



**Doc. 11761**

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## Crafts and cultural heritage conservation skills

### Report<sup>1</sup>

Committee on Culture, Science and Education

Rapporteur: Baroness Gloria HOOPER, United Kingdom

### Summary

The report is the third in a series by the same rapporteur relating to the public-private interface of cultural heritage conservation (see earlier [Doc. 9913](#) on tax incentives and [Doc. 10731](#) on private management).

A distinction is drawn between traditional crafts, which are the subject of a resolution calling for non-governmental support and the development of networks, and the skills both ancient and new that are relevant to conservation and to which the recommendation largely refers.

The report recalls the past involvement of the Parliamentary Assembly in the training of craftsmen from the setting up in 1977 of a European centre in Venice and in 1987 of a European Foundation for Heritage Skills. The Committee of Ministers is asked to revive Council of Europe involvement in this sector, for example by recognising the new centre in Thiene. Further concerted action is needed on the European level between government, private and voluntary sectors in developing the skills and expertise necessary for heritage conservation, including maintenance and operation.

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1. References to committee: [Doc. 11268](#), Reference No 3357 of 25 June 2007



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## A. Draft recommendation

1. Conservation of the cultural heritage depends on a wide variety of skills. These range from basic traditional and contemporary construction techniques to scientific analysis and project management. These different skills must be identified, the personnel trained and the whole team organised to work together in planning and executing conservation projects.
2. Essential for the success of such conservation projects is assurance of support in terms of funding and interest. This is necessary at all stages, including follow up and proper provision for maintenance.
3. The skills involved in conservation can be very specialised and the materials such as stone from specific quarries, seasoned timber, thatch or slate, difficult to procure. Much can be gained from European level co-operation in terms of expertise and material and the pooling of knowledge and know-how.
4. Conservation has been threatened by the disappearance of appropriate skilled labour or of understanding of the use of traditional materials such as lime. Increasing recognition of the value of manual skills is therefore to be welcomed. The integration of manual with intellectual aspects of conservation should be encouraged in all training courses.
5. In line with its [Recommendation 1621 \(2003\)](#) on art history, the Parliamentary Assembly believes that architects and planners should be aware of traditional skills, techniques and materials and take account of them in restoration projects
6. This should be an exciting process, attracting younger and more dynamic people and with better regard to gender balance, but also involving the experience and interest of older generations. It is part of the living process of conservation and appreciation that enables our heritage to survive in a meaningful manner. It applies to the built heritage of buildings and bridges, of gardens and landscapes, to the movable heritage of paintings, sculpture, musical instruments and books, and to the moving heritage of land vehicles, boats and aircraft.
7. The Assembly underlines the importance conservation projects can have for the local and regional crafts industry and economy.
8. Sustainability and energy efficiency have to be added as new factors in conservation. Fire and safety regulations are rather more controversial, for example requirements for emergency exits and disabled access in historic buildings or deck heights in traditional sailing ships. Workshops in these areas could be valuable.
9. The Assembly is pleased to have been associated with the setting up in Venice in 1977 of a European Centre for the training of craftsmen in conservation of the architectural heritage and has followed with interest, with concern and now with renewed enthusiasm the development of this pilot project. It calls on the Committee of Ministers to give Council of Europe recognition to the new European centre for heritage crafts and professions in Thiene (Italy), and foster the development of other international initiatives such as the centre of training for the rehabilitation of the architectural heritage in Avignon (France) the training centre for heritage skills in Görlitz (Germany) or the international built heritage conservation centre in Bontida (Romania)
10. The Assembly has also been involved in the creation in 1987 of the European Foundation for Heritage Skills, the aim of which was to embrace all heritage skills. It calls on the Secretary General of the Council of Europe to ensure clarification of the legal status of this institution with a view to enabling it to pursue the aim of developing a European network on heritage skills and providing it with practical and visible information in addition to the Council of Europe databases on the cultural policies of member states known as *Herein* and the *Compendium*.
11. The Assembly would wish to give craftsmen and professionals information to judge the merits of particular products and materials and also pierce the arcane secrets of the ancient guilds. Public-private co-operation is important to ensure that conservation is carried out to the best possible standards and the market must be opened up. The private sector, including owners interested in managing or doing work themselves, should not be excluded from this partnership. The Committee of Ministers should encourage an open and informed debate on conservation principles and practice, techniques and products and on how to assess them.
12. The Assembly would also like to see further concerted action between government, private and voluntary sectors in developing the skills and expertise necessary for heritage conservation, including maintenance and operation. It welcomed the setting up in 1992 of the European Association of Architectural Heritage Restoration Firms (AEERPA) but would wish a much wider involvement with responsible restoration companies and to promote in particular their establishment and development in central and eastern Europe.

