately supported. This structure forms part of a terrace, on which a house stood, as indicated by the remains of burnt daga structure found on top of the terrace. The trees must be cut down immediately. The wall will have to be dismantled, and rebuilt on a solid foundation.

- d) Damage by livestock. (See figure 56.)
- e) Robbing the walls of stone for building purposes. This has happened more specifically to the outlying walls, and a section of Ruin 1 has lost some stones as well.
- f) Encroaching of homesteads onto the remains of the old villages. In particular homesteads around Ruin 1 are built on ash middens, sections of old walls and other features of the old village site. (See figures 57 and 58.)
- g) Encroachment of lands onto the remains of the old villages. This has occurred behind Ruin 2, where ancient low walls were cleared to create an area for fields.
- h) Erosion is taking place along the road leading into Ruin 1 and along the edges of the parking lot adjacent to Ruin 2.
- i) Fish's old excavations were backfilled, but have partially sunk in or eroded, and need additional rehabilitation.

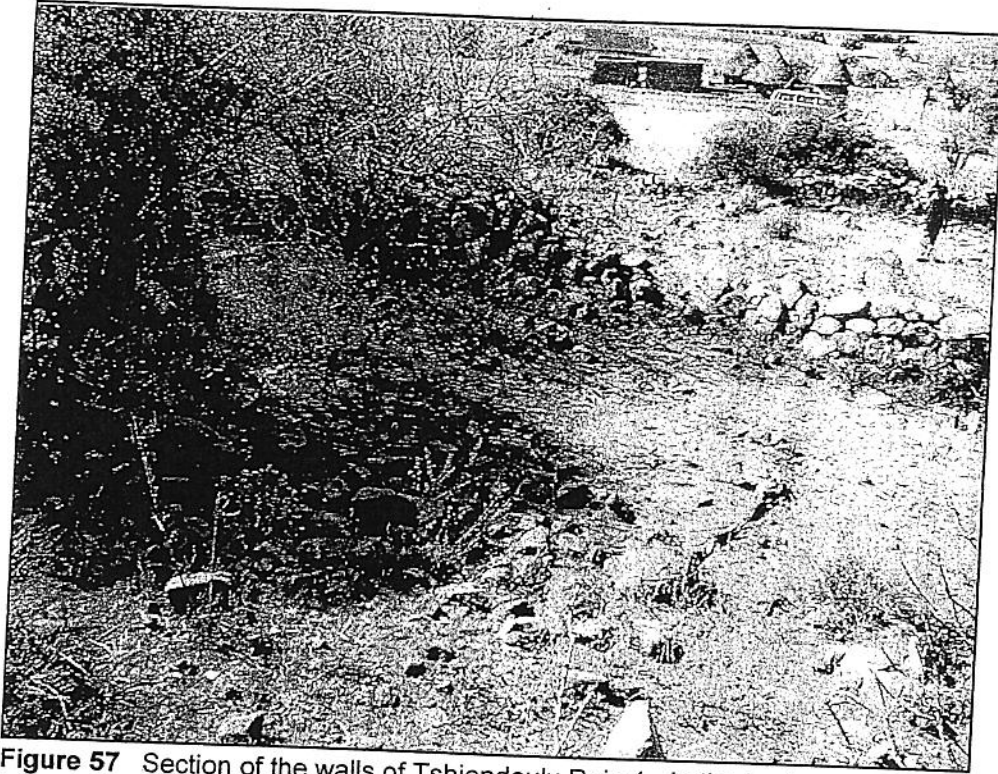


Figure 57 Section of the walls of Tshiendeulu Ruin 1. In the background can be seen the encroachment of houses on to the area immediately adjacent to the ruin. This is one of many similar homesteads.

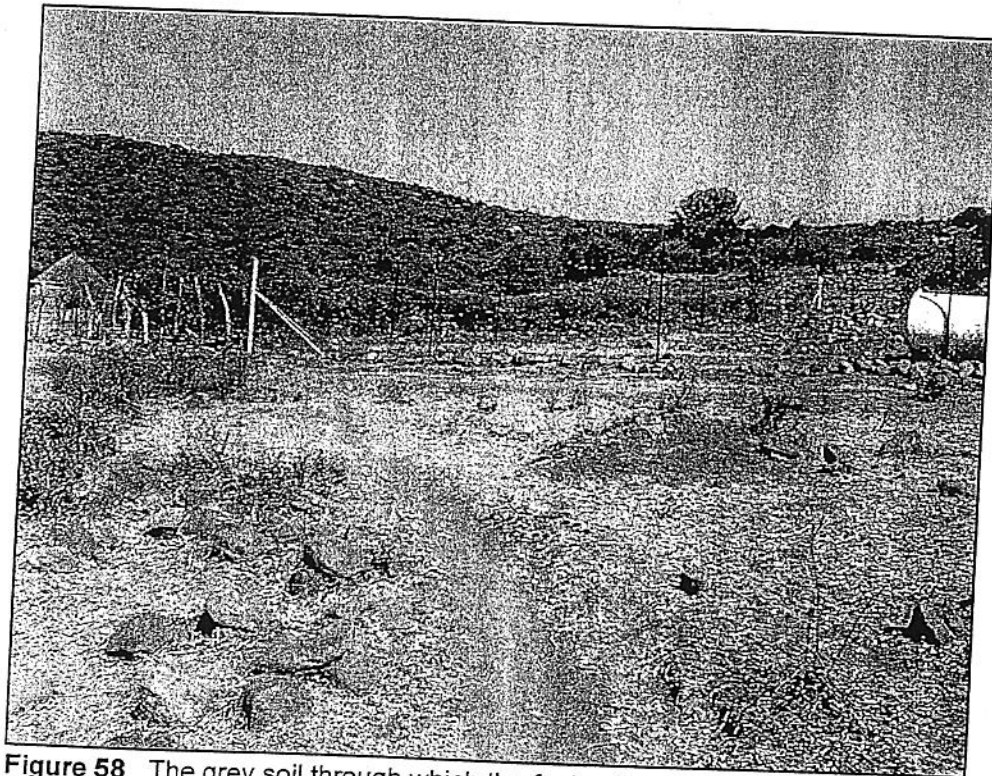


Figure 58 The grey soil through which the foot path cuts is in fact an archaeological midden belonging to the Tshiendeulu Ruins. It is situated outside the fenced off area which can be seen in the background. The stones originally formed part of a wall, but have been disturbed. Areas like this will have to be given protection within the confines of the Dzata Heritage Reserve.

3) MANAGING THE RUINS

Although it is intended that the Tshiendeulu Ruins form part of the Dzata Heritage Reserve, all decisions relating to their management will have to be done by committees in collaboration with the Netshiendeulu Royal Family and the broader Tshiendeulu community. This is of paramount importance as the Tshiendeulu people are traditionally responsible for looking after these ruins, not only because they lie within the Tshiendeulu area, but out of the historical perspective as well.

3.1 Recommendation

Formal discussion and liaison with the Tshiendeulu Community must be undertaken to ensure the success of development, conservation and management of the Tshiendeulu Ruins and surrounding area. There are two alternatives to achieve this.

- 1) A new steering committee for the Tshiendeulu part of the Dzata Heritage Reserve project is brought into being; or
- 2) The Dzata Steering Committee forms a sub-committee to undertake this. Members of the Netshiendeulu Royal Family or their representatives as well as representatives from the Tshiendeulu Community must be members of this sub-committee.

For better overall unity of the project, the second alternative is recommended, namely that a sub-committee be formed with members of the Tshiendeulu Community and tasked with the development, conservation and management of the ruins and surrounding area. This sub-committee would report back regularly to the Dzata Steering Committee at each of its meetings.

4) CONSERVATION AND REHABILITATION

The objectives of the conservation and rehabilitation plans for the sites are:

- retaining the integrity of the cultural landscape, so that development is limited, and governed by clear policies;
- conserving the existing *in situ* deposits, walls and other archaeological features against natural and human-induced erosion;
- protecting artefacts and features that have become exposed on the site surface; and
- completing the conservation and rehabilitation programme.

To achieve the above objectives, attention will have to be given to the following:

4.1 Settlement encroachment

Homesteads are gradually encroaching on the area that formed part of the villages associated with both ruins. In addition some areas have been cleared for agricultural fields. It is not the ideal situation to have slow but sure settlement encroachment take place, as this intrudes upon the integrity of the sites.

It is also an accepted principle for heritage sites that a buffer zone should be in place around the sites. This zone softens the impact of development immediately around the heritage site,

creating a more enjoyable experience for tourists, as well as adding to the protection of the site.

The buffer zone around the ruins needs to be enlarged. By implication this means that the existing homesteads that are immediately adjacent to the ruins should be relocated to an area that is acceptable to all parties concerned.

4.1.1 Recommendations

- a) It is recommended that negotiations start with the local traditional leaders and the local community about the objectives of the heritage reserve, and the need to protect the broader archaeological environment prior to the declaration of the reserve.
- b) On completion of the foregoing negotiations, new negotiations should start with the families who will be relocated to ensure their cooperation and agreement to move to areas of their choice (as agreed with the local traditional leaders). In the negotiations, it must be made clear to them that compensation will be paid for the loss of buildings and other structures, and assistance will be given with the move. Consultants should be involved in this process.
- c) Existing structures and improvement to property to be evaluated by independent assessors and the equivalent of the monetary value paid out in kind, e.g. if a house has been built with cement bricks, then the equivalent number of cement bricks be made available with cement and sand. This is to prevent, for example, migrant husbands from taking money and spending it elsewhere, and leaving a wife and children without proper shelter.
- d) The basic principle must apply that the people who are required to move, should end up being better off than they were before the move. This means that their conditions and quality of life are better after the move, than they were before.

4.2 Removal of trees and other vegetation from walls

The vegetation falls basically into three categories, namely:

- a) Grass and scrub growth
In most cases, this vegetation is to be kept, as it limits soil erosion. Exceptions would be where any archaeological features have been uncovered, with the idea of showing such to the public. These areas would be treated with an appropriate herbicide. This would include walls.
- b) Bushes and small trees
Bushes and small trees that are presently growing in the walls would be judiciously cut down to root level where possible. The remaining cut section would be smeared with a reputable, environmentally friendly, herbicide, and left to die. These stumps would be left in position to rot.
- c) Large trees with extensive root systems
It is these trees with their large, extended root systems that are the main cause of wall collapse problems at Ruin 2. It is recommended that a firm of professional tree cutters are hired to do the necessary cutting down of selected trees to prevent further collapse of the walls. **This is of high priority.**
N.B. The cutting is to be done with an archaeologist in attendance.

4.3 Rebuilding and rehabilitation of walls.

a) Ruin 1

The collapsed walls are to be rebuilt after the necessary removal of bushes and trees has been done. Care must be taken to ensure that the same style of building is used as was done in the original stonework.

b) Ruin 2

There are two phases of wall rebuilding at this site.

i) Firstly there are walls that can be rebuilt immediately once the necessary permission and funding has been obtained. An example is the collapsed section of wall next to the front entrance of Ruin 2.

ii) Secondly, the rebuilding of certain other walls will be a medium to long term process. This is because of the problems caused by the roots of the trees embedded in the walls, and which would either have to be carefully removed, or left to rot, before sustainable rebuilding can take place.

4.3.1 Procedures to be followed

a) In some cases, the damage caused by trees may be so great that stabilization of the wall foundation by means of cement may have to be considered before rebuilding takes place.

i) The stones in the section where destabilisation is evident, will have to be numbered, the section carefully photographed, and drawn to scale with each stone clearly marked.

ii) Each layer of stones that is removed must be placed in numerical order, layer by layer, on broad conveyor belting as they are dismantled. Care must be taken to ensure that the wall does not collapse, and must be supported where necessary.

iii) When the level of the wall foundation has been reached, an archaeological excavation must be done to open the soil until a suitable depth for a concrete foundation is reached. This would be about 30 centimetres.

a) All sections of the walls undergoing rebuilding must be properly mapped. It must be clearly marked on the map which section of wall is which.

b) The section of wall as well as the immediate surroundings must be inspected to ensure that no other damage may be done to adjacent structures or features.

c) Plant and tree growth is to be carefully removed. Where necessary, stones are to be removed according to the correct procedures to ensure that the stumps of trees cannot do further damage, or allow the wall to collapse once the stump or root system has rotted away.

d) Vegetation, including tree stumps is to be poisoned with a suitable herbicide in order to prevent regrowth.

e) During the process of breaking down and rebuilding, care will be taken not to damage

any structures or features that are to be found adjacent to the rebuilding. Such areas will have extra protection placed around or over them.

- f) All stones will be placed on broad conveyor belting, and not on the ground, while the area is being prepared for rebuilding. This is to prevent damage to any structures or archaeological deposit that may be underlying the surface where work is being done.
- g) If stones that are *in situ* have to be removed from a wall, then these will be individually and clearly marked and indicated as such on an accurate drawing, so that they can be replaced in the same positions that they came from. Photographs will also be taken as additional verification.
- h) A continuous photographic record must be kept of all steps taken during the work, starting from the original status of the wall and its collapsed sections prior to any stones being removed, and finishing with detailed shots of the final product.
- i) If thought necessary, foundations may be strengthened to prevent or limit the future collapse of any wall.

In all cases, detailed documentation of all steps taken in the rebuilding process must be done by means of written descriptions, drawings and photographs. The use of earlier photographs showing undamaged walls to guide the rebuilding process is essential to ensure a reconstruction that is as true to the original as possible.

4.4 Rehabilitation of erosion areas

- a) With the creation of a road through Ruin 1, new areas of erosion started, which need to be stopped. The nature of the terrain is such that deep erosion gullies cannot form, which in turn makes the standard method of rehabilitation using gabions useless and unsightly.

It is suggested that

- i) all gullies are filled with stones and soil which is to be brought in from elsewhere;
 - ii) a type of local grass that gives good ground cover should be planted in and around these areas to limit future erosion; and
 - iii) attention be given to diverting the flow of water from the hillside away from the road.
- b) The parking lot is a large, clear area that collects water, and creates sheet erosion. Unfortunately there is little that can be done to slow this process down.

The options are:

- The planting of a type of local grass that gives good ground cover; and
- filling gullies with stones and soil which is to be brought in from elsewhere.

