

COUNTRY PROFILE

MALTA

Last profile update: February 2015

This profile was prepared and updated by **Mr. Anthony ATTARD (Valetta)**.
It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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MALTA¹

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This profile was prepared and updated until 2006 by Mario Azzopardi, Malta. Since 2007, the profile is updated by Anthony Attard, St. James Cavalier Centre, Malta.

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1. Historical perspective: cultural policies and instruments

Cultural activity in Malta has been shaped by political, ecclesiastical, educational or family privilege and influence. Throughout the centuries, the country was occupied by a succession of foreign powers, with one of the results being a struggle for the diffusion of culture and traditions, including a battle over the question of the Maltese language. For example, in the first half of the 1900s, the *Istituto Italiano di Cultura* and the British Institute became antagonists, meshed in a cultural battle for political influence and control. The Italian lobby campaigned for the Italian language to be adopted by the cultured elite, including the professional class, and for it to be used in all official documents and legal codes, including the Constitution. On the other side, British colonial authorities supported the use of Maltese to counteract the Italian influence and backed up Maltese writers who played a key role in the fight for the Maltese culture and language. World War II secured Malta's alliance with the British against the Italian-German axis.

A massive cultural renewal in the 1960s was led by a new generation of writers and intellectuals and had significant effects in the fields of literature, theatre, the visual arts and music. Malta's traditional hierarchical models were challenged and classical and romantic approaches were abandoned. Cultural objectives were being articulated by the young intellectuals and taken up for debate in the media. There was also a significant shift towards local production on television and radio. As there was still no official cultural policy at the beginning of the 1960s, responsibility for culture formed part of the portfolios of various Ministers, including those responsible for Education, Foreign Affairs and Justice.

Malta's proclamation of political independence from Britain in 1964 heralded in new concepts for the democratisation of culture, mirroring developments in other countries. In 1965, Malta became a member of the Council of Europe, at a time when the country started to diversify its economy from a military to a service and a market-oriented model. Within such a context, cultural heritage emerged as a crucially important asset. Cultural policy finally gained its own profile when a Minister for Education, Culture and Tourism was appointed after the first elections in 1966.

In the 1970s and 1980s, the two main political parties, the Nationalist Party (NP) and the Malta Labour Party (MLP), began including cultural policy in their electoral programmes. In 1971, the NP pledged to support culture through the creation of an Arts Council. In 1976, they promised to recognise artists and intellectuals as catalysts in the life of the nation. The NP also promised to "extend facilities to the whole people" and to "intensify cultural exchange with other countries". The pledge to construct a National Arts Council was made again in the NP electoral manifestos of 1987, 1992 and 1996 and the Malta Council for Culture and the Arts (MCCA) was actually created in 2002, after an *Act of Parliament*. In the 1990s, it became the declared policy of the Nationalist Party to review culture "not as the privilege of an elite few, but as the dynamic heritage of the whole people."

The Malta Labour Party also articulated its cultural objectives pointedly in the early seventies and appointed a Minister for Education and Culture in 1971 when it assumed power. In its 1976 electoral programme, the MLP dedicated a whole chapter (IV) to "the intellectual and moral aspect of culture to combat materialism". Linking education and culture inextricably, the party also declared that culture should be an instrument to accelerate the socio-economic needs of the Maltese islands. At the beginning of the 1980s, the MLP emphasised culture as a source of identity and stressed the "democratisation of culture and the arts". In the 1990s, the Labour programme stressed the promotion of culture among children and young people, the role of the media in promoting authentic

cultural values and the role of culture to promote Malta's international image, especially within a Mediterranean framework.

In 1993, the Ministry responsible for culture (under a Nationalist Party government) commissioned the first comprehensive survey relating to cultural activity in Malta which resulted in the publication, "A Cultural Assessment of the Nation". This report endorsed the fact that cultural trends are mainly influenced by the media in its multiple forms and that traditional entertainment (e.g. village bands, folk festivals) remains active and important. It also emphasised the active role of NGOs in traditional cultural activities.

In 2001, the Ministry of Education, which at the time had Culture and the Arts as part of its portfolio, published a public consultation document to establish a cultural policy for Malta. A delegation from the Council of Europe visited Malta in June 2002 to assess the discussion document and suggest strategies for its implementation. The experts' report, written by Professor Anthony Everitt (UK), was subsequently submitted to the plenary session of the Cultural Committee in Strasbourg in September 2002. Unfortunately, even though the document was regarded as a unique opportunity to address the future of cultural affairs in Malta, the draft document was never finalised into a final policy document. Notwithstanding the lack of formal or legal adoption of the policy, a number of recommendations in the report were implemented in the following years. Namely, the legal framework to establish the Malta Council for Culture and the Arts (MCCA), (*Chapter 444, Act 8*), (<http://www.maltaculture.com/filebank/docs/chapter444.pdf>), the *Cultural Heritage Act* 2002 and the creation of the National Book Council.

These legal frameworks were also necessary to address Malta's commitment as a member of the European Union to promote and protect the cultural heritage of the country whilst fostering and developing its creative identity and cooperation.

With its accession in the European Union on the 1st of May 2004, Malta enhanced its strategic position in an enlarged Europe and confirmed its commitment towards the economic and political development of the European Union. This also meant that Malta had to contribute to the successful ratification of European Union treaties and agendas. Therefore, Malta's commitment towards the freedom of creative expression, the fundamental right to access culture and the celebration and preservation of the cultural diversity of its citizens as outlined in the Treaty of Maastricht is encouraging further political investment in culture. Underpinning this commitment lays the freedom of movement for the professionals in the cultural sector, freedom of establishment, and free movement of goods and services within the European Union.

European accession also meant that Malta could capitalise upon European initiatives such as the Culture and Media programmes. EU educational programmes, under the remit of the European Union Programmes Agency, are also offering schools, NGOs and Foundations new opportunities for cultural funding, development and cooperation. These programmes together with other funding programmes such as the European Structural Funds, Interreg programmes and European Regional Development Funds and the agenda set through the EU communication on Culture gave scope for government and perhaps added pressure to view culture as an important sector in the economic and social development of Malta.

In December 2006, the Ministry for Tourism and Culture published the first National Cultural Heritage Strategy following the enactment of the *Cultural Heritage Act* in 2002. The main objectives of the strategy are based on citizen participation, improved governance, development of cultural resources and sustainable use of heritage resources.

In January 2007, the same Ministry launched a *Tourism Plan for the Maltese Islands* and *Malta's National Tourism Strategy*. For the cultural sector, these documents outline

policies through which the niche sector of cultural tourism is to be developed in the coming years.

An important milestone in the history of cultural affairs in Malta was set in 2007 with the inclusion of the creative industries in the government pre-budget document and the implementation of new budgetary measures for culture in the National Budget for 2008. The pre-budget document states that "cultural development needs to be at the heart of our nation – culture plays a fundamental role in human development, moulding our identity and acting as an indicator of a society's progress and advancement".

In the run-up to the General Elections in 2008, the Malta Labour Party, in opposition, also embraced culture as one of its political priorities through a document outlining a list of 36 recommendations for culture.

In March 2008, the Nationalist Party was re-elected with a relative majority. The portfolio of culture was once again removed from the Tourism Ministry and placed together with education, sport and youth into one Ministry. A Parliamentary Secretary was also appointed for Sport and Youth.

In 2008, the Minister of Education, Culture, Youth and Sport appointed a working group to draft Malta's national cultural policy. This was presented to the Cabinet of Ministers and launched for public consultation in 2010. The final cultural policy document was launched by the Prime Minister in July 2011.

The National Cultural Policy focuses on:

- improved cultural governance structures;
- international cultural cooperation;
- the strengthening of the professional status of cultural workers;
- articulation of the specific needs of the arts, heritage and audiovisual sectors;
- development of the cultural rights, cultural socialisation and cultural inclusion; and
- ensuring the long-term sustainability of the cultural sector.

In addition to the cultural values enshrined within the cultural policy, the government acknowledged that investment in the cultural sectors yields further economic and social development. In the budget speech for 2010, the Minister of Finance announced the government's ambition to incentivise the creative industries "consistently with the Vision 2015 to make Malta a centre of excellence in various sectors, including that of creativity." This led to a new set of incentives for the sector and the appointment of a working group for the creative industries to develop a national strategy for the sector.

In 2011, the government set an important milestone for the cultural and creative industries by committing, at a European level, to the strategic development of Heritage, Arts, Media and Creative Business Services towards achieving the objectives of the Euro Plus Pact. The commitment states that: Malta is currently developing a national strategy for the cultural and creative industries. The strategy prioritises 4 pillars: education and professional development; route to market; internationalisation; and governance. In addition to this initiative, the 2011 Budget announced 7 new initiatives and programmes to address the immediate needs of the CCIs namely in the field of training and education, audience development and CCI financing mechanisms to leverage private investment. The aim of the strategy is consistent with the vision of Malta's new cultural policy in transforming the cultural and creative sector into the most dynamic facet of Malta's socio-economic life in the 21 century, with the first national milestone being the hosting of the European Capital of Culture in 2018.

In March 2013, the Labour Party led by Dr. Joseph Muscat was elected with an absolute majority. Dr Muscat took office as Malta's Prime Minister on 11 March 2013. The

electoral manifesto of the new government, one of the strongest political programmes for culture in recent history, included a chapter on culture, arts and creativity.

Important cultural policy and governance related matters since 2000

Year	Event
2000	Malta Crafts Council was set up by virtue of Malta Craft Council Act (XXI of 2000). The aims of the Council are focused on the encouragement, promotion and regulation of crafts and craftsmen and entrepreneurs dealing in Maltese craft products. Crafts forming part of Malta's historical heritage are given particular importance.
2001	Malta Book Council set up to promote books and book reading in the Maltese Islands.
2001/2002	<p>Publication of a public consultation document to establish a cultural policy for Malta. A delegation from the Council of Europe visited Malta in June 2002 to assess the discussion document and suggest strategies for its implementation. The experts' report was subsequently submitted to the plenary session of the Cultural Committee in Strasbourg in September 2002. The experts had summoned the Maltese Government to start implementing the cultural policy systematically.</p> <p>Following further consultation, based on the debate which had ensued after the publication of the first document by the Ministry and the European experts' review, Malta's cultural strategy was revised to include aspects related to prospects for the film industry, intellectual property and the music industry, including the production of rock music in Malta. The revised version remained unpublished.</p>
2002	<p><i>Cultural Heritage Act</i> (Chapter 444, Act 8). Creation of:-</p> <ul style="list-style-type: none"> ○ Committee of Guarantee (has been set up in order to ensure and facilitate the collaboration between the different agencies that have direct or indirect responsibility for the protection and management of the cultural heritage sector. It is also responsible for advising the Government on the National Strategy for Cultural Heritage) ○ Cultural Heritage Fund (a body corporate with a separate legal personality, which receives and manages monies paid to it under the provisions of the Cultural Heritage Act, as well as other assets that may be donated by non-Governmental sources. These are used for research, conservation or restoration of cultural heritage. The Fund is administered by the Committee of Guarantee) ○ Heritage Malta (the national agency for museums, conservation practice and cultural heritage which replaced the former Museums Department) ○ The Superintendence of Cultural Heritage (to fulfil the duties of the State in ensuring the protection and accessibility of Malta's cultural heritage); ○ Warranty Board for Restorers and Conservators.
2002	Malta Council for Culture and the Arts (MCCA) (replaced Dept of Culture – to promote all forms of creative expression and to increase accessibility of the public to the arts and enhance Malta's cultural heritage); Set up by Chapter 444 Malta Council for Culture and the Arts Act
2003	Culture placed under Ministry for Youth and the Arts
2003	MCCA launched its first 3-Year Strategic Plan for the Arts, which saw the setting up of sixteen sub-committees to cater for and develop respective art-forms, including religious ritual. The MCCA had called a series of think-tank sessions but then all sub-committees were abolished for lack of initiative and complete inaction. The projects lined up for implementation by the MCCA during 2003 to 2006 never materialised. These involved several recommendations for projects as proposed by the original policy document of 2001, including the setting up of an Academy for the Performing Arts, a Carnival Village, a Museum of Maltese Contemporary Art and the development of an interactive Arts Village.
2004	Culture placed under Ministry for Tourism and Culture.
2005	Malta Film Commission established by CHAPTER 478 (Act No. 7 of 2005) of the Laws of Malta, consisting of an advisory body for the role of advising the Minister responsible for the film sector

Year	Event
	on policies pertaining to the promotion, development and support of the audiovisual and film servicing industry. The board is composed of a chairman and five board members, as well as the Film Commissioner who is responsible for the implementation of Malta's audiovisual policy.
2005	Malta Media Desk was set up to promote the European Union's Media Programme in Malta and to assist individuals who wish to benefit from this programme. Media Desk Malta is hosted and supported by the Culture and Audiovisual Unit within the Parliamentary Secretariat for Tourism, the Environment and Culture.
2005	The Maltese Parliament approved a new Archives Act (V, 2005) that came into force on 1 September 2005. This act created for the first time the post of National Archivist and it restructured the National Archives as a Government entity with a distinct legal personality.
2005	Heritage Malta was given the added responsibility for the former Malta Centre for Restoration and thus became responsible also for the conservation of the national heritage.
2006	Ministry for Tourism and Culture published the first National Cultural Heritage Strategy.
2006	Government commissioned an external report in 2006, outlining the potential for the regeneration of a number of sites within the Grand Harbour and set up the Grand Harbour Regeneration Corporation plc. The overall project delivery will be maintained by MITC and will be enhanced by EU Cohesion funds for the development of the harbour's infrastructure. A specific project highlighted by the report was that the Ricasoli Fort should be turned into a film centre.
2007	Ministry for Tourism and Culture launched a <i>Tourism Plan for the Maltese Islands</i> and <i>Malta's National Tourism Strategy</i> . For the cultural sector, these documents outline policies through which the niche sector of cultural tourism is to be developed in the coming years.
2007	Inclusion of the creative industries in the Government pre-budget document and the implementation of new budgetary measures for culture in the National Budget for 2008.
2007	St. James Cavalier Centre for Creativity launched think-tank for culture called Valletta Creative Forum (VCF).
2007	Government formally announced the regeneration of the historic Fort St. Elmo site along with other projects in the Marsamxett Harbour. An ambitious target has been set to deliver urban renewal projects within this historic but important central port within the Maltese islands by 2015. Ministry for Infrastructure, Transport and Communications (MITC) is the ministry responsible for this initiative.
2008	The portfolio of culture was once again removed from the Tourism Ministry and placed together with education, sport and youth into one Ministry.
2008	The Minister of Education, Culture, Youth and Sport appointed a working group to draft Malta's national cultural policy.
2008	A number of fiscal incentives were announced in the budget and the Film Fund and the Arts Fund were set up.
2008	Smart Island - The National ICT Strategy for Malta 2008-2010
2009	Inter-ministerial commission setup to prepare for Malta's bid to host the European Capital of Culture.
2009	Architect Renzo Piano unveiled schematic designs for the new main gate to Valletta, a new parliament in Freedom Square and an open-air piazza/ performing space on the site of the Opera House. The project is being managed by MITC.
2009	In the budget speech for 2010, the Minister of Finance announced the government's ambition to incentivise the creative industries
2010	The EUR 2.5 million project being carried out on the 16th century Biagio Steps announced. This will transform the place into an interactive centre focusing on how Maltese fortifications were

Year	Event
	built. This is an initiative of the Ministry for Resources and Rural Affairs.
2010	Creative Economy Working group set up at the Ministry responsible for Finance, the Economy and Investment.
2010	Launch of Draft cultural policy and extensive public consultation meetings.
2010	Parliamentary Secretary for Tourism and the Environment OPM made also responsible for culture.
2010	In the budget speech 2011 Government confirms support for culture and creative industries and launches 4 new funding programmes and a Trust fund. An increase of 13.2% in the culture budget is announced.
2010	The Creative Economy prioritised as a pillar of Vision 2015 and beyond.
2011	Bidding process launched for European Capital of Culture. All Local Councils sign Charter to support Valletta as the bidding city.
2011	New legislation to establish Malta Libraries a national agency that absorbs the Department of Public Libraries and the National Library.
2011	Launching of National Cultural Policy
2011	The Creative Economy listed as a priority in the National Reform Programme and the Euro Plus Pact.
2011	Launch of Draft Children's policy which places creativity as one of the pillars of the policy.
2011	New fiscal measures announced for Budget 2012 with an increased budget of 10.4%
2012	Launching of creative economy strategy
2013	Labour Party elected. Culture portfolio attached to Local Government within a Parliamentary Secreteriat. All Boards and leading positions in public cultural orngaisations are changed.
2013	A Culture Directorate is set up within the Minsitry.
2013	Valletta officially proclaimed European Capital of Culture in 2018
2013	Malta Council for Culture and the Arts announces role as host of the IFACCA World Culture Summit in 2016
2013	Pjazza Teatru Rjal, an open air theatre,designed by Renzo Piano, is officially inuagurated
2014	Culture shifted to a ministerial portfolio with Justice and Local Government
2014	The selected design of MUZA (new museum of art) is announced.
2014	The Malta Council for Culture and the Arts rebrands as Arts Council Malta and announces new strategic role.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

The Ministry responsible for Culture, through its Private Secretariat and the Culture Directorate, directs cultural policy development and the cultural heritage strategy via arms-length institutions such as the Superintendence of Cultural Heritage and Arts Council Malta. In recent years, decentralisation of responsibility for culture has become a priority; however, major cultural festivals are still managed and created by centralised entities such as Arts Council Malta, St. James Cavalier and Teatru Manoel. From 2005, certain government funded events such as the Malta Jazz Festival and large-scale concerts were subcontracted to private companies, however due to the excessive commercialisation of these events and poor artistic direction, these festivals once again returned to the public sector.

Moves have been made to involve local councils in a proactive way. Proposals have been introduced on new legislation that would empower the local councils to take a more definitive role in cultural affairs. As part of the measures being undertaken by central government for the development of sustainable localities, a fund amounting to EUR 250 000 has been allocated yearly to assist Local Councils in the implementation of events held throughout the year.

The arms-length model first proposed in the cultural policy document of August 2001 (updated 2002) was implemented through the establishment of the Malta Council for Culture and the Arts, the Superintendence of Cultural Heritage and Heritage Malta. The rate of development in public cultural heritage organisations has created clear distinctions between the regulatory role of cultural heritage and the management of historical sites and museums. This distinction is now being created within Arts Council Malta through the establishment of two distinctive directorates: one responsible for the strategic development of the cultural and creative sectors and the other responsible for the current portfolio of festivals.

The National Cultural policy reinforces the arms-length principle whilst also reflecting the need to improve cultural governance structures.

In the cultural governance framework, the ministry responsible for culture shall lead in:

- the provision of policy, direction and advice on the arts, heritage, and audiovisual sectors (film, broadcasting and the media), in particular on issues affecting their cultural and creative content, as determined through consultation, including legislation, major policy proposals, and incentives and initiatives which have an impact on the sector;
- the management and disbursement of funds to a number of arts, heritage and broadcasting organisations, and the monitoring of government and public interest in these organisations;
- overseeing all aspects relating to tangible and intangible cultural heritage management; regulating issues pertaining to protection, conservation, exhibition and appreciation of heritage, including its accessibility through traditional, innovative and online means;
- the provision of other negotiated services, including the preparation of contributions for public debate and discussion, the commissioning of studies and services, and, where relevant, the administration of incentives, grants and programmes which assist the Minister in discharging the Ministry's portfolio obligations to Parliament; and
- liaising with the relevant entities to ensure optimal communication, promotion, and dissemination of information and awareness about Malta's culture.

Relevant key policy actions for Malta's governance model:

- to ensure the implementation of the arm's length principle, government shall establish transparent, publicly-known criteria for the selection of key decision-makers in public cultural organisations;
- the legal status of the key national entities operating in the fields of the arts, heritage, and audiovisual sectors needs to be clarified and amended where necessary, with a view to avoiding unnecessary overlaps, strengthening and maximising synergies and resources;
- develop creativity-oriented national strategies for the arts, heritage, architecture and audiovisual sectors, including appropriate funding schemes and support programmes, while ensuring that quality assurance, transparency and accountability principles are adhered to at all stages. In relation to cultural heritage, the current National Strategy for Cultural Heritage (published in December 2006) shall be assessed and its impact evaluated. A review of this Strategy, incorporating Libraries and Archives, shall be made in line with evaluation conclusions and with the emerging needs for the sector. For audiovisuals, the national strategy shall incorporate broadcasting, new media, creative content online, film and cinema; and
- maximising investments in culture with a view to:
 - improving management structures for government-managed organisations, venues, sites, collections and projects;
 - improving the education and training facilities related to cultural management and heritage conservation;
 - synergising efforts with the tourism authorities in areas of common interest and mutual benefit;
 - improving and extending the use of IT tools in cultural management and in the dissemination of knowledge, including the digitisation and online accessibility of cultural material, through synergies with IT stakeholders; and
 - accessing and benefiting from European and international funding support and networks, with an emphasis on collaborations with Mediterranean partners.

2.2 National definition of culture

Culture is not specifically defined in the National Cultural Policy and the document clearly acknowledges the difficulty and restrictions in defining culture. However, the principles guiding the policy indicate an open and evolving definition that is driven by the concept of culture as a network which bridges differences and which brings people and communities together, while providing opportunities for self-fulfilment through employment and economic activity.

In the *Declaration of Principles of the Maltese Constitution*, Section 8 says: "The State shall promote the development of culture and scientific and technical research." Malta subscribes to the notions of culture adopted by international bodies such as UNESCO and the Council of Europe.

The *Cultural Heritage Act* provides an "interpretation" of cultural heritage:

"Cultural Heritage" means movable or immovable objects of artistic, architectural, historical, archaeological, ethnographic, paleontological and geological importance and includes information or data relative to cultural heritage pertaining to Malta or to any other country. This includes archaeological, paleontological or geological sites and deposits, landscapes, groups of buildings, as well as scientific collections, collections of art objects, manuscripts, books, published material, archives, audio-visual material and reproductions of any of the preceding, or collections of historical value, as well as intangible cultural

assets comprising arts, traditions, customs and skills employed in the performing arts, in applied arts and in crafts and other intangible assets which have a historical, artistic or ethnographic value.

2.3 Cultural policy objectives

The National Cultural Policy is guided by three principles:

- empowering the public to participate in cultural activity through a people-centre approach;
- enabling relationships between all stakeholders; and
- knowledge building and sharing through dissemination of best practices and reliable and valid information.

The objectives of the policy are to:

- build stronger governance to facilitate cultural development;
- enable creativity through education, excellence and economic development;
- develop inclusive culture;
- foster transnational cooperation; and
- strategically develop culture and the arts.

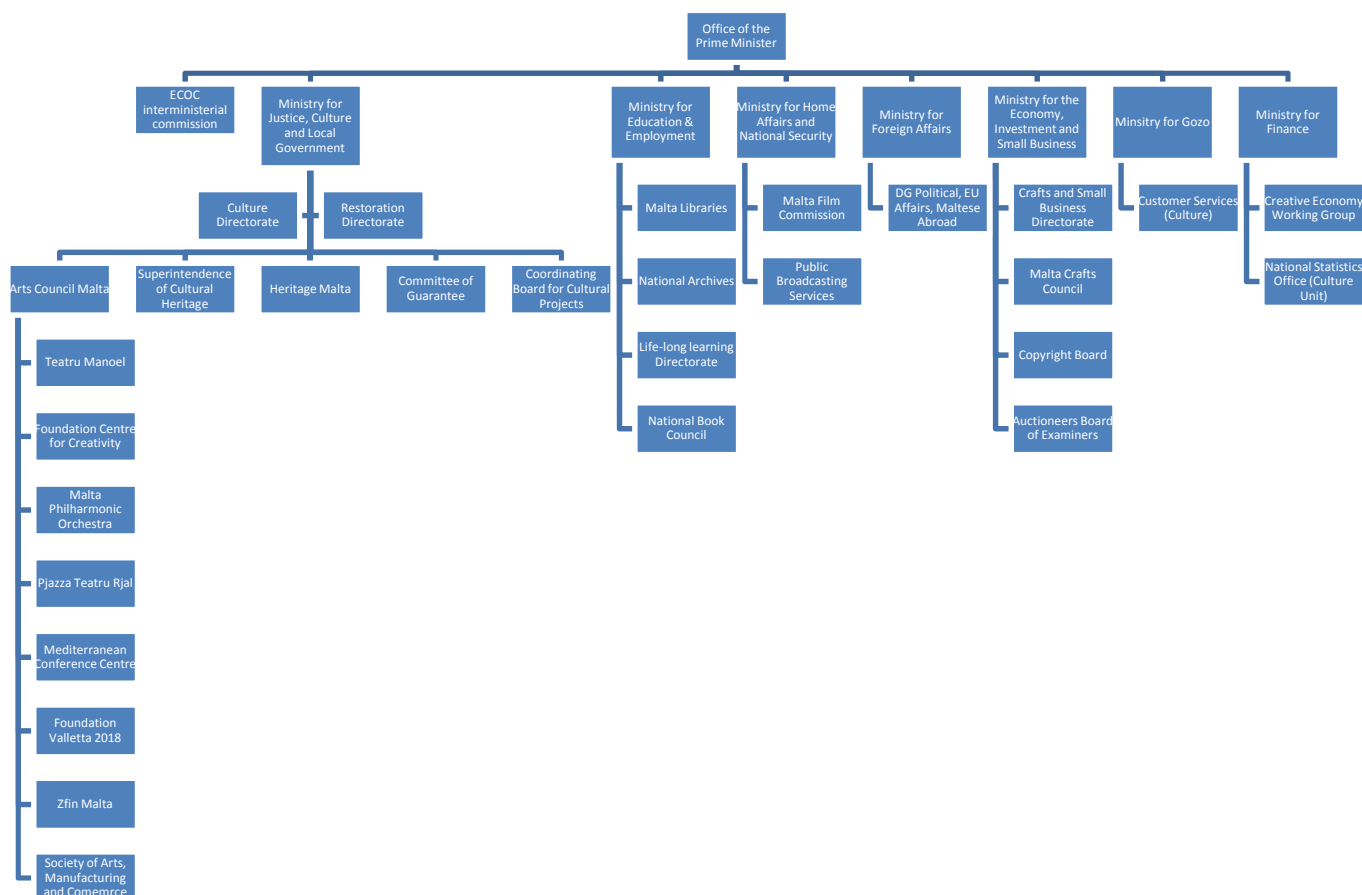
Cross-cutting priorities have been identified in order to shape these objectives into effective and sustainable actions.