13. Finally the Assembly recommends that the Committee of Ministers initiates a full survey of national conservation skills provision in conjunction with the EU, with the International Centre for the Study of the Preservation and restoration of Cultural Property (ICCROM) and other specialised agencies and professional bodies, as also with NGOs, with a view to the development of a Europe-wide strategy for the concerted management of heritage conservation involving craftsmen, architects and planners and including recognition of professional qualifications.

## **B. Draft resolution**

1. The Parliamentary Assembly recognises the rich variety of traditional crafts as part of the cultural heritage and an important vehicle for the expression of cultural diversity
2. It recalls Committee of Ministers Recommendation Rec (81) 13 on action in aid of declining craft trades in the context of craft activity, its own [Resolutions 782 \(1982\)](#) on craftsmanship and 798 (1983) on the 1983 Year of the small and medium-sized enterprises and craft trades, and its Recommendation ... (2008) on Crafts and cultural heritage conservation skills.
3. It welcomes the initiative of students from the Belgrade University Faculty of Law in drafting a European Convention on the Protection of Old and Traditional Crafts.
4. The Assembly recalls the role of the ancient guilds to ensure the social as well as economic well-being of its members and their families. It welcomes the continuing work of the trade associations and unions to this effect and more specifically of such contemporary institutions as the Confartigianato Association of Vicenza (Italy) in support of crafts and craftsmen.
5. It calls on individual craft trades, trade federations and associations, and national training groups to identify themselves, to establish European networks, to develop public support and to exploit the educational, economic and tourist potential of their activities.
6. In conclusion it calls on the European Union for support from its regional development funds and other sources such as the Culture Programme, for traditional crafts and in particular for those necessary for heritage conservation.

## C. Explanatory memorandum by Baroness Hooper, rapporteur

### 1. Introduction

1. The report is an attempt to identify practical ways in which the Council of Europe can help promote the skills necessary for conservation of physical cultural heritage. Its origin lies in a motion relating to old and traditional crafts to which due consideration will be given. That is however a rather broad and open-ended field. I have chosen to select the part of it which relates and concludes the series of reports I have presented relating to the public-private interface with regard to conservation (see [Doc. 9913](#) on tax and [Doc 10731](#) on private management) and on which the Council of Europe has over the years established certain bench-marks which I believe should be maintained.

2. In the preparation of this report I have profited from the longstanding acquis of the Council of Europe, from first hand experience of the craftsmanship centres in Venice and Thiene and from reactions from a great many NGOs consulted with the assistance of Europa Nostra. These are listed in the appendix and the written submissions are available from the secretariat. I have included in the report certain examples of good practice that have been drawn to my attention. I hope that one result of this report will be to attract more to make themselves known.

### 2. Old and traditional crafts

3. The subject of old and traditional crafts was recently examined by a group of students from the Faculty of Law of Belgrade University, developed into a formal draft proposal for a European Convention and first presented to the Committee on Culture, Science and Education in November 2005. This original proposal was subsequently developed in a paper by Branko Ruzic in May 2006 and was the basis of a motion for a recommendation presented by Mr Aligrudic and others in April 2007 ([Doc 11268](#)). It has also been examined by the competent secretariat on the governmental side of the Council of Europe which reported to the committee in January 2006 that in the secretariat's view a specific convention on crafts was not necessary; the procedure for preparing a convention was very complicated and there were already several instruments on heritage to which one could refer to develop support for know-how and crafts; moreover on the level of European co-operation, exchanges could be made in the field by means of the Herein network on the cultural heritage.

4. The initiative of the Serb students is to be commended and also the persistence of their director of studies, Branko Rakic. It led to a most remarkable exhibition of traditional craft work in the Council of Europe building in Strasbourg in the course of the recent 2008 June part-session. It reflects an enthusiasm of the younger generation for the subject of craftsmanship that is very much to be cherished. The draft convention is also a model academic exercise in terms of legal and cultural analysis. Its idealism is however not tempered by being based on multilateral negotiation in real time between representatives of countries anxious to cut down their involvement in new international agreements.