4.5 Rehabilitation of old Fish excavations

Warren Fish back-filled and covered his excavations, but erosion and settling of soil has partially

4.7 Monitoring

Monitoring must be done on a regular basis, and attention will have to be given to the following:

- Monthly inspection of the walls of both ruins, but in particular of Ruin 2, to see whether any further collapse may have taken place.
- Checking all areas where erosion was controlled, to see if the measures taken are still holding. If any further erosion is noted, then immediate counteracting steps must be taken.
- Checking that no new vegetation is growing in the walls, and to carefully eradicate any such growth using appropriate methods.
- The annual taking of photographs for comparison with the previous photos, to see what changes have taken place, and to compensate for negative changes if necessary. Such photos must always be taken from the same positions as the previous ones.
- If new archaeological material can be seen eroding out, or existing material is in danger of further damage, then an archaeologist must be contacted to come and make recommendations as to what protective measures must be undertaken.
- All new information regarding changes must be properly documented.

5 THE PRESENTATION OF THE SITE TO VISITORS

5.1 Site Museum

It must be considered that not all visitors to the ruins will have visited the Dzata Museum and be aware of the general history of the Tshiendeulu Ruins. It is therefore recommended that a small museum be erected in which a more detailed history of both ruins can be given, as well as some of the material and photographs from the Fish excavations be displayed. Photographs of some of the walls before and after rebuilding would be of interest. This will add value to the visitor's experience.

5.2 Explanatory Signage

At key points along the tourist route, low-key signage should be placed, which would allow visitors to appreciate the significance of the ruins. Drawings illustrating how a section of the ruin was used would enhance the visitor's perception of that area. An example of this would be a sketch of a chief sitting in the chief's seat at the point where the actual seat is visible in the wall next to the main entrance to Ruin 2, or a drawing of the inside of the audience chamber where the chief is in dialogue with a visitor who is prostrate on the floor in front of the chief.

6 TOURIST MANAGEMENT

6.1 Caretaker/guide

A permanent caretaker/guide should be appointed to look after the Tshiendeulu Ruins. This person would preferably be a community person and be knowledgeable about the local history not only of the ruins, but of the Tshiendeulu area.

A certain number of tourists would be brought up from the Nzhelele Valley by four-wheel drive vehicles driven by a guide, and initially it was conceived in Dzata Steering Committee meetings that this guide would also take tourists through the Tshiendeulu Ruins. However, this strategy does not allow for hikers as well as visitors coming from the Tshiendeulu side. Therefore, appointing a caretaker/guide is a necessity.

Negotiations will also have to be held with Chief Nkoneni Netshiendeulu about the role of the guide. Visitors to the ruins have always stopped at the *musanda* to get permission to see the ruins and usually the chieftainess herself, with one or two other members of the royal family, has accompanied them. A fee has always been payable to them.

6.2 Office, Refreshment and Ablution Facilities

The following buildings must be designed to fit into the environment, and need not necessarily be placed where the present entrance gate to the ruins is now. The ticket office and thatched shelter can abut, but the ablution block must be separate.

a) Ticket office

To control visitors to the site, a ticket office must be built close to the ruins. This office must be large enough to include a small shop for selling refreshments.

b) Thatched Shelter

After visiting the site and purchasing refreshments, visitors will require a shaded area in which to relax. Waste disposal bins must be provided.

c) Ablution Facilities

Ablution facilities with septic tanks must be provided.

d) Water supply

A permanent water supply, preferably from a borehole, is a necessity for the development.

6.3 Overnight Facilities for Hikers

The overnight amenities for hikers should contain the minimum facilities, and be self-catering in terms of food. The level of luxury is open to discussion, but to a greater extent it is being experienced that visitors are expecting more for their money. This means that the basics would be:

- Traditional Venda houses as sleeping quarters. From the outside each house would appear to be traditional according to older designs, with a thatched roof supported by open poles. However, the house would be larger in size, and the inside be subdivided to include toilet and shower facilities, with a hand basin.
- No electricity, but paraffin lamps (obviously this is open to discussion, but hikers are frequently people who go camping and make use of gas or paraffin lamps);
- Communal kitchen;
- Individual braaing facilities for each house;
- Large communal braaing area for larger groups;

- Pathways connecting the houses with the kitchen to be illuminated by paraffin lamps.

The possibility does exist, if circumstances warrant it, to enlarge and upgrade the facilities at a later date to cater for additional persons who are not hikers.

6.4 Distribution and utilization of funds acquired

Profits made from the ventures are to be used exclusively for the development of the Tshiendeulu community.

Fees would be charged for:

- The guided tour of the ruins;
- The use of the overnight facilities;
- The use of the facilities by day visitors, for example, for braaing.

Arrangements would have to be made for a transfer of fees from the Dzata accounts to the Tshiendeulu accounts, in the case of visitors who have paid an all inclusive fee for the 4x4 trip up the mountain or the hiking trail and overnight accommodation.

7. FUTURE DEVELOPMENT AT TSHIENDEULU

The broader Tshiendeulu area is relatively undisturbed, and could feature more prominently in tourism, particularly in the development of hiking trails.

The former Venda Development Corporation's Department of Tourism investigated the feasibility of a hiking trail from where the Nzhelele River cuts through the mountains in the west, past Tshiendeulu eastwards. A hiking route as well as sites for overnight stops had been identified, but with the political changes taking place in South Africa in 1993/1994, the project never reached the implementation stage. This should be considered again, as an addition to the trail coming up the mountain from the Dzata ruins.

Consideration by the Netshiendeulu Royal Family could be given to rehabilitating the old *musanda* at their village, and using it as a tourist attraction. If the family considers it acceptable, and it does not infringe on beliefs, then a reconstruction of the *musanda* as it was in the past could be made.

Tshiendeulu Mountain as the burial place of Dimbanyika in the cave, could also play a greater role in the stories told about the area, particularly with regard to the rituals that are still carried out in modern times.

The potential of this area needs to be further investigated and developed as part of a later stage of the future development of the Dzata Heritage Reserve.

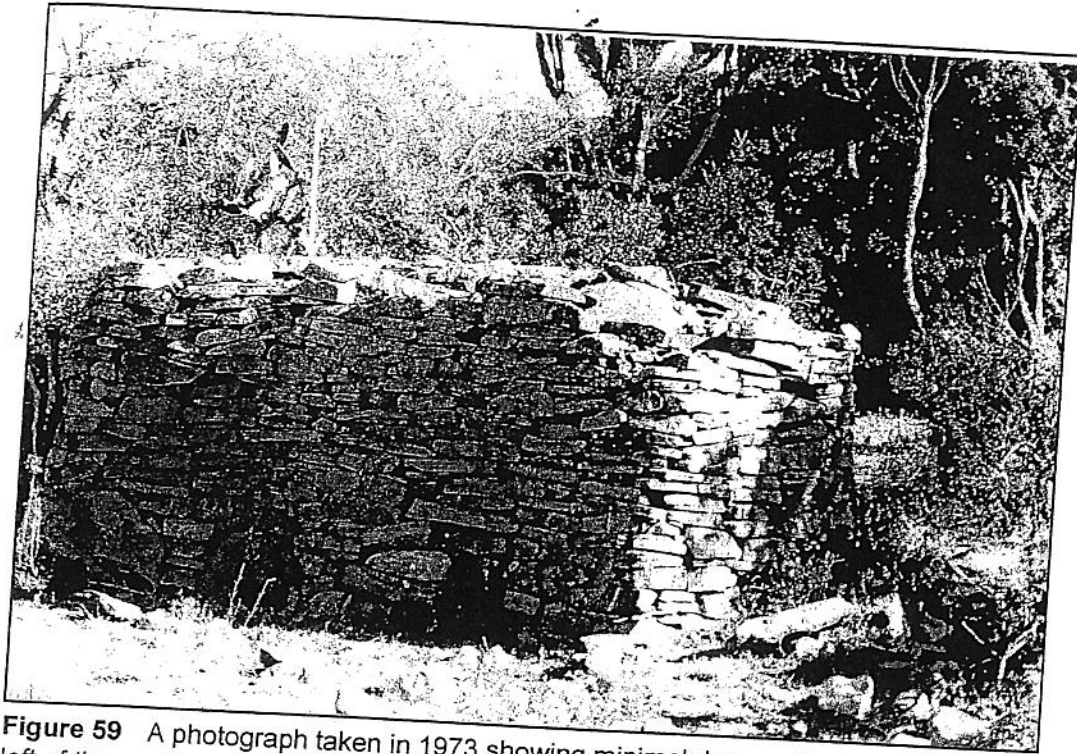


Figure 59 A photograph taken in 1973 showing minimal damage to the wall at the left of the main entrance of Tshiendeulu Ruin 2. The arrow indicated the point where the wall collapse started. Lying on the right hand side on the ground, are a few flat stones that were knocked off the front right hand corner of the wall.

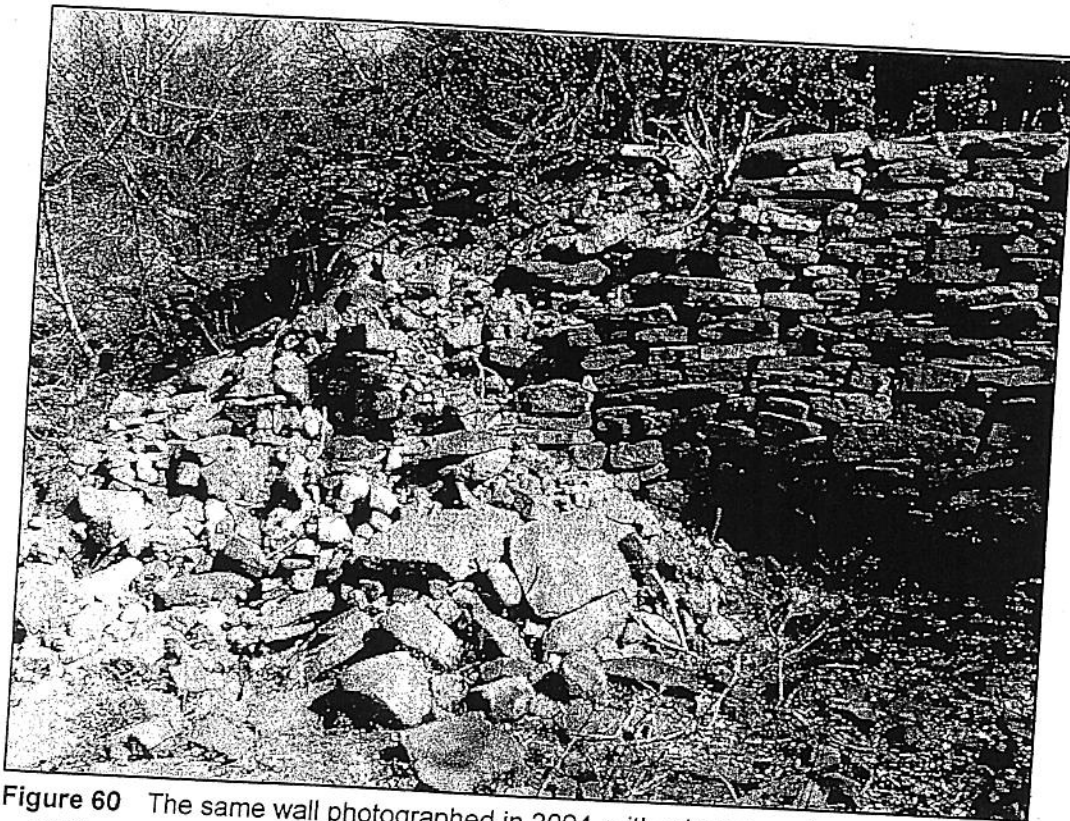


Figure 60 The same wall photographed in 2004, with a heavily collapsed section caused by cattle.

SECTION 5

DEVELOPING THE INFRASTRUCTURE OF THE DZATA HERITAGE RESERVE.

1. DEVELOPMENT OF VISITOR AND STAFF FACILITIES

The development of adequate facilities is of paramount importance to the success of this venture. All facilities and infrastructure are to be developed with the following in mind:

- They must blend in with the environment, and have an "African" character on the exterior.
- Where possible Venda symbolism should be built in as part of the decorative motifs.
- They must be adequate for staff numbers and increasing numbers of visitors for the foreseeable future.
- The development is taking place on an archaeological site, therefore for each step along the path of development, proper assessments need to be done, and the necessary permits granted by the South African Heritage Resources Agency or its provincial counterpart, the Limpopo Heritage Resources Authority.
- If any archaeological remains are found during construction, work must stop immediately in that section, and an archaeologist called in to make an assessment and recommendation as to what must be done.

1.1 Entrance to the Museum, the Ruins and the Cultural Arena.

Figure 61 shows the details that are explained below.

1. New Entrance Gate

The new entrance gate to the museum complex is to be situated approximately 60 metres north of the existing gate, where two *Boscia* trees are to be found adjacent to the fence. It is recommended that the new entrance be placed between the trees, with the design of the walls at the entrance allowing for the preservation of the trees.

The width of the entrance at its narrow point must be 2 metres, with the walls 2 metres high and 60 centimetres wide.

A heavy duty metal sliding gate must be erected on the outside for security purposes.

2. New Access Control Office, Staff Offices and other facilities.

- a) The access control office must be immediately adjacent to the entrance gate on its northern side. It must accommodate security personnel, allow ticket sales, have facilities for safekeeping of money, as well as facilities for sales of refreshments until other catering facilities are built as one of the later phases of the development of Dzata.