- democratisation of culture (empowering each individual to transform his/ her potential, cultural rights, diversity, fair and equitable socio-political access and active participation by all);
- reinventing cultural education (establishing a formal educational setup, including the necessary infrastructure, aimed at tackling the formative and life-long learning needs of tomorrow's cultural and creative professionals);
- highlighting the benefits of diversity (intercultural dialogue, promotion of diversity in all its forms);
- interpretation and developing a multifaceted cultural identity (engagement with cultural heritage and interpretation of heritage);
- incentivising and sustaining the economy of culture (employment, professionalisation, training, route to market, access to finance, intellectual property rights); and
- international cooperation (cultural diplomacy, bilateral and multilateral agreements, mobility of artists, cultural professionals and mobility of works of art).

Malta supports the aims of the Council of Europe as enshrined in its European Cultural Convention, adhering to the Council's overall objectives of promoting human values throughout the continent, with emphasis on identity, diversity, human rights, social and economic affairs, education, heritage, media and communication, youth affairs and local authorities

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)



3.2 Overall description of the system

Budgetary allocations and legislation are decided upon by the Cabinet of Ministers and by the Parliament.

All initiatives and draft legislation are first submitted to the Cabinet in an executive brief and once clearance is obtained, Parliament enacts legislation accordingly.

In the past ten years, culture was placed within these Ministerial portfolios:

- 1998–2003 - Ministry for Education;
- 2003–2004 - Ministry for Youth and the Arts;
- 2004–2008 - Ministry for Tourism and Culture;
- 2008–2010 - Ministry for Education, Culture, Youth and Sports;
- 2010–2012 - Office of the Prime Minister, Parliamentary Secretariat for Tourism, the Environment and Culture;
- 2012–2013 - Ministry for Tourism, the Environment and Culture;
- 2013–2014 - Ministry for Tourism: Parliamentary Secretariat for Culture and Local Government; and
- 2014 - Ministry for Justice, Culture and Local Government.

Ministry for Justice, Culture and Local Government

The Ministry for Justice, Culture and Local Government has the role of initiating cultural policy developments and strategies through the Directorates. A new Culture Directorate was set up in 2013 to address the administrative lacuna which often left culture without a directorate or a structure to move to when ministerial portfolios moved or changed.

Cultural Heritage

In the cultural heritage sector, the Ministry holds direct responsibility over national agencies which operate administratively, at arm's length, from government however, are bound to follow policy measures and strategies set by the Ministry. Board members are directly appointed by the Minister for Culture and recruitment in these agencies is regulated by government employment regulations and requires Ministerial approval. The *Cultural Heritage Act 2002* and the National Cultural Heritage strategy, launched during the 2006 National Forum, clearly define the responsibilities and competences of each entity.

The National Forum is an annual event, which brings together entities responsible for, or interested in, the preservation of cultural heritage, to discuss the state of cultural heritage in general. The entities include the Superintendence of Cultural Heritage, Heritage Malta, the Malta Centre for Restoration, the Committee of Guarantee, the Catholic Cultural Heritage Commission and other Religious Cultural Heritage Commissions, government departments and entities, Local Councils, NGOs, the University of Malta, and other educational institutions, specialists, consultants, and any other parties registering their interest in writing to the Minister.

Superintendence of Cultural Heritage

The Superintendence of Cultural Heritage's mission is to fulfil the duties of the state in ensuring the protection and accessibility of Malta's cultural heritage.

Within this legal framework of the *Cultural Heritage Act 2002*, the Superintendence of Cultural Heritage was established and given the mission to ensure the protection and accessibility of cultural heritage. The Act also establishes the functions of the Superintendence.

Heritage Malta

Heritage Malta is the national government agency, set up in 2002 under the provisions of the Cultural Heritage Act, entrusted with the management of national museums and heritage sites and their related collections in Malta and Gozo, including seven UNESCO World Heritage Sites. It operates within four key aspects, namely management, conservation, interpretation and marketing. As from 2005, following an amendment to the Cultural Heritage Act, all activities previously carried out by the former Malta Centre for Restoration have been taken over by Heritage Malta. The agency is responsible for immobile heritage (e.g. museums and heritage sites), developing measures to ensure educational promotion, accessibility, conservation and the proper operation and marketability of Malta's vast patrimony in heritage sites, buildings, collections and museums, both locally and overseas.

Committee of Guarantee

The Committee of Guarantee has been set up in order to ensure and facilitate the collaboration between the different agencies that have direct or indirect responsibility for the protection and management of the cultural heritage sector. It is also responsible for advising the government on the National Strategy for Cultural Heritage.

Cultural Heritage Fund

The Cultural Heritage Fund is a body corporate with a separate legal personality, which receives and manages monies paid to it under the provisions of the *Cultural Heritage Act*, as well as other assets that may be donated by non-governmental sources. Although legally established, the Fund has no financial allocation to operate and is therefore not yet functioning.

The arts

Cultural governance in the arts operates differently from cultural heritage. St. James Cavalier Centre for Creativity, the Manoel Theatre, the Malta Philharmonic Orchestra, Pjazzza Teatru Rjal and the Mediterranean Conference Centre operate at arm's-length from government but are answerable to the Ministry responsible for Culture and Arts Council Malta (ACM). Prior to the development of a national cultural policy, public cultural organisations established separate policies and strategies. Their operation as arms-length organisations is often hindered by their ambiguous legal status of Foundation, Board or Management Committee.

Arts Council Malta is legally responsible for creating the necessary synergies between all artistic entities. From 2009, communication and collaboration between these entities, the MCCA and Culture Ministry was enhanced through regular management meetings between the chairperson and General Manager of each cultural entity. In 2011, a National Theatres Board was set up to bring together all the Chairmen of public cultural organisations for better coordination, networking and strategic development. This Board was seen as ineffective and was disbanded in 2013. Another board and a new public cultural organisation were established in the 2011 to oversee the development of the Open Theatre Project designed by Renzo Piano. Synergies between public cultural organisations are now facilitated through regular meetings chaired by the Minister and a platform led by the Valletta 2018 foundation. A new board was set up in 2013 to oversee the implementation of the cultural infrastructure programme. This board has the remit of developing the cultural infrastructure programme leading up to Valletta 2018, namely a contemporary arts space, a music hall/ centre for performing arts and creative clusters.

The Minister for Culture is also responsible for appointing the Chairperson and Board members of Arts Council Malta, the Manoel Theatre (Management Committee), the National Orchestra, the Foundation Centre for Creativity and the Mediterranean Conference Centre. In recent years, policy discussions were held to evaluate the potential amalgamation of St. James Cavalier, the Manoel Theatre and the Mediterranean Conference Centre. This led to the appointment of one management team for the Mediterranean Conference Centre and the Manoel Theatre. Unfortunately, the management had to deal with two diverse entities and different visions, as a conference centre and a theatre that assumes a national role, within the same business model and management structure. In 2014, both entities were once again separated.

Malta Council for Culture and the Arts/ Arts Council Malta²

In 2002, the Malta Council for Culture and the Arts was created to substitute the activities of the former Department of Culture which had previously operated under various Ministries. Chapter 444, constituting the legal obligations of the Council, outlines its role as a public funding body and enlists eleven duties which the Council is bound to perform in order to foster and promote artistic potential, facilitate the accessibility of arts for all

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² The term "Malta Council for Culture and Arts" refers to the status of the entity before June 2014. Arts Council Malta, although still not officially the legal name of the entity, refers to the status of the entity after June 2014.

citizens and create partnerships with various stake-holders. Five other duties bind the Council to monitor artistic development and research any cultural and artistic matter.

The major issue with implementing the strategic plan and objectives of the Council is that, from its inception, it was assumed that the MCCA would be supplied with the necessary financial and human resources. *The Strategic Review – 2000* of the Department of Culture had already strongly recommended the redeployment of staff and the recruitment of professional cultural managers. Its role as events and festival organiser limited the operational, regulatory and consultative role of the Council. However, this is currently being reviewed as the Council is increasingly addressing its strategic role within cultural policy development and has also become a major catalyst for cultural funding. In 2014, the Malta Council for Culture and the Arts was rebranded as Arts Council Malta with defined directorates for the strategic development of the cultural and creative sectors (see chapter 4.1 for information about the restructuring announced in 2014).

Foundation Centre for Creativity

The mission statement for St James Cavalier Centre for Creativity focuses on its role as a catalyst for the contemporary art scene in Malta, as well as a hub where people of all ages and from all walks of life can join in the enriching act of creativity. Run by a small creative team, the Centre emphasises the need to foster aesthetic and cultural awareness among the younger generation and the socially and economically disadvantaged. The Centre houses a theatre, a music room, 5 exhibition spaces and an art-house cinema. St. James Cavalier is constantly seeking partnerships with Maltese, European and Mediterranean partners to develop innovative cultural projects. Relative autonomy is given to the running of the Centre and programming of events and activities is devised by the General Manager, with the assistance of programme coordinators. The Board of the Foundation Centre for Creativity monitors the work and approves yearly objectives set by the creative team.

Teatru Manoel

Built in 1732, the Teatru Manoel in Valletta is not only Malta's oldest theatre, but one of the oldest in Europe. Embellished over the centuries, this theatre is a true architectural gem. Today, the theatre is one of Malta's foremost performing spaces, offering a wide range of productions including opera, ballet, contemporary dance, music, children's performances and drama. The theatre season is programmed by the Artistic Director; however it requires the approval of the Management Committee which is appointed by the Minister for Culture.

Mediterranean Conference Centre

The MCC is the flagship of conferences in Malta and is a major contributor to the conference and incentives sector. The unique and imposing building houses 10 halls with a total floor space area of 7 000 square metres. Government subvention for the Conference Centre stopped after the management converted the centre from a loss making operation to a profitable entity. Thus, even though the Minister for Culture appoints the Board of Directors and Chairman of the Board, the Conference Centre operates autonomously and relatively independently from government.

Malta Philharmonic Orchestra

In September 1997, the orchestra previously known as the Manoel Theatre Orchestra became an autonomous organisation under the responsibility of the Culture Ministry and was officially named as the National Orchestra of Malta. Ten years later, in December 2007, precisely during the Budget Speech, the Orchestra was given the go ahead to start the process to augment its musicians compliment to Philharmonic levels. The Malta

Philharmonic Orchestra or *Orkestra Filarmonika Nazzjonali* in Maltese was launched on the 12th January, 2008.

Valletta 2018 Foundation

The Valletta 2018 Foundation is responsible for Valletta's journey towards the title of the European Capital of Culture in Malta in 2018. The Foundation was responsible for the bidding process starting with the pre-selection phase in January 2012, the final selection in October 2012 and the official declaration by the Council of Ministers in May 2013. The implementation of Valletta's 2018 is also the responsibility of the Foundation.

The Valletta 2018 Foundation is led by its Board of Governors consisting of ten members.

Ministry for Education and Employment

Libraries and Archives

The National Archives of Malta

The National Archives of Malta aims to preserve the collective memory of the Maltese nation and protect the rights of citizens through ready access to essential evidence. The administration of the National Archives incorporates the general direction of the services, the coordination of accessions from government departments, and the representation in national co-ordinating bodies such as the National Archives Advisory Committee. Specialised advice on research, palaeography, and contacts with international research institutions are also carried out.

Malta Libraries

In May 2011, Parliament approved the legislation for the establishment of Libraries Malta, a national agency that absorbs the functions of the National Library and the Department of Libraries. The mission of the Malta Libraries is to ensure the collection and conservation of Malta's documentary heritage for present and future generations, to maintain and develop the libraries regulated under this Act, and to encourage reading for study, research, self-development and lifelong-learning information and leisure purposes.

Ministry for Home Affairs and National Security

Public Broadcasting Services

PBSowns TVM (the most popular TV station in Malta) as well as Radio Malta1 & 2 and Magic Radio.

Broadcasting policy in Malta is the responsibility of the Ministry responsible for Culture. It also sets guidelines for Extended Public Service Obligation programming (drama, current affairs, documentaries, children and entertainment programmes) funded directly by the Ministry. However, PBS falls within the portfolio of the Minister for Home Affairs and National Security who appoints the Board and the Editorial Board.

Malta Film Commission

The Malta Film Commission is a government organisation, established by *Chapter 478 (Act No. 7 of 2005) of the Laws of Malta*, with the role of advising the Minister responsible for the film sector on policies pertaining to the promotion, development and support of the audiovisual and film servicing industry. The board is composed of a chairman and four board members, including the Film Commissioner who is responsible for the implementation of Malta's audiovisual policy. The board of the Malta Film Commission has a largely non-executive function except for the approval of applications for both fiscal and financial incentives. Over the years, the role of the Film Commission has evolved from an entity that promotes the production of foreign films in Malta, to one that also develops

the Maltese Film Industry through the management of the Malta Film Fund, the Malta Film co-production fund and training programmes.

Ministry for Finance

Apart from approving and monitoring all financial matters for all Ministries and Agencies, the Ministry administers the National Lottery Good Causes' Funds with beneficiaries including artists and cultural organisations. The Ministry for Finance also spearheaded the development of Malta's creative economy through the development of a creative economy working group and was instrumental in ensuring substantial increases in public expenditure for culture.

Ministry for the Economy, Investment and Small Business

Malta Crafts Council

The Malta Crafts Council set up by virtue of *Act XXI of 2000* is also another entity contributing to the development of the creative industries. The aims of the Council are focused on the encouragement, promotion and regulation of crafts and craftsmen and entrepreneurs dealing in Maltese craft products. The work of the Council is currently absorbed by the Commerce Directorate.

Ministry for Foreign Affairs (MFA)

Cultural diplomacy falls within the remit of the MFA. Through the Cultural Diplomacy unit, Maltese Representations abroad are encouraged to facilitate cultural cooperation and presentation of Maltese culture. The Ministry is also responsible for the bilateral cultural agreements with other countries.

Ministry for Gozo

This Ministry is responsible for the administration of Malta's sister island. Through the culture department and Gozo Culture Council, it runs an exhibition space, supports amateur cultural organisations and programmes, as well as ad hoc artistic events.

3.3 Inter-ministerial or intergovernmental co-operation

European Capital of Culture 2018

The Council of the EU has decided that in 2018 the European Capital of Culture will be hosted by a Maltese and a Dutch city. On 15 May 2009, the Ministry of Education, Culture, Youth and Sport launched an Inter Ministerial Committee responsible for the preparation for the event and headed by the Chairman of the Valletta 2018 foundation.

The purpose of the establishment of this Inter Ministerial Committee for the European Capital of Culture is to ensure that Malta's delivery of this cultural event shall be of the highest possible calibre, demonstrating excellence on a European level, and generating the greatest possible benefit for society. In this sense, the Inter Ministerial Committee also had to assist in the preparations leading to the selection and nomination of a Maltese city for this prestigious title.

In October 2012, Valletta was officially awarded the title of European Capital of Culture 2018. Since then the Inter Ministerial Committee has taken the coordinating role of specific tasks such as transport, accessibility and infrastructure which requires the active involvement of different Ministries.

Creative Economy Working Group

The creative economy working group, launched in 2010 was composed of experts in culture, law and the economy and was a joint initiative between the ministries responsible

for Finance and Culture. The working group completed its tasks in 2014 with the restructuring of Arts Council Malta and was housed within the Office of the Permanent Secretary of the Finance Ministry. The creative economy strategy was launched in 2013 and involved 75 inter-industry experts and interministerial representatives as part of its consultative body and expert groups.

Relevant key actions from the National Cultural Policy

- create a public forum to debate cultural policy and other specific issues of direct public cultural concern; and
- the government shall support the setting up of three platforms (in the form of networks for ministries, cultural organisations and civil society) for the promotion of dialogue and discussion in the cultural sector.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

The main developments in transnational cultural cooperation since 2002 have mainly been attached to programmes and initiatives of the European Union. From 2015 on the new Creative Europe programme will be hosted by Arts Council Malta.

Malta has 36 cultural agreements, however only few are ratified or implemented due to financial limitations or lack of human resources.

In 2004, together with the other 34 Member States, Malta became a partner of the Anna Lindh Euro-Mediterranean Foundation for Dialogue between Cultures. The Mediterranean Institute, within the University of Malta, acts as the Head of the Maltese National Network. To date, few Maltese organisations have managed to capitalise on cultural cooperation programmes offered by the Foundation.

On the 18 December 2006, Malta deposited its ratification instruments of the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. The Convention consecrates the role of culture as an actor in development (*Article 13*), mobilises civil society to achieve its goals (*Article 11*), and places international solidarity at the heart of its mechanism (*Articles 12 to 19*), by including the creation of an international fund for cultural diversity (*Article 18*). It also highlights "the importance of intellectual property rights in sustaining those involved in cultural creativity" and reaffirms that "freedom of thought, expression and information, as well as diversity of the media, enable cultural expressions to flourish within societies."

In 2007, the Ministry for Foreign Affairs announced Malta's intention to play a more active role in the relationship between the European Union and the Arab League.

The implementation and development of transnational cultural cooperation projects through government initiative is often delegated to its cultural agencies, Foundations, private organisations or NGOs. Foreign representations and cultural centres in Malta also make use of the services and expertise of these cultural organisations to establish international partnerships between Maltese cultural stakeholders and their partners in the respective countries.

One area of concern has been the large influx of irregular migrants from Africa to Malta, largely via Libya. The unprecedented traffic unfortunately gave rise to harsh, widespread sentiments of racism and xenophobia, which are openly expressed in the public domain and the media. Following pressure from the media and academics, the government amended the *Criminal Code* in 2006 to increase punishment for crimes against race and religion. These issues have been rigorously addressed during the 2007 European Year for

Equal Opportunities and international collaboration to address these issues were also part of the National strategy for the 2008 European Year of Intercultural Dialogue.

In 2014, the **Malta Showcase** was launched as a curated portfolio of Maltese repertoire to maximise the potential and increase the reputation of contemporary Maltese performers abroad (see also chapter 3.4.4). Initiatives towards exporting Maltese work and encouraging international cultural cooperation were further enhanced with the announcement of the Creative Export Fund for 2015.

Relevant Key Actions from the National Cultural Policy

- develop cultural diplomacy, through the setting up of an arms length governance body as a strategic vehicle for international relations with its diplomatic counterpart and engagement with the Maltese diaspora, to create opportunities through collaboration and participation;
- establish a structured network, led by the above-mentioned body which brings together the national cultural agencies and the representatives of international cultural organisations in Malta to develop cooperation projects and cultural exchanges, support the mobility of artists, cultural workers and collections, and support projects by SMEs, NGOs and individuals in the cultural and creative sector;
- streamline funding channels aimed at the promotion of Maltese cultures in the international scenario and at the exposure to international practices, courses and training whilst ensuring that the benefits from existing resources such as the Malta Arts Fund and the Malta Film Fund are maximised in a strategically meaningful and accountable manner;
- ensure full and active participation in the key international cultural fora, especially those led by the Council of Europe and the United Nations (UNESCO) and screen the ratification and implementation of relevant international conventions and agreements; and
- establish a cultural ambassador scheme, based on the principles of excellence and innovation in the respective field of activity, to promote new meritorious talent in Malta and internationally.

3.4.2 Public actors and cultural diplomacy

The interaction between the Ministries of Culture and Foreign Affairs occurs during the ratification of bilateral agreements. Collaboration between the EU Affairs and Policy Directorates within each Ministry also serves as an important governmental network to sustain Malta's ongoing relationship with the European Union and other countries.

In Budget 2011, Government announced a new initiative so that, in 2012, Malta presented the first showcase of the best artistic and creative work produced in Malta and Gozo, to attract international producers, curators and agents, and assist them in further reaching international markets. In the 2012 budget a Cultural Diplomacy Fund was announced as a line-vote under the Ministry of Foreign Affairs to facilitate cultural export, collaboration and mobility. Since then the line-vote has allocated EUR 75 000 per year for this fund. The export showcase launched in 2014 will assist embassies to select repertoire from Malta.

Following interventions made at the Convention of Maltese Living Abroad in March 2010, the Parliament approved a Bill in 2011 to set up a Council for Maltese Living Abroad and establish a Maltese Cultural Institute. The Council is made up of a group of persons selected by the Prime Minister after taking into consideration the organisational set up of the Maltese communities overseas together with another group of persons living in Malta who are versed in matters relating to Maltese living abroad. The Council is chaired by the Minister of Foreign Affairs and has a majority of its members from overseas. The objectives of the Council are:

- to promote the quality of life of the Maltese communities abroad;
- to strengthen political, cultural, economic and social ties between the Maltese communities abroad and Malta;
- to facilitate the preservation of a cultural and linguistic identity among the community;
- to promote Maltese culture and in particular the teaching of the Maltese language abroad;
- to assist in the integration of the communities in their adopted countries;
- to analyse problems which Maltese communities encounter including issues relating to working conditions, professional and educational training and recognition of qualifications obtained by Malta; and
- to advise the Minister of Foreign Affairs on any legislation or issue that can affect the interests of Maltese abroad.

The legislation also proposes the establishment of the Maltese Cultural Institute which will pool resources currently available in three different ministries for the promotion of the Maltese language, culture and traditions.

Local Councils have also been showing a keen interest in twinning programmes with European towns and villages, resulting in bilateral cultural schemes, mostly in the field of band music, folklore and cultural heritage. Malta and Gozo have a total of 68 Local Councils. Over the years, between them, they have concluded 58 different town-twinning agreements. Maltese Local Councils seem more adept at concluding agreements with town-councils in neighbouring Mediterranean countries with 40 agreements with *Comuni* in Italy and Sicily. Other twinning agreements were concluded with Spanish, Greek and Cypriot towns. Some local councils managed to look farther afield and have concluded twinning agreements with communities in France, Germany, the United Kingdom, Poland, China and the United States.

Publicly mandated cultural agencies and institutes maintain their active status. Institutes like the Alliance Francaise, the Italian Cultural Institute and the German-Maltese Circle are particularly effective in diffusing European culture, organising language courses and facilitating cultural projects between Maltese and foreign organisations.

As one of the most active organisations, British Council Malta had an excellent track record in fostering long-term cultural projects between Malta and the UK. The yearly artistic programmes which the British Council presented in Malta offered some of the most contemporary and innovative cultural projects. However, in 2007, due to downsizing of its operations in Malta and strategic development in the mission of the British Council, the Malta office limited its cultural programme to small-scale events and partnerships.

There is also an Islamic Centre that offers several activities to promote inter-religious dialogue. The Centre, funded by Libya, runs its own Islamic School, headed by a Maltese, female director. It also boasts a substantial library, offering titles ranging from Muslim folklore to Islamic philosophy.

In 2003, following excellent bilateral relations between Malta and China, the Chinese government opened a cultural centre in Valletta. As the first China Cultural Centre in the Mediterranean region and the fifth in the world, the centre is seeking to reach out to the peoples of the Mediterranean and Europe by holding Chinese cultural seminars, exhibitions, Chinese language classes and other activities.

Malta's proximity to Italy, as well as traditional historical connections with that country, frequently results in technical assistance by the Italian government through Financial Protocols which mainly support cultural heritage restoration programmes.

Malta also tries to retain an important cultural profile at international conferences. In 2016 Malta will host the IFACCA World Culture Summit.

3.4.3 European / international actors and programmes

Malta's participation in major programmes of multicultural co-operation is now linked mainly to the Creative Europe and Life-long Learning programmes funded by the European Union.

Apart from the country's ongoing participation in European Union programmes and initiatives, Malta remains committed towards an active contribution to the Council of Europe and UNESCO conventions.