5. The lack of interest, indeed the outright opposition of certain countries to the negotiation of the recent Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro, 2005) is a clear signal that binding legal instruments such as conventions have however become a no-go area for the advancement of European cultural co-operation. A more cynical observer could extend this beyond the cultural field. But the point is effect, not legal formality and we should be looking for the most effective way of making progress.

6. For this reason I would like to link the idea of promoting old and traditional crafts to their relevance in practice and with regard to economic sustainability and real political and financial support. I would suggest that specific and targeted proposals be worked out for the different crafts involved. Those best placed for acting here are the professions themselves (the former guilds, the trade federations and associations, the trade unions and specialist national training groups). The field of crafts is very broad: it can extend to traditional sports and to gastronomy. On the general level the subject should perhaps best be treated as an aspect of cultural diversity and sustainability and promoted for its own sake.

7. There is also much room for interesting socio-cultural analysis of craftsmanship. André Delehedde reported to the Assembly on craftsmanship in 1982 ([Doc. 4938](#) and Res 782) and referred to a study of declining craft trades in Europe by Gilbert Sommier. Richard Sennett provides a more recent 2008 update on the craftsman. There are many fascinating issues involved such as the distinction between manual labour and

mental skills, technique and art, *homo laborans* or *homo faber*. The situation has evolved over time but the basic issues remain as identified in the past with the differing attitudes of Plato and Aristotle and the competing social and commercial roles of the guilds.

8. The activity of the Prince of Wales' School of Traditional Arts in London can be singled out in this context.

9. To conclude this section: old and traditional crafts may be interesting for academic, artistic and touristic reasons; their diversity should be recorded; their survival however depends on their relevance and on their viability, on the active support of non-governmental organisations and not on governmental intervention. This being said however, it is important that government or EU regulation does not work against the survival of crafts and skills.

### 3. Crafts and skills for cultural heritage conservation

10. This field is not new to the Council of Europe or to the Assembly. It is a field in which the Council of Europe has made a significant practical contribution and which it should continue to pursue. As stated at the outset, I am dealing with physical heritage. This extends from constructions such as buildings and bridges, gardens and landscapes, to the moveable heritage (such as paintings, sculpture, bells and musical instruments and books) and the moving heritage (land vehicles, ships and aircraft).

11. A number of major conferences have been held by the Council of Europe on cultural heritage conservation skills and crafts.. The most relevant are:

- Congress on crafts and craftsmanship, Fulda, June 1980;
- European Symposia of Architectural Heritage Restoration Firms, Strasbourg, June 1991 and June 1998;
- Colloquy on the promotion of art history in Europe, Venice, November 2002.

The subject has also frequently been raised at specialised ministerial conferences.

12. The most relevant texts to have emerged are as follows:

- The European Charter of the Architectural Heritage and the Amsterdam Declaration (1975);
- Assembly Rec. 849 (1978) on Pro Venetia Viva and the European Centre for the training of craftsmen ([Doc 4190](#) report by Olaf Schwencke);
- Assembly Res. 782 (1982) on craftsmanship ([Doc. 4938](#) report by André Delehedde – this summarises the work on the subject in the Council of Europe from 1965);
- Assembly Rec. 1621 (2003) on the promotion of art history in Europe ([Doc. 9881](#) report by Eddie O'Hara with a section on the training of professional conservation workers);
- Committee of Ministers Rec. (80) 16 on the training of architects, town planners, civil engineers and landscape designers;
- Committee of Ministers Rec. (81) 13 on action in aid of declining craft trades in the context of craft activity;
- Committee of Ministers Rec. (86) 15 on the promotion of craft trades involved in the conservation of the architectural heritage.

And see also the European Landscape Convention (2000) Art 6 and the Faro Convention (2005) Art 13.

13. Of rather greater importance however is the practical action in terms of training and of information. The Assembly has been very much involved in this action.

14. The creation in Venice in 1977 of the European Centre for the training of craftsmen in conservation of the architectural heritage was one of the most practical measures the Council of Europe has ever taken. With Assembly pressure and the personal involvement of the Deputy Secretary General of the time, Count Sforza, this centre was set up as an operational agency of the European Foundation Pro Venetia Viva first in San Pasquale. It moved subsequently to the Island of San Servolo with the support of the Province of Venice and became an active member of the Private Organisations for the Safeguarding of Venice. It has been visited on several occasions by our cultural committee and was in 2002 the venue for our conference on art history. From the beginning to 1994 the Centre was officially recognised by the Council of Europe and The President

of the Assembly was ex officio President of the Governing Board of the Pro Venetia Viva Foundation. The running of the Centre then passed into Italian hands. The Centre's presence on San Servolo attracted attention but also criticism from the authorities. As the development of the island progressed, its fate became a pawn in local politics. It was not as well managed as it might have been. It was finally closed down and its equipment and records, including masterpieces by students, removed under cloak of darkness in 2007.

