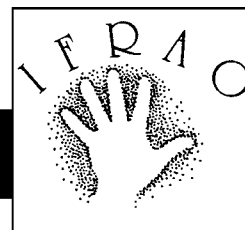


# IFRAO Report No. 49



## Minutes of the 2012 IFRAO Business Meeting

La Paz, Bolivia, 29 June 2012

*Organisations represented:* American Rock Art Research Association (ARARA), represented by Mavis Greer (U.S.A.); Asociación Cultural 'Colectivo Barbaón' (ACCB), represented by Robert G. Bednarik by proxy; Asociación de Estudios del Arte Rupestre de Cochabamba (AEARC), represented by Robert G. Bednarik by proxy; Association Isturitz & Oxocelhaya - Arts & Sciences (AIO), represented by Jean Clottes by proxy; Asociación Peruana de Arte Rupestre (APAR), represented by Gori Tumi Echevarria (Peru); Association pour le Rayonnement de l'Art Pariétal Européen (ARAPE), represented by Jean Clottes (France); Australian Rock Art Research Association (AURA), represented by Robert G. Bednarik (Australia); Cave Art Research Association (CARA), represented by Robert G. Bednarik (Australia); Centro Europeu de Investigação da Pré-História do Alto Ribatejo (CEIPHAR), represented by Robert G. Bednarik by proxy; Centro Studi e Museo d'Arte Preistorica (CeSMAP), represented by Robert G. Bednarik by proxy; Deutsche Gesellschaft für Petroikonologie e.V. (DGP), represented by Robert G. Bednarik by proxy; Mid-America Geographic Foundation, Inc. (MAGF), represented by Robert G. Bednarik by proxy; Moscow Centre of Rock Art and Bioindication Research, represented by Robert G. Bednarik by proxy; Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB), represented by Matthias Strecker (Bolivia); Société Préhistorique Ariège-Pyrénées (SPAP), represented by Jean Clottes (France).

The meeting was held in the National Museum of Ethnography and Folklore in La Paz, Bolivia, on 29 June 2012, and it commenced at 3.00 p.m. It was chaired by Jean Clottes, the President of IFRAO. The minutes were recorded by the Convener, Robert G. Bednarik.

1. *Apologies and declaration of proxies.* There was an apology from Association Isturitz et Oxocelhaya, and eight proxies were declared as listed above.

2. *Confirmation of previous minutes.* The minutes of the previous IFRAO Business Meeting (Tarascon-sur-Ariège, France, 9 September 2010) have been published in *Rock Art Research* 28(1): 139–140. They were accepted unanimously.

3. *Matters arising from these minutes.* No matters arising from the previous meeting were raised or discussed.

4. *Report of the IFRAO President.* The publication of the proceedings of the 2010 IFRAO Congress, which are to appear in both printed and electronic forms, involves great efforts. They are to be published in three languages (French, English, Spanish). The President has in the course of his term of two years also written official letters of support.

5. *Report of the IFRAO-UNESCO Liaison Officer.* No report was received.

6. *Report by the IFRAO Convener.*

6.1. The Association Isturitz et Oxocelhaya – Patrimoines Cultures et Préhistoire of France has been elected unopposed as a new member of IFRAO. Contact details are Joëlle Darricau, Villa Lana, Rte de Socoa 485, 64122 Urrugne, France. E-mail: [jdarricau@yahoo.fr](mailto:jdarricau@yahoo.fr)

6.2. The Horn Heritage Organisation, based in Somaliland and covering the Horn of Africa, has been elected unopposed as a new member of IFRAO. Contact details are Dr Sada Mire, Horn Heritage Organisation, Edna Adan Hospital Road, Ahmed Dhagah Area, Hargeysa, Somaliland. E-mail: [hornheritage@gmail.co](mailto:hornheritage@gmail.co)

6.3. Conservation issues. Rock art protection in Bolivia is regressing, IFRAO will provide international backing in support of improvements at the administrative level. The President explains that there are three types of countries: those with good protection measures that are adhered to, those with good measures that are often not adhered to, and those lacking any protection measures. ARARA explains that in the U.S.A., protection measures tend to be good at the federal level, but not at the state level. This reflects the situation in other countries, such as Australia.