Responsibility for the implementation and monitoring of UNESCO conventions are normally the responsibility of the ministry responsible for culture but specific issues (e.g. the cultural rights of refugees and ethnic groups) also involve the Ministry for Home Affairs and National Security.

In 2013, Government controversially appointed a Monsignor as Malta's Ambassador to UNESCO leading to numerous calls in the media by civil society to ensure the separation of State and Church matters. Malta's new permanent representative to UNESCO was tasked with enlisting various cultural assets to UNESCO lists. These included enlisting Mdina, the Citadella in Gozo and the catacombs among seven candidates on Malta's UNESCO tentative list, which if approved would also enjoy world heritage status. In addition, Malta is also in the process of nominating the Maltese Feast and the Maltese language to the list of UNESCO's Masterpieces of Oral and Intangible World Heritage.

Il Cantilena, the oldest known literary text in the Maltese language, is also set to be nominated for UNESCO's International Memory of the World registry. The poem, attributed to Pietru Caxaro, dates from the 15th century.

Ever since its accession to membership in the Council of Europe in 1965, Malta has constantly contributed to the overall workings of the Council of Europe, mainly through its Parliamentary delegation, but also at Ministerial levels and through its representative experts in various fields that participate regularly in several working groups established within its widespread structure. Malta is regularly represented in Cultural Committee meetings of the Council of Europe and UNESCO, especially where themes like conservation of the cultural heritage and action for the protection of the maritime heritage are concerned.

Malta is a signatory of the European Cultural Convention and active within the Council of Europe's Cultural Heritage Committee. It is also active within the European Conference of Ministers responsible for cultural heritage and, as far back as 1992; the Valletta Convention gave a decisive lead to the concerns of the Council of Europe in this area of interest.

CONVENTIONS (Council of Europe) SIGNED/RATIFIED	SIGNED	RATIFIED
European Cultural Convention, (Paris 1954)	2/5/1966	12/12/1966
European Convention on the Protection of the Archaeological Heritage, London 1969 (London Convention 1969)	6/5/1969	30/4/1971
European Convention on Offences relating to Cultural Property, Delphi 1985 (Delphi Convention 1985)	NO	NO
Convention for the Protection of the Architectural Heritage of Europe, Granada 1985 (Granada Convention 1985)	20/6/1990	20/6/1990
European Convention on the Protection of the Archaeological Heritage (Revised), Valletta 1992 (Malta Convention 1992)	16/1/1992	24/11/1994
European Landscape Convention (Florence Convention 2000)	20/10/2000	NO
Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro 2005 (Faro Convention 2005)	NO	NO

Council of Europe Charter for Regional or Minority Languages (Strasbourg 5/11/1992)	5/11/1992	NO
Convention for the Protection of Cultural Property in the Event of Armed Conflict, The Hague 1954 (Hague Convention 1954)	NO	NO
Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, The Hague 1954 (Hague Protocol 1954)	NO	NO
Customs Convention concerning facilities for the importation of goods for display or use at exhibitions, fairs, meetings or similar events (Brussels 1962)		11.05.1988*
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (UNESCO Convention 1970)	NO	NO
UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (UNIDROIT 1995)	NO	NO
Convention concerning the protection of the world cultural and natural heritage (Paris 1972)		14/11/1978**
Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, The Hague 1999 (Hague 2nd Protocol 1999)	NO	NO
Convention on the Protection of Underwater Cultural Heritage (Paris 2001)	NO	NO
Convention for the Safeguarding of Intangible Cultural Heritage (Paris 2003)	NO	NO
Convention on the Protection and Promotion of the Diversity of Cultural Expression, (Paris 2005)		18/12/2006*

* Accession.

** Acceptance.

3.4.4 Direct professional co-operation

Apart from governmental bi-lateral agreements, trans-national co-operation is activated through several channels, including local authorities and other institutions like Arts Council Malta, the University of Malta, the Manoel Theatre, St. James Cavalier Centre for Creativity, Heritage Malta, the *Fondazzjoni Patrimonju Malti* (Foundation for Maltese Patrimony) and an increasing number of NGOs. Such institutions are often engaged in trans-national events supported either by direct state funding or the intervention of sponsors, or both.

One of Heritage Malta's aims is to foster European and international relationships with other parties that share similar objectives in the area of cultural heritage and conservation practice.

Heritage Malta is actively participating in a number of international collaborations under different EU funding programmes managed by the European institutions. They vary in content and objectives, depending on the nature of the programme or projects involved. Due to its wide remit within the cultural heritage and conservation sector, Heritage Malta is always looking forward to new possibilities in partnering with other participating parties from various countries.

Conservation projects also attract foreign partnership or local private sponsorship, e.g. the complete restoration of one of Valletta's earliest Churches by an Italian Foundation and the restoration of the Manoel Theatre (built in 1742) by an Italian team of experts from the *Sante Guido Restauri*, sponsored by the Malta International Airport.

St. James Cavalier Centre for Creativity is at the forefront of international artistic cooperation in Malta. As part of its creativity development programme it has established an artists' residency exchange programme with the Virginia Centre for Creative Arts in the USA. Other international cooperation projects include film festivals, exhibitions and

performances in collaboration with ten different Embassies and cultural agencies. St. James Cavalier is also actively seeking partners for European projects. St. James Cavalier is also part of the Europa Cinema network, European Arthouse exhibitor network, and is founder of the International Association of Theatre for Children and Young people in Malta and a member of a Euro-med network to facilitate the mobility of volunteers in cultural organisations. St. James Cavalier was also National Coordinating Body for the 2008 European Year for Intercultural Dialogue which sought active collaboration with all EU member states and diverse cultural communities in Malta. St. James Cavalier also leads and manages two important international arts festivals: Ziguzajg International Arts Festival for Children and Young People established in 2011 and VIVA established in 2014 (Valletta International Visual Arts Festival). Both festivals programme international works and facilitate international cooperation.

Apart from hosting international work, the Manoel Theatre has reached an agreement with the Prague National Theatre, which saw the exchange of productions, artists and practices between the two countries. The agreement also included the organisation of joint activities and the development of a common policy of theatre as a tool of brotherhood between countries. In 2012, Teatru Manoel founded the Valletta International Baroque Festival which, amongst its eclectic programme, includes co-productions between the theatre and other major festivals and cultural organisations specialised in Baroque art.

A number of cultural NGOs are increasingly engaging in international projects and establishing yearly activities at a national and regional level. Inizjamed is a cultural NGO with very active participation in transnational cultural cooperation. Inizjamed is also responsible for Malta's participation in the Biennale of Young Artists from Europe and the Mediterranean and organises a Mediterranean Literature Festival with the participation of a host of writers from the Mediterranean region.

Kinemastik is an NGO responsible for a year-round cultural programme based around screenings, talks, exhibitions and concerts that culminates with the Kinemastik International Short Film Festival. The festival is held over several days in August at various venues around Malta. The highlight of the festival is the Westside Selekt weekend, open-air screenings held on the Valletta and Floriana bastions overlooking the Grand Harbour. Kinemastik collaborates with international festivals and filmmakers to bring to Malta a selection of films and directors to experience Malta and meet local residents.

Kinemastik seeks to link young filmmakers in Malta to the world of cinema and provide them with a platform for their work, through local screenings as well as through worldwide distribution of locally produced work. Kinemastik has also hosted a number of international filmmakers and professionals to provide master classes and workshops for local industry.

Another active cultural voluntary organization is Wicked Comics that was established to promote comic culture both in Malta and abroad. Wicked Comics gives Maltese comic artists and enthusiasts the opportunity to learn more about this component of popular culture and continuously provides opportunities for local artists to showcase their skills with an increased emphasis on international collaboration.

While bilateral cultural agreements are a mainstay of official policy with many countries, a lack of adequate funds often inhibits more significant bilateral cooperation. At times, the financial burden of co-funding measures for EU cultural projects is discouraging Maltese organisations to embark on large-scale projects. However, the small yet successful number of international projects created by active Maltese cultural organisations offers an encouraging future for their international portfolio. Also, some of the most successful and important international creative projects in Malta were initiated by freelance artists.

In 2011, the MCCA launched a Mobility Support Grant programme as part of its International Funding Strategy. It is a strand that caters for outgoing artistic mobility for short training courses, workshops, participation in artistic activities overseas, and international collaboration. The Mobility Support Grant has a total allocation of EUR 60 000.

In 2014, Valletta 2018 Foundation, in collaboration with Ziguzajg Arts Festival and St. James Cavalier Centre for Creativity, launched the Malta Showcase (<http://www.maltashowcase.com>). The export platform is a curated portfolio of Maltese repertoire which is available for programming by festivals, theatres or cultural organisations internationally. It will maximise the potential and increase the reputation of contemporary Maltese performers. Malta Showcase is aimed at, but not restricted to, international commissioning bodies; arts programmers, festival directors, artistic directors, other ECoCs and Maltese diplomatic representations overseas.

3.4.5 Cross-border intercultural dialogue and co-operation

Since Malta had no official policy for cross-border intercultural dialogue till 2009, ad hoc government programmes supporting trans-national intercultural dialogue were normally implemented either by the Ministries responsible for Culture and Education (via its agencies and through a substantial number of courses and scholarships) and the Ministry for Foreign Affairs.

Following EU accession, the movement of young Maltese increased dramatically, mostly by virtue of the youth programmes offered by the Commission and managed by the National Agency catering for such programmes. On the other hand, a private body like the Youth Travel Circle offers plenty of opportunity for outgoing and incoming cultural tourism.

There is a focus for co-operation on youth culture which is realised through many EU programmes. Following a number of irregularities in accounting procedures at the National Agency the European Commission suspended Malta from the European Union's Education Programmes - Lifelong Learning and Youth in Action. However in July 2011 the suspension was lifted as remedial actions were confirmed to have been taken accordingly.

Inizjamed, the Jesuit Refugee Services, IOM and SOS Malta are major NGOs which have developed intercultural projects with the inclusion of migrant communities and artists from Mediterranean countries.

A notable project developed in 2014 by SOS Malta was Intercultural Malta: Towards the Achievement of Integration in Malta through the Intercultural Cities Approach. This project is co-funded by the European Fund for the Integration of Third Country Nationals (EIF) 2011. The project's main objective is to develop, through the exchange of experience and ideas, recommendations and guidelines for the creation of intercultural cities in Malta that actively promote and enable the integration of third country nationals into Maltese society. SOS Malta held a Pan-European Conference on good practice of integrating immigrants within society. The conference included speakers from European countries who will share their good practice of promoting integration through the intercultural cities approach.

As a result, the project brought together discussions from the conference and workshops to develop a set of recommendations that can be applied to Maltese cities that wish to explore how they can promote integration and cultural diversity in a positive way within their city or town (<http://www.sosmalta.org/interculturalmalta>).

3.4.6 Other relevant issues

Cultural collaboration with countries like Britain, France, Germany and Italy has centred on projects such as the screening of art-house films, art and photographic exhibitions and music concerts. Some of the most stable events on Malta's mainstream cultural calendar arrive from Italy, Germany, France and the United Kingdom. In the recent past, Maltese activity in France, Germany and Italy has included exhibitions, literary events and artistic productions.

It is estimated that there are approximately 350 000 citizens of direct Maltese descent (Maltese Diaspora) living in Australia, New Zealand, Canada, the United States, the United Kingdom and other European countries. First and second generation emigrants have been actively concerned about preserving Maltese culture overseas. There is also Maltese language classes organised regularly in Australia and elsewhere, while Maltese programmes feature regularly on Ethnic Radio in Australia. The Maltese Broadcasting Service also sends regular news bulletins in Maltese to emigrants, but unfortunately, a rather "parochial" protectionist culture prevailing within the Maltese Diaspora has been alienating younger generations of Maltese lineage. The problem is often noticed when Maltese people visit their distant families in the host countries.

On an official visit to Australia in 2007, the Maltese Prime Minister promised the government's commitment to address the cultural needs of the Diaspora community in Australia. This will mainly be created through increased cultural links with Malta and further investment in pedagogical tools for Maltese language courses. The establishment of the Council of Maltese Abroad is an important step to foster long-term programmes and formalise a stronger relationship with the Maltese Diaspora (see chapter 3.4.1).

In 2014, The Valletta 2018 Foundation launched a series of annual international conferences addressing different aspects related to cultural relations in Europe and the Mediterranean. Particular importance will be given to matters related to the common histories and geo-political realities of Europe and the Mediterranean within the spheres of international relations and cultural diplomacy. The First Annual Valletta 2018 International Conference on Cultural Relations in Europe and the Mediterranean addressed aspects of contemporary cultural relations in the Mediterranean in the framework of Valletta as European Capital of Culture.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

The main priorities in the past few years have centred on:

- establishing a national cultural policy;
- developing a creative economy strategy;
- providing a platform for national debate on the future of the arts in Malta including theatre censorship;
- professionalising the cultural and creative industries through effective strategies and funding structures;
- preparing the bid for the European Capital of Culture in 2018; and
- identifying cultural infrastructural projects.

In January 2007, St. James Cavalier Centre for Creativity launched a think-tank for culture called the *Valletta Creative Forum (VCF)*. The aim of the VCF was to focus on issues challenging contemporary culture in Malta through a series of encounters and working groups which seek to provide concrete proposals and a road map for the future of culture in Malta.

The 2007 edition of the Forum, which tackled six major issues, included the participation of more than 300 stakeholders from the artistic, political, business and governmental sectors, together with more than 20 European speakers and contributors. The forum not only served as a lobby group for cultural development but offered an excellent networking opportunity for all stakeholders. The most successful and tangible outcome of the forum was the inclusion of new measures in the *2007 Government Budget*. The outcomes of the forum, together with all the supporting documentation, were published in 2008.

The first sessions focused on:

- cultural governance in Malta and beyond;
- arts and health: the wellbeing of Maltese society;
- arts, heritage and tourism;
- creativity in our local communities;
- show business: sustaining our creative industries;
- cultural diplomacy: endorsing identity & celebrating diversity.

The launch of the Forum reignited the debate on the implementation of the 2001 cultural policy document. A prominent member of the Malta Council for Culture and the Arts has also publicly called on government to start implementing a cohesive cultural policy, even though such a role should have been fulfilled by the Council as outlined in the law.

The think-tank had no intention of subscribing to this debate and sought to expose the value of the arts on a social and economic level and lobby for measures towards the professionalisation of the creative industries.

The establishment of the Malta Arts Fund and the Malta Film Fund were two very important and concrete developments by the Culture and Audio Visual Unit (a small team of 3 individuals) within the Culture Ministry to increase the government's commitment towards the cultural sector.

The first priority for the Minister of Culture in 2008 was to appoint a working group for the drafting of a national cultural policy. The national cultural policy was published for public consultation in January 2010. The public consultation programme was held over a 6 month period with various stakeholders providing comments and feedback through public seminars, information sessions and online communication. The submissions by various

Ministries, NGOs, Agencies and individuals were evaluated and reviewed for official publication in 2011. The Cultural Policy was approved by the Cabinet of Ministers and a monitoring group has been appointed by the Parliamentary Secretary for Culture to follow-up on the implementation of the policy.

Another important policy development was the announcement of the government's commitment to develop the creative industries as part of the National economic vision for 2015. In all budget speeches since 2008, the Finance Minister announced new measures for the cultural and creative sectors with increased allocations for public cultural institutions, training programmes for cultural operators, infrastructural projects, fiscal measures and investment schemes (see chapter 4.2.3 and chapter 8 for information on recently introduced measures).

The new government elected in March 2013 committed to develop a strong cultural programme, which included, amongst others, proposals to:

- set up a School of Art at the University of Malta;
- establish a Museum of Contemporary Art;
- regenerate the Johan Strauss School of Music;
- give utmost support to the National Philharmonic Orchestra;
- establish a National Gallery for Modern Art;
- set up The National Fund for Excellence;
- establish a National Archive of Oral History;
- strengthen creative niches;
- improve incentives for those businesses that support the arts;
- introduce a free day at the public museums on a regular basis;
- update censorship laws;
- strengthen the National Council for the Maltese Language;
- set up a Consultative Council for film makers.

Themes and objectives of Valletta 2018

As per ECoC regulations set by the EU, the Cultural Programme is to promote a European dimension and encourage citizen participation. Valletta 2018 will enable the participation of the citizens of Malta and Europe and will form an integral and sustainable part of the long-term social, economic and cultural development of Malta. The Cultural Programme is built on four themes: Generations, Routes, Cities and Islands. In conjunction with the Cultural Programme, the Foundation is developing a programme of consistent, accessible and comparable research and evaluation directly linked to culture.

The approach of Valletta 2018 to culture is inclusive and encompasses artistic expression and creativity, and extends to other forms of human expression such as food, the built environment, science and sporting activities.

The Foundation so far has had two different artistic directors, with both appointments considered controversial and highly criticised by different media organisations and segments of the artistic community.

Malta Council for Culture and the Arts rebrands as Arts Council Malta

In 2014, the new chairman of MCCA, Albert Marshall and the new Culture Minister Owen Bonnici, announced the restructuring programme of Arts Council Malta. The major change lies in the structure, which has gone from one entity which previously managed everything from funding and festivals to a larger body with three specific directorates.

The change has long been coming. In recent years, it gradually became clear that the Malta Council for Culture and the Arts was being weighed down by its festivals arm – the

Council organises national festivals such as the Malta Arts Festival and Notte Bianca - which absorbed most of its resources, leaving its broader strategic role with a leaner flow.

The creation of a larger entity will enable the separation of the organisation of festivals from the strategic development of the cultural and creative sectors, enabling a distinct focus on both. The implementation of this structure will subsequently impact the improved performance of the Council and will consolidate a stronger agenda for the creative economy.

The creation and development of strategies for the sector will fall under the Strategy Directorate. The Directorate will be built on five strategic focal points which include internationalisation and business development but also research, education and training and diversity and communities, making this an official remit for the first time.

The directorate will also focus on the management and development of the funding portfolio, which currently includes six national funding programmes amounting to around one million euro. A brokerage team will be engaged to assist operators in the cultural and creative sectors to maximise their potential.

In short, the directorate will work on the creation of a one-stop shop for culture, a service hub for those working in the sector, mainly characterised by micro-enterprises and individual operators. This will also include the services offered by the Creative Europe desk in Malta, the new funding programme for the cultural and creative sectors.

Festivals will now fall under their own distinct directorate, whose role will be to focus on the management and development of the diverse festivals portfolio of the Council. With a brief which ranges from ensuring that festival development is built on solid ground to issues such as audience development and cultural participation, it will also create a partnership with existing festivals, with the view of eventually increasing the number of festivals in the calendar.

The restructuring has its eyes set firmly on Valletta 2018 and Malta's legacy of the European Capital of Culture (ECOC). In the end, in 2019, it will be up to the various cultural entities to ensure that the legacy created by Valletta 2018 is absorbed into a permanent structure with lasting benefits.

The third directorate – Corporate Affairs – will provide all the support services for the effective and efficient functioning of the other two distinctive directorates.

Such an extensive reorganisation will involve a process of realignment of the current staff; all the current staff will be absorbed into the three directorates while the necessary public calls will be issued for the filling of new posts.

Such a large-scale reorganisation, in the end, points towards an acknowledgement of the value of the arts to society.

Culture Minister Owen Bonnici pointed out that the restructuring reflects the implementation of the government electoral programme that calls for more coordination and synergy between public entities and increased support for artists and creators. It will also encourage cultural entrepreneurship and will reduce bureaucracy.

Valletta's UNESCO world heritage status

In 2013, UNESCO expressed its concern over the impact of the City Gate Project by world renowned architect Renzo Piano on the outstanding universal value of Valletta. Valletta's UNESCO world heritage status was granted in 1980 and a vociferous campaign was launched in the media objecting to Renzo Piano's design, citing UNESCO's conditions for world heritage status. A report prepared for UNESCO stated that "it is agreed that the development will have no direct negative impact on the outstanding universal value of the

property." Moreover, UNESCO had doubts over the impact of the flea market which is to be transferred to Ordinance Street in Valletta, however a report concluded that "both the location and the situation of individual stalls is totally reversible so that there will be no obvious damage to the outstanding universal value of the Valletta world heritage site."

After the government provided all the necessary documentation, the UN agency dropped its reservations over the project. In addition, following the introduction of a mandatory management plan for UNESCO sites in 2005, Malta finally submitted a plan.

Two other major issues dominated the cultural debate in recent years.

1. *Opera House Site Development*

In June of 2009, the Prime Minister presented Renzo Piano's designs to develop the open space at the entrance of Valletta into the new Parliament House and transform the site which previously housed the Royal Opera House into an open air performance space. The project, budgeted at EUR 80 million, led to a vociferous public debate about the designs, the concept of an open air theatre and the validity of a parliamentary building at the entrance of the city. A u-turn had already occurred after initial plans to place the parliament in the Opera House space were highly criticised by the public. As a reaction, 128 theatre practitioners signed an open letter to the PM expressing disappointment at his final decision to retain the roofless theatre. International Maltese tenor Joseph Calleja and Maltese violinist Carmine Lauri, leader of the London Symphony Orchestra headed the group. The Prime Minister met representatives of the lobby group, however still retained the stand on the open air theatre.

Two positions emerged from the discussion:

- the validity of having a performance space that is open-air; and
- the need for a fully-fledged purposely-built space for the performing arts that can cater for the needs of artists, which are not being addressed in the existing theatres.

The project is now being concluded as an open-air theatre with a Management Board already in place to run the venue; however plans have already been tabled on the development of a purpose built space for the performing arts. This is also expressed in the cultural policy and listed as an infrastructural project in Malta's bid to host the European Capital of Culture in 2018. The lobby group has also formalised its operations through the establishment of APAP (Association for Performing Arts Practitioners).

The open air theatre was opened in 2013 as Pjazza Teatru Rjal. Although the space successfully functions as an open air theatre, the need for a purpose built theatre able to house 21st century productions still echoes within the performing arts circle.

2. *Censorship*

A series of Court cases were filed in the past years by the Police or private individuals on a variety of matters ranging from the banning of a play to the publication of a short story in a university newspaper. The two important cases are still awaiting a final judgment with the banning of the play *Stitching* awaiting a ruling from the Appeals tribunal of the Constitutional Courts after the first Court ruled in favour of banning. In the case of "Realta", the Attorney General filed an appeal following the Criminal Court's decision in favour of the publisher.

"Stitching"

The censorship ball was set rolling in January 2009 when a controversial play, *Stitching* was "banned and disallowed" by the Board of Stage and Film Classification and thus not allowed to be staged at St. James Cavalier Centre for Creativity. The play which had already been performed in other countries dealt with themes of loss, abortion, depression

and sexual identity. But due to accusations of blasphemy and references to Auschwitz, sexual servitude and the abduction and assault of children, the Board of classification decided the whole play was "an insult to human dignity." From day one of the ban, the producers, Unifaun, believed the board had completely misread the script, something they felt would not have happened had the board watched it being performed.

Although at first the producers said they would defy the ban, they later chose to battle things in court. They called on the Maltese judge to actually watch the play instead of relying on the written script but he refused.

In June 2010 the Civil Court found that the Film and Stage Classification Board did not violate freedom of expression when it banned the play *Stitching* last year. The court, in a 115-page judgement, said it had been asked to decide whether the decision by the board to stop the staging of the play had violated freedom of expression. It had no hesitation in saying that the decision of the board was correct and according to law. The court said the board was obliged to follow the law. The presiding Magistrate stated that there was nothing unreasonable in the board having viewed the play as being offensive to the culture of this country in its broadest sense. The judgement claimed that it was not proper, even in a democratic and pluralistic society of Malta, for the lows of human dignity to be exalted even on the pretext of showing how a couple could survive a storm.

One could not make extensive use of language which was vulgar, obscene and blasphemous and which exalted perversion and undermined the right to life. Neither could one undermine the dignity of women including the victims of the holocaust, reduce women to a simple object of sexual gratification, and ridicule the family.

A civil, democratic, and tolerant society could not allow its values to be turned upside down simply because there was freedom of expression.

The court said the board was right to view the play as exalting perversion as if it was acceptable behaviour. Bestiality, the stitching up of a vagina as an act of sexual pleasure and having a woman eat somebody else's excrement, rape and infanticide were unacceptable, even in a democratic society.

Furthermore, the fact that a person was allowed to blaspheme in public, even on stage, went against the law.

The court therefore found that there had been no violation of fundamental human rights as enshrined in the Constitution and the European Convention of Human Rights when the play was banned. In an appeal filed by the claimants, the Constitutional Court of Appeal upheld in November 2012 a ban on performing the production.

The producers have taken the case to the European Court of Human Rights and are currently awaiting judgement.

"Li tkisser sewwi"

In November 2009, a student newspaper was banned from University because it contained a graphic fictional short story about sexual violence by Alex Vella Gera. The newspaper was initially flagged by the University Chaplain, leading the Rector to call for the removal of the papers and file a police report. The editor, a 21-year-old history student, has been questioned by the police but charges have not been brought against him. The incident prompted him to set up the Front against Censorship which is lobbying to change laws on obscene libel, vilification of religion and stage and film classification.