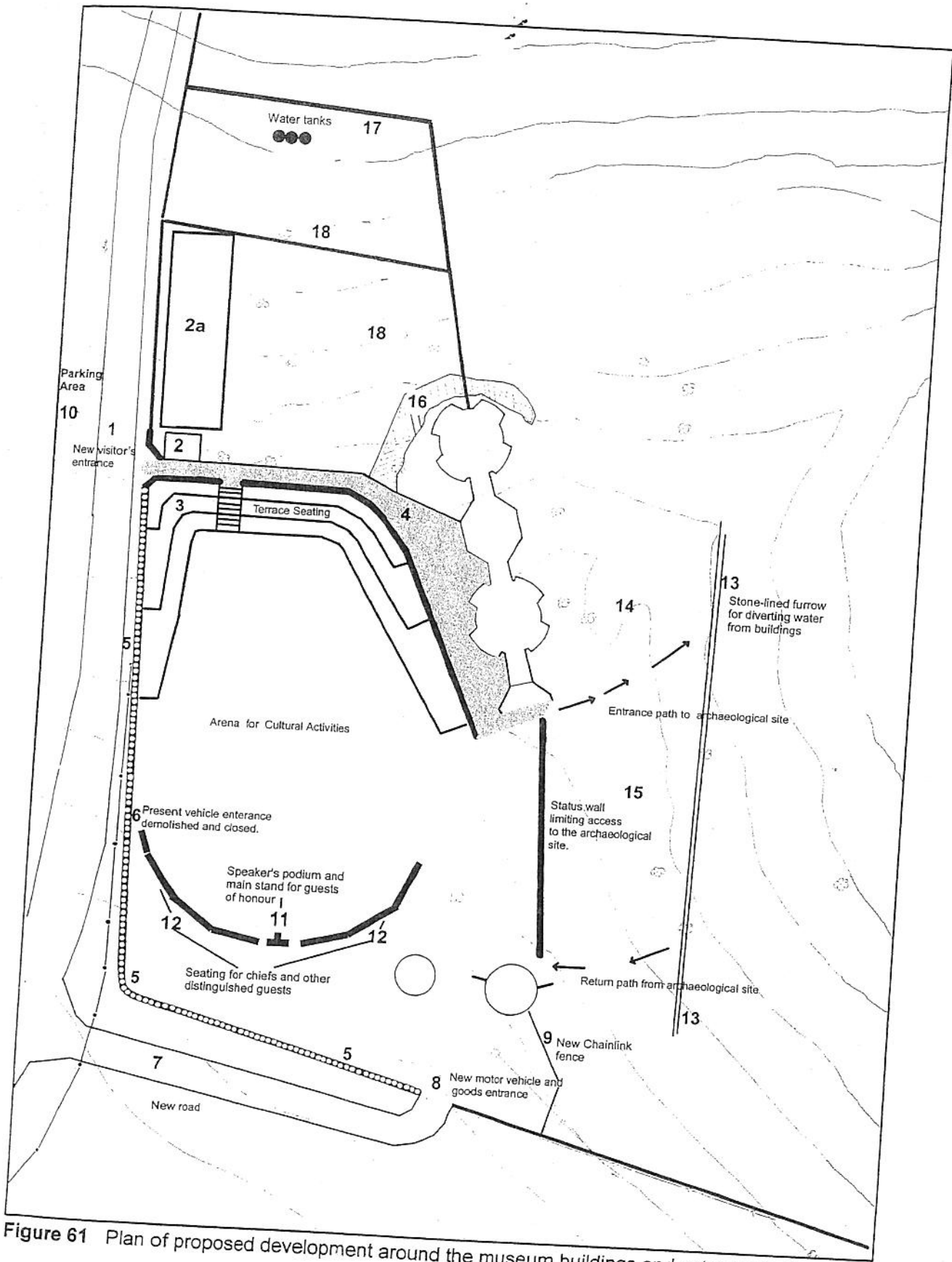


Figure 61 Plan of proposed development around the museum buildings and entrance to the ruins

b) To the north and east of the access control office, a new building (2a on the plan) will be erected. The design must allow for a large covered verandah along the whole eastern side of the building. This complex will contain the following:

- a lecture hall, capable of seating a minimum of 60 persons, with the necessary audio-visual facilities;
- a temperature and humidity controlled storeroom with adequate shelving for documents and artefacts, and which must be built with security against theft in mind. The room must also be able to be fumigated;
- offices and ablution facilities for the curator and other members of staff;
- a cafeteria for serving tea, coffee and light meals for visitors; and
- additional toilet facilities for visitors.

The choice of site for this building is such that it is off to one side to create an area within the museum ground that can be developed for visitors to sit and rest. It blocks the view to the road and car park, creating a sense of isolation.

c) Landscaping and gardening is necessary to create a tranquil atmosphere where visitors can sit and relax should they wish to, after being shown through the museum and archaeological site. Quick growing indigenous trees must be planted to create shade. Several thatched gazebos must also be erected for shade in the initial period of development, while the trees are growing. A lawn must be planted for ground cover. Where necessary, the area can be levelled off and terraces constructed. Attention must be given to the flow of water, to ensure that it does not run towards the museum building. (See area 18 on the plan and below.)

3. Terraced Seating

The sloping sides of the arena must be terraced to allow seating to be built for spectators to attend cultural or other activities. A minimum of three, but preferably four terrace levels must be built.

A flight of steps, two metres wide, connects the paved walkway with the terraces. Where needed, handrails and other safety rails must be installed.

Recommendation:

For points 2 and 3 above, it is recommended that the services of an architect are used to ensure the proper design specifications and safety measures are achieved.

4. Paved Walkway and Stone Wall

The whole distance between the new visitor's entrance to the existing main entrance to the museum building is to be paved with grey cement bricks to match those that have been used at the museum entrance.

Along the whole length of the paved walkway, a roughstone wall must be built to separate the seating terraces from the walkway. This will also help to control crowds during festivals.

5. Stone Wall and Wooden Pole Palisade Fence

The whole section of fence starting at the new visitor's entrance (1), and extending down to the new vehicle access gate (8) is to be replaced by a stone wall, built out of rough stones. Inlaid into the top of the wall, are poles made of local indigenous hardwood. This represents the type of traditional protection that many stone-walled villages had in earlier years.

6. Demolition of Old Entrance

On completion of the new entrance gate, as well as the partial completion of the stone wall and wooden palisade fence discussed under 5 above, the old entrance gate complex is to be totally demolished.

7. New Access Road to Museum Site

This new road would link the existing gravel road with the new vehicle entrance gate. The road must be gravelled and compacted sufficiently to allow medium heavy-duty vehicles, such as laden tipper trucks into the site.

8. New Vehicle Access Gate

With the closure of the present access gate, a new entrance for vehicles must be created. This is below the caretaker's rondavel and toilets. This gate would also be used as an exit gate for large numbers of visitors and participants to any cultural activities or festivities that would be held in the cultural arena

9. New Chainlink Fence

This new fence will connect from the side of the ablution facilities to the existing fence. This is necessary to limit access into the Dzata archaeological site at times when the gates may be open, such as during cultural festivals.

10. Parking

- Immediately to the west of the new entrance gate at (1), the area must be levelled and cleared to create a parking space that is large enough to take buses and private cars. There must be a separate entrance and exit to allow the buses easy thoroughfare.
- Ideally, there must also be an area with covered parking for staff members to leave their vehicles.
- The parking lot must also have shade-giving trees planted, and the perimeter of the area should have a variety of trees and shrubs that would create a visual barrier, so that the parked vehicles intrude less on the landscape.
- Security would also have to be provided, to limit theft from tourist's vehicles, in view of the fact that vehicles would no longer be parked within the fenced off area as is the case at present.

- Consideration must also be given to safeguarding vehicles that are left overnight, such as those of persons who are on the hiking trail.

11. Speaker's podium and seating for guests of honour

This is to be a covered stage with a covered extension standing out to the front, where speakers will stand. The floor of the whole structure to be a minimum of 1,50 metres above the level of the arena, but can be higher should the architect wish it to be so. This building must stand higher than the adjacent structures as this is to symbolize the status of the king as leader when he attends ceremonies and festivals.

12. On either side of the speaker's podium, but clearly separated from them, are two "wings" of covered seats. Each will have two tiers, and each tier must be wide enough to accommodate chairs. The roof must extend sufficiently over the front to provide shade to the seated guests during the winter months. These seats would be used for chiefs and other members of royal families and special guests.

Recommendation:

The services of an architect should be acquired in the design of 11 and 12 above.

13. This is the existing stone-lined water furrow that channels run-off water past the buildings. At its beginning, a more suitable construction must be put up to make certain that no water can bypass the furrow. Where necessary, the furrow must be enlarged.
14. This area between the museum and the furrow (13) must be landscaped in such a manner that it can deflect any other water flow away from the museum. Additional indigenous trees can be planted here.
15. The section between the status wall and the furrow should be landscaped and additional soil brought in to close up areas that were graded level in the past.
- Indigenous trees from the Soutpansberg representing the different chieftaincies in Venda should be planted here. Where possible, trees that have specific associations with or symbolic meanings for clans must be used. Explanatory signage would be with each tree.
16. This slope is to be transformed into a garden using the local stones to create a variety of small, level patches which are to be filled up with good quality soil. A variety of ornamental plants indigenous to the Soutpansberg should be planted here. Attention must be given to limiting erosion, and the water flow from higher up must be diverted past here.
17. The existing chainlink fence is to be extended beyond the water tank stands, to ensure security for the site. This is to prevent persons from entering at the gate, but instead of going to the museum, bypassing the building through the garden and entering the site without a guide.
18. The area below the water tank stands is to be developed into a terraced garden, where visitors can relax. A description has been given under 2c) above. The terrace walling is to be of the rough stone type. Attention must be given to camouflaging the water tanks, as they were not erected at the place that was indicated, where they would have been hidden from view.

2. SECURITY OF RESERVE

2.1 Perimeter fence

A suitable type of perimeter fence needs to be erected around the reserve and which is to be fenced off separately from the museum and main ruins. As has been indicated previously, a good part of the heritage that needs protection lies outside the existing fenced area. This needs to be properly controlled in terms of visitors, as well as use and abuse by local persons.

The nature and type of fence will have to be very seriously considered in terms of effectiveness, durability and resistance to damage and theft. The same type of fence need not be used throughout. Different types of fencing could be erected in different areas according to the need.

The first priority for fencing is along the southern boundary along HA-Mandiwane and adjacent villages, to limit access into the proposed heritage reserve area by residents from here. This fence would follow the water furrow immediately below the museum building and cultural arena, as was decided by the Dzata Steering Committee. It will also show persons who have ignored the moratorium on building within the restricted area that the development of the reserve is being seriously viewed and that action is being taken. This will also limit the collection of wood and prevent cattle from being driven into the mountain.

The second priority, would be the northern boundary at Tshiendeulu. While there is less potential danger of damage here, some form of control will have to be exercised over the grazing in the reserve area by cattle and goats. In addition, collection of firewood must be stopped.

The remaining fences would be erected as funding permits.

2.2 Main entrance

A main entrance gate needs to be built to control access to the whole reserve from the south. At present, the museum and main ruins are protected, but nothing else is. The other heritages areas are presently being damaged.

The control over the numbers of people presently moving in and out of the area is urgent. Such control will also discourage people from moving in to the locality to erect houses and develop lands.

The entrance would be erected immediately beyond the point where the road to Dzata crosses the furrow. Suggested formats for the entrance can be seen in figures 62 and 63,

2.3 Northern entrance

The road up the mountain from the Nzhelele Valley continues all the way to Tshiendeulu Village. Control is therefore required at the northern boundary to limit thoroughfare of vehicles in either direction.

The northern entrance need not be large and fancy, and can possibly be incorporated in the facilities built for visitors to the Tshiendeulu Dzata Ruins.

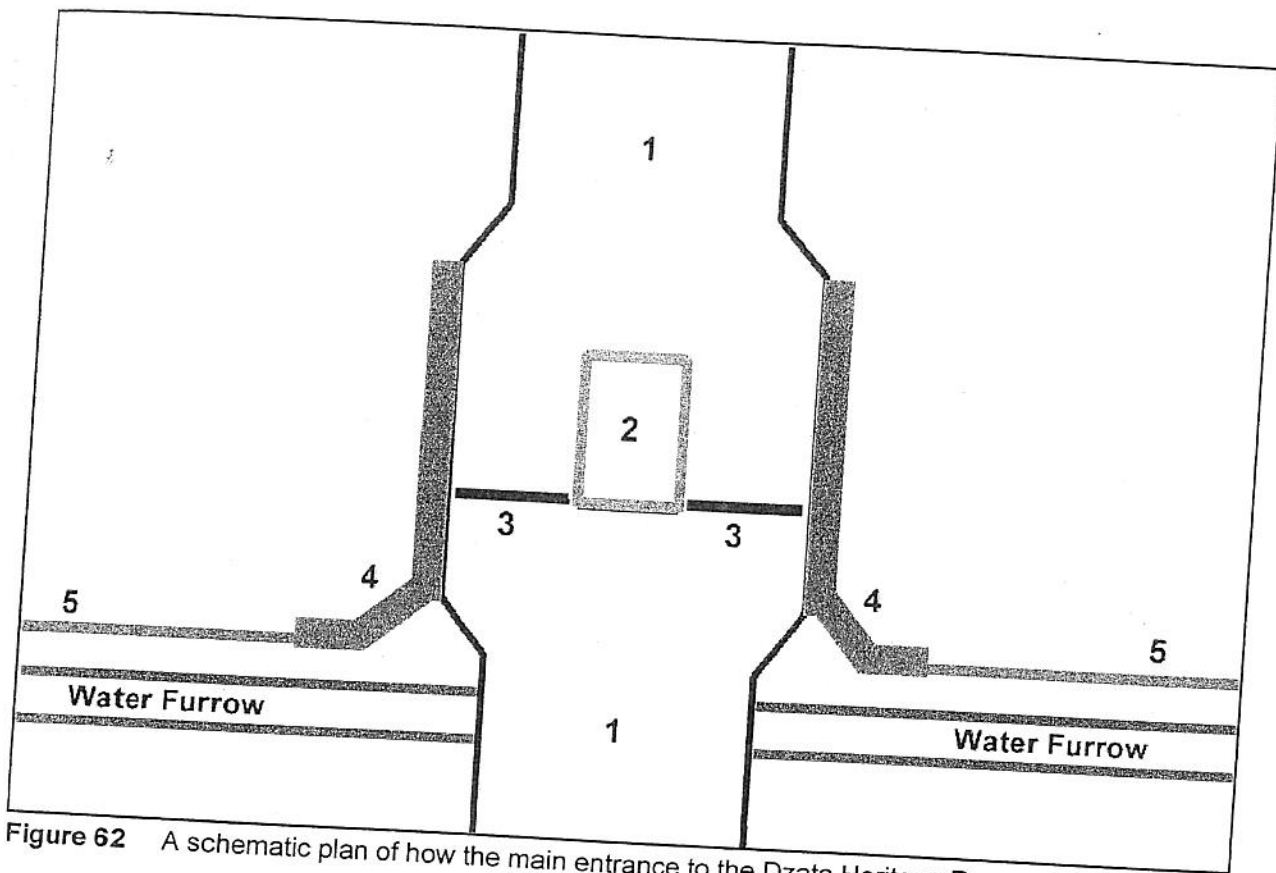


Figure 62 A schematic plan of how the main entrance to the Dzata Heritage Reserve could look.

1. Road to Dzata
2. Central security office with facilities for security guards.
3. Barrier gates
4. Stone walls, the interior surface of which can be tastefully decorated with symbols associated with Venda tradition.
5. Security fence



Figure 63 A suggested front view (not to scale) of the main entrance gate to the reserve, showing examples of symbolism built into the stone walls. Other examples can be chosen. The idea would be to show visitors that they are coming to a special place.

All symbols should be carved from stone, even if animals are included.

The roof should be thatched and extend over the whole length of the building. In front it must come down to meet the wall.