15. Like a phoenix, the spirit of this centre has now resurfaced in the Villa Fabris in Thiene where it is generously supported by the Confartigianato Association of Vicenza. I visited the new centre in April 2008 and was very much impressed by the facilities, the cultural context of Palladian and vernacular architecture and the entrepreneurial spirit of its new backers. I believe that the Committee of Ministers should renew Council of Europe recognition of this new European Centre in Thiene in support of what it is doing to promote conservation policies and skills.

16. The initial idea of saving Venice quickly gave way to the very more general one of promoting conservation skills on all levels. The essence of the courses given in Venice and now in Thiene is that they are multilingual (currently English, French, German and Italian), emphasise the team approach to on-site management of conservation (from art-historian and architect to artisan) and work on real projects in the region. Our support for this principle should be reasserted. Classes started in Thiene in 2007; the 2008 programme includes intensive courses from February throughout the year and a longer 3-month course in architectural heritage conservation from April to July. The contributions of Sir Bernard Fielden and Wolf Elbert should be mentioned in this context.

17. Other conservation training centres of course exist. Much work is currently proceeding on the national level. In 1995 the Council of Europe published a directory of some 190 establishments in a European Directory of training centres in heritage skills and crafts. Most of these were national centres. Relatively few were European or international and this remains the case. In addition to the Council of Europe's contribution, I should certainly mention the International Centre for the Study of the Preservation and restoration of Cultural Property (ICCROM), a governmental organisation based in Rome which has been active in this field since 1965 and is currently offering its second course on conservation of built heritage (March-April 2009) and its 16<sup>th</sup> course on stone conservation (April-July 2009). The number of students participating in these international courses is inevitably very limited. Further centres with international reach that have been drawn to my attention are the training centre for heritage skills in Görlitz (Germany), the Enkhuizen Nautical College (Netherlands) and the international built heritage conservation centre in Bontida (Romania).

18. Thinking on conservation is developing. For example more emphasis is now placed on regular maintenance than on root and branch restoration. New materials and techniques are being developed and the old ones are becoming better understood. Studies of how buildings were conceived and constructed is seen as relevant for their present-day conservation: this point was underlined to me by Guido Beltramini, Director of the International Architecture Study Centre Andrea Palladio in Vicenza. And new uses call for new solutions.

19. As stated recently by Donald Hankey, President of Icomos UK, broader challenges are now to be faced in conservation, particularly in the context of sustainability, and the social and economic benefits of investment in heritage skills, including supporting disadvantaged local communities and nurturing SMEs to provide sustainable employment for local people.

20. Attention should also be paid to maintaining traditional skills in operating heritage as well as restoring it: a point made by European Maritime Heritage.

21. In all of this there is a real need for training and more generally for the effective exchange of information. On-line information on conservation techniques and recommended products would be helpful. But this can touch on highly controversial issues – professionals argue in depth over plastic versus wooden windows, lime-based rendering or silicone paints. It is also commercially sensitive – preference of one product over another for the same purpose. But I believe it should be tackled and this information made available on the European level. The Council of Europe is it is true developing tools for information on cultural policy including heritage. The relevant sites are Herein and Compendium. This information is largely of an administrative nature and concerns policy more than practice. It is not relevant as yet to the rather more practical field covered by this report.

22. The question of standard procedures and products is controversial. There is reasonable suspicion of the imposition of products that may not have been tested or are promoted for purely commercial reasons. The Council of Europe should encourage an open and informed debate, aimed at enabling assessment rather than at imposing norms. It should foster European exchange of know-how and personnel, thus reviving one of the

most effective traditions in architectural and artistic creativity on the continent. I am assured that this is a process already currently undertaken by the RIBA (Royal Institute of British Architects) and IHBC (Institute of Historic Building Conservation, UK). We need a common approach at European level.

23. Fire and safety regulations are rather more controversial, for example requirements for emergency exits and disabled access in historic buildings or deck heights in traditional sailing ships. Workshops in these areas could be valuable, especially if carried out by EU bodies responsible for introducing the regulations.

