

The document of Pavia

CONSIDERING that the cultural heritage, both movable and immovable, is a cornerstone of European cultural identity, an identity which respects both national and regional diversities;

CONSIDERING the special nature of this heritage, its finite nature, the moral obligation to guarantee access to it for present and future generations and to raise awareness of its origins, history, vulnerability and preservation amongst professionals, the public and decision makers

CONSIDERING that it is necessary to ensure the highest level of conservation - restoration for cultural heritage, i.e. that which is capable of guaranteeing its integrity and prolonging its existence;

CONSIDERING that this high level of conservation - restoration depends on the professional status of the conservator - restorer being given urgent recognition at a European level;

CONSIDERING that the conservator - restorer must be part of the decision-making process from the outset of a conservation - restoration project and that he/she must assume, in collaboration with the other partners involved, the responsibilities which relate to his/her own competence (in particular, diagnosis, prescription, implementation and documentation of treatment).

The experts concerned with the conservation - restoration of cultural heritage, meeting in Pavia in 18-22 October 1997, recommend that, on the basis of the document prepared by the professional bodies (œE.C.C.O. professional guidelinesœ, 11 June 1993, annexe 1), the European Union, in collaboration with all the specialists in the field, should encourage the following actions:

1. the recognition and promotion of conservation-restoration as a discipline covering all categories of cultural property and taught at university level or recognised equivalent, with the possibility of a doctorate
2. the development of interdisciplinary exchange between conservator-restorers and exponents of the humanities and the natural sciences both in teaching and in research

[back to the top](#)

3. the development of the profile of the conservator/restorer based on the E.C.C.O. professional guidelines (1993/1994), of his/her role in decision-making from the outset of a project and of his/her responsibility for communicating with other professionals, the public and decisionmakers

4. the development of a definition at European level of the full range of professional competencies of the conservator-restorer

5. the avoidance of the proliferation of training programmes which do not meet the standards of the profession

6. the assurance of an appropriate balance of integrated theoretical and practical teaching, as well as the teaching of strategies for communication in the education and training of the conservator-restorer

7. the setting up, as a matter of urgency, of a programme of cooperation and exchange within a European network of training and research institutions

8. the setting up of a comparative study by the profession of the different educational systems (objectives, contents and levels)

9. the promotion of improved dissemination of information by means of publication of conservation-restoration projects

10. the promotion of research in conservation-restoration

11. the establishment of a regulatory framework to guarantee the quality of intervention on cultural heritage or its environment in order to avoid the negative impacts of market forces. This regulatory framework will include, in particular, provisions concerning:

- the competence of enterprises or teams of professionals in charge of conservation/restoration projects
- the drafting of specifications for conservation-restoration projects

12. the publication of a multilingual glossary prepared on the basis of the conceptual definitions to be found in the professional literature

13. the provision of appropriate resources to ensure improved communication between professionals, the public and the decision-makers.

The experts gathered in Pavia urge the Institutions of the EU to demonstrate their commitment to the preservation of the cultural heritage by translating these recommendations into tangible, coordinated actions.

Unanimously adopted, Pavia 21st. October 1997, by:

- Wolfgang Baatz Austria (Professor Akademie del Bildenden Künste in Wien, Wien)
- Pierre Masson Belgium (President E.C.C.O., Leefdaal)
- Catheline Perier-d'Ieteren Belgium (Professeur Université Libre di Bruxelles)
- René Larsen Denmark (Rector Det Kongelige Danske Kunstakademi, Konservatorskolen, Copenhagen)
- Lena Wikström Finland (Director Oy ars Longa Ab, Helsinki)
- Martine Bailly France (Enseignant a l'IFROA. Paris)
- Marie Berducou France (Responsable du Dept. De Conservation et Restauration, Université de Sorbonne MST, Paris)
- Sesolene Bergeon France (Conservateur General du Patrimoine, Direction du Patrimoine, Paris)
- Georges Brunel France (Director Ecole Nationale du Patrimoine-IFROA, Paris)
- Françoise Flieder France (Nat.Scie. Directeur des Recherches sur la Conservation des Documents Graphiques Ministère de la Culture, Paris)
- Florence Herrenschmidt France (Directeur Centre Regional de Restauration de Caen, Paris)
- Gottfried Hauff Germany (Professor, Studiengang Restaurierung fachbereich Architektur Fachhochschule, Potsdam)
- Elisabeth Jagers Germany (Professor, Naturwissenschaftliche beratung bei der Erhaltung von Kunst und Kulturgut, Köln)
- Ulrich Schiessl Germany (Professor, Hochschule fur Bildende Kunste fachgebiet Restaurierung Dresden)
- Cristina Thieme Germany (Conservator-Restorer, München Technische Universität München, Studiengang Resturierung Kunsttechnologie und Konservierungswissenschaften, München)
- Janey Cronyn United Kingdom (Conservator-Restorer, London)
- Katey Foley United Kingdom (Consultant, London)
- Wendy Griffiths United Kingdom (Conservator-Restorer, London)
- Jane Hutchinson United Kingdom (Chair Conservation Forum, Edinburgh)
- Ian Mc Clure United Kingdom (Director, Hamillton Kerr Institute University of Cambridge, Cambridge)
- Carole Milner United Kingdom (Head of conservation & collection care Museums and Galleries Commision, London)
- Andrew Oddy United Kingdom (Keeper of Conservation; The British Museum, London)
- Alan Phenix United Kingdom (Teacher, Courtauld Institute of Art, London)

- Nicholas Minos Grecia (Direttore per il Restauro delle Antichità e delle Opere d'Arte, Ministero della Cultura, Athens)
- Maghread McParland Ireland (Senior Conservator, The National Gallery of Ireland, Dublin)
- M.G. Albertini Ottolenghi Italy (Professore Università di Pavia, Pavia)
- Catherine Antomarchi Italy (Coordinatore programma PREMA ICCROM, Roma)
- Giorgio Bonsanti Italy (Direttore Opificio delle Pietre Dure, Firenze)
- Michele Cordaro Italy (Direttore Istituto Centrale per il Restauro, Roma)
- Gael de Guichen Italy (Assistente Direttore Generale ICCROM, Roma)
- Roberto Nardi Italy (Conservator-Restorer, Roma)
- Mara Nimmo Italy (Vice Direttore Corsi, Istituto Centrale per il Restauro, Roma)
- Pietro Petrarola Italy (Soprintendente Beni Artistici e Storici - Milano, Milano)
- Nathalie Ravanel Italy (Conservator-Restorer Segretario Generale E.C.C.O., Firenze)
- Sabina Vedovello Italy (Conservator-Restorer, Roma)
- Mille Stein Norway (Chief Conservator, Norsk Institut for Kulturminne-Forskning NINA NIKU, Oslo)
- Ijsbrand Hummelen Netherlands (Coord Conservation and Restoration Research-Instituut Collectie Nederland, Amsterdam)
- Anne van Grevenstein Netherlands (Stichting Restauratie Atelier Limburg, Maastricht)
- J. J. van Wadum Netherlands (Chief, Conservator Royal, cabinet of Paintings Het Mauritshuis, Deen Haag)
- Agnes Le Gac Portugal (Conservator-Restorer, Lisboa)
- R. Fernandez Baca Casares Spain (Director Instituto Andaluz del Patrimonio Historico, Sevilla)
- Jose Maria Losada Spain (Consejero Tecnico Museo Estatales, Ministerio de Educacion y Cultura, Madrid)
- Margareta Ekroth-Edebo Sweden (Professor, Department of Conservation Göteborg University, Göteborg)
- Anne Rinuy Switzerland (Assistant Conservateur du Laboratoire des Musees d'art et d'Histoire, Genève)
- Volker Schaible Switzerland (Teacher, Fachklasse für Konservierung und Restaurierung, Schule für Gestaltung, Bern)

[back to the top](#)