3. DEVELOPING THE CULTURAL VILLAGE AND OVERNIGHT FACILITIES

3.1 Introduction

From the outset, the question must be asked, namely "What is intended with a cultural village at Dzata?" The reason for asking this question relates to the nature of tourism development in the Venda region, where many communities are convinced that the only manner in which funds can be generated is through acquiring cultural villages in which traditional dances will be held.

Unfortunately this is not what will attract tourists and other visitors. The repetition of the same theme is not what tourists want, and having seen one Venda cultural village, they would not really be interested in visiting another. In this regard, tourism has become a complex phenomenon, with the potentially conflicting expectations and objectives of tourists pitted against those of the community in which the cultural heritage is found. Consequently, it would not be wise to spend volumes of money on the development of a cultural village at Dzata that attracts little attention and gives little or no return.

It is possible, however, with judicious planning to create an experience that would be unique. It must be borne in mind that the cultural village should augment the visitor's experience of the Dzata Ruins and museum, and particularly the reconstruction of the original royal area (*musanda*) at about 1760 AD. Used correctly, the village can provide a deep personal experience for the tourist, to show not only what has survived from the past, but also scenes from contemporary Venda life. It can also become a forum for educating the community about a way of life and culture that is disappearing.

To be successful, such a cultural village will require careful and thorough planning. It must be emphasized that this part of the Dzata project should not be hurried.

Factors that need to be taken into account with the planning are the following:

3.1.1 Originality

The cultural village should not be a replica of other villages that exist or are being planned. Therefore its layout and time period represented must be carefully chosen. It is suggested that the period chosen should be about 100 to 150 years ago. The reason for this is that there are photographs in existence of various villages, with details of houses and other structures. These could be used to assist in creating the right atmosphere.

The village should not replicate what will be reconstructed at the Royal *musanda* either.

Care must be taken in the choice of cultural activities for presentation.

3.1.2 Authenticity

Everything that is presented in the village, must bear the stamp of authenticity in that it should represent the period portrayed, and not obviously be of recent origin. Thus care must be taken in the construction of houses, chicken coops, grain stores, etc. that these are accurate, not only on shape and size, but with the materials used in construction that are visible to the naked eye.

Research will have to be done as to the different types of structures that would have been found

in an early period village, what their placement would have been in the village layout, and what materials they would have been made of. Any rituals or taboos that need to be observed should also form part of the construction of this village.

3.1.3 Presentation of crafts and skills

A range of crafts and skills that are traditional to the Vhavenda would be portrayed on site in the village, with explanations by the guide as to what is being made and what processes are involved.

This is also an opportunity for the knowledge of craftwork that is dying out to be properly documented and taught to younger persons to keep such knowledge alive. Examples of high quality artifacts from earlier years are found in museums, and studies of the different types that are no longer in use, should be made, and photographs taken to show styles and form.

The crafts that should be portrayed are:

a) Iron smelting

This would be done in a traditional furnace (*nando*). This would show the steps that are followed, namely preparing the charcoal, cobbling the iron ore, making of tuyeres (blowpipes) as well as the manufacture of goatskin bellows. The whole smelting process would be carried out, although this was traditionally done at night. Dr. Udo Küsel would be able to assist with the setting up of this as he did research on the different forms of iron smelting, including that of the Vhavenda.

b) Metalworking

Iron that has been smelted in the furnace would be given to the smith to be further refined and made into artifacts, which again would represent what is known traditionally.

Because the amount of iron produced is unlikely to be sufficient to keep a smith working full time, other iron could be made available for the smith to forge. Artefacts made from traditional homemade iron, would sell at a higher price than those made from mass-produced iron.

c) Tools and weapons

Linked to metalworking would be the manufacture of traditional tools and weapons.

d) Pottery

A woman who can manufacture high quality ceramic ware must be available to produce a range of pottery for sale, concentrating on the small to medium sizes. Again on display would be all steps taken in the process of pot making, from the preparation of clay, through the stages of manufacture and decoration to the final baking of the product in the fire.

Attention could be given to the manufacture of certain scarce types of vessels, that were more common in earlier times and are seldom seen today. Examples are the beer pot (*mvuvhelo*) with two and sometimes three openings, or the "double pots" known as *ngota* and *ngotana* for water carrying and storage. The dish used by men for washing (*sambelo*) was more highly decorated in the past than it is today.

Another possibility for variation is to have the potter make replicas of the types of Early Iron Age pottery that occur in the vicinity.

e) **Wood carving**

Woodcarving appears to be an art that is also disappearing. There several well-known sculptors who are doing well out of their work, but this is centred on large sculptures many of which are based on human figures. While this is acceptable, the work done at the village should focus on the making of smaller items that are intricately carved and decorated. Arrangements can be made with the artists concerned, for larger sculptures to be sold on a commission basis.

f) **Weaving, basketry and allied craftwork**

A range of mats and baskets can be made, showing the tourist the different stages of manufacture.

g) **Traditional musical instruments**

The tourist frequent only sees musical instruments as part of an ensemble used when the various dances are performed. A section should be set aside where the visitor not only sees the range of traditional instruments being made, but also can play on some of them should they so wish. Percussion instruments like drums and xylophones would be popular. The range should include all the types of stringed instruments, thumb pianos, flutes, hand and leg rattles, the kudu horn (*phalaphala*) and any other musical instruments. An itinerant singer (*tshilombe*) could also be on hand to entertain.

h) **Beadwork**

Beadwork is not as common as it once was, and deserves to be reintroduced. It also lends itself to be worked in with other themes, such as basketry.

i) **Traditional doctor/ herbalist/ diviner**

Such a person would always be of interest to tourists, because of the mystery surrounding their profession. The different types of plants used for traditional medicines could be displayed, explaining what they are used for.

3.1.4 **Quality of manufacture**

A point of concern is that often the items offered for sale to tourists are nothing more than curios, i.e. something to remind them of places that they visited. Many of these curios have little intrinsic value, being produced in quantity and not for quality and do not reflect the cultural values of the people who made them.

One would like to see this rectified at Dzata, with products of high quality being offered for sale. Such item should have an initial value which should increase over time. The artisans must be proud of what they make, and become renown in their own right for this. This will instill pride in the culture, and partly displace those who wish to make products of a poorer quality.

3.1.7 Ablution facilities

Suitable ablution facilities are necessary, not only for the staff working here, but also for the tourists.

3.1.8 Water supply

Water will have to be provided, and it is recommended that a borehole be drilled to supply the needs of the cultural village and the proposed overnight facilities.

3.1.9 Kiosk

A small kiosk should be unobtrusively provided for tourists, as no doubt during the course of a visit many will become thirsty.

3.2 Overnight facilities

The local community has been very insistent about the creation of overnight facilities for tourists. Visions have been created that the Dzata Museum will attract many visitors, many of whom would wish to stay overnight before moving on, and therefore the necessary lodgings must be available.

The provision of such facilities is something that must be very seriously deliberated and questions asked and answered. It must be remembered that building a lodge, chalets or other facilities costs money, and the provisions of adequate services with a well-trained staff expensive, and success will depend entirely on the numbers of pax booked in daily.

Some of the questions to be considered are:

- Does the present number of tourists visiting Dzata and the expected numbers in the immediate future justify the expense of building overnight facilities?
- Given the numbers of lodges, chalets, resorts and hotels presently existing in the general area, will there ever be a time in the future when the expenditure on creating new accommodation will be justified? If so when will this be?
- Accommodation cannot be created only for times when there may be temporary booms in tourism, such as for the 2010 Soccer World Cup.
- What is the format that the accommodation should take if it is found to be viable?
- Where should the accommodation be placed given the sensitivity of large parts of the lower section of the Heritage Reserve? It should also be borne in mind, that the present expansion of the neighbouring villages into the reserve area has damaged much of the natural environment, and tourists who wish to have a "bush" experience would not be attracted to Dzata.

DZATA MUSEUM AND SITE: Identification and documentation of sites

OBJECTIVES	MOTIVATION, THREATS OR RISKS	ACTION / MANAGEMENT MEASURES	TIME FRAME	RESPONSIBILITY	MONITORING CRITERIA	MONITORING FREQUENCY
<p>Identification and documentation: Survey Dzata Heritage</p> <p>'Reserve for archaeological and historical sites, sacred areas, scenic views and any other places of significance in the cultural and natural heritage</p>	<ol style="list-style-type: none"> 1) Loss of knowledge of heritage 2) Knowledge of sites can enhance the tourist experience 	<ol style="list-style-type: none"> 1) Arrange for complete survey of reserve. 2) Appoint archaeologist, botanist, geologist and other specialist consultants to undertake the survey. 3) Heritage resource sites to be briefly described, photographed, and co-ordinates marked on a map. 	To start as soon as possible	Curator, Makhado Municipality, Specialist consultants.		Monthly
<p>Documentation: Survey individual heritage resource sites in detail.</p>	Sites cannot be managed if staff do not know what the nature of the site is, as well as what is to be found and what the state of preservation is.	Arrange for individual surveys and complete documentation of each heritage resource.	To start after initial resource survey On-going	Curator, Makhado Municipality, Specialists		
<p>Documentation: Identify management tasks where natural and cultural heritage resources intersect.</p>	Potential for non-integration of natural and cultural heritage management tasks and objectives if areas of mutual interest are not identified	Arrange annual workshop for natural and cultural heritage specialists and archaeologists to identify areas of mutual concern and interaction and develop meaningful integrated management strategies where necessary	Before the end of 2006	Curator, Makhado Municipality, relevant specialists	Check that Workshop has been held and re-schedule if necessary	Annually in November
<p>Documentation: Collate all site information in a database accessible to managers</p>	Sites cannot be managed if staff do not know where they are	<ol style="list-style-type: none"> 1) Identify cultural heritage resource categories that have not yet been surveyed. 2) Commission surveys 3) Give hard copies of results and maps to curator and make database accessible to planners and managers 	Ongoing with resources survey.	Curator, specialist contractors	Check that Park Manager has up-to-date maps	Annually in December

<p>Documentation: Condition reports for monitoring</p>	<p>Cannot monitor without knowledge of previous condition</p>	<ol style="list-style-type: none"> 1) Prioritize sites for condition reporting. 2) Draw up a schedule. 3) Appoint specialists to do the work 	<p>To start after initial resource survey On-going</p>	<p>Curator, specialist contractors</p>	<p>Check that priority list is being implemented</p>	<p>As required</p>
---	---	---	--	--	--	--------------------

<p>Rehabilitation and / or development: Draw up specifications for rehabilitation of old Prinsloo excavations</p>	<p>Collapse of sides of excavation leads to loss of information</p>	<ol style="list-style-type: none"> 1) Archaeologist with valid permit to be present throughout rehabilitation of old Prinsloo excavations. 2) Clean vertical sections and document stratigraphy. 3) Sieve all deposit and sort, package and label finds. 4) Fill sandbags with residue. 5) Bio-degradable sand bags to be used below ground and stronger bags above ground. 6) Protect sandbags from sun and trampling. 7) Should any section prove too shallow for sandbagging, then straight forward back filling with sterile soil may be done 	<p>After official approval of plans and granting of permit.</p>	<p>Contracted Archaeologist, Curator, SAHRA / LIHRA</p>	<p>Weekly</p>
<p>Rehabilitation and / or development: Draw up specifications for rehabilitation of area where women removed soil for plastering</p>	<p>Collapse of sides of excavation leads to loss of information</p>	<ol style="list-style-type: none"> 1) Archaeologist with valid permit to be present throughout rehabilitation. 2) Clean vertical sections and document stratigraphy. 3) Sieve all deposit and sort, package and label finds. 4) Fill sandbags with sieved residue. 5) Bio-degradable sand bags to be used below ground and stronger bags above ground. 6) Protect sandbags from sun and trampling. 7) Should any section prove too shallow for sandbagging, then straight forward back filling with sterile soil may be done. 	<p>After official approval of plans and granting of permit.</p>	<p>Contractor, Archaeologist, Curator, SAHRA / LIHRA</p>	<p>Weekly</p>

<p>Rehabilitation and / or development: Demarcate areas for use by construction personnel</p>	<p>1) Un-coordinated movement can lead to damage of sites and landscape 2) Constant use of unprotected paths causes erosion</p>	<p>1) Contractor must ensure that all construction personnel, labourers and equipment remain within demarcated restoration sites at all times. 2) Movement outside boundaries may be done only with permission from the ECO 3) Conveyor belts can be used to outline pedestrian routes and prevent impact on archaeological deposits. 4) Confine pedestrian routes to paths maximum 120 centimetres wide</p>	<p>As required On-going</p>	<p>Contractor, Archaeologist, Curator</p>		<p>Weekly</p>
<p>Rehabilitation and / or development: Reduce impact of construction camps</p>	<p>Impact of camps can damage cultural landscape</p>	<p>1) When construction camps or working stations are established, these must conform to all contractual issues and standards, include issues related to fires, ablation, sleeping facilities and waste management. 2) No construction camps will be allowed in the heritage zones.</p>	<p>Necessary On-going</p>	<p>Contractor, curator and Archaeologist</p>		<p>Weekly</p>
<p>Rehabilitation and / or development: Provide efficient and sufficient chemical toilet facilities for workers</p>	<p>Could be unsightly and a health hazard</p>	<p>1) Minimum of one chemical toilet per 10 persons at sites to be agreed Curator / Archaeologist. 2) No ablation anywhere other than in toilets. 3) Waste shall be disposed of at a location and in a manner that involves no pollution or degradation of the environment. 4) To prevent spillage occurs, toilets must be placed on a solid, level base.</p>	<p>Necessary Ongoing</p>	<p>Contractor, Curator and Makhado Municipality</p>	<p>There shall be no spillage of chemicals at any time.</p>	<p>Weekly</p>
<p>Rehabilitation and / or development: Delimit living areas for contract workers</p>	<p>Damage to cultural landscape and archaeological deposits</p>	<p>The contractor may not house any labourers except for security personnel at any stage on the sites to be rehabilitated or developed.</p>	<p>Necessary On-going</p>	<p>Contractor, Curator</p>		<p>Weekly</p>