24. The involvement of the private sector is clearly relevant. The Assembly opened the door to this with the organisation of two conferences with representatives of restoration firms in 1991 and 1998. A European association was set up (European Association of Architectural Heritage Restoration Firms, AEERPA): it has sections however in only nine European countries. Contact is still maintained, for example through Council of Europe DG IV projects in South Eastern Europe. Relations with certain individuals and with the EU need to be clarified. The principle of co-operation with the private sector is however valid. Greater emphasis should be placed on the extension of expertise and guidance for the private heritage companies operating in Central and Eastern Europe or the South Caucasus rather than in finding contracts for West-European firms in these regions. Again this is a matter for the private sector. The role of the state is to give encouragement by facilitating capacity building.

25. The role of the NGOs is important both in channelling the enthusiasm of volunteers and in spreading the degree of know-how. Europa Nostra has recognised this sector and at its meeting in Bergen in 2005 drew attention to the degree of self-help in conservation in Norway (*dugnod*). Its annual awards include a category for education, training and awareness raising.

26. The specific situation of owners of historic property interested in doing work themselves should not be overlooked. Whether as artisan or as manager private owners have a direct part to play and can represent a considerable extension to the financial and other resources available for conservation. It is important that their involvement is as correct as possible to principles of conservation.

#### **4. More international co-operation is necessary.**

27. One way is to encourage broader networking of heritage skills. The European Foundation "Pro Venetia Viva" set up the Venice Centre as a pilot project initially limited to craftsmanship in architecture conservation. The initiative was taken in 1995 to extend the scope of Pro Venetia Viva into a European network to embrace all heritage skills, known officially as the "Venetia Foundation – European Foundation for Heritage Skills" (referred to by its French acronym FEMP). Subsequently in November 1998 a "FEMP Association" was registered in Strasbourg (because EU funding required a seat in a EU country which the original PVV Foundation could not attract as it was Swiss-based). It undertook a number of activities which proved its value in particular as a unique vehicle for attracting EU funding (for example for the major Herein project) but also as a means of spreading information about heritage skills. I became President of FEMP in March 1998 and remain in that capacity as no action has been taken subsequent to the decision of the then Council of Europe Secretary General Walter Schwimmer to withdraw Council of Europe funding and personnel at the end of 2001. This decision was taken despite interventions from the Assembly and a direct proposal from the Portoroz specialised ministerial conference that FEMP be "formally placed under the auspices of the Council of Europe". A move must be made to resolve the situation – either to relaunch action or to close down. Personally I should like to revive this Foundation. I feel it is needed. But I need support in financial and political terms.

28. Another is a full and on-going survey of conservation skills provision. This could be conducted by the Council of Europe in conjunction with the EU, with ICCROM and other specialised agencies and professional bodies such as RIBA or IHBC in the UK, and NGOs such as REMPART in France, with a view to the development of a Europe-wide strategy for the concerted management of heritage conservation. This should include the problem of recognition of professional qualifications for which the recently launched European Qualifications Framework (2008) suggests a practical approach. The creation in April this year of the Heritage Skills Task Force in the UK should also be given support.

#### **5. Conclusion**

29. The Council of Europe has the possibility of coordinating its role in education, training and employment with its traditional pre-eminence in the field of cultural heritage. Reasserting its role in the heritage field could be achieved by networking skills for heritage conservation in partnership with the private sector. It should take advantage of the relocation of the conservation centre in Thiene to launch this activity. It should also promote

the creation of other centres in particular in central and eastern Europe. It should initiate a full and on-going review of conservation skills provision. The role of the non-governmental sector is vital and full encouragement should be given to the bodies working in this field.

**Appendix – List of written submissions**

1. Cathedrals and Church Buildings (UK)
2. Chalmers University of Technology and University of Gothenburg
3. COTAC (Conference on Training in Architectural Conservation – UK)
4. Construction Skills (UK)
5. Deutsche Stiftung Denkmalschutz (Germany)
6. European Maritime Heritage
7. Heritage Afloat (UK)
8. Heritage Link (UK)
9. Heritage Railway Association (UK)
10. Historic Chapels Trust (UK)
11. Icomos UK
12. Icon (Institute for Conservation – UK)
13. Institut du Patrimoine Wallon (Belgium)
14. International Network for Traditional Building, Architecture and Urbanism
15. Maisons Paysannes de France
16. National Heritage Training Group (UK)
17. North of England Civic Trust
18. Transylvania Trust (Romania)
19. Union REMPART (France)

These submissions are available in their original languages on request from the secretariat.