Although the news sparked outrage with pundits, opinion-makers and press bodies, the KSU president refused to read the story or comment on it, and the head of the Communications Departments which runs the Journalism and Media courses at the University defended the police action. Only a handful of lecturers and students actually

stood up to defend the publication, which is a small radical leftist paper with a very limited readership. The publishers decided to defy the ban by publishing the paper online.

Magistrate Audrey Demicoli acquitted Mr Vella Gera and Mark Camilleri, editor of the student newspaper *Ir-Realtà* where the story had been published, but the Attorney General filed an Appeal on the decision with the defence lawyer stating that the Attorney General was "out of touch with historical realities of society".

In response to the issue of censorship, which fell under the portfolio of the Justice Ministry, the Culture Minister stated in Parliament that the cultural policy was to address a drastic review of the current classification system. The expert note by the Council of Europe experts on the draft cultural policy also highlights the need for Malta to urgently address issues of freedom of creative expression. In response to this matter the National Cultural Policy states that "In terms of freedom of expression, legislation shall be reviewed in order to ensure that the classification of works reflects the maturity of a 21st century public in a contemporary society."

Amendments to age-Classification Regulations

Following the widespread controversies raised by "Stitching" and "Li tkisser sewwi" awareness grew on laws affecting censorship in Malta. In the light of a number of protests, it was announced in January 2012 by the Minister of Tourism and Culture that there will be amendments to the Stage and Film Classification Framework for a system of self-classification under which producers of theatrical productions would be responsible for setting the age classification of a performance. As of 24 July 2013, the provisions of Legal Notice 416/2012 with regards to film age-classification came into force. The system of self-regulation allows for the producer and director and in some instances, the venue, to be responsible for setting the age-classification of a performance. Film classification is now no longer under the Police Laws but under the Malta Council for Culture and the Arts Act.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

Performing arts

The National Cultural Policy envisages the promotion of educational facilities and the provision of spaces for artists' formation as well as the elaboration of public encounters through events that are accessible, participatory, innovative, culturally diverse and supportive of the cultural development of Maltese performers. These incentives should be based on the centrality of creative collaborations within the framework of a dynamic and diverse community. In 2011 the Minister responsible for Education announced the development of a College of Arts to deliver professional artistic training. The University of Malta had also announced the establishment of School for Performing Arts in its Valletta and Msida Campuses to compliment the current arts training programme and the newly established practice-based dance programme. This was eventually set up in July 2012 and comprised new programmes of study in music, dance and theatre.

The Policy prioritises the continued fostering of professionalism within the music, theatre and dance sectors as core contributors to Malta's cultural development, including their potential to enrich Malta's international creative showcase. It also calls for the development of strategies by the appropriate organisations, to investigate the development of the performing arts beyond the strictly artistic sphere, with a view to their potential within other spheres such as health, justice and community programmes. Educational facilities need to be further developed within a formal educational framework. Empowerment

measures for community-level action need to be enacted, particularly in support of Local Council and local community organisations. The much needed changes to the current theatre classification structures are the mostly anticipated developments for the arts. Classification systems shall be applied as guidance mechanisms for cultural producers and consumers including areas such as digital games, films and television, to further enhance the potential of producers to contribute actively to a dynamic and open society, while ensuring that the appropriate protection of children and vulnerable groups is enforced. To this effect, the Policy prioritises the need for the professional enhancement of the creative sector, coupled with a thorough review of the legal framework, to ensure that basic rights of freedom of expression by cultural producers are respected equally across all genres.

The National Cultural policy also calls for the provision of adequate performance space for Malta's needs: a versatile, dedicated space which can accommodate workshop areas and large-scale dance, theatre and music productions with adequate backstage areas and facilities.

Specific measures:

- reduction of VAT from 18% to 5% on performance tickets (see chapter 5.1.5);
- tax deduction on donations to the arts (see chapter 5.1.5); and
- Culture Card with EUR 15 for all students in the first three years of secondary school (see chapter 8.1.1).

Visual arts

The National Cultural Policy emphasises two key areas of intervention:

- the provision (through joint government and private sector financing, wherever possible) of adequate infrastructure: workshops, exhibitions, public encounters and artist residency spaces; and
- the development of adequate educational facilities, at least up to undergraduate level, supported by the necessary material and human resources.

Policy also acknowledges the untenable gap in the exposition of Maltese modern and contemporary art, and considers that focused synergies between the ACM and Heritage Malta, together with all other relevant stakeholders and artists, should aim towards rectifying this situation. The implementation of policy in this area will be translated into concrete actions through the work of ACM's strategic planning. The potential for localities to provide artist-in-residency facilities needs to be taken into consideration within this context.

In 2011, a delegation from Plus Tate, a network associated with the prestigious Tate art museums in Britain, was in Malta to discuss a contemporary art museum space with the authorities. The ministry responsible for culture, in collaboration with the Council for Culture and the Arts, Heritage Malta and the University worked on identifying potential sites and implementing the necessary framework to launch the project.

The new government pledged in its manifesto to develop a museum for modern and contemporary art. The Board for cultural projects has been tasked with the development of a brief for the museum.

Specific measures:

- fund to purchase works of art; and
- fund for public art commissions.

See also chapter 8.1.1 for more information on the above measures.

Literature and publishing

Policy calls for the development of support structures for writers, translators, publishers and distributors. This includes support for the creative use of the Maltese language within a range of artistic contexts such as theatre and film, the translation of original Maltese texts into other languages, and the publication of books by Maltese authors abroad, as well as of the translation of foreign works into the Maltese language. Government entities such as the ACM, the National Book Council and *Il-Kunsill Nazzjonali tal- Ilsien Malti*, as well as NGOs working in the literary field, are key actors and stakeholders in this area. Arts Council Malta supports translation through the *Spreading Words* programme. Recent positive developments include the development of the National Book Fair as a book festival and new awards for literary achievements.

Cultural policy measures:

Infrastructural and administrative frameworks shall be developed further to provide professional support structures to enable them to fulfil their role at a national level.

A residency programme for writers and literary translators shall be established, while attention to the development of creative writing techniques, through formal and informal education course provisions, and to cultural research and cultural journalism shall be catered for. Measures in support of independent and proactive journalism based on principles of public value also need to be concretely adopted. The linguistic quality within journalism and broadcasting is another important facet of the same issue. Within a wider context, the support for multilingualism shall be developed beyond the strict curriculum requirements of the educational system. The contribution that libraries can provide in this regard shall be highlighted when the review of libraries' role is undertaken.

Specific measures:

- National Book Awards;
- fund to purchase books; and
- fund for public lending rights (2012).

See chapter 8.1.2 for more information on the above measures.

4.2.2 Heritage issues and policies

See also chapter 3.2 "Overall description of the system".

The main heritage issues addressed in the late 1990s were related to the difficulties encountered in the conservation and protection of Malta's vast number of sites and other historically valuable buildings, even from acts of vandalism. The country has no less than 2 025 protected cultural and archaeological sites, including a number of megalithic temples declared as world heritage. Heritage policies, since 2000, have laid emphasis on the importance of providing an exhaustive digitalised inventory of Malta's numerous assets in this respect.

A vociferous national debate concerns tourism, an extremely important industry which, in 2005-6 has shown evidence of decline. The decision, in 2006, to introduce low-cost airlines gave rise to debate on whether Malta should continue to receive mass tourists or whether it should diversify the market to cater for niche (cultural) tourists. It appears that Malta needs both categories, but the case for cultural tourism offers immense possibilities for the lean months between October and April, considering Malta's mild climate during that period.

Malta's heritage is always at the top of the country's cultural agenda. The *Heritage Act* of 2001 split the state-run Museums Department into two structures dealing with regulation

on the one hand and operations on the other. The Superintendent for cultural heritage assumes responsibility for regulation while, Heritage Malta operates state-owned cultural sites.

The latest yearly report of Heritage Malta (2012) states that Heritage Malta conducted extensive programmes for the public, with no less than 180 different cultural events, including exhibitions, heritage trails, lectures, seminars, educational programmes and the increasingly popular open days.

In terms of major projects Heritage Malta has concentrated on structural projects co-financed by the EU. Foremost among these was the ERDF archaeological conservation project at Mnajdra and Haga Qim Temples, Ggantija Temples, St Paul's Catacombs and Tarxien Temples, the Ghajn Tuffieha Roman Baths and Ta' Bistra Catacombs. Works at Fort St Angelo and Fort St. Elmo are in the advanced stages of completion. Work on the relocation of the National Museum of Fine Arts to a more centrally located "Auberge" has commenced and is expected to be a major deliverable of Valletta 2018. The relocation of the museum was initially stalled due to political interference however a strong media campaign and a petition managed to secure the development of the project.

Private cultural heritage foundations such as Fondazzjoni Patrimonju and Fondazzjoni Wirt Artna are also assisting in the restoration of heritage sites and curating exhibitions of historical and artistic importance following the governmental policy to transfer a number of neglected properties to such organisations. In 2014, Heritage Malta, the Farsons Foundation and Simonds Farsons Cisk, Malta's leading beverage company and brewer have agreed to work closely in the setting up and operation of a Farsons Visitors' Centre. A three-year memorandum of understanding provides for the planning and design stages of the visitor's centre, guidance on the collection, conservation and presentation of exhibits.

The National Cultural Policy states that a forward-looking vision for the heritage sector is needed in order to ensure the adoption of the latest techniques and the most updated knowledge in heritage conservation, while providing a fresh outlook on the past which appeals to all sections of the population, especially children and young people, as well as to international visitors to the Islands. An inventory which catalogues the heritage assets of the country is required for the facilitation of work of scholars, policy-makers and individual members of society. The fundamental cultural, historical and social significance of Malta's intangible heritage, including crafts and gastronomy should be valorised by fostering it within a supportive framework which remains sensitive towards its fragility as well as to its cultural malleability and adaptability. The framework shall also take into account how this intangible heritage has evolved and can still evolve, and how it can reinvent itself. Furthermore, government is committed to continuing its investment in the conservation and management structures of Malta's patrimony. Regulatory structures and technical requirements aimed at fulfilling the obligations of monitoring and enforcing heritage legislation shall be provided with continuous support. Operational structures managing museums and heritage sites are to provide appropriate interpretation and ancillary facilities, centred on the core historical dimension of the asset.

Interpretation should be historically sensitive, but should also take into account 21st century visions for and expectations of presentation and appreciation of heritage. Special attention to the value of these sites in sustaining a dynamic and open discussion on aspects of a historically-rooted national identity shall be given. Particular attention shall be paid to visitor centre layout with the aim of making people's visits more appealing and rewarding. The strength of cultural tourism in Malta has provided our heritage sites with an international audience, whose needs must be catered for. However, this should not detract from the continuous importance these sites have for Maltese people and their identity. It is recognised that the conservation of heritage assets is a long-term process which entails the

coordination of financial aspects, education and training. Training in heritage conservation and management are important elements for a sector which must constantly balance the conservation needs of sensitive artefacts and sites with the pressures of a demanding national and international audience.

The National Cultural Policy recognises that the function of museums goes beyond that of a tourist attraction; they are essentially a gateway to past ways of life of Malta's people, which should be physically and intellectually accessible to today's public. Museums should diminish the borders of time and space and offer opportunities to individuals to explore each exhibit in a fascinating manner. It is therefore understood that the word "museums" should not be solely synonymous with depositories of the past. The Policy aims at encouraging the exploration of the different and stimulating ways in which museums can become more appealing to the public. It is committed to investing further in order to facilitate contemporary forms of exhibiting which encourage an active involvement of individuals through technology, innovation and imagination.

In November 2014, Deloitte Malta, under the auspices of the Minister for Justice, Culture and Local Government Dr Owen Bonnici, organised a seminar during which existing and proposed tax incentives relating to donations and endowments made to the Cultural Heritage Fund, heritage NGOs, and research entities were discussed. The debate focused on the recent call for further public-private partnerships for investments in cultural infrastructure and heritage. Government is commitment to taking a leading role in facilitating current work practices, research future possibilities and to entice new ventures concerning Cultural Heritage. The law regulating Cultural Heritage that was set up to make provision in place of the Antiquities (Protection) Act Cap. 54 for the supervision, conservation and management of cultural heritage in Malta is set to be amended in 2015.

The Cultural Heritage Fund was originally set up to function as a financial support mechanism with a vision to invest in areas such as research, conservation or restoration of the cultural heritage, but has been dormant for the past 12 years. Apart from the direct injection by the central administration, the Minister explained that this was an area in which there was potential for the private sector and private individuals to get involved.

The tax incentives currently available under the National Heritage Donations Rules are intended to promote donations ultimately intended for research, conservation or restoration, education or the exhibition of cultural heritage. Tax deductions are applicable for qualifying donations made to The Superintendent of Cultural Heritage, Heritage Malta, Fondazzjoni Patrimonju Malti or other qualifying non-Government cultural heritage organisations. Additional incentives are being proposed to further promote the donation of funds by businesses and private individuals to ensure the protection and accessibility of Malta's cultural heritage.

The potential of public-private partnerships for the development of cultural projects and urban regeneration in view of Valletta 2018 is actively being promoted by Government. In 2013, government issued three calls for expressions of interest related to the regeneration of Valletta, including the drafting of a masterplan for Valletta, the regeneration of Strait Street and the regeneration of the old market. Government policy is geared towards giving life to Valletta through the creation of projects with government and private investment or a mixture of both.

Specific Measures:

- tax deduction on donations to heritage organisations; and
- tax rebate on restoration (2012).

See chapter 5.1.5 for more information on the above measures.

4.2.3 Cultural / creative industries: policies and programmes

The mandate to establish the Creative Economy Working Group was announced by the Minister of Finance, Economy and Investment in 2009 during the 2010 Budget Speech. The Creative Economy Strategy entitled *Creativity Works* is expected to be publically available in 2012. The document defines the Creative Economy Project in the following terms:

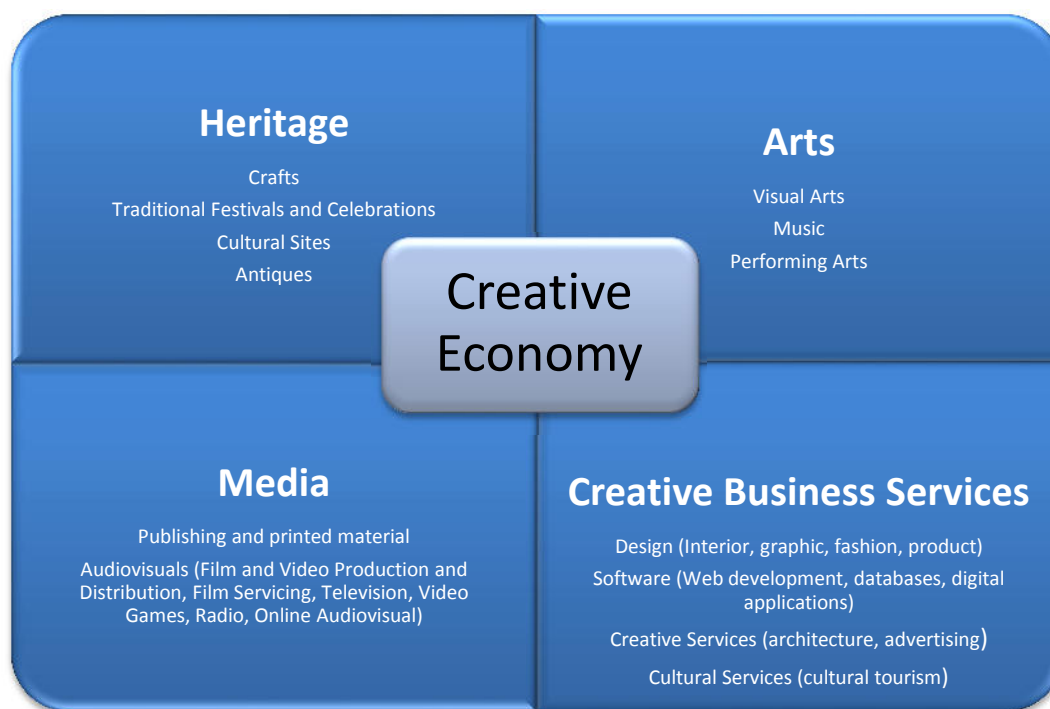
"Creativity is the engine of the global economy. Those countries capable of developing and supporting an environment where the creative talent of the population is brought forth and prospers are the countries most capable to support their economic and social development. The creative areas of the economy, which include ICT, films, arts and design, as well as performing arts and others, create a lot of high value-added work, support other sectors within the economy, like tourism, manufacturing and other sectors, and at the same time create a vibrant and innovative environment in those contexts where these sectors develop. Thus, even the people's quality of life improves. We will therefore continue to incentivise this sector consistently with the Vision 2015 to make our country a centre of excellence in various sectors, including that of creativity. In this context, [...] we will create a working group to draft the regulatory and fiscal organisational framework for the promotion of the creative economy."

The objectives of the working group were:

- to assess the potential of Malta's CCIs by mapping, consulting and reviewing the sector;
- to address the professionalisation needs of the sectors within the creative economy;
- to develop a strategy that will generate income and create jobs in the creative economy;
- to internationalise Malta's creative economy; and
- to maximise and synergise public and private resources for the creative economy through effective economic, legal and administrative processes.

In order to reach the identified objectives, the CEWG implemented the following tasks:

- enacted government's decision to develop the cultural and creative industries as a pillar of Malta's economy as part of Vision 2015;
- coordinated and implemented the Creative Economy Project as identified in Budget 2010;
- developed a cohesive national strategy for the cultural and the creative sector, based on the sector's potential social and economic impacts and benefits;
- articulated and defined the governance and legal framework for the sector;
- reviewed the usage and effectiveness of current fiscal measures and other incentives with a view to the medium and long terms needs for the development of the sector;
- coordinated with key related national initiatives, namely the preparatory work for the European Capital of Culture and the implementation of the relevant national policies, especially the Malta Cultural Policy; and
- ensured that the strength of Malta's cultural and creative sector reflects diversity of cultural expression, resulting in social cohesion and inclusion and a better quality of life for all.



Following the establishment of the Creative Economy Working Group, the Cultural and Creative Industries were identified as an economic pillar in government's economic vision *2015 and beyond* and enlisted as a commitment in the Euro Plus Pact.

The Creative Economy Working Group (2010) defines the Creative Economy as a set of knowledge based economic activities (creative and intellectual capital) encompassing the cycles of creation, production, and distribution of creative goods and services, that have the potential to generate economic growth, employment and development.

The pillars of the creative economy are the Cultural and Creative Industries: Heritage, Arts, Media and Creative Business Services. Creative Workers and Cultural Assets are at the heart of the CCIs. Through talent, skill, entrepreneurship and IPR, the creative worker can generate new jobs and companies, and help mature industries to re-tool for the future.

Key economic indicators:

CCIs accounted for 5% of GDP (2008-2010) 6.2% annualised average growth (2000-2007)		
Number of enterprises: 3 822 (2010)	People employed: 14 500	Average wage : EUR 17 231 p.a.
GVA: EUR 322 million (2010)	GVA per employee: EUR 31 065 per person employed	Average annual growth in GVA per employee: 7.8% (2008/10)
Public expenditure in culture and creativity: EUR 27 million (2013)	Gov.exp. per capita: EUR 62(2012) EUR 64 (2013)	Gov. CCI exp. as a share of Total gov.expenditure: 0.9% (2012)
Tourist expenditure on the CCI sectors:	Exports of cultural and creative goods ³ :	Exported cultural and creative services ⁴ rose at a

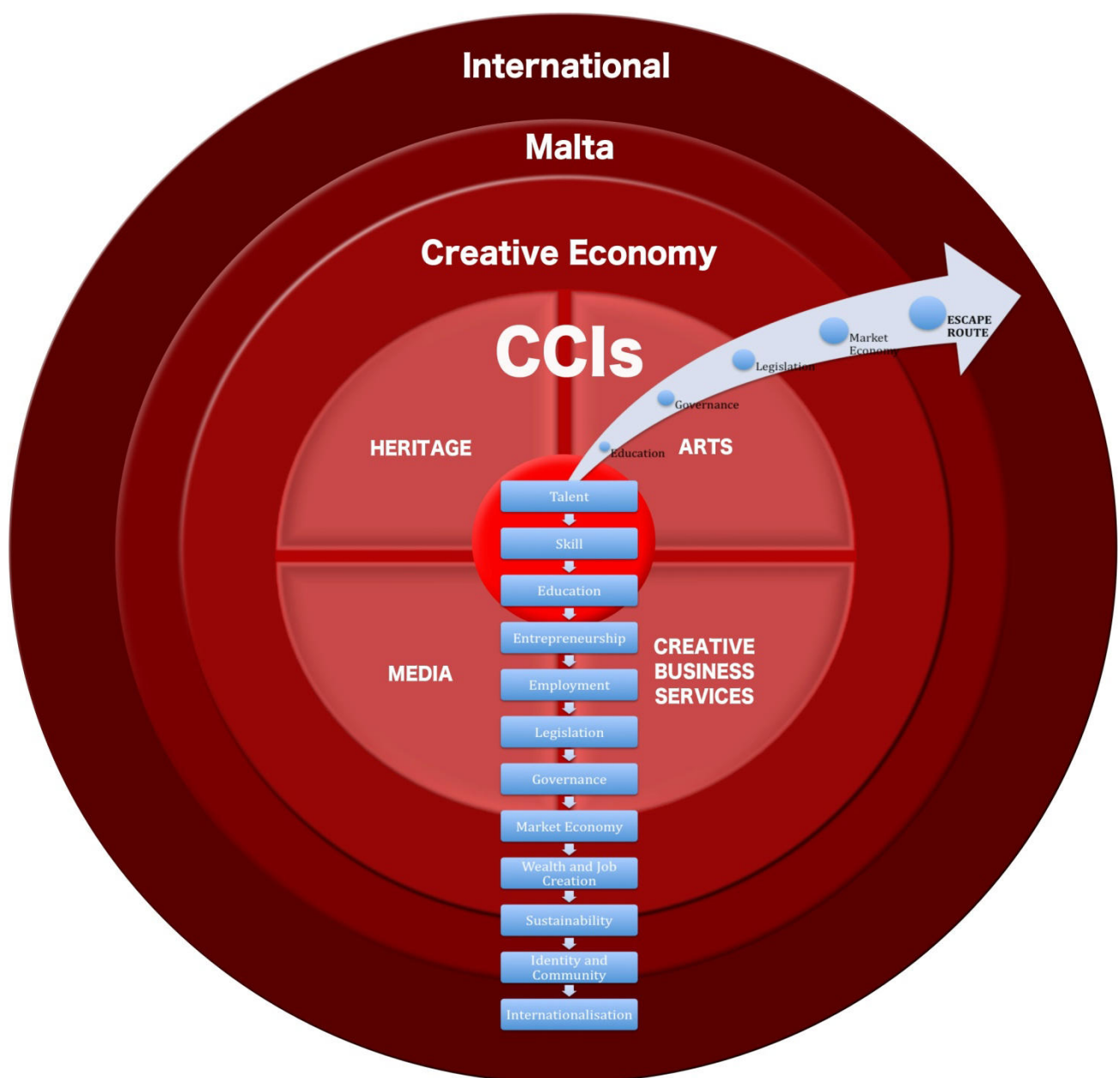
³ Which includes **Crafts** (carpets, celebrations, other paper, wicker ware and yarn), **Audiovisual** (film), **Design**, (architecture, fashion, interior and jewellery), **New Media**, and **Music**, **Publishing** and **Visual Arts** (antiques, paintings, photography and sculpture).

⁴ Excluding recreational services exported which include mainly remote gaming services.

EUR 77.2million (2012) 7.8% of total tourist expenditure	EUR 147 million (2012) Increased at an annual average rate of nearly 14% (2008-2012)	considerable annual average growth rate of over 60% (2004-2008). Main sectors driving growth: audiovisual services, advertising, and architectural services.
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See chapter 4.2.9 for employment figures.

Identifying the key issues for the CCIs in Malta and addressing these needs strategically.