<p>Rehabilitation and / or development: Provide water for construction purposes</p>	<p>Pollution and erosion</p>	<p>Indicate to contractors where water can be obtained, for example for cement mixing as well as for drinking.</p>	<p>Necessary On-going</p>	<p>Contractor, Site Manager, Curator</p>		<p>Weekly</p>
<p>Rehabilitation and / or development: Efficient waste disposal and handling</p>	<p>Litter</p>	<p>Waste and litter bins to be provided at regular and strategic positions. No waste or litter to be burnt on site.</p>	<p>Necessary On-going</p>	<p>Contractor, Site Manager, Curator</p>		<p>Weekly</p>
<p>Rehabilitation and / or development: Provide safety on site for contract workers</p>	<p>Risk of injury to personnel</p>	<p>First aid facilities to be on hand at all times. Adequate signage to be implemented.</p>	<p>Necessary On-going</p>		<p>Suitable measures and work procedures and instructions shall be communicated to construction workers</p>	<p>on-going</p>
<p>Rehabilitation and / or development: Set standards for use and storage of chemicals</p>	<p>Environmental damage</p>	<p>1) Mixing of solvents, sealants, adhesives, paints, chemicals or other noxious materials shall only be undertaken in designated areas on aprons that have spillage control channels and separate storage areas. 2) Provide for controlled loading and unloading areas with appropriate protection against soil and water pollution.</p>	<p>Necessary On-going</p>	<p>Contractor, curator</p>	<p>Equipment using fuel and/or oil must be placed on impervious paved storage. Fuel to be stored in banded safe areas with 150% of the full capacity of the tank/s. Chemicals to be stored in weatherproof, secured facilities.</p>	<p>Weekly</p>
<p>Conservation: Identify and protect sensitive areas</p>	<p>Sites and other sensitive areas may be damaged if staff are not alerted to presence</p>	<p>1) Maps and database before planning any intervention. 2) Devise a means of demarcating sensitive areas before work commences in vicinity</p>	<p>As required</p>	<p>Curator, specialist consultants, contractors</p>	<p>Check that maps and database have been consulted before work begins on site</p>	<p>As required</p>

<p>Conservation: Protect fauna</p>	<p>Adverse impact on wildlife</p>	<p>1) No animals may be handled, removed, killed or interfered with by the Contractor, his employees, his sub-contractors or his sub-contractors' employees. This includes snakes. 2) No domesticated animals may be brought onto the site. 3) No poaching of fauna or flora will be tolerated. 4) Contractor shall advise workers of the penalties set out in the Animals Protection Act (Act 71 of 1962)</p>	<p>Necessary On-going</p>			<p>On-going</p>
<p>Conservation: Protect chance finds and burials</p>	<p>Loss of information</p>	<p>1) Ensure that all personnel are aware that no artefacts, burials or other material may be removed without a permit from SAHRA / LIHRA. 2) Criteria for issuing permit will depend on rarity of find, risk to safety of material and relationship to rehabilitation programme. 3) If chance finds occur while work is in progress, then the work must stop and an archaeologist called in to evaluate the finds and indicate the action to be take,</p>	<p>Necessary On-going</p>	<p>Archaeologist, Contractor, Curator, SAHRA / LIHRA</p>		<p>On-going</p>
<p>Conservation: Protect and retain artefacts, features and structures within the reserve.</p>	<p>Loss of information</p>	<p>1) All new excavations must be filled in at cost of permit holder to satisfaction of Curator. 2) Archaeologist/s to remove surface artefacts exposed by erosion only if they are in danger of being lost</p>	<p>Necessary On-going</p>	<p>Curator, Archaeologists, SAHRA, LIHRA</p>		<p>Annually Assess impact of research excavations and collections every three years</p>
<p>Site Management: Report on rehabilitation and / or development process</p>	<p>Materials may need to be replaced or adjusted in future</p>	<p>Ensure reports are received from contractor and archaeologists and are placed on file</p>	<p>Necessary On-going</p>	<p>Archaeologist, Contractor, Curator</p>		<p>Annually</p>

<p>Site Management: Disseminate information to heritage resources authorities</p>	<p>Loss of information through inadequate recording</p>	<p>1) All archaeological or historical material found accidentally must be reported to responsible Archaeologist or SAHRA. 2) Plans and sections of any excavations, trenches or pits must be documented. 3) All work sites to be photographed before, during and after rehabilitation.</p>	<p>When necessary</p>	<p>Curator and Archaeologists</p>	<p>Activity to remain within the boundaries of the demarcated site.</p>	<p>Weekly</p>
--	---	---	-----------------------	-----------------------------------	---	---------------

Management: Integrate cultural heritage resources with environmental management	Lack of co-ordination with cultural resources management leads to misunderstandings	Integrate environmental and cultural heritage conservation management	On-going	Curator, Dzata Steering Committee, Makhado Municipality, SAHRA, LIHA and consulting archaeologists.	Annually
Management: Develop disaster planning and fire management	Lack of planning can add to damage caused by disasters	Plan for potential problems caused by fire and natural and unusual erosion events	On-going	Curator, Makhado Municipality	
Management: Efficient waste management	Litter detracts from significance of site	1) Warn all visitors against littering. 2) Remove all litter from the site	On-going	Curator, Makhado Municipality	Daily in areas with high rate of tourism, weekly elsewhere
Conservation: Demarcate sensitive areas	1) Damage to archaeological sites. 2) Damage to ecologically sensitive sites	1) Sensitive areas identified in the Dzata Heritage Reserve to be clearly indicated on maps. 2) No activity may take place in such areas unless part of approved future development 3) No trees or bushes may be damaged or cut down unless by written consent.	Immediate	Curator, Dzata Steering Committee, Makhado Municipality, SAHRA, LIHRA and consulting archaeologists and other specialists.	Weekly
Conservation: Control erosion	Ongoing water and wind erosion leads to loss of archaeological deposit, topsoil and vegetation.	1) Stockpile topsoil for later re-use. 2) Exposed surfaces that are not archaeologically sensitive to be re-vegetated and/or sandbagged. 3) Protect all areas susceptible to erosion. 4) Construct gabions in gullies where necessary 5) Slopes identified for protection should be stabilised at no steeper than 1(V):3(H)	Necessary. Urgent.	Curator, Makhado Municipality	On-going

<p>Conservation: Protect fauna</p>	<p>Adverse impact on wildlife</p>	<p>1) No animals may be handled, removed, killed or interfered with by the contractor, his employees, his sub-contractors or his sub-contractors' employees. 2) No domesticated animals may be brought onto the site 3) No poaching of fauna or flora will be tolerated. 4) Contractor shall advise workers of the penalties set out in the Animals Protection Act (Act 71 of 1962)</p>	<p>Necessary On-going</p>	<p>Curator, Security</p>	<p>daily when on site</p>	<p>On-going</p>
---	-----------------------------------	--	-------------------------------	--------------------------	---------------------------	-----------------

DZATA MUSEUM AND SITE: Management of tourism:

OBJECTIVES	MOTIVATION, THREATS OR RISKS	ACTION / MANAGEMENT MEASURES	TIME FRAME	RESPONSIBILITY	MONITORING CRITERIA	MONITORING FREQUENCY
Create paved pathways	Unsurfaced paths lead to erosion and damage to the surface of the archaeological site	<ol style="list-style-type: none"> 1) Confine pedestrian routes to paths maximum 120 centimetres wide. 2) A layer of sterile river sand must form the base on which the path is laid. 3) The pathways are to be constructed from flat stones inlaid into cement. 4) Colouring is to be added to the cement to approximate the soil colour on which it lies. 5) The paths must be a minimum of 15 centimeters thick, including the stones. 6) The route of the paths to be laid out by an archaeologist, with due consideration of visible features. 7) The paths must be accessible to physically disabled persons. 8) The paths must not create new zones for water to dam up with new run-off areas potentially causing new erosion to form. 	To start on receipt of the necessary permits	Consultant archaeologist, contractor, Makhado Municipality.		
Check that pathways are not collapsing or being otherwise eroded away.	Regular inspection will limit damage to the archaeological resources.	<ol style="list-style-type: none"> 1) Tourist guides to report any damage to paths to curator. 2) Inspect paths for erosion after heavy showers of rain. 	On going	Curator, guides.	<ol style="list-style-type: none"> 1) Damaged sections of path to be fixed. 2) Eroded areas to be rehabilitated. 	Monthly, as well as after every storm.
Ensure that visitors to the museum and archaeological sites are always taken around by trained guides.	Visitors may not walk around by themselves.	<ol style="list-style-type: none"> 1) Make certain that there are sufficient guides available. 2) Arrange specific times for guided tours through the archaeological site. 	Immediate. Ongoing.	Curator		

Ensure that visitors adhere to the rules and policies of the museum and heritage sites	This ensures protection for the heritage.	Rules and regulations must be clearly visible for visitors to see.	Curator	Check that signage is visible and not damaged or removed.	Monthly
Ensure that persons attending events staged at the cultural arena do not go into the museum or the archaeological site	Large unguided crowds of people may cause damage to the site or the museum.	Confine people to the arena.	Curator, guides, security personnel. Additional security can be employed if considered necessary.	During events in the arena	Walk through site to control whether any unauthorized persons are on site.

Appoint security personnel	<p>1) 24 hour security needed at museum.</p> <p>2) Security needed at main entrance gate to Reserve, to control entrance and exit of persons and vehicles.</p> <p>3) Security guards are also needed to patrol along the fences</p>	<p>1) Create posts in management and business plan.</p> <p>2) Ensure provision is made in budget for salary and running expenses.</p> <p>3) Advertise and appoint as soon as possible</p>	Immediate On-going	DSAC and Makhado Municipality	On-going
Appoint cleaning and ground staff	<p>People are required to keep the museum and site clean.</p>	<p>1) Create posts in management and business plan.</p> <p>2) Ensure provision is made in budget for salary and running expenses.</p>	As necessary	DSAC and Makhado Municipality	<p>1) Check on a weekly basis that the grounds are clean.</p> <p>2) Check on a daily basis that the museum is clean.</p>
Appoint artisans for the cultural village	<p>People are required to show traditional skills to visitors</p>	<p>Recruit from the local population.</p>	On completion of the cultural village	Steering Committee, DSAC, Makhado Municipality	<p>Check that all skills and handicrafts are represented.</p>

DZATA MUSEUM AND SITE: Security

OBJECTIVES	MOTIVATION, THREATS OR RISKS	ACTION / MANAGEMENT MEASURES	TIME FRAME	RESPONSIBILITY	MONITORING CRITERIA	MONITORIN FREQUENC
Fence off reserve	<ol style="list-style-type: none"> 1) Protection of cultural, natural and intangible heritages. 2) Stopping of village encroachment onto reserve land. 3) Will limit removal of wood from mountain. 	<ol style="list-style-type: none"> 1) Ensure provision is made in budget. 2) Start negotiations with local communities. 3) Have surveyor mark out boundary. 4) Decide on type of fencing. 5) Appoint contractor to do fencing, starting with priority areas. 	As soon as possible	Steering Committee, DSAC, Makhado Municipality	Check at each steering committee meeting.	
Build new main entrance gate	Control of movement in and out of reserve.	<ol style="list-style-type: none"> 1) Ensure provision is made in budget. 2) Have architect draw up plans. 3) Appoint contractor to construct entrance. 	As soon as possible	Steering Committee, DSAC, Makhado Municipality	Check at each steering committee meeting.	
Construct northern entrance gate	Limit through movement of vehicles and people.	<ol style="list-style-type: none"> 1) Ensure provision is made in budget. 2) Appoint contractor 	At same time as fence is erected	Steering Committee, DSAC, Makhado Municipality		

DZATA MUSEUM AND SITE: Special events

OBJECTIVES	MOTIVATION, THREATS OR RISKS	ACTION / MANAGEMENT MEASURES	TIME FRAME	RESPONSIBILITY	MONITORING CRITERIA	MONITORING FREQUENCY
Identify potential special events	The cultural arena and / or lecture hall will be used for various events, which may be related to museum activities or broader community activities.	<ol style="list-style-type: none"> 1) List projects proposed by the museum as activities in the arena. 2) List projects proposed by the museum as activities in the lecture hall. 3) List projects proposed by the community as activities in the arena. 4) List projects proposed by the community as activities in the lecture hall. 5) Assign dates and times to these activities. 	On going	<ol style="list-style-type: none"> 1) Curator 2) Curator and local community 	Check that provision is made for proper security during the activities, and that persons cannot enter the museum or archaeological sites without permission.	Annually On going
Create policies in respect of special events	Clearly defined rules are required to ensure proper, well-conducted use of facilities.	Policies for the use of different facilities to be written.	Immediate	Curator, Makhado Municipality and Dzata Steering Committee.		

DZATA MUSEUM AND SITE: Infrastructural development

OBJECTIVES	MOTIVATION, THREATS OR RISKS	ACTION / MANAGEMENT MEASURES	TIME FRAME	RESPONSIBILITY	MONITORING CRITERIA	MONITORING FREQUENCY
Create new visitor's entrance and ticket office	<ol style="list-style-type: none"> Existing entrance does not fulfil the function of controlling visitors adequately The entrance gives a poor first impression of the Dzata Heritage Site. 	<ol style="list-style-type: none"> Appoint architect to design the entrance Appoint suitable contractor to build the entrance and office 	As soon as possible	Makhado Municipality	Check whether entrance and office are placed in the correct area.	
Build a complex containing staff offices, storage facilities, cafeteria and lecture hall.	<ol style="list-style-type: none"> No facilities exist presently to place permanent staff when appointed. Relaxation facilities for visitors need to be created. Facilities to handle large groups, particularly schoolchildren, are required. 	<ol style="list-style-type: none"> Appoint architect to design the facilities. Appoint suitable contractor to build the facilities. 	As required	Makhado Municipality	Check whether facilities are placed in the correct area, and conform to the necessary standards, particularly the storage amenities	
Build a stone wall with wooden posts on top along the outside of the cultural arena	To create an atmosphere of privacy and crowd control when activities are taking place in the arena.	<ol style="list-style-type: none"> Appoint suitable contractor to build the wall. Collect hardwood posts to build into top of wall 	As soon as possible	Makhado Municipality	Check whether facilities are placed in the correct area, and conform to the necessary standards.	
Build new vehicle and goods entrance on southern side of the cultural arena	The existing entrance to be demolished		On completion of the stone wall with wooden posts	Makhado Municipality	Check whether facilities are placed in the correct area, and conform to the necessary standards	

Build stone wall on inside of arena to separate arena from offices, cafeteria, lecture hall and museum.	1) This will assist in controlling crowds at the arena. 2) The wall will help ensure that visitors to the museum are separated from the onlookers at the arena.	Appoint suitable contractor to build the wall.	Makhado Municipality	Check whether facilities are placed in the correct area, and conform to the necessary standards
Lay brick paving according to specifications from new visitors entrance to museum entrance	The paving will give a neat, finished appearance to the museum entrance.	Appoint suitable contractor to lay the paving.	Makhado Municipality	Check whether facilities are placed in the correct area, and conform to the necessary standards
Build terrace seating		1) Appoint architect to design the facilities. 2) Appoint suitable contractor to build the facilities.	Makhado Municipality	
Build Speaker's podium and seating for VIP's and other dignitaries	The invited guests and local royalty traditionally have their own seating arrangements.	1) Appoint architect to design the facilities. 2) Appoint suitable contractor to build the facilities.	Makhado Municipality.	
Construct cultural village	Tourists will get an idea of old skills and handicrafts practiced by the Vhavenda	1) Appoint consultant who will design the village layout after doing a literature review followed by consultation with knowledgeable members of the community. 2) Appoint persons from the local community to erect the village.	Steering Committee, DSAC, Makhado Municipality, specialist consultant.	
Construct overnight facilities for visitors at Dzata and Tshiendeulu	Suitable facilities will be necessary for the expected increase in tourist number in the next five years.	1) Ensure provision is made in budget. 2) Have architect draw up working plans from sketch plans. 3) Appoint contractor to construct facilities.	Steering Committee, DSAC, Makhado Municipality	

Rehabilitation of old Prinsloo excavations	Old excavations were never properly backfilled, and sides have collapsed.	1) Necessary permits must be obtained from SAHRA / LIHRA. 2) Excavations to be opened, sides trimmed, soil sieved and bagged, and profiles documented, before closure.	To start in 2007	Steering Committee, DSAC, Makhado Municipality, archaeologist	
Removal of trees and tree roots from walls of Tshiendeulu Ruins	Walls are collapsing	1) Necessary permits must be obtained from SAHRA / LIHRA. 2) Work to be done according to recommendations in CRMP	Before end of 2005	Steering Committee, DSAC, Makhado Municipality, archaeologist	Continuous monitoring while work is being done to ensure damage limitation.
Rehabilitation of walls of Tshiendeulu Ruins	To restore the collapsed sections to their former glory.	1) Necessary permits must be obtained from SAHRA / LIHRA. 2) Work to be done according to recommendations in CRMP 3) Appointment of suitable stone masons.	As soon as possible	Steering Committee, DSAC, Makhado Municipality, archaeologist	Regular monitoring while work is in progress.