*Reporting committee:* Committee on Culture, Science and Education

*References to committee:* [Doc. 11268](#), Reference No 3357 of 25 June 2007

*Draft recommendation and draft resolution* unanimously adopted by the committee on 2 October 2008

*Members of the committee:* Mrs Anne **Brasseur** (Chairperson), Baroness **Hooper**, Mr Detlef **Dzembitzki**, Mr Mehmet **Tekelioğlu** (Vice-Chairpersons), Mr Remigijus Ačas, Mr Vincenç Alay Ferrer, Mr Kornél Almássy, Mrs Aneliya Atanasova, Mr Lokman **Ayva**, Mr Rony **Bargetze**, Mr Walter **Bartoš**, Mr Radu Mircea Berceanu, Mrs Deborah **Bergamini**, Mrs Oksana **Bilozir** (Alternate: Mrs Olha **Herasyim'yuk**), Mrs Guðfinna Bjarnadóttir, Mrs Ana **Blatnik**, Mrs Rossana **Boldi**, Mr Ivan Brajović, Mr Vlad Cubreacov, Mrs Lena Dabkowska-Cichocka, Mr Ivica Dačić, Mr Joseph Debono Grech, Mr Ferdinand Devinsky, Mr Daniel Ducarme (Alternate: Mr Hendrik **Daems**), Mrs Åse Gunhild Woie **Duesund**, Mrs Anke Eymer, Mr Relu Fenechiu, Mrs Blanca Fernández-Capel, Mr Axel Fischer, Mr Gvozden Srećko **Flego**, Mr Dario **Franceschini** (Alternate: Mrs Federica **Mogherini Rebesani**), Mr José **FreireAntunes** (Alternate: Mr José Luis **Arnaut**), Mr Guiorgui Gabashvili (Alternate: Mr Guiorgui **Targamadze**), Mr Ioannis Giannellis-Theodosiadis, Mr Paolo **Giarretta**, Mr Stefan **Glävan**, Mr Raffi **Hovannisian**, Mr Rafael Huseynov, Mr Fazail Ibrahimli, Mr Mogens **Jensen**, Mr Morgan **Johansson**, Mrs Francine John-Calame, Mrs Liana Kanelli (Alternate: Mrs Rodoula **Zissi**), Mr Jan **Kaźmierczak**, Miss Cecilia **Keaveney**, Mrs Svetlana Khorkina (Alternate: Mr Oleg **Lebedev**, M. Serhii Kivalov, Mr Anatoliy **Korobeynikov**, Mrs Elvira **Kovács**, Mr József **Kozma**, Mr Jean-Pierre Kucheida, Mr Ertuğrul **Kumcuoğlu**, Mr Markku **Laukkanen**, Mr Jacques Legendre, Mr René van der Linden, Mrs Milica Marković, Mrs Muriel Marland-Militello, Mr Andrew **McIntosh** (Alternate: Baroness **Knight of Collingtree**), Mrs Maria Manuela de **Melo**, Mrs Assunta Meloni, Mr Paskal Milo, Mrs Christine **Muttonen**, Mrs Miroslava Němcová, Mr Edward **O'Hara**, Mr Kent **Olsson**, Mr Andrey Pantev, Mrs Antigoni **Papadopoulos**, Mrs Majda Potrata, Mrs Adoración Quesada Bravo, Mr Paul Rowen (Alternate: Mr Robert **Walter**), Mrs Anta **Rugāte**, Mr Indrek **Saar**, Mrs Ana Sánchez Hernández, Mr André **Schneider** (Alternate: Mr Frédéric **Reiss**), Mr Yury **Solonin** (Alternate: Mr Oleg **Panteleev**), Mr Christophe Steiner, Mrs Doris **Stump**, Mr Valeriy **Sudarenkov** (Alternate: Mr Ivan **Melnikov**), Mr Petro Symonenko, Mr Hugo Vandenberghe, Mr Klaas de Vries, Mr Piotr **Wach**, Mr Wolfgang **Wodarg**.

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N.B.: The names of the members who took part in the meeting are printed in **bold**

*Secretariat of the committee:* Mr Grayson, Mr Ary, Mr Dossow