Source: Creative Economy Working Group (2011)

The aim of the Creative Economy strategy is to identify the barriers that are currently hindering growth for cultural and creative practitioners in Malta. As the key stakeholders of this strategy that position themselves at the heart of the CCI model, 12 steps were identified as check points for growth within the sector. The narrative is not always linear; however it often takes a practitioner through a daunting journey that is highly dependent on the personal and external environment. At the core of the model one finds talent and skill without which no cultural and creative action can take place. **(Issue 1. How do we identify and nurture this talent at an early age?)** This often requires the necessary mentoring, coaching and training delivered by education institutions. **(Issue 2. Are we delivering this professional training?)** Following extensive vocational and academic training, cultural and creative professionals seek out employment or are more likely to create their own job **(Issue 3. Is there a market and do they know how to find route to market to survive and grow).** This often requires appropriate legislation and governance structures to champion the sector and legislate for its professional status **(Issue 4. Do current governance structures respond to the needs of the industry?).** Cultural and creative practitioners cluster in cities and countries with dynamic creative ecosystems. In return this provides wealth, creates jobs and drives forward innovation **(Issue 5. How do we facilitate the interlinkages between various cultural and creative sectors?)** The creative environment is rooted in the community and the identities of the country which through voluntary activity passionately celebrates its traditions. **(Issue 6. How do we prioritise professionalisation and give value to community activity that often serves as an incubator for professional activity?)** Cultural and creative practitioners need to feel culturally at home, creatively free and actively global. **(Issue 7. How ambitious are we to reach international markets and how do we access them?)** Ultimately, a creative ecology can only be sustainable and rich if it hosts diverse people, sectors and thrives through exchange. **(Issue 8. How can Malta become more attractive to international entrepreneurs investing in the creative industries?)**

"Brain drain" featured as the most visible threat to the future of cultural and creative industries in Malta. When excellent talent and strong skills are lost due to lack of specialised training or if Malta is perceived as a nation of limited creative opportunities, internalisation does not become a stepping stone but an escape route to pursue one's potential. The strategy champions the belief that this creative potential can be nurtured into a booming creative economy.

The Strategy addresses:

Governance: It analyses current governance scenarios, establishes needs and direction, investigates and compares potential scenarios and defines the way forward. Ministries, departments and public agencies that are directly involved in policies and strategies for any area of the creative economy should be assessed, consolidated and re-enforced into an effective and efficient model. This will mitigate a fragmented governance structures and maximise the effective use of government resources in CCIs.

Shaping talent into professions - The human capital is central to the creation process, and the strategy seeks, together with education institutions, to ensure the nurturing of a creative workforce in response to the needs of the sector and the growing demand in CCIs.

Routing Creative Ideas to Market – The strategy prioritises the development of creative clusters and the mechanisms for access to finance in order to address barriers hindering creative businesses in finding route to market.

Malta: A hub of creative exchange – Support is proposed for investments in Valletta as a cultural city and its potential as a European Capital of Culture in 2018, international co-productions, marketing and promotion in international fairs and festival circuits. International relations, enterprise incentives, and cultural diplomacy are streamlined through the appropriate structures in order to maximise existing networks, and boost

exposure and exports of CCIs. Awareness and use of IPRs is improved and promoted as a central tool for the industries to make a profit via licensing, transfers, assignments and other commercialisation ventures.

4.2.4 Cultural diversity and inclusion policies

Cultural diversity is listed as a cross-cutting objective of Malta's Cultural Policy. The Policy states that the increasing diversity of cultures and identities which make up Maltese society should be viewed as a key contributor to Malta's success in its social and economic interaction with the rest of globalised society. The Policy builds on the existence, recognition and promotion of diversity in all its forms, be it gender, age, social background, ethnicity, ability, religion, or sexual orientation, among others.

Research into cultural diversity in Malta is limited to census data and citizenship statistics on the Maltese and non-Maltese population. During 2010 an estimated 8 201 persons immigrated to Malta. Around 15% of these immigrants were returned migrants while more than three-quarters of the total immigrants originated from EU Member States. Nearly half of the immigrants were aged between 25 and 49. Total emigration during 2010 stood at 5 954. During the year under review, an estimated 1 863 Maltese nationals emigrated. Of all the emigrants, 47% were EU nationals, and another 21% were third country nationals. More than half the emigrants were aged between 25 and 49. The net migration for 2010 was estimated at 2 247. 24 boats arrived in Malta with 2 008 irregular immigrants in 2013, being the highest since 2008. This was an increase of 6.2% of irregular immigrants arriving by boat in 2013 when compared to the previous year.

The population of non-Maltese is composed of citizens from diverse countries, with a large presence of citizens from the UK, Italy, France, Germany, Serbia and Libya. Information about second and third generation migrants is currently not available. The Indian-Maltese French, German, Maltese-Australian and Italian communities are well established and active communities. New communities from African countries are slowly being created; however they face numerous challenges in integrating with other communities.

Recent large-scale irregular migration around the Mediterranean has provoked unprecedented anxiety among large sections of the Maltese citizenry. In 2001, the Ministry of Home Affairs created the position of Commissioner for Refugees, whose job it is to address the issue of illegal immigrants and others seeking asylum. Prior to the establishment of the Commissioner's Office, the issue was being almost exclusively handled by *Dar l-Emigrant* (The Migrant's Home), an extensive mission run by the Church. Another Church organisation, the Jesuit Refugee Centre, is another key stakeholder.

Records have shown that, over the past five years, more than 1 500 immigrants have made their way to Malta every year with a sharp decline in 2010 which registered 47 irregular immigrants. Considering Malta's high density (1 700 people per square km), the issue has solicited a huge debate in the national media, with the Catholic Church (which established a Refugee Service run by Jesuits) insisting on its own definite stand against emerging racism. A Policy Paper, published in 2005 by the Ministry for Home Affairs, includes sections relating to the ethnic, religious and cultural rights of refugees and illegal immigrants whose application for status is under consideration.

Following local and international pressure, the government is actively implementing new strategies to address the cultural needs of the irregular migrant community.

In 2011 various Public organisations and NGOs devised numerous intercultural projects with the migrant community. Some notable examples are the project organised by SOS Malta, called Same Difference co-funded by the European Refugee Fund Annual

Programme 2011. The project was an integration initiative that seeks to explore what makes people belong in a community and how they might belong more through the interaction of sharing food and experiences. Banana mandazi — made from a mix of bananas, eggs, flour and sugar — were among the interesting dishes offered up for tasting to the public at the Prime Minister's Office in Valletta. Another project funded by the European Commission and the Council of Europe was the Diversity Blend Fest, a three day festival organised by Dingli Local Council, a small rural locality in Malta. The festival brought together music acts by popular Maltese performers and members of migrant communities.

In terms of National Legislation aimed at enhancing social cohesion and combating discrimination on issues of race and ethnic origin, thus indirectly also supporting intercultural dialogue, the Ministry for the Family and Social Solidarity has implemented the following legal frameworks and provisions:

- the enactment and implementation of *LN 85 of 2007* entitled *Equal Treatment of Persons Order*. In view of this enactment, the remit of the *National Commission for the Promotion of Equality* has been extended and provided with the powers to investigate complaints regarding discrimination on the grounds of racial and ethnic origin; and
- the enactment of *Subsidiary Legislation 318.6* entitled *Social Security* (UN Convention relating to the Status of Refugees) *Order through Legal Notice 291 of 2001*. Through this legal notice, the provisions of the *Social Security Act* have been extended to those persons who, in terms of the provisions of the Refugees Act, are acknowledged as refugees by the Commissioner for Refugees.

The Catholic community is predominantly the largest religious community in Malta. By *Decree of the 5th March 2005*, as proposed by the Diocesan Synod, a Commission for Culture was established within the Pastoral Secretariat of the Archdiocese of Malta. The idea behind the setting up of this Commission is that of helping the Christian community to safeguard every historic memory, in order to better understand the different aspects of the patrimony entrusted to this community.

The aims of the Commission are those of promoting culture of a Christian inspiration, building up documentation related to culture and keeping in contact with other entities of this nature, established by the ecclesiastical authorities.

In October 2009, the Archdiocese of Malta published a document for public consultation on the reform of external patron saint festivities in villages. The report states that the Church shouldered ultimate responsibility for the feasts, in the churches and outside. The Church document was aimed at improving the feasts by removing those elements which are against unity, religious respect and public morality. However, band clubs and committees who organise the external festivities criticised the report for its interference in festivities.

Relevant cultural policy actions:

- provide training to empower local authorities and community leaders to become catalysts for the cultural enrichment and fulfilment of the community at local level; and
- support and promote initiatives to promote diversity in cultural expression, intercultural dialogue and migrant integration.

4.2.5 Language issues and policies

The Constitution of the Republic of Malta recognises Maltese as the national language, but identifies both Maltese and English as languages for official communication.

The Maltese language is the most important factor determining the identity of the people. The influence of globalisation and the rapidly developing information technology has introduced a growing number of new elements to the language itself, which has necessitated the careful evaluation of its current status. In 2005, on the initiative of the Ministry of Education, a National Council was created to cater for the current needs and the development of the Maltese language. The National Council for the Maltese Language (NCML), based in Valletta, is responsible for producing strategic positions on the protection, enhancement and development of the national language, including the promotion of Maltese literature.

According to an in-depth report carried in the media in March 2006, the NML considers that the official position of Maltese is strong, with "a firm hold in important fields of cultural life and religion." However, the Council acknowledges that the Maltese language has been "traditionally absent" from areas such as the civil service, the sciences, economy, higher education and youth entertainment, which are of great importance in the minds of the people. The Council believes that "much remains to be done when it comes to people's linguistic self-confidence and their attitudes towards their own language."

The recognition of the Maltese language by the European Union in May 2002 was enthusiastically received by writers, academics and the *intelligentsia*, also in view of the overseas employment possibilities for Maltese authors, translators, editors and proof readers to work in EU programmes and organisations. The first official translations of EU material in 2003 created a stir in that they were not of the required standard, a problem that was not perceived as urgent. Such new circumstances have prompted the government to accelerate legislative provisions for the protection and development of the native language and to install university programmes to provide training for translation/interpreters (the first graduates were accredited in 2006-2007).

In January 2007, the National Council for Language launched an initiative which will determine the standard use of orthographic variants in the national language. The first national seminar involved writers, editors, journalists, translators, educators and examiners. The issue has become pressing, given the heavy influx of foreign words, particularly from the English and Italian languages which have been embedded in the Maltese language, the only Semitic language spoken and written in Europe. Meanwhile, Maltese translators working at the European Union's institutions in Brussels and Luxembourg were expecting an increase in their workload after EU derogation was lifted in May 2007. The Maltese government had been awarded three-year derogation on translating EU documents into Maltese, so as to prepare translators professionally for the job, after Malta joined the European Union on 1 May 2004.

The Broadcasting Authority is monitoring the use of the Maltese language, an issue which is often charged with emotions. This function has required training in Maltese speaking and writing among media/broadcasting personnel. The Malta Board of Standards has always been working intensely to harmonise the Maltese language with the requirements of new information technologies. However, there is a serious bone of contention relating to the use of Maltese on broadcasting stations, even on the national channel (Radio Malta and Malta Television). Most of the criticism is directed at poorly prepared presenters, entertainers and sports commentators. There is also criticism about the technical quality of presentation, including poor diction and garbled speech, which is detrimental to the national language.

One area that is receiving particular attention involves the Maltese language and its use in ICT. The two institutions dealing with the issue are the Technical Committee for Maltese in ICT, operating within the Council for the Maltese Language (2005) and the Malta

Standards Authority. The use of Maltese in ICT was greatly enhanced in April 2006, with the launch of Microsoft Windows XP in Maltese.

4.2.6 Media pluralism and content diversity

There are no anti-trust measures to prevent media concentration in Malta and the share of domestic versus imported media programmes amounts to approximately 80%. Government provides the Public Broadcaster with a budget of EUR 3.2 million (2014) to commission content for television and radio. However, the content value is hotly contested by media analysts and commentators. A report on TV (local) programmes, published in a qualitative survey by Ernst and Young for the Media Desk within the EU Affairs Directorate of the Culture Ministry (June, 2006), highlighted the lack of quality in Maltese broadcasting as well as the fact that on Maltese television, "there is too much teleshopping and not enough education." Plagiarism ("mediocre copying") of foreign programmes also came into sharp focus in the Report prepared for the EU Affairs Directorate. On the other hand, there are no specific training programmes for journalists or broadcasting producers, but the University of Malta offers a Communication Studies Course, based largely on theory. The recruitment of media personnel for the two political audio-visual channels, belonging to the Nationalist Party (in Opposition) and the Labour Party (in Government) respectively, depends completely on party affiliation and purchasing power to acquire airtime.

The *Broadcasting Act of 1991* abolished the state monopoly over the media and liberalised the market. Afterwards, the two major political parties and the Catholic Church became actively involved in audio-visual production. The liberalisation also led to economic growth, with a significant increase in advertising revenue, and the provision of job opportunities for journalists and broadcasters at private and community stations.

The Public Broadcasting Service has a specific company memorandum that requires the provision of radio and television programmes "of an educational and cultural nature", as well as programmes that meet the "entertainment needs of the public". Moreover, the Maltese Broadcasting Authority stresses that public broadcasting should take into account the provision of the best information, education and entertainment, as well as the exploration and "promotion of national identity, social values and culture."

The diffusion of homogenous mass entertainment became widely criticised because of its purely consumer-oriented approach without any intellectual challenge. Another concern is the politicisation of the media in a country that is already politically and culturally divided.

The Ministry of Education had been operating its own educational broadcasting programmes, while the Public Broadcasting Services, which also belong to the portfolio of the same Ministry, runs the national channel TVM. From 2011, the Education Channel was integrated within the structure of the Public Broadcasting Corporation. In 2013, TVM 2 was launched to focus on cultural, educational and sports programming.

Local councils and small communities, including religious groups, are pushing for more community radio channels. Currently, there are 21 community radio channels (eleven of which belong to Church-related groups) with limited hours on the air per day. There are no definitive quota regulations but surveys have shown that the Maltese maintain a constant preference for locally generated programmes. It is estimated that approximately 65%-75% of prime-time media broadcasting is produced in Malta. There have been intermittent attempts in the media to induce public broadcasting to follow EU recommendations in favour of sub-titling foreign material in Maltese and to introduce more films from EU countries, but the situation remains poorly monitored and positive results have not been forthcoming.

Another area of concern involves children's programmes, declared by the Broadcasting Authority as being of consistently low quality and mainly used as fillers (Report, 2000). Aware that the situation has remained stubbornly negative, the Broadcasting Authority called a national conference on broadcasting in 2006, where the quality of locally produced material was severely criticised. An audience survey by the Broadcasting Authority itself (2005) has shown that a third of viewers with a tertiary education do not watch any Maltese TV, while two Mediaset (Italian) channels are favourite among younger and more educated Maltese viewers.

To remedy the situation somehow, in 2006, the government allocated 240 000 EUR to improve the local production of children's programmes. The Culture Ministry also issued directives on how the government's subvention should be spent. The directives are aimed at "increasing programme quality and offering better service to the public". Twelve categories of cultural enhancement through broadcasting were identified, including Maltese drama, children's programmes, religious production, debate and current events.

In a report written by a local media expert for the European Journalism Centre in 2003, it was perceived that "broadcasting in Malta is to expand further". The impressive advances made by Malta in the information technology sector, including the creation of a fully fledged IT Ministry, may lead to more extensive proliferation of web-based media or dot.com companies.

Malta is a signatory to the Trans-frontier Convention of the Council of Europe and there have been proposals for Malta to become a centre for international broadcasting companies which would transmit from Malta to Europe and the rest of the world.

With the majority of programmes on the national station farmed out to private audio-visual companies, commercialisation has superseded the quality cultural content that any national broadcasting station should achieve. In a recent parliamentary debate, MPs from both political parties agreed that the national broadcasting station needs to increase its promotion of culture and that a national review of national broadcasting should lead to a dedicated channel on culture and sports. An audit report had recently found PBS was under-funded, especially in drama programmes which were not necessarily backed up by advertising, which had dropped by some 30% or EUR 3 million.

In order to encourage private television stations to develop and promote cultural content, Budget 2015 introduced a new allocation of EUR 300 000.

Relevant cultural policy actions:

- the Broadcasting Authority and Public Broadcasting Services shall actively support initiatives to fully realise the potential of the media to improve access to culture; and
- the Ministry shall bring together all stakeholders of the audiovisual industry to develop a framework strategy for the audiovisual sector, taking into consideration issues pertaining to broadcasting, state aid, training, capacity building, film and cinema.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Policy measures addressing aspects of intercultural dialogue are mainly been developed by a number of Ministries, namely those responsible for Education, Social Solidarity and Civil rights. The National Cultural Policy contextualises intercultural dialogue as a contemporary communicative process between people who do not seek to suppress identity, homogenise identities or impose a dominant culture. The democratisation of intercultural dialogue calls for a knowledgeable understanding of one's culture and that of other cultures through creative projects which reach out to, and are developed within, different communities.

Although there is no national authority or agency exclusively responsible for intercultural matters the issue of intercultural dialogue does not specifically constitute a primary focus of the remit of the Ministry for Social Dialogue, Consumer Affairs and Civil Liberties, yet the Ministry has been an active contributor on the issue through the development of a number of measures (including legal, policy focused and service-delivery initiatives) that have been or are being adopted to enhance social cohesion, increase the social inclusion prospects of vulnerable groups and promote social solidarity between people of divergent cultural backgrounds. Therefore, the Ministry has been pivotal in the development of inclusion and integration policies as well as in the enactment of a number of legal frameworks (described in more detail below) that concern measures to target racism, combat discrimination and advance the welfare of third country nationals. SOS Malta administers the European Fund for the Integration of Third-country Nationals and is very active in intercultural projects focusing on social inclusion, empowerment, integration and re-integration of Migrants.

Malta's National Strategy for the 2008 European Year for Intercultural Dialogue stated that the year would be a unique opportunity for Malta to include intercultural dialogue as one of its key policy measures in order to:

- raise awareness of the intercultural dimension of the country by reaching out to the wider community through culture and the arts; and
- focus on education as a means of introducing intercultural concepts and the value of intercultural dialogue into the curriculum.

Policy must ensure that these challenges offer an opportunity for growth and development to:

- promote dialogue between cultures, both on a local level as well as on an international level;
- discover the roots of European culture and observe similarities and diversities of these cultures;
- facilitate the diffusion of information on intercultural dialogue;
- support initiatives which extend intercultural opportunities available to individuals and groups;
- stimulate society towards an appreciation of the arts and culture in its different forms and relating to the different communities residing in Malta;
- assist primary and secondary schools to develop appreciation and learning among students of the different cultures interacting in their daily life;
- create intersections between the community and the artists in order to increase awareness of cultural diversity among the local population;
- facilitate and support initiatives by creative individuals and groups in order to foster social transformation for an inclusive culture which, through sharing values, can thrive and progress;
- promote studies and allocate resources towards the safeguarding of ethnic minorities;
- give artists the necessary tools to empower them in their role as active ambassadors of intercultural dialogue; and
- create an international platform for artists to engage in dialogue and exchange.

The 2008 European Year of Intercultural Dialogue in Malta, held under the distinguished patronage of H.E Dr Edward Fenech Adami, President of Malta, was developed mainly through creative experiences that facilitated debates, encounters and engaging intercultural processes and coordinated by the St. James Cavalier Centre for Creativity.

The objective of this project was to increase the awareness of Maltese people, particularly the younger generation, about the cultures that played their part throughout the history of

our country in the moulding of the Maltese culture making it what it is today, alongside these considering those influences that are playing a new role in the inevitable continuation of this living process.

During the year, more than 50 events developed by various organisations such as the National Coordinating Body, European Institutions, Local Councils, NGOs and individual artists presented an extensive intercultural programme that reached thousands of people and generated great media interest. Above all, the projects presented an ideal platform for dialogue during which people could share their personal intercultural experiences and normalise intercultural dialogue as a way of life.

Malta's national project for intercultural dialogue entitled F.I.V.E invited members of diverse cultures living in Malta to collaborate on a number of creative projects through which the five senses became the common thread that unify our intercultural experiences.

The objective was to increase the awareness of the influences exchanged between various cultures that co-exist in Malta in order to create a dialogue and increased understanding of these cultures. The hands-on activities, targeting various audiences, ranged from concerts for children that introduced music and stories to young children, market stalls with artisans from Europe and the Mediterranean sharing their craft in-situ with their Maltese counterparts, photography workshops and exhibitions by youths from different cultural communities and 4 seasonal exhibitions in supermarkets tracing the intercultural journey of food.

Relevant culture policy actions:

- develop intercultural competences and multilingualism, both in educational programmes addressed to children and young people and in the training of education and culture professionals which are of direct relevance to the social and demographic changes taking place today in Maltese and international society;
- support the development of a civil society platform for the screening of policies and the promotion of initiatives for intercultural dialogue; and
- channels shall be sought to further develop creative writing courses, as well as provide support for journalists and broadcasters in the field of cultural journalism, independent journalism, and sensitivity and awareness of intercultural issues.

4.2.8 Social cohesion and cultural policies

The aim of "democratising culture and the arts" has been declared, officially, since the year 2000, when a framework document for the establishment of the Malta Council for Culture and the Arts (MCCA) was presented to the Cabinet of Ministers. The National Cultural Policy addresses matters of social cohesion through cultural inclusion involving social, physical, intellectual and economic accessibility. In close collaboration with the National Commission for Persons with a Disability, the Malta Federation of Organisations Persons with Disability, and the National Commission for the Promotion of Equality, the Policy supports initiatives that aim to overcome discrimination or exclusion and improving access for all. It also asserts the need for empowerment at all levels of the community whereby Malta's diversity of cultural expression is rooted in community art and voluntary activity. NGOs, local councils and cultural societies are key players in the thriving cultural life of local communities. The National Cultural Policy recognises that accessing culture may often be hindered by the purchasing power of audiences. However, a large part of the public may feel excluded from certain cultural manifestations for cultural rather than economic reasons. The various agencies are therefore encouraged to create audience development programmes specifically targeting new audiences.

Two new initiatives established in 2011 affirm Malta's commitment towards further social cohesion in culture. A small funding programme was established under the Office of the President of the Republic of Malta known as *Il-Premju tal-President għall-Kreattività*. The programme targets the development of young talent and the dissemination of arts-driven projects which engage with children and young people in the community. Its focused approach on young people and its emphasis on promoting social and community development programmes through art is a reflection of a society which rewards and fosters talent from an early age, supports the recognition of excellence in art and creativity, and ensures that opportunities for developing creativity are freely accessible to all. The awards programme focuses on the categories children, youth and communities:

- disadvantaged students in primary and secondary schools with exceptional talent. Nominations must be presented by educators in formal, informal or non-formal learning;
- young people between 17 and 25 who would like to conduct research and development in a creative project in collaboration with a cultural operator. These should be projects with professional ambitions; and
- organisations and institutions working with creators to develop projects for disadvantaged children and young people.

Another important initiative is the Zigużajg Arts Festival for children and young people that presents a week-long festival of Maltese and International performances to children and young people. The festival organised by St. James Cavalier Centre for Creativity under the auspices of the Prime Minister is now a yearly festival with the aim of presenting excellent and accessible artistic productions to young audiences.

Voluntary activity on a local level is motivated by strong cultural ownership and pride. The majority of the village halls/ theatres/ music halls are community based with 664 individuals working in these theatres on a voluntary basis (2013). There are 90 village band clubs in Malta providing ongoing musical programmes and music training in honour of the village Patron Saint. Resident and trainee band players in 2010 amounted to 4 123 - an increase of 3% when compared to 2009. Of these, 1 546 were trainee band players - 287 paying and 1 259 non- paying trainees. The share of total band club participation of the total population aged 5-84 was estimated at nearly 8%. The largest number of resident band players was recorded in the South Eastern district (21%), and was followed by Gozo and Comino and the Northern Harbour district. There was also high active participation in local community events (2010) (see also chapter 8.2.1 participation in community and cultural events).

Relevant culture policy actions:

- enforce measures to improve access wherever possible, in cultural sites and venues and in facilitating the provision of services for persons with a disability, in close collaboration with the National Commission for Persons with Disability;
- establish funding streams to support creativity-oriented programmes that provide opportunities for disadvantaged groups to actively contribute to the cultural life of the community;
- define a programme of initiatives to facilitate access to culture in schools, hospitals, correctional facilities, and other spaces not necessarily associated with culture;
- support the establishment of a Community Cultural Support Network, bringing together cultural entities, Local Councils, NGOs and community support agencies to facilitate capacity building, to promote creativity, social inclusion and cultural accessibility, and to maximise resources;

- conduct a review of cultural operations and events that are publicly funded, to assess existing outreach and audience development measures, and define outreach criteria for event selection or public funding; and
- prioritise the inclusion of, and relevance to, local underprivileged communities in the culture-led regeneration of urban environments.

4.2.9 Employment policies for the cultural sector

In 2009, at EU-27 level, 3.6 million people were employed in the five main cultural sectors of economic activity (NACE 58, 59, 60, 90, 91)⁵ representing 1.7% of total employment. In Malta employment in the same selected cultural sectors is estimated at around 2 929 people in 2007 (CEWG) and/or 2 800 people in 2009 (Eurostat). The percentage of total employment is given as 1.7% by Eurostat (for 2009) and estimated at 1.88% by the Creative Economy Working Group (for 2007).

For these main cultural sectors Eurostat reports the EU average (2009) of non-employees (self-employed and family workers) among all persons employed at around 24%. In about half of the EU countries, the percentage of non-employees in the cultural sectors was 20 % or less, while in Italy, the Netherlands, Ireland and Austria this proportion exceeded 30 %. In Malta, the equivalent based on the selected main areas would be around 19.12% (560 non-employees as opposed to 2369 employees).

The figures below give a more comprehensive outlook of the cultural and creative industries, as defined by the Creative Economy Working Group.