SOURCES USED.

- Alcantara, R. 2002. *Standards in preventative conservation: Meanings and applications* ICCROM: Rome.
- Avrami, E., Mason, R. and de la Torre, M. 2000. Values and heritage conservation. The Getty Conservation Institute, Los Angeles.
- Bakhodirov, R., ND. *Information about Measures on protection and conservation of historical monuments of the Republic of Uzbekistan and co-operation with the UNESCO and other international organizations.* UNESCO
- Conerly, C.J. No date. Untitled manuscript on the history of the Soutpansberg.
- Dardes, K. 1998. *The Conservation Assessment: a proposed model for evaluating museum environmental management needs.* The Getty Conservation Institute, Los Angeles.
- Deacon, H., Dondolo, L., Mrubata M, and Prosalendis, S. 2004. The subtle power of intangible heritage. Research Monograph. HSRC Publishers, Cape Town.
- Deacon, J. 2003 Unpublished report on the Mapungubwe Cultural Landscape Management Plan
- Department of the Environment and Heritage, Australian Government. 2001. Best Practice in Cultural Heritage Management (Historic Heritage on Parks and Protected Areas). <http://www.deh.gov.au/parks/best-practice/reports/cultural-herit-mang/app6.html>
- De la Torre, M. 2002. *Assessing the values of Cultural Heritage.* The Getty Conservation Institute, Los Angeles.
- Donkin, L. 2001. *Crafts and Conservation: Synthesis Report for ICCROM.* ICCROM e-doc 2004/02 Version 1.0. Released 16/02/04.
- Environmental Protection Agency of Australia, 2004. Management plan for Cape Range National Park and proposed public conservation land additions. http://www.naturebase.net/national_parks/previous_parks_month/cape_range.html
- Gratton, N. 2004. *ICCROM and Public Advocacy.* ICCROM, Rome.
- ICOMOS, 1993. *Tourism at world heritage cultural sites: the site manager's handbook.* Sri Lanka: State Printing Corporation Panaluwa.
- ICOMOS, 1999(a). The Burra Charter. Internet Document. Australia ICOMOS Secretariat.
- ICOMOS, 1999(b). *International Cultural Tourism Charter: Managing tourism at places of heritage significance.* Internet Document: International Scientific Committee on Cultural Tourism, Mexico.
- ICOMOS, 2000. European Landscape Convention. Council of Europe, Florence.
- ICOMOS, 2004. ENAME Charter for the interpretation of Cultural Heritage Sites. (Second draft, 24 June, 2004)
- ICOMOS / CIAV, 1999. Charter on the built vernacular heritage. Internet document.
- Jamieson, W. 2000. The Challenges of Sustainable Community Cultural Heritage Tourism. Paper presented at UNESCO conference/workshop on Culture, Heritage Management and Tourism. Bhaktapur. April, 2000.
- Jeannerat, C.F. 1997. An Anthropology of Listening: A study of Discourses on Tradition, Rituals, and the Situations of Women in Tshiendeulu, Venda, in the early 1990's. Unpublished M.A. University of the Witwatersrand.
- Lemaire, R and Stovel, H., 1994. *The Nara Document on Authenticity.* Japan: Agency for Cultural Affairs.
- Libal, D., 1967. Inventory with regard to "reanimation". In ICOMOS, *First Conference on the conservation, restoration, and revival of areas and groups of buildings of historic interest.* Caceras, Spain.
- Loubser, J.H.N., 1991. The Model of Dzata at the National Museum. *Culina* 40 April 1991. Magazine of the National Museum, Bloemfontein.

- MacDowell, R.W., 1968. The Importance of Photogrammetric Archives. In ICOMOS *Application of photogrammetry to historic monuments*. France: Saint-Mande
- Makhurane, J.P. No date. *Robben Island - Developing an Integrated Environmental and Heritage Management System* Paper presented at conference on *Place - Memory - Meaning: Preserving intangible values in monuments and sites*.
- Mason, R. 1999. *Economics and Heritage Conservation*. The Getty Conservation Institute, Los Angeles.
- Mason, R., MacLean, M.G.H. and de la Torre, M.. 2003. *Hadrian's Wall World Heritage Site: a case study*. The Getty Conservation Institute, Los Angeles.
- Moolman, H.J. 1993. Die Bydrae van Terreinmuseums tot die Bewaring en Interpretasie van die Suid-Afrikaanse Omgewing. Unpublished PhD thesis. University of Pretoria.
- Putt, N., and Slade, S. 2004. *Teamwork for Preventitive Conservation*. ICCROM, Rome.
- Phopi, W.M.D. 1979. Notable places in the Dzanani District. Number 1. Legends and tale in Mphephu's Location. Unpublished pamphlet.
- Sinamai, A. No date. *Cultural Shifting-Sands: Changing meanings of Zimbabwe sites in Zimbabwe, South Africa and Botswana*. Paper presented at conference on *Place - Memory - Meaning: Preserving intangible values in monuments and sites*.
- Stayt, H.A. 1931. *The Bavenda*. Oxford University Press. Great Britain.
- Summers, R. 1971. *Ancient Ruins and Vanished Civilizations of Southern Africa*. T.V. Bulpin, Cape Town.
- UNESCO, 1972. *Convention concerning the protection of the world cultural and natural heritage*. ICOMOS Tourism Handbook.
- UNESCO, 2002. *The legal tools for world heritage conservation. Conclusions of the international workshop*. UNESCO
- UNESCO, 2003. *Convention for the safeguarding of the Intangible Cultural Heritage*. Paris.
- Van der Lith, A.A. 1960. Die keramiek van die Venda. Unpublished M.A. thesis. University of Pretoria.
- Walton, J. 1956. *African Village*. J.L. van Schaik Ltd., Pretoria.
- Warren, J., 1993. *Earthen Architecture: The conservation of brick and earth structures. A Handbook*. ICOMOS

APPENDIX A

Any Cultural Resource Management Plan must also take into account the present state of knowledge that communities have about any sites or heritage areas that are to be opened to the public. In this, the Dzata Heritage Reserve is no exception.

When this report is compared to oral histories compiled in the late 1880's and 1890's by missionaries, and to that compiled by early ethnologists and Union of South Africa government commissioners between 1900 and 1940, there are several differences.

Some of the differences are to be attributed to the natural way in which oral traditions and history change when they are passed down from generation to generation, with certain topics and matters receiving more attention than others. Some of these latter memories gradually fade, so that it eventually is only a few of the very old who remember them - the younger members of society do not know these stories.

Another area where differences have originated and been perpetuated, relates to the availability of printed material which is available for reading. Some of what has become popularly available in printed form for the masses, contains information that is not correct. Some of this incorrect information has been passed on at schools. The late historian / ethnologist Wilfrid Phophi once said that he himself was to blame for incorrect facts being taught at schools, as he had written text books on Venda history, without cross-checking the accuracy of his informant's information. In later years, he realized that much of what he written was incorrect, but was now being passed on as a "new" Venda history. He spent much time trying to correct his earlier errors.

The following is the history as it is understood by informants today. It helps to illuminate some inconsistencies in the past histories, but at the same time bring forward its own new ones.

I thank Ms Ntshengendzeni Malimavhi for the research undertaken in compiling the following report.

THE HISTORY OF DZATA AS UNDERSTOOD IN THE MODERN VENDA WORLD.

N.L. Malimavhi

1. INTRODUCTION

Sir Seretse Khama, former President of Botswana, in a speech given in May 1970, said that "A nation without a past is a lost nation, and a people without a past is a people without a soul". The findings of this research will help to give special knowledge about the history and culture of a particular nation, namely the Vhavenda. Each person should know where he or she comes from.

The research has been undertaken in the villages that are found in the Nzhelele area, under the Mphephu territorial authority. The main villages where research was done are Tshiendeulu, Khakhu, Dzanani, as well as several of the smaller, surrounding villages.

The research was conducted using people as key informants who have knowledge about the history and culture of Dzata. The information was collected through oral interviews using a tape recorder. I have transcribed the information as given to me, leaving it to others to decide on its validity.

The results of the research were not satisfactory. People were not willing to share the little knowledge that they had. It appeared as if people were afraid to talk. Most of the commoners that I contacted referred me to Mr. Lalumbe at Dzata, saying that he was the only one who could officially talk about Dzata.

1.1 The interviews

The following people were interviewed.

1.1.1 At Tshiendeulu

- Chief Nkoneni Netshiendeulu
- Khotsimunene Piet Netshiendeulu
- Khotsimunene John Netshiendeulu
- Mrs. Tshinakaho Netshiendeulu
- Tshililo Netshiendeulu
- Azwinndini Netshiendeulu
- Vhavenda Simon Netshiendeulu
- Vhavenda Thomas Netshiendeulu

1.1.2 At Dzanani

At Dzanani I interviewed Khotsimunene David Mphephu. He spoke much about the history of the Masingo when they fought with the Afrikaners. We agreed to make another appointment in which he would elaborate on the culture of the Masingo. Since that day, he always told me he is busy. Sometimes he would agree to meet me, but on the day of appointment he will drop me just like a hot potato.

Other people that I interviewed are the following:

- Vhomakhadzi Matamele Tshiokhotho at Tshiswenda village. Hoping to get information because she is from the chief house. She is the sister to the late chief P.R. Mphephu. Unfortunately she does not have an idea or knowledge of the history of Dzata.
- Vhomakhadzi Phophi Mphephu Ramabulana, she did not have any thing to say either. She referred me to vhomakhadzi Kutama Mphephu; I did not get any thing from her either.
- I was sent to many people who live at chief's kraal at Dzanani. They all refused to talk to me. Some of them said they were afraid to talk as they do not want any trouble.
- I was also tried to interview Mr. Lalumbe. I called him three times, hoping to make an appointment, but he always said he is a busy man. He promised to call me to make arrangements when we should meet but never did this.

1.1.3 At Khakhu

- At Khakhu village I interviewed Chief Makhado.

2. THE ORIGINS OF THE MASINGO

2.1 The Settlement of The Masingo And Vhatavhatsindi People

Chief Makhado said that, the chief's village at Dzata Nzhelele is referred to as Dzata II. The people came from Tshiendeulu known as Lwandali, from the chief Mmbwayapenga whom was also known as chief Netshiendeulu. According to chief Makhado, the son of chief Dimbanyika, who was called Dyambeu, built the chief's village at Nzhelele. After his father (Dimbanyika) passed away at Tshiendeulu he moved to Nzhelele where he build his settlement. There was no other clan that related to him except the Vhangona. These people moved from Tshiendeulu to Nhzelele in 1723. He settled and ruled at Dzata until 1760. The Masingo arrived at Tshiendeulu in the year 1700, when they crossed the Vhembe (Limpopo) River.

Tshililo Netshiendeulu said that the Tshiendeulu area was not occupied at that time. Velelambeu (Dimbanyika) built the kraal himself with the help of his followers. He was shown or given the part of the area by his uncle Mmbayapenga (Netshiendeulu) after he arrived at there.

Chief Nkoneni Netshiendeulu said that, when Netshiendeulu (Mmbwayapenga) came to occupy this place (the present Tshiendeulu area), there were some people called Vhangona already living there. They were also called "*vhathu vha zwidongo khunduni*" meaning people who use traditional clay bowls, being decorated on top of each. These bowls were small.

She (Chief Nkoneni Netshiendeulu) said that, she had asked some of the elders who came to visit several years ago with other people. She wanted to know when had the kraal on the top of the mountain been established. Unfortunately no one knows. The elders told the chief that it is difficult to tell and it will need special machines to verify. She was told that the machines would show something that looks like cattle's horns. The horns have got some lines that are round, so the results

on the machines would show some lines, and definitely people will be able to know when these places were established.

T. Netshiendeulu and Khotsimunene Piet Netshiendeulu said that at the time of Jan van Riebeeck's arrival in Cape Town in 1652, the Vhatavhatsindi and other clans were already here in the mountains. This suggests that the settlement occurred sometime around 1500AD.

2.2 Reasons for moving

Chief Makhado explained that the people were originally from Central Africa, and had settled at Great Zimbabwe. Every nation has migrated from one destination to the other. The things that caused the movements were most often wars, or when people were looking for food and searching for animals. A series of such movements allowed these people to reach Zimbabwe and settled there until they decided to move to another place, which was Tshiendeulu. After the death of king Dimbanyika in the cave, his son, Dyambeu, decided to move again and settled in the Nzhelele Valley.

Furthermore, he could not give good reasons to show why these people arrived at Tshiendeulu, saying that in those days people moved from one place to another because of hunting. If they arrived at a particular area and found out that the area is rich with animals they stayed. They climbed the mountains searching for the place where there were enough animals for them to kill and eat. The king Dimbanyika and his followers decided to settle at Tshiendeulu and made it their new home. This does not show if the Masingo and Netshiendeulu people are related to one another.