6.4. Prioritisation of rock art sites in World Heritage listing has been actively pursued by the President and Convener of IFRAO. Progress is being made, but there is still a great backlog of applications to be processed.

7. *RARAC proposal.* The Rock Art Research Association of China has advised that it will bid for the 2014 IFRAO Congress, tentatively for October or November. A ballot will be held on this issue.

8. *Reports of IFRAO Representatives.*

8.1. Moscow: exhibition of posters 'Palaeoart chronicles' at Kemerovo; course of ten lectures at Department of History of Art on 'Palaeoart: history of research

and sites'; presentation at State Library of Art '100 years of very first publication in 1912 about Altamira on Russian'; exhibition at State Darwin Museum 'Pictograms of Horseshoe Canyon, Utah, U.S.A.'; course of five public lectures about palaeoart at State Pushkin Museum of Fine Art.

8.2. AEARC: As AEARC is dedicated to promote young researchers and intends to prepare young indigenous members as guardians of rock art sites, they wish to inquire about any future possibility of helping young researchers in any rock art seminar or workshop that could take place in any other country. AEARC considers that one of the best ways to conserve rock art sites is preparing the young generation that will in the future be in charge of dealing with cultural heritage.

8.3. ARARA reports its preparation work for the next congress, see item 10.1 below.

8.4. AURA will hold its Inter-Congress Symposium in Adelaide in September 2012, and is continuing its extensive publishing program and maintaining the AURANET web-pages.

#### 9. Further matters raised by delegates.

9.1. SIARB expresses concern about the frequency of IFRAO meetings. The issue is discussed in the context of item 7 above and the following items.

9.2. CeSMAP requests that the decision made at the Turin IFRAO Congress in 1995, that where possible there should be an IFRAO congress every year, be confirmed and validated. This meeting requests that a ballot be held on the future frequency of IFRAO congresses.

9.3. ACCB proposes that the 2015 IFRAO Congress be held in Caceres, Spain. The proposal is made in conjunction with the IFRAO Representatives of four other member organisations of IFRAO.

9.4. AURA proposes that the 2016 IFRAO Congress be held in Australia.

9.5. The received Hanwaken proposal (U.S.A.) for IFRAO affiliation will be to be examined by ARARA before it is to be subjected to ballot.

#### 10. General matters.

10.1. ARARA reports on the progress with planning the 2013 IFRAO Congress at Albuquerque, New Mexico. Some 50 people in several committees are engaged in the preparations for this event. So far about 300 presentations have been accepted for the academic sessions. Because of the size of the event, there will be seven parallel sessions, five of which will have simultaneous translation services. The fieldtrips program is well advanced, and the logistics involved are briefly discussed.

10.2. Election of new President. Freddy Taboada is unanimously elected as the IFRAO President for the next term, 2012 to 2013.

11. *Adjournment.* The new President adjourns the meeting at 4.20 p.m.

## SIARB-IFRAO Congress 2012

The Bolivian Rock Art Research Society SIARB held its international congress in La Paz from 25 to 29 June 2012 at the National Museum of Ethnography and Folklore (MUSEF) with exhibits presented in the cultural centre Espacio Simón I. Patiño. Two hundred investigators and students from Latin America, North America, Europe, Asia and Australia participated. As announced in [www.siarbcongress.org](http://www.siarbcongress.org), fifteen sessions, workshops on image enhancement, a special conference by J. Clottes and field trips took place; there was also a meeting of IFRAO Representatives. The congress was dedicated to Professor Juan Schobinger (1928–2009). Besides, in the inauguration session, the outstanding contributions to rock art research by Jean Clottes (France), Niéde Guidon (Brazil), Luis Briones (Chile) and Jane Kolber (USA) were recognised.

The results of this congress will be seen in a number of publications. SIARB published the congress program, introduction to sessions and workshops, and summaries of papers as No. 7 of its series *Contributions to South American Rock Art Studies* (texts in Spanish and English), and plans to publish the sessions on rock art of Bolivia and the Titicaca lake region. Other publications are in preparation.

SIARB expresses its gratitude to all colleagues who collaborated with this congress as chairpersons, moderators, directors of workshops and presenters of papers, and who made this event a success.