Table 1: Employment indicators for Malta

Field / area	Employment			Performance (2007)		
	Cultural and Creative Occupations (ISCO) ⁶ (2009)	Industry Employment by NACE ⁷ (2010)	Industry employment as a share of total employment (2007)	Y (output or income) in million EUR	GVA (Gross Value Added) in million EUR	GVA per person employed in EUR
Heritage	1 361	1 783	0.4%	9.97	9.15	14 859
Arts	1 049	1 500	0.8%	20.72	12.00	9 601
Media	1 595	5 539	2.3%	229.21	74.15	21 092
CBS	2 890	3 852	1.4%	210.28	86.13	39 202
Total (CCIs)	6 895	12 674	4.9%	470.18	181.44	23 905

Source: Structural Business Statistics / NSO / ETC.

Definitions: Y: Output or income: the output of the economy or market cost of goods and services. GVA: Gross Value Added (GVA); a measure of the value generated in the production of goods and rendering of services. It is new value generated by the economic activity.

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⁵ NACE 59 - Motion picture, video and television programme production, sound recording and music publishing activities; NACE 60 - Programming and broadcasting activities; NACE 90 - Creative arts and entertainment activities; NACE 91 - Libraries, archives, museums and other cultural activities. With some small exceptions, these groups are entirely composed of cultural classes at 4-digit level.

⁶ Workers in these occupations are not necessarily employed in CCIs. For ex.: Designers in manufacturing firms.

⁷ Workers in these industries are not necessarily all creative workers. For ex.: Accountants in an advertising agency.

Table 2: CCI employment as a share of total employment, 2007

Sub-Sector	Share of total employment
Crafts	0.07%
Cultural sites	0.33%
Visual arts	0.28%
Music	0.14%
Performing arts	0.38%
Printing and publishing	1.73%
Audio-visual	0.54%
Design	0.15%
Software services	0.67%
Creative services	0.58%
Total CCIs employment	4.87%

Source: Structural Business Statistics.

Table 3: Percentage of employees and non-employees (self-employed) among all persons employed in cultural industries, 2007

Sub-Sector	Employees	Non-Employees ⁸
Crafts	93.33%	6.67%
Cultural sites	99.02%	0.98%
Visual arts	36.47%	63.53%
Music	33.78%	66.22%
Performing arts	31.75%	68.25%
Printing and publishing	85.25%	14.75%
Audio-visual	90.79%	9.21%
Design	71.55%	28.45%
Software services	93.24%	6.76%
Creative services	85.34%	14.66%
Cultural and creative occupations	79.10%	20.90%

Source: Structural Business Statistics.

The percentage of non-employees in cultural sectors in Malta (2007) is around 20.9%. There is an evident indication of higher rates of self-employment in areas of visual arts, performing arts and music. Also more than 25% in Design are non-employees. In many of the other areas, there is a low rate of self-employment, indicating a strong presence of companies and institutions as employers.

The first employment initiative for the cultural sector was introduced in the 2007 Budget. Persons who are employed in the public sector and who are working in a semi-professional manner in the creative spheres will now be able to request leave without pay for a definite period of time in order that they may develop or work on artistic projects. This measure will enable a number of semi-professional artists to explore the potential of a career in the creative sector without risking losing their post in the public sector.

4.2.10 Gender equality and cultural policies

Gender issues in Malta are contained in the programmes of the National Council of Women (established in 1964) and the National Commission for the Promotion of Equality (NCPE). There are no specific strategies to support women as professionals in the cultural labour market in the form of quota schemes or mainstreaming programmes. It has been noted that more and more young women are opting for university courses and, in recent

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⁸ Non-Employees would encompass self-employed and family workers.

years, there has been a marked increase in female participation in evening courses in the creative arts, especially theatre and dance. Female writers are also leaving a noticeable mark. In 2006 a leading publishing house printed a cutting-edge, controversial anthology of short stories by a young female writer who broke new ground by introducing unorthodox themes like lesbianism and oppressive patriarchy. Clare Azzopardi's novel *il-Linja l-Hadra* also won Best Maltese novel in the 2006 National Book Awards. In 2009 and 2011 Malta's foremost female playwright Simone Spiteri won the Francis Ebejer playwriting competition. In 2013 newcomer Leanne Ellul followed suit and won the "Writing for the Theatre" category.

Band clubs:

During 2010, total band club participation amounted to 30 134, a rise of 1.6% compared to the previous year. Male affiliates amounted to 78% of the total, despite a rise of 4% in female participation when compared to the previous year.

Table 4: Gender band participation in Malta, 2010

	Male %	Female %
Resident band players	75.6	24.4
Trainee band players	68.2	31.8
Committee members	92.4	7.6
Other members	78.6	21.4

Source: National Statistics Office.

Dance:

The majority of students attending dance classes were females (86%), of whom 69% were under 18 years of age. On the other hand, 85% of males were in the 18 to 64 age bracket. Males showed a preference for salsa, followed by Latin American and ballroom dancing. Female students preferred classical ballet, followed by jazz and modern dance. The most popular types of dance taught were classical ballet (23 schools), jazz (13 schools) and modern dance (13 schools).

Table 5: Attendance at dance classes, Malta, 2010

	Male %	Female %
All Types	14.54	85.46

Source: National Statistics Office.

4.2.11 New technologies and digitalisation in the arts and culture

Malta's cultural policy calls for the need to improve and extend the use of IT tools in cultural management and in the dissemination of knowledge, including the digitisation and online accessibility of cultural material, through synergies with IT stakeholders. Investment in national audiovisual heritage, whether it is publicly broadcasted material of historical and cultural value, film heritage or other audiovisual material held publicly and privately, shall ensure that national archival digitisation and accessibility needs are addressed. The initiatives detailed above must be implemented within the structuring framework of a strategy for the sector, taking into account the contributions of key stakeholders such as Malta Enterprise, the Malta Film Commission, public and private broadcasters, and audiovisual companies, and based on the legislative framework of the new Audiovisual Media Services Directive.

In 2009, St. James Cavalier launched the first live screening from the Royal Opera House, followed by a season from the Met and the National Theatre (UK). Private cinemas are now also screening live opera and ballet from Covent Garden.

Digitisation was a major concern for Maltese cinema exhibitors with film distributors opting for exclusive digital distribution in 2013. Out of 37 screens only 5 were digital and significant investment was required for the digitisation process. In 2013, government announced a cinema digitisation scheme with an investment of EUR 500 000 to support the digitisation of 25 screens in Malta and Gozo.

Private entrepreneurs have entered the cultural sector by providing support for and initiating high-tech multi-media projects, many of which are targeted at tourists. Moreover, Malta's unique Hypogeum (a prehistoric underground burial site) has been installed with digital technology to protect it environmentally.

The Malta Centre for Restoration has introduced conservation schemes, which include the use of new technologies to combine cost-effective project management in science with the latest documentation techniques.

According to *internetworldstats.com*, Malta has 240 600 Internet users as of June/10, 58.9% penetration, per ITU with 189 900 Facebook users on June 30/11, 46.5% penetration rate.

Government is actively pursuing the adoption of Open Source Software (OSS) that is cost-effective and non-disruptive. Malta transposed the new set of telecommunications rules and implemented its digital switchover in TV, as part of Europe-wide process to better manage wireless frequencies. Malta was one of just nine EU member states that carried out the transposition of the new telecoms package on time and without problems.

E-books are not yet available in public libraries in Malta although all local libraries have been computerised. This means clients can access information through the library website using their library card number to search and renew borrowed books online. Thanks to this system an increase of 23 000 books have been borrowed up to the end of October 2011 when compared with the end of December 2010. Since the National Library is now being digitised, manuscripts that are out of copyright, including the archives of the Knights of St John, old newspapers and paragraphs and chapters of certain books can now be read online.

In the 2010 and 2012 National Budgets, government announced numerous fiscal benefits to encourage investments in new technologies (see chapter 5.1.5). In order to stimulate the indigenous growth of local game companies and attract existing professionals to shift from related industries in Budget 2012 Government announced the setting up of the Malta Games Fund with an allocation of EUR 150 000.

4.3 Other relevant issues and debates

Issues debated in the media in recent years

Co-Cathedral developments

2009 brought an end to a major controversy on the planned extensions of the St. John's Co-Cathedral museum in Valletta. The Foundation which manages the Cathedral with equal representatives appointed by the Prime Minister and the Archbishop made two alternative proposals to improve the quality of the museum environment and to increase the exhibition space for its vast rich collection including 29 tapestries. The plans were highly criticised by environmental and heritage NGOs due to the negative impact that they might incur to the site: that of building extra exhibition space in the courtyard which is also a burial site of St. John's Cathedral or excavating chambers underneath St John's Street and connecting them to existing subterranean water reservoirs. Public outcry was mainly fuelled by lack of public consultation on the project and the lack of Economic Impact Assessments that were

not yet submitted by the Foundation. The Foundation also refused to consider relocating its collection in a building close to the Co-Cathedral claiming that the museum artefacts are the patrimony of the Co-Cathedral and should be displayed under one roof or within the same premises and should not be dispersed. The media gave prominence to the six month long debate which led the Prime Minister and the Archbishop to recommend to the members of the Foundation of St. John's Co-Cathedral to abandon the project. The announcement came just a few hours before Parliament was due to debate an Opposition motion urging the government to withdraw its support for the project.

Festa reform

Even though the traditional feast of the patron saint in Maltese and Gozitan villages is often linked to communal celebration at a local level, in 2009 a national debate was sparked by the Archdiocese of Malta. A Church consultation document on the celebration of feasts in Malta's towns and villages was launched on the 5th October by Archbishop Paul Cremona. The document tackles every aspect of the feasts and is aimed at removing pique and restoring the religious and community aspects of the celebrations.

The document also highlights the issue of the popular band marches which have often been criticised by the Church for their exaggeration, including the manner of dress, the songs and words that are chanted, the consumption of alcohol and the duration of the marches.

Festa enthusiasts have vociferously criticised the document, with leading anthropologist Jeremy Boissevain claiming in an interview to the Times of Malta that band marches are "secular activities" intended to entertain the public and since they fall outside the liturgical ritual of the feast, the Church has no reason to control them. Public order offences should instead be a matter for the police.

Royalties for Maltese music

The guild of Maltese Composers, Songwriters, Singers and Musicians (U.K.A.M) in 2009 held an extraordinary general meeting to voice its concerns about the royalties which the collecting society PRS (Performing Rights Society) is bound to give to the rightful artists. Such complaints go back to 1991, clearly showing that the rightful writers at the time were not getting their dues and thus asking for P.R.S. to intervene.

PRS is licensed by the government of Malta to collect and distribute royalties to local artists and the society had collected an average of EUR 500 000 a year from Malta. PRS claims that of the total collection for 2007, over half (52%) was paid to Maltese songwriters and composers for the use of their music in Malta. However, UKAM claims that Maltese artists are still owed up to EUR 200 000 for 2007 alone, while the amount in unpaid royalties dating back to the 1990s still has to be quantified.

Political appointments

Government's administration operates within a highly political environment and all public cultural organisations are not only led by politically appointed individuals at board level but most appointments in leadership positions are often also politically charged. These appointments carried out by both major political parties have often stirred a vociferous public debate on the expertise required to run public cultural organisations and the impact of such appointments on the future of the cultural sector. The new government was also elected on the call for meritocracy in such appointments, however this commitment was fairly criticised in the media since it was rarely implemented as promised to the electorate.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The supreme law of Malta is the *Constitution of Malta*, which supersedes any national law which might be inconsistent with it. It is pertinent to mention that the two main obligations within the realm of culture, which the state is required to put into practice when implementing legislation, are contained in the *Declaration of Principles* (Chapter II of the Constitution of Malta):

Article 8: "The State shall promote the development of culture and scientific and technical research" and

Article 9: "The State shall safeguard the landscape and the historical and artistic patrimony of the nation." These declarations validate the provision of legislation placing culture at the apex of the State's priorities.

5.1.2 Division of jurisdiction

Culture is the legal competence of the state but many private entities undertake and support cultural initiatives. There is no specific legal provision for Local Councils to support cultural activities, but they set aside a percentage of their funds for cultural activity, which is monitored and audited by the Department for Local Councils.

Decentralisation of culture is not reflected in law nor is the relations between national cultural policies and local level activities defined by law.

As yet, there are no definite legal measures in place to ensure the continuing development of a comprehensive national cultural policy, except for the government's commitment to fund official cultural events and institutions through the Malta Council for Culture and the Arts.

The Superintendent of Heritage in Malta is responsible for reporting incidences which compromise the national heritage to the Police authorities. This also applies to the Malta Environment and Planning Authority (MEPA), a body that is committed to safeguarding the national heritage from abusive development. The Police can make direct interventions in cases of intellectual theft or act on behalf of other sectors, e.g. the Customs Department.

5.1.3. Allocation of public funds

Public funds for culture in Malta are allocated annually according to the Financial Estimates published and announced to Parliament by the Minister responsible Finance. All departments and institutions receiving public funds are guided by financial codes and are subject to scrutiny by the Office of Auditors. There are currently 7 different Ministries or Parliamentary Secretariats and the Office of the President operating public funding programmes for the cultural and creative industries with the Culture Directorate within the Ministry for Justice, Culture and Local Government acting, wherever possible, as monitor, fund manager, co-fund manager or observer. Streamlining of public funding programmes and further consolidation is envisaged in the proposed cultural governance structure (see chapter 6.2.3 for more information on government expenditure).

5.1.4 Social security frameworks

All persons who are in employment, who work freelance or are self employed fall within the framework of the general legislation for social security. Thus, every person who has attained the age of sixteen, but not yet retired, shall be insured under the Act as either of

the above. By implication, the corresponding social security schemes for the respective workers applies and in turn entitles such persons to a pension, sickness benefits and social assistance. A large number of artists are registered as self-employed and those who do not earn sufficient income from such engagements find that *Social Security Act* does not cater for the specific needs of freelance artists. Currently, most artists are not represented by an association in order to promote their needs not has it been conceived to devise a collective agreement that may address the difficulties artists face. As a result, there is no body or organisation that can lobby for such needs and interests. With regards to the cultural and creative industries, to semi-professionals employed in the public sector, the Budget 2008 speech announced that they "will now be able to request leave without pay for a definite period of time in order that they may develop or work on artistic projects."

Relevant cultural policy action:

The MCCA in consultation with the Ministries of Culture and Finance shall develop an action plan dedicated to the promotion of the status of the artist. This shall consider issues of social security, tax incentives and other areas which are conducive to creating a culture of professionalism within the arts. The above bodies shall also coordinate with the government entities responsible for Intellectual Property matters in order to strengthen the safeguards provided by intellectual property rights, as well as to ensure that the redistribution mechanisms arising from the collection of royalties of artworks are fully functional.

5.1.5 Tax laws

VAT in Malta is 18%. Taxation measures for the cultural sector in 2011 encompassed the following:

- payment of VAT on the renting of space for artistic and cultural activities, as well as on entrance tickets for museums, art exhibitions, concerts and theatres (with the exclusion of cinemas) is 5%(introduced in 2008);
- all training in the arts shall be exempt from VAT, as long as this will be provided by organisations which are accredited in the Register for Accreditation in the Training of the Arts (introduced in 2008);
- companies that provide financial assistance to recognised non-profitmaking cultural organisations and/or to the Arts Fund will be able to deduct these grants from their taxable income(introduced in 2008);
- companies that provide assistance or grant scholarships to Maltese artists will be entitled to deduct these grants from their taxable income up to a maximum of EUR 18 600(introduced in 2008);
- a deduction against income to be made by a taxpayer who in a particular year of assessment makes a donation of money, or any other asset, excluding immovable property, of the value of not less than 2 329.37 EUR to: the Superintendent of Cultural Heritage; Heritage Malta; Fondazzjoni Patrimonju Malti or NGOs under the condition that a relevant certificate is issued by the recipient and submitted together with the return for the relevant year that the donation is used for the purpose of research, conservation or restoration, education and exhibition of the heritage; and in the case of donations to non-governmental organisations registered with the Superintendent of Cultural Heritage and not related to the donor company. (introduced in 2004);
- a rebate system of 20% was introduced to boost foreign film productions. According to the scheme, a production company filming in Malta is entitled to a rebate of up to 20% of its production costs once the commitment is fully undertaken (introduced in 2004). This incentive was increased to 27% in 2014;

- fiscal benefits for qualifying costs to make it easier for eligible Maltese authors to publish their literary works (introduced in 2010);
- tax credits to cover qualifying costs spent on computer animation, special effects, films and television programmes, as well as production services (introduced in 2010); and
- fiscal benefits for qualifying costs spent on interactive digital media products and qualifying costs spent on sound recording houses, including costs incurred to bring productions to Malta (introduced in 2010);
- "Create" is a tax incentive programme for the businesses in the cultural and creative industries. Further support is provided to help the development of creative communities in artistic zones thus sustaining the development of said zones and interdisciplinary creative cluster developments. Undertakings including self-employment involved in the creative industry may benefit through this incentive which will be in the form of a tax credit. The aid will be calculated as a percentage of the eligible costs incurred by these undertakings in the development of their creative endeavors. Malta Enterprise may approve a tax credit equivalent to 60% of the eligible expenditure up to a maximum of EUR 25 000. *Create* provides additional benefits related to creative work undertaken in identified creative zones. As from 2012 the whole territory of Valletta will be included in the identified zones. Presently this scheme is considered to be under review. Legislation on income exemption on Patents was extended in 2012 to cover works protected by copyright, including books, film scripts, music and art. This benefit will consist of a tax exemption on income from copyright;
- a tax credit scheme for Maltese companies wishing to commission educational or promotional digital games for which credit was granted on the expenditure incurred on the development of the game or on a maximum expenditure of 15 000 EUR;
- to attract more experts in these specialised sectors to Malta, government extended the flat 15% income tax scheme for international professionals such as game directors and game designers. This scheme has also been extended to academics and researchers in the research and development sectors;
- an innovative scheme for self-employed persons registered as authors, composers, visual artists and performing artists, film artists and design artists was designed to entice artists to live and work in the City of Valletta. This measure has not yet been implemented; and
- for restoration and conservation works of scheduled buildings in grades 1 and 2, as well as properties in UCAs:
 - exemption from Duty on Documents on transfers between heirs in order to facilitate the consolidation of property ownership, with this concession closing on 31st December 2013;
 - a scheme for private individuals who wish to restore their property where a rebate of 20% will be given on the costs of restoration up to a maximum of EUR 5 000;
 - concessions to individuals or companies who invest in the restoration of these properties to sell or rent were given as follows:
 - final withholding tax of 10% on income from rent for residential purposes, and 15% on income from rent for commercial purposes;
 - final withholding tax of 10% in the case of a sale or the payment of 30% tax instead of 35% on the gain; and
 - a tax credit of 20% on the expenditure that qualifies for restoration of property for the commercial purposes of the company and this will increase to 30% in the case of grade 1 and 2 scheduled properties.

Measures announced in 2013:

- a Creativity Trust set up to leverage public and private funds for further investment in the cultural and creative industries through investment and national funding schemes, capital projects and funding structures; and
- a tax deduction scheme for parents of children under 16 who attend cultural or creative courses up to a maximum of EUR 100 per child.

5.1.6 Labour laws

See chapter 5.1.4.

5.1.7 Copyright provisions

(updated by Dr. Jeanine Rizzo, Fenech and Fenech Advocates)

Copyright in Malta is regulated by the Copyright Act, Chapter 415 of the Laws of Malta. The last major revision to this Act occurred in 2000 when Malta was on the brink of EU membership.

This latest embodiment of the Maltese Copyright Act brings together all international and European obligations, bringing Maltese law in line with international and European standards.

On the international front, works are protected by Copyright in Malta since Malta is a signatory to the Berne Convention (as revised), and the TRIPs Agreement, the Paris Convention, the Universal Copyright Convention, the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty.

The works that are eligible for copyright protection in Malta are:

- artistic works;
- audiovisual works;
- databases;
- literary works; and
- musical works.

The *Copyright Act* grants exclusive rights to the owner of the Copyright, which rights include the direct or indirect, temporary or permanent reproduction by any means and in any form, in whole or in part; the rental and lending; the distribution; adaptation; broadcasting or communicating to the public; and display or public performance. The exclusive rights apply to the totality or substantial part of the protected work, in its original form or any form recognizably derived from the original.

The *Copyright Act* also provides for the moral rights of authors, and for neighbouring rights. The latter has undergone recent developments with the promulgation of the Extension to Term Protection (Neighbouring Rights) Regulations in 2014. These Regulations transpose the EU's Directive 2011/77/EU to extend the term of protection for performers and sound recordings from 50 years to 70 years.

The 2004 Control of the Establishment and Operation of Societies for the Collective Administration of Copyright Regulations has overseen the establishment in Malta of the Performing Rights Society – PRS. The UK collecting society is present in Malta via an agent. Maltese PRS members had long argued about the distribution of royalties back to them, with PRS now implementing a more extensive system to scan broadcasts and keep a log of what is being played.

Apart from the provisions of the *Copyright Act*, Maltese law caters for the enforcement of intellectual property rights, and therefore copyright, by two additional acts of law. One of

these acts is the *Intellectual Property Rights (Cross-Border Measures) Act*, of 2000. This Chapter 414 of the Laws of Malta is a widely-used piece of legislation as it lays down the procedures for Customs officials and rights holders alike to stop counterfeit and pirated goods at their point of entry into Malta.

When it comes to combating infringement, the second additional legislation is relied upon. This is Chapter 488 of the Laws of Malta, the *Enforcement of Intellectual Property Rights (Regulation) Act* of 2006 which transposes Directive 2004/48/EC.

The Maltese *Criminal Code* also provides for offences related to Copyright infringement. Police officers from the Central Investigation Bureau have been receiving training from the International Federation of Phonographic Industries (IFPI). Training with the Economic Crimes Unit at the Malta Police Force is now an ongoing process, which is being provided by local experts who are concerned with the protection of copyright and commercial enterprises, particularly in pirated software and audiovisuals. Seminars on aspects of EU legislation and legal procedures are being provided to members of the judiciary and the Attorney General's office.

5.1.8 Data protection laws

The *Data Protection Act* (Cap.440 of the Laws of Malta) transposes Directive 95/46/EC of the European Parliament and of the Council of 24 October 1995, on the protection of individuals with regards to the processing of personal data and on the free movement of such data. It was completely brought into effect on 15 July 2003. Directive 2002/58/EC concerning the processing of personal data in the electronic communications sector, was transposed under both the Data Protection Act and the Electronic Communications Act by virtue of LN 16 of 2003 (as amended) and LN 19 of 2003 respectively.

The information and Data Protection Commissioner is responsible for the protection of the individual's right to privacy by ensuring the correct processing of personal data.

It has now become standard practice for producers and organisers of performances and art workshops that include the participation of children and young people to release data protection forms for parents and guardians for publicity purposes.

5.1.9 Language laws

The *Protection of the Maltese Language Act* was introduced in the autumn of 2003, paving the way for the setting up of the National Council for the Maltese Language in 2005. The Council regards the Maltese language as an integral part of the national heritage and is committed to its safeguarding, enhancement and proliferation in all sectors of public life.

Malta has also adopted legislation aimed at both public and private broadcasting. *Article 13 (2) (d) of Chapter 350 of the Laws of Malta* deals with the *Broadcasting Act* (1991) and declares that a proper proportion of the recorded and other matter included in the programmes should favour the Maltese language and reflect Maltese cultural identity. The latest legislative measure in the broadcasting sector was taken by virtue of *Legal Notice 133 of 2002* in respect of a *Broadcasting Code on the Correct Use of the Maltese Language in all the Broadcasting Media*.

A new *Law to Regulate, Protect and Develop the Native Language* came into effect in October 2003. The legislation is expected to iron out problems relating to the translation of EU documents and will go a long way to establish proper criteria for the introduction and assimilation of "loan words" into the vernacular. The new law is also expected to compliment the terms of reference of the Translation and Law Drafting Unit that began operations in June 2001.

Since Maltese is as one of the EU's 23 official languages, all its legislative texts have to be translated and as it is an official language, the EU is also obliged to provide interpretation services into Maltese at many of its meetings, including those at Council, Commission and parliamentary level.

Since Malta joined the EU in 2004, the Maltese language has been the biggest employer of Maltese citizens in the EU institutions. The University of Malta has also set up undergraduate and postgraduate courses in Translation and Interpreting Studies to meet the strong demand for translators and interpreters in European Institutions.

5.1.10 Other areas of general legislation

Intellectual Property Rights (cross-border measures) Act, Act VIII of 2000, was enacted to establish measures relating to the importation into Malta and the exportation and re-exportation from Malta of goods in contravention of intellectual property rights.

The *Trademarks Act*, Act XVI of 2000 amended in 2003, 2006 and 2007 was enacted to protect trademarks duly registered. The Act defines trademark to include "any sign capable of being represented graphically which is capable of distinguishing goods or services of one undertaking from those of other undertakings. A trademark may, in particular, consist of works (including a person's name), figurative elements, letters, numerals or the shape of goods or their packaging." Although trademarks' primary utility is in matters to do with commerce and industry, the artistic feature of a trademark may have an immediate relation to the national culture, since by virtue of the Act, national symbols and emblems are protected from being registered as the property of any person.