Tshililo Netshiendeulu gave a different version of their origin. She said that the Vhatavhatsindi were settled at the big village of Dzata in Rhodesia today called Zimbabwe. This village was from Central Africa (sic). The Vhatavhatsindi people are very secretive and did not like to be ruled over by their grandson, Velelambeu (Dimbanyika). Mmbwayapenga (Netshiendeulu) did not like Velelambeu because he was very cruel. Mmbwayapenga and his followers decided to move and cross the big Vhembe River and settled at Lwandali (Tshiendeulu). Mmbwayapenga was nominated by his followers to be their leader. He did not like this idea because he knew that he left the king (Velelambeu) behind. After some time Velelambeu realized that there was no sign of his uncle, Mmbwayapenga. Velelambeu then decided to track down Mmbwayapenga and followed the people's footprints and found where they had crossed the river. He followed their tracks and those of their domestic animals until he found them at Lwandali (Tshiendeulu).

According to Tshililo, they lived together as uncle and grandson¹. Mmbwayapenga lived on top of the mountain and he gave his "grandson" an area where to live. Velelambeu build his village with his followers and he decided to name his village Dzata. He used the stones from Dzata Zimbabwe to build his village because he did not like the stones that were used by the Vhangona people. Velelambeu and his followers settled at Tshiendeulu until his death.

It is said that the followers of Velelambeu (Dimbanyika) migrated from Tshiendeulu to Nzhelele Mitangahumani when they were told to do so by their king after he was trapped inside the cave. Velelambeu told his people to leave immediately because the area was not safe for them. They were

¹ The informant used the term "grandson", but as Mmbwayapenga was the brother of Velelambeu's grandfather, this would make him the great nephew.

told to leave every thing behind and should not take anything with them, e.g. stones. Mmbwayapenga and Velelambeu's people made an oath at the mountain that Mmbwayapenga should guard Velelambeu's grave.

A king who is going to be chosen at Ramabulana will never meet face to face with the one elected from the descendants of Mmbwayapenga. They were also told not invite any descendants of Mmbwayapenga to cultivate lands of the descendents of chief Velelambeu.

Tshililo Netshiendeulu explained that for these reasons the name of Lwandali mountain was changed to "Tshiendeulu", which means a place where chiefs are buried. Today, "Tshiendeulu" is the word mostly used by Venda royal people when referring to the graveyard of a Venda chief or king.

2.3 The Death of King Dimbanyika

Khotsimunene David Mphephu said that Dimbanyika had a passion of hunting animals. One day he decided to go out with his dogs. He was looking for rock rabbits.

Chief Makhado's version of king Dimbanyika's death in the cave also deals with hunting. It is reputed to have happened like this.

Old people had a passion for hunting. One day the king together with his dogs went to hunt. He heard his dogs barking inside a cave and thought there might be something in the cave. He decided to follow the dogs inside the cave. Chief Makhado said it is difficult to know whether the king's dogs were male or female, but the knowledge that he has suggests that male dogs are the ones that are strong and brave. When Dimbanyika entered the cave, a rock slide took place and the king found himself trapped inside.

Tshililo Netshiendeulu said that Velelambeu (Dimbanyika) had three dogs named Mazwipalule, Mutshena and Khwilivhala. Khwilivhala was a male dog and those other two were females. One day he decided to visit his uncle at the mountain. On his way to his uncle he decided to hunt the rock rabbit. As a hunter he knew that rock rabbits were mostly found in clefts and crevices where they usually occurred in groups. The rock rabbits entered the cave and he followed them. He had not gone far when the stones collapsed and closed the cave. There was no way out for him and his two dogs. The third one, the dog named Khwilivhala, ran to get help in the village.

Piet Netshiendeulu could not explain the meanings of the dogs' names, because they were from Zimbabwe. He said that when people at the village saw the dog coming, they knew that something had happened to the king. They followed the dog until they reached the cave. They were shocked to find that their king was trapped inside the cave with no way out. They had to call for Mmbwayapenga because he was the "owner" of that cave. Unfortunately there was nothing that Mmbwayapenga can do to save Velelambeu (Dimbanyika). He was left to die inside the cave.

All the informants at Tshiendeulu said that, the death of king Dimbanyika caused the problem, because kings or chief from either family are not supposed to contact face to face, even today. If they want to talk they communicate through telephones.

David Mphephu also said that it is taboo for a Ramabulana king and a Netshiendeulu chief to

communicate facing each other.

2.4 Possible Causes of Dimbanyika's Death

Tshililo Netshiendeulu said that the Vhatavhatsindi always migrate with their traditional doctors. Even when they arrived at Tshiendeulu, the traditional doctors were with them. The traditional doctors help to explain what will happen in the future and other things. The Vhatavhatsindi had three traditional doctors Tshidula, Nethengwe and another one whose job was to help to defeat the enemies. When they arrived at Tshiendeulu they decided to make Lwandali mountain the place where they would worship their ancestors. No one was allowed to climb the mountain without Mmbwayapenga's permission.

Some of the Vhatavhatsindi dispersed into the country, but Mmbwayapenga decided to stay at the mountain Lwandali. He used the mountain as his ancestral place, while others choose to use small trees and lakes. Animals were also chosen. The purpose of using these things was to see to it that people lived in peace and harmony, to protect them from any harm. Mmbwayapenga chose a leopard. If there is something that is not going very well, that animal would appear, and Mmbwayapenga would know that something is wrong. He would then know what to do.

Velelambeu was shown how things are done around the Lwandali (Tshiendeulu) area. Mmbwayapenga favoured him, showing him around, telling him to obey and to respect the mountain, and neither to hunt nor to visit him without his permission. Unfortunately Velelambeu never listened and that is why he died in the cave.

Chief Makhado thought that Mmbwayapenga did not tell Dimbanyika that Lwandali mountain is a sacred, ancestral place and that no one is allowed to hunt on the mountain. In his opinion, the Netshiendeulu ancestors took Dimbanyika, because Dimbanyika did something to upset the those ancestral spirits and there was no chance to rectify mistakes or maybe he took everything for granted because of his pride in using the Ngomalungundu. In the olden days there were taboos. If it happened that one crossed the taboo line he or she was punished. This shows that king Dimbanyika upset some of the taboo conditions.

2.5 The reasons why Dimbanyika was not guarded

"There are some times when a person would like to be alone, or sometimes a person would just say 'I will be coming back shortly. I am not going far.'" So spoke Chief Makhado, implying that it was the same that happened to Dimbanyika - he had decided to take a walk by himself. On his way, he saw the wild animals and followed them into the cave. It was his bad luck that the rocky entrance collapsed while he was inside. Fortunately his dog(s) was (were) clever enough to show villagers where Dimbanyika was trapped.

In Piet Netshiendeulu's opinion, it is true that a chief should be guarded, but Dimbanyika was a passionate hunter. Like anybody else he sometimes needed to be alone. One can take an axe and go into the mountain to chop firewood without knowing what will happen. In the olden days, chiefs did not always have any guards. It was not like today. Velelambeu did not have any idea that something like that would happen where he was hunting in his uncle's ancestral area.

3. RITUAL DRUMS

3.1 The Ngomalungundu Drum

Tshililo Netshiendeulu said that the drum rested on special poles, called "zwikoko". "Zwikoko" are made from short poles. Some poles are carved into a Y-shape, and others are placed on top of those Y shaped sticks. It is here where they placed the drum Ngomalungundu safely. The number of zwikoko used should be four or six, but mostly there are four. The sticks should be neatly worked off.

According to Piet Netshiendeulu, wherever this drum went, it was not supposed to be placed on the ground but on top of the wooden frame called "zwikoko". Were it to be placed on the ground, things can go wrong. Many bad things could happen. It could bring diseases on earth, bad people could enter the area without being noticed and destroy the land, or there could be evil spirits on earth.

Khotsimunene David Mphephu agreed that the drum had to be placed on top of a "zwikoko". The sticks were separated to make it possible for the drum to be placed on very carefully.

The drum was not allowed to be placed on the ground. They always traveled with special sticks in order to place the drum on top of those sticks when they became tired of carrying it. The reason for not placing the drum down was that the enemies would defeat them. The drum would lose its power to conquer enemies. (Vhamusanda Makhado).

3.2 The Size of the Ngomalungundu

All informants agreed that no one knew exactly what was the size of the drum. Maybe it is because no one was so curious at that time to measure the size of the drum. When the elders were asked, they indicated that Ngomalungundu was not different from other drums that are also used in *domba* and *tshikona*, in terms of measurements. The Vhavenda know that of the drums that are used in *domba* and *tshikona*, the biggest ones (ngoma) look alike.

Khotsimunene Piet Netshiendeulu believed the Ngomalungundu drum to reputedly have been carried by six people, thus one can imagine how big it was. The people used poles to carry it, three people in front and again three people behind, with the drum in the middle.

Vhamusanda Makhado could not say how many people carried the drum, but one can imagine that at least four to six people would have done this. The drum was very big. When one looks carefully at the shape of a big Ngoma drum, it is obvious that neither one person nor two can carry the drum alone - it would be too heavy for them to carry.

David Mphephu thought the Ngomalungundu had been carried by two people.

3.3 Function

David Mphephu said that, the main purpose of Ngomalungundu was to defeat the enemies. Three people beat it. If they stopped beating the drum, enemies defeated them.

Vhamusanda Makhado said that to his knowledge, the Ngomalungundu drum was a weapon of the Masingo. If they beat the drum all the enemies are destroyed. The drum was not used for activities

such as *tshikona*, *madomba*, *misevheho*, etc. Its only function was to help to destroy the enemies. He elaborated on similarities between the Ngomalungundu and the drum of the Israelites. Their functions were the same. The Israelites' drum was also not allowed to be placed on the ground, as is the case of the Ngomalungundu. If they made such a mistake, the people would suffer the consequences. He said that the Masingos, Romans and Arabians were together in Central Africa when they were trading their goods. Both these tribes met in Central Africa and maybe they copied or learn each other's culture.

Piet Netshiendeulu also agreed that the drum's function was to defeat or conquer the enemies. Once it is beaten, the enemies would start to tremble. He also said that people's hands played this drum. These hands were the ones that helped to defeat the enemies. Those people who carried the drum were not the ones who beat the drum.

Tshililo Netshiendeulu said that the Ngomalungundu's function was very different to that of the other drums. This drum worked like the Israelites' drum, which they were told to carry and never put the drum on ground. Ngomalungundu's duty was also related to the Israelite's drum. If people do not follow the drum's instructions, bad things can happen.

3.4 Where did the drum(s) come from?

Tshililo Netshiendeulu explained that when Dimbanyika and his people arrived at Lwandali (Tshiendeulu), they did not have any drum with them. All the drums that were used and even the ones that were on the mountain, were found by chief Mmbwayapenga himself in the courtyard when he woke up one morning. He found the drums with the instructions on how to use them. Even the Ngomalungundu drum came after the people had settled at Lwandali. Mmbwayapenga was not the only person who discovered the drums. It is said that Mmbwayapenga was the first person to rule this land but after his death other people followed him to govern the land. One of the people who followed him was chief Tshidula. One of the versions says that Mmbwayapenga was given three drums, with the instruction that those drums should be placed at the stone (grave) of Dimbanyika.

David Mphephu said that the Ngomalungundu came with the Masingo from Matongoni (Zimbabwe).

Piet Netshiendeulu alleged that nobody could tell who brought the drum to the (Soutpansberg) mountains. It is believed that the ancestors of the chief were the ones who were responsible, because the drum was found in the gateway one morning. It always happened that all the drums were found at the gateway; it was Mwali's work. Even today we do not know why these drums were called by those given names. Only the people who sent the drums were the ones who had an idea why those names were given. Names and where the drums appeared to the people were in one's dreams. All messages were sent in a dream.

3.5 Where is the drum presently?

Vhamusanda Makhado explained that the drum had been taken by the Afrikaners. Somebody did not look after the drum properly, believing that nothing could ever happen on the drum. Unfortunately that was the biggest mistake those people had ever made. The drum was taken from the Masingo's hands and it had no any power to save itself. There had been no time to hide the drum because the big machines of the Afrikaners were busy shooting. Afrikaners soldiers took the Ngomalungundu away and kept the drum at National Museum in Pretoria. If one needs to see the drum, it is there.

Tshililo Netshiendeulu confirmed the story that the Afrikaners followed the drum when they heard about the miracles it could do. Nobody knows where the drum was taken to. We only hear the rumours, that say the drum was taken to Pretoria. Other rumours say that the Boers never took the drum. What happened was that, the drum became pieces of a tree. It was impossible for them to take the drum. The truth is no one knows where the drum is today, but what we believe is that; it might have gone back from where it came from.

David Mphephu was of the opinion that the Boers did not take the drum at all. The Ngomalungundu is not in a museum. That is just a rumour. The people who live at Lake Fundudzi and are called the Vhatavhatsindi, took the drum. These people threw the drum into the lake. This happened during the time when the Masingo were fighting with them. The Masingo were defeated, and the Vhatavhatsindi took the drum.

3.6 Other Ritual Drums

3.6.1 Tshirulu

Tshililo Netshiendeulu told the story of another drum, which followed the ngomalungundu, and appeared during chief Tshidula's reign². This drum was a beautiful drum. No one had ever seen a more beautiful drum than that one. When there were thundershowers and thunderstorms, this drum would remain clean. Nobody had to clean it.

Vhafuwi Nkoneni Netshiendeulu said that the drum, *Tshirulu*, was a small and beautiful drum with many different decorations. Unfortunately she could not say what its size had been. In the olden days women were using cow dung to decorate their traditional hut houses and courtyard, making different decorations in the dung. They called these decorations "*tshiphaswana*". The decorations on the *Tshirulu* drum were similar to those decorations.

This drum was not supposed to be made from just any leather. The leather had to be taken from cattle that were used for settling or paying fines. These cattle are called *vhutondo*. This shows they had specific leather from a specific cow or ox. This drum could not be used in activities such as *vhusha* or *domba*, but only could only be used for special *tshikona* ceremonies. The place where it was kept should be on top of something and it had to be placed up side down. Also when they beat the drum, it should face downward. Before it is stored, it had to be covered for protection.

She went on to say that if the *tshikona* dance were to be performed as part of a rain making ceremony, it is then that the drum is taken out for use. After the *tshikona* had been performed, one would see dark clouds, and a short while later it would start to rain. This ceremony was done when it was very hot and if the land was dry. This drum was used so that people could receive rain. Plants that were dying would start to grow again.