#### Professor Matthias Strecker

Secretary, SIARB

RAR 29-1064

## Proposal for rock art protection

Based on recent developments I would like to propose to IFRAO, the presidency of which is now held by Freddy Taboada of SIARB, to create a mechanism to channel complaints and take action towards heritage protection efforts around the world. I am aware of the individual efforts made by Rainer Hostnig in Peru, Robert G. Bednarik in Dampier and others elsewhere, but the problem is that there is no proper institutional effort regarding this matter, needed especially when all other available channels have failed.

As an explicit example, I have over the years made concrete and well-based interventions to UNESCO, yet to be responded to. The greatest issue here is that all of the instances provided by them are destined to establish a dialogue with the national official agencies and authorities, in the case of Chile the Council of National Monuments (Consejo de Monumentos Nacionales, CMN).

My particular experience with the CMN is not a



Figure 1. The storage facilities for the El Mauro petroglyphs, Chile, July 2012.



Figure 2. One of the broken petroglyph slabs from the El Mauro site.

good one, and since 2004 I have filed several complaints regarding the destruction of one specific rock art site, El Mauro, but the case was never investigated (Bustamante 2006). I have dutifully resorted to involving all state agencies that should take part in the protection of our cultural heritage and still there was no response. One of the reasons is that in some cases officials who hold senior positions, including the current Minister of the Environment, were until 2010 part of the company responsible for the destruction of El Mauro, hence their refusal to conduct investigations and enforce the penalties provided by the law.

Aside from the state agencies, I have also asked the Archaeological Society of Chile (Sociedad Chilena de Arqueología), a private institution of fellow archaeologists that is part in the CMN, to investigate the case. It has consistently failed to do so because some of its leading members gave their consent for this project to proceed and they were in charge of the works of removal of entire archaeological site contents, but never delivered any sort of final report.

In June 2012, the Contraloría General de la República (Comptroller General of the Republic of Chile) issued a report which stated that the CMN not only failed to fulfil its duty, but also refused to do so, which is why it was directed to undergo an internal audit. According to information provided by the Comptroller General, in Report 19 of 2006 and the latest report, dated 30/05/2012, of 148 sites whose rock art was removed there is only partial information about 40, leaving 108 archaeological sites unaccounted for. As the pieces were stored in warehouses without protection or control, the exact number or their whereabouts is not known.

In 2005 US\$5 million was invested in this project, representing the largest sum recorded in the country for a 'rescue' archaeological intervention. According to the report of the Comptroller there was no final report, no register of the removed pieces, no audit report, and no plans of the sites or photos of the pieces. This may well be among the largest losses of archaeological heritage in the world, or the largest case of theft and trafficking of archaeological artefacts in the history of Chile.

By making these complaints, in compliance with the law and exercising my professional responsibility, I have been threatened, slandered, persecuted and banned by various professionals and organisations like the Council of National Monuments and the Archaeological Society of Chile. The evidence presented and other

material in my possession show that my allegations are well founded and that the agencies, companies and professionals involved have indeed broken the law. I should clarify that 90% of the archaeologists involved in El Mauro did a thorough job, and that the responsibility rests solely with those in charge of the project.

What was in El Mauro is undoubtedly lost, but I pursued the case, even after the loss occurred, to make an example of it and to hopefully avoid similar cases from occurring elsewhere.

#### Proposal to IFRAO

As I previously mentioned, I would like to propose to IFRAO the establishment of a division dedicated specifically to cases of sites endangered by the action of large corporations, states and professionals of the area.

I am aware that IFRAO does not have the resources to fund the work that this requires, therefore I offer my time and experience pro bono to develop a proposal containing:

- (1) Base document for the protection of heritage at risk.
- (2) Format method for presentation of cases before IFRAO.
- (3) Proposal of actions to support efforts made in protecting sites at risk.
- (4) Proposal of method for the recording and tracking of cases.

The idea is to provide IFRAO with tools to support and guide the efforts made by colleagues around the world, providing technical support and representing them, as a multinational organisation, before relevant authorities when the situation calls for it.

I am sure there are other colleagues interested in forming a committee of three or four members, to jointly prepare a proposal that would be presented at the 2013 IFRAO Congress in Albuquerque, New Mexico.

**Patricio Bustamante Díaz**

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#### REFERENCE

BUSTAMANTE Díaz, P. 2006. Rock art destruction at El Mauro, Chile: one of the world's largest mining waste dams. *Rock Art Research* 23: 261–263.