Patents and Designs Act, Act XVII of 2000, authorises provision for the registration and regulation of patents and designs. Thus, such innovative inventions which fall within the realm of this Act that are considered susceptible to industrial application are therefore patentable. By virtue of the Act, inventions, whether of products or of processes, which are novel, have an inventive step and are capable of industrial application, may be patented. The Act also establishes the design rights that protect the whole or a part of a product including the lines, contours, colours, shape, texture and, or materials of the product itself and, or its ornamentation.

Enforcement of Intellectual Property Rights (Regulation) Act, Act XX of 2006.

The Act provides intellectual property rights-owners with remedies in securing the evidence in preparation for and during proceedings in which they are safeguarding their rights. Therefore the Act provides remedies for evidence collection and preservation, precautionary measures for the safeguarding of one's rights, and a number of measures one may request the Court to order in its decisions.

Article 298 of the Criminal Code / (Chapter 9 of the Laws of Malta)

When it comes to the criminal law offences against intellectual property rights, some Acts, such as the Patent and Designs Act, contain specific provisions for criminal action (Part XV of the Act). In turn, the Criminal Code, (Chapter 9 of the Laws of Malta) makes provision to protect various Intellectual Property rights and provides for a number of criminal sanctions including imprisonment for a term not exceeding one year for the violation of copyright at a commercial level, and therefore for people who, for gain and by way of trade, carry out a number of identified acts. The Code also makes reference to intellectual property rights when making provision for commercial or industrial fraud, and thus condemns anyone guilty of the following illegal actions to imprisonment for a term from four months to one year:

- forging or altering, without the consent of the owner, the name, mark or any other distinctive device of any intellectual work or any industrial product, or knowingly;
- making use of any such name, mark or device forged or altered, without the consent of the owner, even though by others;
- forging or altering, without the consent of the owner, any design or model of manufacture, or knowingly makes use of any such design or model forged or altered;
- knowingly making use of any mark, device, signboard or emblem bearing an indication calculated to deceive a purchaser as to the nature of the goods, or selling any goods with any such mark, device or emblem; or putting on the market any goods in respect of which a distinctive trade mark has been registered, after removing the trade mark; or applying a false trade description to any goods;
- knowingly putting into circulation, selling or keeping for sale or importing for any purpose of trade, any goods bearing a fraudulent imitation of any mark, device or emblem; and
- knowingly making, keeping or transferring to any person, any die, block machine or other instrument for the purpose of forging, or of being used for forging, a trade mark.

5.2 Legislation on culture

Cultural legislation in Malta dates back to the mid 1920s, when the colonial government issued a number of ordinances, passed by the *Antiquities Protection Act* of 1925, and other pieces of legislation to establish the National Library, the National Archives and local libraries. Regulations are contained in:

- the *Ordinance on Public Libraries* (1937) as expressed in Chapter 92 of the Laws of Malta, amended several times between 1955 and 1981;
- *Act IV of 1990, which regulates the National Archives*;
- the *Environment Protection Act* (2001) re-enforced efforts to protect and conserve, *interalia*, landscapes (including historic centres) through the establishment of an Authority to advise the Ministry responsible for culture;
- the *Malta Council for Culture and the Arts Act* (2001) introduced a structure that replaced the Department of Culture (created in 1987) to administer and fund creative events, including an annual arts festival. Subsidiary legislation under the act:
 1. [S.L. 444.01 Cinema and Stage Age-Classification Regulations](#)
 2. [S.L. 444.02 Creativity Trust Order](#)
 3. [S.L. 444.03 Age-Classification of Cinematography Films \(Fees\) Regulations](#)
- *Chapter 421, Crafts Council Act* and S.L. 421.01 expresses measures to safeguard and develop the interests of artisans (e.g. crafts, trades, skills and industries) producing works reflecting national identity;
- in the media sector, the *Broadcasting Act of 1991* assured the right for plurality and the democratic right for information, besides guaranteeing the need for qualitative, educational programming;
- the *Protection of the Maltese Language Act* (2003); and
- Specific legislation for arts education includes *S.L. 327.436 Statute for the School of Performing Arts within the University of Malta* and *S.L. 327.437 Malta Academy for the Arts Order*;
- the *Cultural Heritage Act* (2002).

5.3 Sector specific legislation

5.3.1 Visual and applied arts

No specific legislation exists, but an *Act of Parliament in 2002* expressed measures to safeguard and develop the interests of artisans (e.g. crafts, trades, skills and industries) who produce works reflecting national identity.

The *Artists' Resale Rights Regulation* was enacted on the 14 August 2006 and establishes that the author of a work of art in which copyright subsists, subject to certain conditions contained in the said Regulations, enjoys a resale right to a royalty on any sale of a work or art which is sold subsequent to the first transfer or ownership by the author. This right is unalienable and cannot be waived, even in advance.

5.3.2 Performing arts and music

Levies on blank tapes were introduced by the Ministry of Finance in 1994. This was regarded as a positive step by the audio-visual sector, but retailers maintain that more drastic action is needed to counter piracy, especially in music.

VAT can be reclaimed for a one time purchase on a musical instrument.

The *Public Theatres Regulations* was enacted as far back as the 26 July 1899. These regulations lay down certain procedural norms that need to be observed by theatres in possession of a licence for the building to be declared as such.

Following numerous incidents on censorship and a human rights case on infringement of freedom of expression in 2009 the Minister responsible for Culture announced a thorough review of the classification as part of the 2011 cultural policy.

The subsidiary legislation outlining the stage and film classification stipulates that producers are empowered to give their own age classification for stage productions. The legislation gives the power to the Minister to appoint a board, to be known as the Guidance Board to:

- draft guidelines, and update them from time to time, to be consulted by the person responsible for determining the age-classification in deciding the appropriate age-classification to assign to their productions;
- upon the written request of the person responsible for determining the age-classification, give its recommendation, in writing and in a timely fashion, as to which age-classification would be suitable for the dramatic and other stage production in question; and
- receive complaints and grievances by any member of the public who feels aggrieved or offended by any dramatic or stage production.

See also chapter 4.1.

5.3.3 Cultural heritage

In 2001, Parliament passed a *Cultural Heritage Act* to promote improved management, conservation and restoration of the national cultural heritage. It guarantees greater public accessibility and appreciation of Malta's cultural treasures and ensures cultural and educational benefits for future generations.

It provides for the following entities to take over from the Department of Culture:

- the *Superintendent*, which will (a) establish, update, manage and publish a national inventory of cultural property; (b) exercise surveillance over cultural property; (c) excavate and monitor excavations and (d) advise the Minister responsible for Culture;

- *Heritage Malta and Heritage Gozo*, responsible for ensuring that museums and other heritage property on the sister islands are conserved, restored, administered and managed in the best way possible;
- the *Committee of Guarantee*, created to enable and facilitate the collaboration between the different agencies with direct responsibility for the protection and management of the cultural heritage sector; and
- the *National Archives*, laid down by the *National Archives Act of 1990*, ensure that all documents of a public nature, which are no longer in use for the purpose of administration, shall be properly preserved and made reasonably accessible to the public for the purpose of study and research.

In 2006, the National Archives and the Libraries Department became two separate entities. According to a new legislation, the National Archives has become a government agency intended to "protect collective memory". Moreover, a Council for National Archives was created in the same year, under the aegis of the Ministry of Education.

5.3.4 Literature and libraries

The *Ordinance on Public Libraries* has been in existence since 1937, as expressed in *Chapter 92 of the Laws of Malta*. It has been amended several times between 1955 and 1981, while the *Act IV of 1990* regulates the National Archives.

In 2004, the government announced the creation of the Local Councils' Public Libraries Development Committee, with the aim of helping to coordinate the administration of local and regional libraries. An Online Public Access Catalogue has been installed in all libraries to make tracking books easier and more efficient.

In 2006, according to new legislation, the National Archives and the Public Libraries Department became two separate entities and a National Archives Council was created for consultative reasons, but was not given executive power.

In addition to the National Library, there are 8 regional and 49 local libraries in Malta, all lending books at no charge and most of them administered by the local councils. Authors do not receive any remuneration for the loan of their works.

It has been agreed that the Councils make an annual contribution for the provision of new material.

The National Library allows up to 10% of any historical volume to be reproduced for research purposes. This procedure is included in the Quality Service Charter, published in 2001.

In 2009, fiscal benefits were introduced for qualifying costs to make it easier for eligible Maltese authors to publish their literary works.

In 2011, the *Malta Libraries Act* was enacted to establish a new legal entity under the responsibility of the National Librarian to ensure the collection and conservation of Malta's documentary heritage for present and future generations, to maintain and develop Malta's libraries and to encourage reading for study, research, self-development and lifelong-learning information and leisure purposes.

5.3.5 Architecture and spatial planning

The Environment Protection Act (2001) re-enforced efforts to protect and conserve, *inter alia*, landscapes (including historic centres) through the establishment of an Authority for the Environment and Planning, to advise the Ministry for the Environment as well as the Ministry responsible for Culture.

In June 2006, the government issued a draft document for consultation called *Operational Programme 1: Cohesion Policy 2007-2013*. Priority Axis 7, contained in the Document, refers to urban regeneration and improving the quality of life and lists the following objectives:

- to upgrade the physical environment and visual appeal of urban cores, including the restoration of fortifications;
- to encourage local development and village enhancement measures; and
- to enhance environmental monitoring capability and awareness of environmental issues.

The focus areas of intervention, as expressed in the draft document, refer to urban regeneration (including the social context), in view of the need to prepare for Malta's European Capital of Culture in 2018, revitalise town centres, as well as protect, rehabilitate, regenerate and enhance local character.

From 2008, 0.25% of the expenditure in projects of a capital or infrastructural nature must be spent on works of art, infrastructure connected with the creative spheres or on other creative projects.

5.3.6 Film, video and photography

In 2005, the Malta Film Commission was set up through Chapter 471 for the promotion, development and support of the audiovisual industry, including the film servicing industry, in Malta, through the office of the Film Commissioner.

In 2014 the Government of Malta upgraded the cash rebates for filmmakers making the financial guidelines more attractive to the film industry. Productions that satisfy a cultural test can benefit from a rebate of up to 25% of eligible expenditure with an additional 2% if the production features Malta culturally. Qualifying productions are required to present a provisional application to the Malta Film Commission, including a detailed projection of the Malta budget for the production. The rebate is given once filming is complete and on receipt of the audit report and upon final review by the Commissioner, the cash rebate is forwarded to the qualifying production no later than five months from the date of receipt of the presented production expenditure in Malta.

Feature films, Television films or Television Series or Mini-Series, Animation, Creative documentaries, Transmedia and Crossmedia productions are all eligible for the incentives, provided that they are all or partially produced in Malta.

The age-classification of films is carried out by the Film Board as stipulated in S.L 444.01 under the Malta Council for Culture and the Arts Act. In the previous legislation, film classifiers had to report to the Commissioner of Police "whether having regard, in their discretion, to public morality, decency or propriety, or to the public interest, the film to which the application refers may or may not be passed for exhibition with or without any suppressed parts".

The new legislation shifted the responsibility from the Commissioner of Police to the Malta Council for Culture and the Arts and focused exclusively on film classification without any authority to censor or ban any audiovisual works or part of.

Films are classified into one of the following categories:

- "U" - UNIVERSAL. Suitable for all.
- "PG" - PARENTAL GUIDANCE. General viewing, but some scenes may be unsuitable for young children.
- "12A" - Suitable for persons of 12 years and over: Provided that persons younger than 12 years may attend only when accompanied by an adult.

- "12" - Suitable only for persons of twelve years and over.
- "15" - Suitable for persons of fifteen years and over.
- "18" - Suitable only for persons of eighteen years and over.

5.3.7 Mass media

All policy regulations related to broadcasting in Malta are the responsibility of the Malta Broadcasting Authority. Formal laws are enacted through Parliament. The 29 September 2011 marked the 50th anniversary of the Broadcasting Authority through the Broadcasting Ordinance of 1961. It was set up under an Executive Council with an Interim Constitution during a period when a new constitution for Malta was being prepared allowing for a measure of self-government and recognizing the State of Malta.

The Broadcasting Ordinance of 1961 was modelled on the Independent Television Authority of 1954 at that time in the UK, which was created to supervise the creation of Independent TV (ITV), the first commercial television network in the UK. However, the Broadcasting Authority was also given the power to produce its own radio and television programmes, while it also had to annually invest GBP 10 000 and GBP 25 000 in qualitative programmes that were to be broadcast on both the services licensed to its two contractors: Rediffusion (Malta) Ltd. and Malta Television Service Ltd.

The proposed Legal Notice 158 on Broadcasting Regulations in Malta reserves an unspecified majority (not a specific proportion) of transmission time for European works. This applies to all public and private TV-stations but does not cover radio. Government also allocates a specific fund for TV and Radio programming to the public broadcaster as public service obligation for culture, current affairs, entertainment, sports and children's programming.

The *Broadcasting Act of 1991* (amended several times between 1993 and 2001) stipulates that public broadcasting in the Maltese islands should provide high quality programming across a full range of public tastes and interests. The Act declares that public broadcasting has "a particular duty to provide programming of an educational and cultural nature", and stresses the need for local preference.

On 1 January 2001, the Malta Communications Authority was set up to liberalise and regulate telecommunication services. While the onus of broadcast content remained the prerogative of the Broadcasting Authority, telecommunication licences including those for radio frequencies in the UHF Band and digital terrestrial television broadcasting had to be endorsed by the Malta Communications Authority which took over the operations of the Wireless and Telegraphy Department.⁹

5.3.8 Other areas of culture specific legislation

General National Legislation in relation to Culture:

General Relevant Legislation

- *Constitution of Malta*, Chapter 1 of the Laws of Malta;
- *Criminal Code*, Chapter 9 of the Laws of Malta;
- *Code of Police Laws*, Chapter 10 of the Laws of Malta;
- *Income Tax Act*, Chapter 123 of the Laws of Malta;
- *Press Act*, Chapter 248 of the Laws of Malta;
- *Social Security Act*, Chapter 318 of the Laws of Malta;
- *Business Promotion Act*, Chapter 325 of the Laws of Malta;
- *Small Enterprises (Threshold Levels) Regulations*, L.N.325.03;

⁹ T

Axiak M (2011) 50 Years or service <http://www.ba-malta.org/the-authority>

- *Business Promotion Regulations*, L.N. 325.06;
- *State Aid Monitoring Regulations*, L.N. 325.07;
- *Value Added Tax Act*, Chapter 406 of the Laws of Malta; and
- *Malta Enterprise Act*, Chapter 463 of the Laws of Malta.

The Arts

- *Malta Council for Culture and the Arts*, Chapter 444 of the Laws of Malta;
- [S.L. 444.01 Cinema and Stage Age-Classification Regulations](#)
- [S.L. 444.02 Creativity Trust Order](#)
- [S.L. 444.03 Age-Classification of Cinematography Films \(Fees\) Regulations](#);
- *Cinema Projectionists (Licence) Regulations*, L.N. 10.41;
- *Intellectual Property Rights (cross-border measures) Act*, Chapter 414 of the Laws of Malta;
- *Enforcement of Intellectual Property Rights (Regulation) Act*, Chapter 488 of the Laws of Malta;
- *Copyright Act*, Chapter 415 of the Laws of Malta;
- *Artists' Resale Right Regulations*, L.N. 415.03;
- *Trademarks Act*, Chapter 416 of the Laws of Malta;
- *Patents and Designs Act*, Chapter 417 of the Laws of Malta;
- *Malta Crafts Council Act*, Chapter 421 of the Laws of Malta;
- *Registration of Craftsmen Entrepreneurs (Malta Crafts Council) Regulations*, L.N. 421.01; and
- *Maltese Language Act*, Chapter 470 of the Laws of Malta.

Libraries and Archives

- *National Archives Act*, Chapter 477 of the Laws of Malta;
- *Public Libraries Ordinance*, Chapter 92 of the Laws of Malta;
- *Malta Libraries Act.*, CAP 551.

Cultural Heritage

- *Culture Heritage Act*, Chapter 445 of the Laws of Malta;
- *Protection of Antiquities Regulations*, L.N. 445.01;
- *National Museums, Sites and Collections (Admission Fees) Regulations*, L.N. 445.05;
- *Donations (National Heritage) Rules*, L.N. 123.96;
- *National Museums and Monuments (Comprehensive Admission Tickets) Act*, Chapter 298 of the Laws of Malta;
- *Public Curators Act*, Chapter 299 of the Laws of Malta; and
- *Periti Act*, Chapter 390 of the Laws of Malta.

Audiovisual and New Media

- *Broadcasting Act*, Chapter 350 of the Laws of Malta;
- *Electronic Communications (Regulation) Act*, Chapter 399 of the Laws of Malta; and
- *Malta Film Commission Act*, Chapter 478 of the Laws of Malta.

6. Financing of culture

6.1 Short overview

A major share of cultural funding in Malta is distributed directly by government, either through the financing of its cultural agencies or else in direct capital projects, and increasingly through a number of funds addressing support for individuals and organisations in the cultural sector. As an overview, expenditure includes management and restoration of historical monuments and sites, national cultural institutions, archives, libraries, festivals, literature, film, public broadcasting, cultural expenditure by local councils, funding for events/projects and scholarships. The main budget is redistributed by arm's length bodies such as Heritage Malta, Arts Council Malta, Fondazzjoni Patrimonju Malti, Manoel Theatre Management Committee, National Orchestra, St. James Cavalier Centre for Creativity, and the Superintendence of Cultural Heritage. Additionally, another source of funding for public expenditure are the EU structural funds which locally have been mainly directed to capital projects for cultural heritage. Additional culture-related investment by the private sector has also been assisted through schemes targeting business development and tourism. The figures in the sections below account for the government's contribution to co-funding of EU funded projects only in the case of Structural Funds used for restoration, as these are a relatively substantial amount (1.15 Million of Government contribution in 2011).

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

In 2014 public cultural expenditure stood at EUR 32 million.¹⁰ Total public expenditure on culture and the arts has been on an upward trend in the period between 2007 and 2014, after increasing considerably in 2005, possibly reflecting a different approach to the sector following EU membership. 2008 marked the reversal of a downward trend from 2005 to 2007, due mainly to a downward variation of expenditure in capital restoration projects (off-setting an increased level of EU funding for such projects during the same years).

Indicator 1: Public culture expenditure, at all levels of government, per capita in 2014 was EUR 75.

Indicator 2: % of GDP will be released in 2015.

Indicator 3: The share of cultural expenditure of the total public expenditure in 2014 was 0.93%.

(Recent developments affecting these indicators are outlined in chapter 6.2.3).

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¹⁰ Figures for the year 2014 in Section 6 are "Approved Estimates" for the year as confirmed in the Budget 2015.

Table 6: Cultural economic indicators, 2005-2014

	(Actual Expenditure)				
	2005	2006	2007	2008	2009
Average population	405 006	407 810	410 290	413 609	413 609
GDP (in EUR 000s)	4 781 231	5 114 177	5 447 898	5 687 168	5 956 000
Total govt. expenditure (in EUR 000s)	2 263 526	2 335 365	2 333 593	2 535 281	2 577 200
Government expenditure on culture (in EUR)	13 600 897	15 359 580	13 390 605	16 314 267	17 766 962
Cultural expenditure/total govt. expenditure	0.60%	0.66%	0.57%	0.64%	0.69%
Cultural expenditure/GDP	0.28%	0.30%	0.25%	0.29%	0.30%
Cultural expenditure per capita (in EUR)	34	38	33	39	43

	(Actual Expenditure)				(Approved Estimates)
	2010	2011	2012	2013	2014
Average population	414 372	415 832	417 546	421 230	423 283
GDP (in EUR 000s)	6 326 600	6 583 800	6 803 100	7 050 000	tbc
Total govt. expenditure (in EUR 000s)	2 653 000	2 759 400	2 965 500	3 194 296	3 435 413
Government expenditure on culture (in EUR)	17 194 177	19 300 711	26 045 920	27 026 868	31 824 000
Cultural expenditure/total govt. expenditure	0.79%	0.70%	0.88%	0.85%	0.93%
Cultural expenditure/GDP	0.39%	0.29%	0.38%	0.38%	tbc
Cultural expenditure per capita (in EUR)	55	46	62	64	75

Source: Creative Economy Working Group.

6.2.2 Public cultural expenditure broken down by level of government

As a small nation state, cultural funding in Malta is distributed 100% directly by government, either through direct expenditure or by transfer to its agencies. However, local councils are in a position to spend their yearly allocation according to the council's respective year-plan.

Table 7: Public cultural expenditure: by level of government, 2014

Level of government	Total expenditure in EUR	% share of total
State	31 824 000	100%
Regional	--	--
Local	--	--
TOTAL	31 824 000	100%

Source: Creative Economy Working Group.

6.2.3 Sector breakdown

Budget 2014 focused on maintaining economic stability and ensuring that everybody benefited from growth. In the chapter on Economic growth through diversification, the cultural and creative industries were highlighted as potential contributors to achieve and sustain macro-economic stability so that local and foreign investors can keep generating enterprise, wealth, and employment.

Specific reference was made to the creative economy strategy. The strategy prioritises four pillars: education and professional development; route to market; internationalisation; and governance. The aim of the strategy is consistent with the vision of Malta's new cultural policy in transforming the cultural and creative sector into the most dynamic facet of Malta's socio-economic life in the 21 century, with the first national milestone being the hosting of the European Capital of Culture in 2018.

Cultural development has also been linked to the diversification of Malta's tourism product with specific reference to domestic and winter-time tourism.

In the National Budget for 2014 Government committed to a total investment of EUR 31 824 000 in the cultural and creative sectors - an additional commitment of EUR 4 million, or +14.4%, over the 2013 budget.

Table 8: Direct state cultural expenditure and transfers (central level): by sector, 2014

(Figures provided below are Estimates for the year 2014, as approved on November 2013)

Field/Domain/Sub-domain	TOTAL		of which: direct expenditure*	of which: transfers** (in 1000)	
	in 1000	in %	(of govt. or its agencies)	to other levels of govt.	to NGOs, companies, individuals
I. Cultural Heritage					
Historical Monuments and Museums[1]	10 740	34	10 624		116
Archives	530	2	530		
Libraries	1 700	5	1 700		
Intangible Heritage / Folk Culture	125	0			125
II. Visual Arts					
Fine Arts / Plastic Arts	430	1	430		
Photography					
Architecture***					
Design / Applied Arts					
III. Performing Arts					
Music	1 875	6	1 875		
Theatre, Music Theatre, Dance	6 134	19	5 534		600
Multidisciplinary (including Visual Arts)					
IV. Books and Press					
Books	271	1	138		133
Press					
V. Audiovisual and Multimedia					

<i>Cinema</i>	2 329	7	310		2 019
<i>Television</i>	3 823	12	3 823		0
<i>Sound recordings</i>	-				
<i>Radio</i>	-				
<i>Multimedia</i>	100	0			100
VI. Interdisciplinary					
<i>Interdisciplinary funds and programmes</i>	2 426	8	2 091		335
<i>Cultural Relations Abroad</i>	75	0	75		
<i>Administration****</i>	954	3	954		
<i>Cultural Education****</i>	312	1			312
VII. Not covered by domain I-VI					
TOTAL	31 824	100	28 084		3 740

Source: Creative Economy Working Group.

Cultural expenditure for each year from 2005 to 2011 is re-grouped in the table below into Cultural Heritage, Art, Media and Interdisciplinary. The table below shows the share of these segments of the total cultural public expenditure has been changing. Although expenditure in cultural heritage retains the highest share, other expenditure in Art and Media has been gaining. Cross-cutting sectoral initiatives also started in 2010 and more than doubled in 2011.

Table 9: State cultural expenditure: by sector, in thousand EUR, 2005-2014

	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Cultural Heritage	9 061	8 250	4 904	6 524	7 569	9 027	11 178	10 565	10 946	12 415
Art	2 956	3 156	2 658	4 871	4 032	5 174	5 617	6 229	6 316	8 429
Media	6 172	5 886	4 949	5 969	10 926	8 124	8 196	7 994	8 298	8 173
Interdisciplinary	0	0	0	0	0	460	1 160	1 258	1 467	2 807
Total	18 190	17 293	12 510	17 364	22 527	22 785	26 151	26 046	27 026	31 824

Source: Creative Economy Working Group/ Culture Directorate.