She said that, before the *tshikona* dance is performed at Tshiendeulu, some of the people are sent at Chief Tshikwatamba at Mamuhohi village to ask to allow the *tshikona* at the Tshikwatamba side to be performed when it is very hot. Before the two groups of *tshikona* combine, the one from Mamuhohi would perform for a week at their own place, and the following week they would join the one at Tshiendeulu. thus on the 3rd week the two groups performed together.

² This information could not be confirmed.

Tshililo Netshiendeulu confirmed the story that the Afrikaners followed the drum when they heard about the miracles it could do. Nobody knows where the drum was taken to. We only hear the rumours, that say the drum was taken to Pretoria. Other rumours say that the Boers never took the drum. What happened was that, the drum became pieces of a tree. It was impossible for them to take the drum. The truth is no one knows where the drum is today, but what we believe is that; it might have gone back from where it came from.

David Mphephu was of the opinion that the Boers did not take the drum at all. The Ngomalungundu is not in a museum. That is just a rumour. The people who live at Lake Fundudzi and are called the Vhatavhatsindi, took the drum. These people threw the drum into the lake. This happened during the time when the Masingo were fighting with them. The Masingo were defeated, and the Vhatavhatsindi took the drum.

3.6 Other Ritual Drums

3.6.1 Tshirulu

Tshililo Netshiendeulu told the story of another drum, which followed the ngomalungundu, and appeared during chief Tshidula's reign². This drum was a beautiful drum. No one had ever seen a more beautiful drum than that one. When there were thundershowers and thunderstorms, this drum would remain clean. Nobody had to clean it.

Vhafuwi Nkoneni Netshiendeulu said that the drum, *Tshirulu*, was a small and beautiful drum with many different decorations. Unfortunately she could not say what its size had been. In the olden days women were using cow dung to decorate their traditional hut houses and courtyard, making different decorations in the dung. They called these decorations "*tshiphaswana*". The decorations on the *Tshirulu* drum were similar to those decorations.

This drum was not supposed to be made from just any leather. The leather had to be taken from cattle that were used for settling or paying fines. These cattle are called *vhutondo*. This shows they had specific leather from a specific cow or ox. This drum could not be used in activities such as *vhusha* or *domba*, but only could only be used for used for special *tshikona* ceremonies. The place where it was kept should be on top of something and it had to be placed up side down. Also when they beat the drum, it should face downward. Before it is stored, it had to be covered for protection.

She went on to say that if the *tshikona* dance were to be performed as part of a rain making ceremony, it is then that the drum is taken out for use. After the *tshikona* had been performed, one would see dark clouds, and a short while later it would start to rain. This ceremony was done when it was very hot and if the land was dry. This drum was used so that people could receive rain. Plants that were dying would start to grow again.

She said that, before the *tshikona* dance is performed at Tshiendeulu, some of the people are sent at Chief Tshikwatamba at Mamuhohi village to ask to allow the *tshikona* at the Tshikwatamba side to be performed when it is very hot. Before the two groups of *tshikona* combine, the one from Mamuhohi would perform for a week at their own place, and the following week they would join the one at Tshiendeulu. thus on the 3rd week the two groups performed together.

² This information could not be confirmed.

The use of the *tshirulu* drum was at the *tshikona* only. It was not allowed to be used for other traditional dances. The drum was helpful for making rain, not for defending people. The only one that was used for defending people was the drum called *Ngomalungundu*.

3.6.2 Mutulagole

David Mphephu told me that there was another drum called *Mutulagole*. This drum was used mainly during times of drought, and then only used for *tshikona*.

4. OTHER KINGS

4.1 Thohoyandou

David Mphephu said that Thohoyandou was the name given by the people to their leader. He did not have any other name. This is so because traditional names are mostly praise names. For example, if a child is born in the family, they might call her "Tshinakaho" which means *the beautiful thing does not last*. Thohoyandou had his own way of praising himself. Thohoyandou was an uncle to Mpofu. He was the acting chief (regent) because Mpofu was still very young at that time. Some guards told him that the people out there were complaining, saying it is not fair for Thohoyandou as the uncle to Mpofu to remain the chief. One night he took his followers and ran away. Thohoyandou did not do anything wrong like other people who died and were buried. No one knows where he went. If somebody claimed to know where Thohoyandou is, that person would be lying.

Some of the rumours suggest that he went back north, but one cannot be so sure where. David Mphephu thinks that some of the Congolese are descendants of Thohoyandou. Other rumours say he went to the Manwatu area; possibly the Manwatu people are also his descendants.

Vhamusanda Makhado explained that the name Thohoyandou could mean many things. He was named Thohoyandou because he was a powerful person. This name means *the head of an elephant*. This means that king Thohoyandou was the head of all the Masingo people. His parents gave him the name and it suits him well because it really showed that he was a powerful person by the way he governed the Venda nation.

Vhamusanda Makhado continued, saying that after Dyambeu passed away, Thohoyandou took over and ruled his people for 39 years. He said that Dyambeu was Thohoyandou's father. One day Thohoyandou disappeared without telling his people what was the problem. Nobody knows where he disappeared to, nor what made him to vanish like that without an explanation. It is said that he was taken by the ancestors.

Tshililo Netshiendeulu had a different opinion and indicated that when people grew up, they usually changed their names, having their own reasons for doing that. He said that Thohoyandou was the name of a person who had renamed himself. His birth name was Phophi, a younger brother to Velelambeu (Dimbanyika). After the death of Velelambeu, the person who was supposed to govern the people was a woman, his daughter, Tshavhungwe. At that time a woman was not accepted as chief or king, and her brother was still very young.

He said that during Phophi's (Thohoyandou) reign, some people considered him (Phophi) to be a

witch, as he called himself *'Thohoyandou, thoho yo sala muvoni'*. One origin of Phophi's use of the name Thohoyandou is linked to a time when elephants entered the chief's village at Dzata (at Tshiendeulu) and destroyed it. That is why he named himself Thohoyandou. Another version suggests that Phophi was happy about his brother's death and was celebrating it.

Khotsimunene Piet Netshiendeulu told me that at that time, a spirit of hatred resided amongst the people. They began to watch Phophi's (Thohoyandou) chieftainship carefully, knowing that the time would soon come for him to step down from the kingship. He also said that Thohoyandou got this name because of the way he praised himself. The given name of Phophi disappeared and he became famous under the name of Thohoyandou. Still today he is well known by this name.

Khotsimunene Piet Netshiendeulu went on to say that today nobody knows where Thohoyandou is buried. Some people think he was warned by his guards that some of his own family members were not happy with the way in which he continually praised himself, and that they plotted to remove him from the chieftainship. Thohoyandou was unaware of what people was unaware of what was being secretly planned. A short time after those who loved him, had warned him about the situation, Thohoyandou disappeared and was never to be found.

Stories exist, stating that people traced Thohoyandou's footprints to Zwavhumbwe hill. Other say that his footprints stopped at the Vhembe (Limpopo) River. Another legend alleges Thohoyandou to be "inside a bull's horn", meaning that he changed appearance and went back to the north from where his grandfather came.

All these versions of the disappearance of Thohoyandou can be interpreted that Thohoyandou did not want the chieftainship to be taken from him by the people of his own blood. He therefore decided to vanish, afraid that his people would kill him. There is a Venda idiom which says, "*A stranger or a foreigner is better than a relative*".

4.2 Phophi

Chief Makhado said that Phophi was the first person that started the clan of Rammbuda. Phophi was the son of Thohoyandou. He was the younger brother of Tshivhase (Raluswielo). Phophi was the first chief of the Rammbuda clan. What made him migrate to Dzata Nzhelele was that after his father Thohoyandou disappeared, there was a dispute in the family between his brothers. All of Thohoyandou's sons wanted to be king. Phophi's name was changed to Rammbuda. The reason for this was because he used to chase rabbits and catch them with his own hands. People started to call him Ramuvhuda which ended up as Rammbuda.

4.3 Dyambeu

Khotsimunene Mphephu said that Dyambeu was a chief and he was the son of Velelambeu. To most of the people he was known as Velelambeu. Most of the Vhalemba says that, the word '*vele*' should be added to the word '*nnda*', which according to them means '*venda*'. It is indicated as this, *vele + nnda = venda*. According to him, Velelambeu was the son of Chief Ntindime. Ntindime was the son of Hwami. Dimbanyika was the son of Velelambeu, and Mpofu was also the son of Dimbanyika. Mpofu was the father of Ramabulana, Ramabulana was the father of Makhado, Makhado of Mphephu, Mphephu of George Mbulaheni. George Mbulaheni was the father of Patrick Ramabulana Mphephu and last but not least P.R. Mphephu was the father of Toni Ramabulana

Mphephu.

Tshililo Netshiendeulu considered Dyambeu to be the father of Dimbanyika. Before Velelambeu became a chief, Dyambeu was the ruler. Dyambeu was the one who arrived at Dzata I with his followers. He died there at Dzata I. It was then that his son Velelambeu became a king and called himself Dimbanyika - a name that had been his grandfather's and who had died during one of the migrations long ago.

5. THE STONE WALLS

Vhamusanda Makhado stated that when one looked at stonewalls at Great Zimbabwe and compared them to the stonewalls at Dzata Tshiendeulu and even the stonewalls at Dzata Nzhelele, it is clear that all these stonewalls have the same origin. All stonewalls are from Zimbabwe. The Masingo who arrived here carried those stones, and later after being settled they went back to Zimbabwe to collect others. That is why the stones are not the same as the stones, which are around Tshiendeulu and Nzhelele.

He said that the stones symbolized a flag of the Masingo people. When Dyambeu moved to the other side of Tshiendeulu, he took some of the stones with him to build his *musanda*. The other stones his people went and collected them at Zimbabwe in order to increase the number of those that they took at Tshiendeulu. He also said that during those days people had faith and believed in what they did. When a person has faith they become strong and active. Those people had faith and listened to their king, and they performed their work without grumbling.

Tshililo Netshiendeulu explained that her understanding of the history was that the followers of Velelambeu (Dimbanyika) took stones from Zimbabwe to Dzata I at Tshiendeulu. It was done through the process called "*Dzunde*" which is a period of compulsory labour performed for a chief. It took these people years to build the *musanda*. The stones were heavy but the people managed to carry them from Zimbabwe to their new settlement.

He also said that he is not sure where the stones used at Dzata II came. One can just think that they collected the stones somewhere. The beautiful ones that came from Zimbabwe are the ones that were used at Dzata Tshiendeulu.

Mrs. Tshinakaho Netshiendeulu could not understand how people managed to carry those heavy stones. She thought that perhaps the stones had moved by themselves, because at that time the country was full of magical and miraculous happenings. The stones are still beautiful and one cannot find similar ones around at Tshiendeulu and places nearby.

David Mphephu disagreed, saying the stones from Zimbabwe were taken to the Dzata at Nzhelele. They had been carried on their heads, as the people had no means of transport. He conceded that it was possible for oxen to have been used, but did not think so as he did not think that the oxen could have climbed the mountains carrying heavy things. When all things were considered, the people must have taken two to three months of traveling to carry these stones. He did not know whether these stones had a specific name, but thought it to be possible, as the traditional language spoken

by the Masingo at the *misanda* is disappearing.³

6. THE DECLINE OF DZATA

Chief Makhado said that, after Thohoyandou disappeared or had died, there was a strife that took place, between his sons, Mpofu, Raluswielo, Phophi and Ravhura. The bitter feud between these children caused them to split up, the reason being that all of them wanted to be the next king.

Tshililo Netshiendeulu asserted that all Masingo chiefs living in Venda today can trace their origins to Dzata in the Nzhelele Valley, from where they dispersed. These are the people whom today we call Tshivhase, Rammbuda, Ramabulana, Davhana, Sinthumule and others. He agreed that the cause of Dzata's collapse was because of the dispute over chieftainship. It is true, succession to chieftaincy always creates a dispute. Everyone thinks that they are capable of taking on the responsibilities of being a king.

7. FEELINGS OF PEOPLE TOWARDS THE RENOVATION OF DZATA IN THE NZHELELE VALLEY.

The Ntshiendeulus feel sad when considering the idea of renovating Dzata II (Nzhelele Mitangahumani). The people who came with the idea of renovating Dzata II should have considered renovating the Dzata Ruins at Tshiendeulu first, because these are still in their original state. There are no changes that have been made like at Dzata II. There is some damage that was made by cattle, goats and donkeys, but other than that it has not been changed at all.

Chief Makhado is happy that Dzata is being renewed, because he will be able to show people with pride where his ancestors came from. People will be able to show their history, because there will now be this showpiece village, from where all Venda kings dispersed. The grand children will now know where the places of Dzata Tshiendeulu and Dzata Nzhelele are situated. The old Dzata village should be renovated in such a way that all the buildings should be built in the same way as they were before.

David Mphephu explained that Dzata is not being restructured for the Mphephu family but for all the Venda kings and the Venda nation. As a member of the Mphephu family, he feels proud of what is happening. He said further that as a nation the Vhavenda are so thankful that the government is trying to renovate Dzata for them, and that all the Venda chiefs will be able to see where their ancestors once lived. The Venda nation must take care of what belongs to them. Dzata is their traditional place, and their grandchildren will now grow up knowing where they come from.

³ This *musanda* language is the language originally brought by the Masingo royal families from the western part of Zimbabwe and is very closely related to the Shona language dialect known as western Karanga. It once was used as the language spoken only in the *musanda* and at meetings when the leaders did not wish other participants to easily understand what was being said. It has gone into heavy decline in recent years.

8. THE NUMBER OF KINGS WHO RULED AT TSHIENDEULU AND NZHELELE

8.1 Tshiendeulu

- Mmbwayapenga. He got the name because of his bravery
- Tshidula. He was so famous by his poet which says >tshidula tsha musingadi
- Matavhela
- Tshidongo
- Tsumbewanamadunga
- Navhela. No one saw his grave. He just disappeared.
- Nthangeni. People know him mostly by >oldman Netshienddeulu=. He was blind and knows people by their voices.
- Nkoneni. She is the granddaughter of chief Nthangeni.

8.2 Dzata Nzhelele

The following chiefs or kings ruled the Masingo where they come from. They are

- Tshilume
- Tshikalange
- Hwami
- Ntindime
- Belelamambo / Velelambeu /Dyambeu
- Dimbanyika
- Thohoyandou
- Mpofu
- Ramabulana
- Makhado
- Mphephu
- George Mbulaheni
- Patrick Raamano Mphephu
- Tshimangadzo Dimbanyika
- Toni Peter Mphephu Ramabulana