Highlights from the 2015 Budget for the cultural and creative sector are:

- Overall **25% increase** in funding for public culture and creative sector agencies and initiatives when compared to the 2014 budget;
- total government investment in the sector for 2015 will be **EUR 43 million**, an increase of 52% (EUR 13.7 million) over the level of total government investment for 2012. From this total, **EUR 25.6 million (60%) falls under the Ministry responsible for Culture**, while the rest (EUR 17.4 million) falls under a number of other ministries;
- total cumulative government investment in the sector since 2013 has now reached **EUR 102 million**;
- all **recurrent** expenditure areas in culture and creativity (arts, heritage, media and interdisciplinary initiatives) will experience **increases** over the 2014 budget, cumulatively amounting to **28% (EUR 6.3 million)**. The **total recurrent expenditure** in these four areas is **EUR 32.3 million**, an increase of **75%** (EUR 13.8 million) over the same category of expenditure in 2012;
- total **capital** expenditure by government in 2015 for all areas of culture and creativity will be **EUR 10.8 million**. This is an **increase of 17%** over culture-related capital investment by government in 2014 and of 42% (EUR 3.2 million) over the same category of expenditure in 2012. This amount does not include the European funds component in European co-funded capital projects, which in 2015 will amount to an

additional EUR 7 million, making the total capital investment in culture reach almost EUR 18 million;

- a total of over **EUR 6.2 million** is being allocated for **new initiatives**, including the establishment of a Music Academy for the Malta Philharmonic Orchestra, the establishment of a new cultural programme at the Mediterranean Conference Centre, the establishment of a new cultural export fund, a new co-production facility for public cultural organisations to develop projects in collaboration with the Valletta 2018 Foundation, several projects in the field of restoration and urban regeneration, and other investments in music, design, fashion, and the carnival;
- in the **arts sector**, we are seeing across-the-board enhancements to the existing government financing of **public cultural entities**. Additional funds are being provided in 2015 to the Malta Philharmonic Orchestra (+ EUR 80 000), the Manoel Theatre Management Committee (+ EUR 39 000), the Malta Dance Company (+ EUR 94 000), St. James Centre for Creativity (+ EUR 36 000), the Arts Council Malta (+ EUR 150 000), the Valletta 2018 Foundation (+ EUR 496 000) and Pjazza Teatru Rjal (+ EUR 1 507 000);
- in addition to this, a number of existing **arts programmes and initiatives** are also being strengthened, with additional funds being provided for the Malta Arts Fund (+ EUR 20 000), Żiguzajg Children and Young People Arts Festival (+ EUR 30 000), and programming support for arts and culture on broadcast media to complement the current allocation for the public service obligation in broadcasting (+ EUR 300 000); and
- in the **heritage sector**, government is confirming its commitment to a number of national projects that shall strengthen the valorisation and appreciation of national identity, while ensuring its accessibility across all segments of society as well as to visitors coming from overseas. Additional allocations are being provided to **Heritage Malta (+ EUR 1 032 000)** to enhance its capacity and continue with its work on improvements in museums and historical sites, including restoration works at Fort St. Angelo. Investment in the **restoration of forts and fortifications** is also on the increase (+ EUR 620 000).

6.3 Trends and indicators for private cultural financing

There are no specific studies or surveys that measure private cultural financing whereas the take up of the tax deductions for donations to cultural heritage and the arts are negligible due to poor promotion and championing. However, in recent years a number of private foundations have been set up by companies and entrepreneurs to support cultural and arts projects. These are the most active:

- *The Farsons Foundation* (1995) (<http://www.farsons.com/page.asp?p=3004>);
- *The Alfred Mizzi Foundation* (2004) (<http://www.amsm.com.mt/amsm/home.aspx>);
- *The Tumas Fenech Foundation for Education in Journalism* or as it is known in Maltese ~ Fondazzjoni Tumas Fenech għall-Edukazzjoni fil-Gurnalizmu ~ was set up on 1 February 2000 (<http://www.tumas.com/index.php?id=52>); and
- *The Vodafone Foundation* (<https://www.vodafone.com.mt/heritagefoundation>).

In addition, Banks are major supporters of culture and the arts with the Bank of Valletta, HSBC, APS, Banif and Mediterranean Bank retaining a constant profile in private financing.

Cultural organisations are actively seeking business partnerships with private organisations. Examples of these partnerships include the restoration of the Manoel Theatre supported by the Malta International Airport, Heritage Malta projects which

involved the support of HSBC, other restoration programmes supported by Bank of Valletta and creativity projects devised by St. James Cavalier which were supported by more than six private companies.

Tax credits for donations to Cultural heritage, arts scholarships, the creative trust and arts NGOs are in place however, few donations under these tax incentives have been registered to date.

See also chapter 4.2.2 on the debate to encourage further private investments in cultural heritage.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

The government is promoting the notion of autonomy through the creation of a number of state-funded foundations and other structures (e.g. Heritage Malta, the Foundation for the Centre for Creativity, the Malta Council for Culture and the Arts, etc.). These bodies are given the power to initiate new partnerships with the private sector without the need to refer to bureaucratic practice, which has often proved stifling and frustrating. However, the Ministry for Culture often takes steps to ensure the effectiveness of the arms-length policy.

Governance of cultural infrastructure is a major policy concern and prioritised in cultural policy. In order to facilitate better coordination of cultural infrastructure projects, the Minister for Culture appointed a Coordinating Board for Cultural Projects. To date, the CBCP has worked on the development of a contemporary arts space, the brief for a music hall/ performing arts space and creative clusters.

See also chapter 2.1 Main features of the current cultural policy model.

7.2 Basic data about selected public institutions in the cultural sector

Table 10: Cultural institutions financed by public authorities, by domain

Domain	Cultural institutions (subdomains)	Number (2014)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognised)	13	Under the umbrella organisation of Heritage Malta National
	Museums (organisations)	11	
	Archives (of public authorities)	2	National Archives Notarial Archives
Visual arts	public art galleries / exhibition halls	1	National In 2012 the National Museum of Fine Arts increased its capacity to act as a public art gallery with increased exhibition halls.
	Art academies (or universities)	4	2 are part-time art schools with full-time arts education delivered by MCAST and the University of Malta
Performing arts	Symphony orchestras	1	
	Music schools	3	2 Part time schools. University runs performance related courses.
	Music / theatre academies (or universities)	2	Part-time facilities
	Dramatic theatre	0	
	Music theatres, opera houses	4	Teatru Manoel, St. James Cavalier Theatre (with artistic programme) Mediterranean Conference Centre (rental house) Pjazza Teatru Rjal
	Dance and ballet	1	

	companies		
Books and Libraries	Libraries	57 area libraries 1 Public Library 1 National Library	National Library and Public Libraries became one organisation in 2011
Audiovisual	Broadcasting organisations	1	
Interdisciplinary	Socio-cultural centres / cultural houses	2	St. James Cavalier Centre for Creativity (Valletta Malta) Citadella Arts Centre (Victoria Gozo)

7.3 Status and partnerships of public cultural institutions

The government has traditionally been responsible for national cultural institutions. They receive regular funding as approved annually by Parliament on the recommendations of the Ministry of Finance. Such national institutions include: Teatru Manoel, the Malta Philharmonic Orchestra, Heritage Malta, the Malta Libraries, the National Archives and St. James Cavalier Centre for Creativity. Not all organisations have a legal status and the Ministry responsible for Culture monitors operations at arm's length, although monitoring of arts organisation should be the legal obligation of the Malta Council for Culture and the Arts. This is expected to change in 2015 with the development of the legal structure for Arts Council Malta.

The Church continues to maintain a relatively high profile in the cultural sphere, not least by promoting events, which vary in range from high calibre baroque musical events, to the provision of space and technical equipment, to small groups representing independent organisations.

There is also an increasing amount of private companies in the sectors of music, dance, theatre, opera and light entertainment, which are participating in the programmes of public cultural institutions. For instance, the programmes of the Manoel Theatre, St. James Cavalier Creativity Centre and the Mediterranean Conference Centre are based on a mixture of their own productions and a range of activities presented by private companies. The Manoel Theatre relies almost exclusively on private companies for its repertoire, as it does not have its own residential company.

Private schools offering classical ballet, dancing and drama are self-reliant and receive no assistance from the central government. Semi-autonomous organisations like the *Kooperativa Kulturali Universita* carry out yearly programmes and festivals addressed mostly to young audiences, and often manage to establish artistic collaboration with foreign bodies.

Local councils are also increasing their engagement in cultural and social activities and data has started to become available as regards funds, audience participation and content of events. Their focus appears to be mainly on the preservation of heritage and traditions, but cultural activities are becoming more varied. In 2013 local councils hosted 593 cultural events, of which 13.8% were related to cultural visits. Commemoration days, music and non-direct cultural activities also proved to be popular, each contributing 10.1% of the events organised. Other cultural events, including carnivals, arts and fireworks festivals, had the highest share of 18.0%. Closer collaboration is being encouraged between local councils and the Valletta 2018 Foundation since the whole territory of Malta and Gozo is actively participating in Valletta 2018, European Capital of Culture.

The Ministry for Gozo, an autonomous institution relating to the sister island, produces its own mix of entertainment, ranging from heritage events, elaborate festivals and opera produced by two leading clubs, both situated in Victoria, the island's historical capital. Since 2004, Gozo started organising its own summer festival.

Public cultural organisations are increasingly engaging in inter-organisational partnerships through co-productions, joint marketing initiatives, education programmes and shared resources. This approach is having a positive impact on cultural programming, festivals and collaboration with Maltese artists and foreign cultural organisations.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

The current public investment programmes for the cultural and creative industries offer a broad spectrum of funding possibilities to individuals and organisations. The following table plots the extensive range of public investment initiatives that creative practitioners and organisations in the major fields of activity can access at various entry points and development phases.

Table 11: Overview of programmes of culture and creativity

	Cultural Heritage	Crafts	Arts	Publishing	Film	TV + AV	Games	Design
Education/ young audience development	Culture Card				Culture Card			
	Kreattiv							
Scholarships	Malta Arts Scholarships							
	MGSS							
Project Grants	Good Causes Fund					EPSO		
	Local Cultural Initiative Fund		Malta Arts Fund Local Cultural Initiative Fund	Local Cultural Initiative Fund	Malta Film Fund		Malta Games Fund	
Awards		Premju għall-Artiggjanat	Premju Francis Ebejer					
			Premju Nazzjonali tal-Ktieb					
	Premju tal-President għall-kreattività'							
Innovation	Innovation awards							
Start-up/ Entrepreneurship	INVEX							
Micro Loans	Jeremie							
Fiscal Incentives	Create							
	Donations		Donations		FDI Tax-rebate			
					Malta Enterprise Investment Aid Tax Credit (Purchase of Equipment)			
Venture Capital								
Export	Cultural Diplomacy Fund		Malta Arts Fund Mobility Cultural Diplomacy Fund	Cultural Diplomacy Fund				

Table 12: Direct and indirect funds to support artists, in EUR, 2014

Fund	Amount
<i>DIRECT SUPPORT (TO ARTISTS)</i>	
Arts Scholarship Fund	250 000
Business Support Fund for Crafts and Artisans	150 000
Cultural Organisation Support Grant (Malta Arts Fund strand)	100 000
Digital Games Fund	150 000
Film Fund	250 000
Malta Arts Fund	330 000
National Awards for Innovation and Creativity	70 000
President's Creativity Award Scheme	70 000
Public Lending Rights	10 000
Schools Creativity Programme (Kreattiv)	80 000
Subsidies to Cultural organisations in Gozo	16 000
Support to Cultural NGOs/Enterprises (INVEX)	140 000
Digital Games Fund	100 000
Cultural Partnership Agreements	170 000
Support to Local Bands	150 000
Total	2 036 000
<i>INDIRECT SUPPORT</i>	
Acquisition of Books	100 000
Artistic Works in Public Spaces	50 000
Cultural Diplomacy Fund	75 000
Cultural scheme for local councils	240 000
Film Industry Incentives Subvention	1 410 000
Fund for Acquisition of Contemporary Maltese Artworks	55 000
Literary Prize and subsidies	30 000
Students' Cultural Participation programme (Culture Card)	120 000
Total	2 080 000

The increase in the Cultural Support Programme in 2007, with MTL 20 000 (EUR 46 586) at its disposal, to a funding ecosystem of more than EUR 2 million in direct investment projected for 2012 has been positively received by cultural organisations and artists. The establishment of the Malta Film Fund and the Malta Arts Fund in 2008 and 2009 respectively filled a huge void in direct support measures to artists (more details in chapter 8.1.2). New funding programmes designed from 2010 present a shift in policies which focus more on stimulating demand, supporting public participation, as well as addressing all the Cultural and Creative Industries (CCIs) as one economic domain with strong emphasis on the contribution of NGOs and creative enterprises as key contributors to creative development.

The current ecology of public investment is very strong on project grants to amateur and semi-professional cultural organisations. On the other hand, investments leading to professionalisation, development and entrepreneurship as the ethos of public-funding programmes are still at the initial phase of implementation. This reflects the current creative ecosystem and the perception that cultural work is predominately amateur or hobbyist. Therefore, successful absorption of the new funding programmes, especially those which focus on entrepreneurial development, are highly dependent on the interest and potential of operators to leap into professional activity and address the aversion to creativity related risk. Although this strategy closely examines the professional needs for growth in the industry, it equally values the economic, social and cultural role of voluntary

and community-led activity. This long-standing tradition still retains a very strong profile in Malta's cultural ecosystem and separate platforms need to be created to support their initiatives and activities based on open programmes guided by principles of meritocracy, participation and inclusion as identified in the Cultural Policy.

Culture Card

In 2011 The Culture Card was launched, whereby 15 000 students in the first 3 years of secondary school were given a culture card valued at EUR 15 to spend over 3 cultural events. Additionally, each card may be topped-up online by the card user. Any producer operating through a registered Culture Card box office can receive payments through the card. This initiative has been designed to encourage and support young people to engage in cultural and artistic activities, while incentivising cultural producers to commission new work and programme cultural and artistic activities devised specifically for young people. This reflects the government's aim to develop and create new audiences by investing in cultural demand and by promoting culture and the arts as an entertaining, fulfilling, challenging and exciting activity.

Kreattiv

Another initiative launched in 2011 is the "Kreattiv" schools creativity programme. The programme is designed to encourage freelance creators and scientists, culture enterprises or organisations to bid for projects with schools or colleges for a scholastic year. Therefore the initiative aims at inspiring young people and helping them learn through creativity. With EUR 5 000 investment per project, over 1 scholastic year, this initiative should initiate creative and innovate projects in classrooms and colleges through partnerships between teachers, students and creators. Such a process utilises creative education as a tool for development, encourage collaboration and contributes to the creation of employment opportunities for creative workers. It is also an effective way of encouraging exposure of potential careers in the cultural and creative industries to young people.

International Showcasing

A number of new initiatives were also announced in Budget 2012. In Budget 2011, government announced a new initiative so that, in 2012, Malta presents the first showcase of the best artistic and creative work produced in Malta and Gozo, to attract international producers, curators and agents, and assist them in further reaching international markets. In the 2012 budget a Cultural Diplomacy Fund was established within the Ministry of Foreign Affairs to facilitate cultural export, collaboration and mobility. A showcase was launched in 2014 as a pilot project to present the national repertoire to international markets.

Band Societies

Recognising the role of Band Societies (traditional brass bands), in the local community life as well as in youth development and music education, the Government intends to set up a EUR 100 000 scheme offering financial assistance to band clubs, helping them in musical training and teaching of youths.

Local Cultural Initiative Fund

A new fund was launched in 2014 to fund small-scale projects by amateur cultural organisations and community-led cultural projects.

Promoting Intellectual Property

Budget 2012 also announced a new incentive in the form of a tax exemption on income from copyright, aimed at increasing the country's competitiveness in the cultural and creative sectors, both on national and international levels. This is an extension of the

incentives related to royalty income from patents introduced in 2010, in order to also cover works protected by copyright, including books, film scripts, music and art.

Fiscal Incentive on Cultural Education

A number of fiscal incentives in Budget 2012 were also announced. Government is providing an added incentive to cultural education by extending the income tax reduction on sports education to cultural education. Parents whose children attend courses in cultural and creative teaching institutions will benefit from a EUR 100 reduction on taxable income for costs related to courses given by licensed or accredited schools or teachers. Also in order to provide this sector with an incentive to better organise itself, there will be an exemption from the payment of registration fees for new companies in this sector as well as a three year exemption on their annual payments to the national financial services authority.

Others:

Other initiatives by Government included the allocation of funds for a training programme in films, as well as in culture management. These initiatives are being taken within the preparatory framework of a development plan so that Malta's educational institutions may provide further vocational training in the cultural and creative fields. The Government also allocates funds for artistic works in public spaces and for the acquisition of contemporary Maltese artworks.

Cultural scheme for local councils

A scheme to help Local Councils organise cultural activities in their localities almost doubled in size in 2010, following the involvement of the Malta Tourism Authority. The government scheme was launched in 2008 when 33 applications were submitted for the EUR 138 000 allocated for events in 2009. Of these, 27 were selected for funding through a selection process - 15 councils in Malta and 12 in Gozo. This was the first time financial assistance was given to councils for cultural initiatives. For 2010, the budget has increased to EUR 250 000 to encourage more councils to come up with events showcasing the localities. The authority, which is pitching in with funds, will also be marketing these events in Malta and abroad.

The scheme aims at linking the localities' identity with tourism, thus diversifying the tourism product, while reducing seasonality and providing a better distribution of income within the localities. Military Mtarfa, the Senglea Maritime Festival, the Strawberry Festival in Mgarr, Mediaeval Mdina and Birgu by Candlelight are a few examples of activities organised by the councils that promoted the heritage of each locality. The government hoped the new scheme would also involve a number of NGOs and organisations within localities rather than just the council.

National Lottery Good Causes Fund

Additionally, the National Lotteries Good Causes Fund is also acting as a direct supporter to artists. Of the total funds available from 2008 to 2010, EUR 1.87 million was disbursed to 154 individuals or organisations for Heritage, Arts and Media projects. The top beneficiaries in the heritage sector in 2008, 2009 and 2010 were NGOs. In the arts sector, the State was the top beneficiary in 2008 whereas band clubs received the largest percentage of funds in 2009 and 2010. The top beneficiary for media related projects in 2008 was the State whereas NGOs received most funds for this area in 2009 and the Church in 2010. Due to over-allocation of funds, mainly attributed to pre-electoral commitments in 2013, the fund is currently under review and balancing the accumulated deficit.

8.1.2 Special artists' funds

Malta Arts Fund

The 2008 budget established the Malta Arts Fund in order to assist in the artistic and cultural development of Malta. It aims to support artists and arts organisations in fulfilling and realizing their potential and in advancing their skills and level of professionalism, and consequently contributes to strengthening local artistic practice and cultural development. The Malta Arts Fund supports projects and events ranging from audience development, training, artistic research, marketing activities, organisational development and artistic mobility. The Arts Fund distributes EUR 233 000 allocated by central government and a further EUR 100 000 contributed by the Malta Council for Culture and the Arts, co-funding 80% of eligible budgets of small projects up to EUR 100 000 and EUR 5 000 and large projects up to EUR 20 000. Since 2011 the Arts Fund has included within its structure a sub-fund for the support of artist mobility. In 2012 the fund will be extended by a further EUR 100 000 allocated to support Cultural Organisations.

Malta Film Fund

EUR 233 000 each year are directed through the Malta Film Fund since 2009, seeking to encourage the development and production of Maltese films and documentaries, supporting local talents and boosting the national audiovisual industry as a stepping stone to the international market. Funds can be granted for development (feature films and documentaries) by individuals and companies, covering 60% of the eligible budget, and for production (shorts, feature films and documentaries) by registered audiovisual companies with a track record in audiovisual work, covering 50% of the eligible budget.

Additionally, in 2009 it was announced that the Malta Film Commission will set up the required training courses for the production of films to incentivise Maltese talent and to build the required capacity to strengthen this industry in Malta.

Funds for Literature and Authors

Other specific funds were created to support literary creations and cultural research through the Literary Awards Scheme where the best works of poetry, novel-writing, dramatic texts, research material, translations and children's literature are awarded annually. The Ministry of Education allocates EUR 23 000 annually to the National Book Awards. Additionally a EUR 100 000 fund for the acquisition of books by libraries within the Ministry for Education is being granted yearly since 2010 while, in Budget 2012, EUR 40 000 was allocated for Public Lending Rights for authors and translators of books in Maltese to receive appropriate *remuneration when their publications were borrowed from public libraries*.

INVEX

In 2011 "INVEX" was launched as an Investment programme to incentivise the professional work of organisations in the fields of art, cultural heritage, and the audiovisual sector. Through this fund, cultural organisations are aided to improve their products, services and internal organisational structures enhancing cultural accessibility and democratisation in the process. Government has committed EUR 150 000 per year to INVEX, enabling the funding of 6 organisations over a three years programme, with a maximum of EUR 25 000 every year for each organisation. Such funds will enhance professional capacities and portfolios by way of organisational growth, research, business and audience development, technological investment and international partnerships.

Digital games Fund and Incentives

After investing in research and a strategy for the development of digital games, Government announced three new measures in 2011 to start implementation in 2012.

These are: the establishment of the Malta Games Fund with an investment of 150 000 EUR investing in the development of the local industry through projects related to digital games; a tax credit scheme to Maltese companies wishing to commission educational or promotional digital games, on which credit will be granted on the expenditure incurred on the development of the game or on a maximum expenditure of 15 000 EUR; the extension of a flat 15% income tax scheme for international professionals such as game directors and game designers, with the aim of attracting more experts in the sectors.

Creativity Trust

Additionally the Creativity Trust Fund receives a yearly EUR 200 000 government contribution, and will serve to ensure that investment in the cultural and creative industries is used in a sustainable manner. The trust will also comprise contributions by private sectors. This fund can be used to step up investment in existing schemes, and other new ones. Government also gives fiscal incentives to whoever contributes to this Fund.

8.1.3 Grants, awards, scholarships

The Ministry for Education is responsible for the provision of grants and scholarships, literary awards, as well as the sponsorship of awards to students and teachers in state and private schools. Other scholarships of a cultural nature are distributed through the Scholarships Section of the Foreign Affairs Department of Malta and the International Department and Student Services at the Division of Education.

Grants for new-comers and established artists, as well as scholarships for further training, travel bursaries or residency programmes, are also provided in part by foreign bodies.

On the basis of reciprocal agreements signed through the Ministry of Foreign Affairs, all major foreign embassies in Malta provide some form of sponsorship, mainly in the field of music training. Another very important agreement is with Italy, a country that receives a constant flow of young Maltese people to train in areas such as the fine arts, music, and restoration and, less frequently, theatre techniques.

Prior to the discontinuation of the Chevening Scholarships programme awarded by British Council Malta, young professionals in cultural management and film studies were supported in their post-graduate studies.

Scholarship Programme

In 2007 the Directorate for Lifelong Learning within the Ministry of Education, Culture, Youth and Sport launched a EUR 10 million scholarship programme part-financed by the European Union Operational Programme II – Cohesion Policy 2007-2013, European Social Fund. The scheme aims at providing more opportunities to promote further specialisation at higher levels of education particularly at a Masters and Doctoral level.

Scriptwriting Competition

Until 2005, another EUR 24 000 were reserved for the annual scriptwriting competition awarding the best three theatrical works written in Maltese, with additional funds allocated for the actual production of the first-placed entry. The award was stopped on the basis that this sector was showing signs of crises and added to the general sense of malaise assailing local drama forms, a condition that the Malta Council for Culture and the Arts (MCCA) promised to tackle. The competition was reinstated in 2008.

National Awards for Innovation and Creativity

The Award for Innovation and Creativity was launched in 2009 for 2010, with a fund of 100 000 EUR which helps incentivise more investment in creativity and innovation in the

educational, arts, technology and manufacturing sectors. This also includes recognition for the Young Creative Entrepreneur.

Arts Scholarship Programme

Following the success of the scholarships financed by the government and from European Funds, in 2010 government pledged to continue strengthening the educational aspect in the cultural sector for those wishing to develop their artistic talents. Consequently, the government introduced the Arts Scholarships programme. These scholarships are dedicated to visual arts, which include studies in paintings, sculpture, media, and design, amongst others, and also performing arts such as music, dance and drama. Through this scheme, students wishing to specialise in arts have the opportunity to apply for scholarships in programmes recognised locally and abroad. This initiative, in which government allocated 250 000 EUR for 2014, will provide the opportunity for each individual to continue developing and cultivating their talents.

President's Creativity Award Scheme

Started in 2011, the President's Creativity Awards scheme targets the development of young talent and the dissemination of arts-driven projects which engage with children and young people in the community. Its focused approach on young people and its emphasis on promoting social and community development programmes through art, reflects the drive to reward and fosters talent from an early age, supports the recognition of excellence in art and creativity, and ensures that opportunities for developing creativity are freely accessible to all. The awards programme focuses on three categories. The first strand addresses disadvantaged students in primary and secondary schools with exceptional talent, wherein nominations must be presented by educators in formal, informal or non-formal learning, and awards are up to EUR 1 000. The second strand grants up to EUR 2 500 to be awarded to young people between 17 and 25 who would like to conduct research and development in a creative project in collaboration with a cultural operator. Co-producers are required to be part of the project. The third strand grants up to EUR 5 000, to be awarded organisations and institutions working with creators to develop projects for disadvantaged children and young people.

8.1.4 Support to professional artists associations or unions

There are no professional artists' associations or unions in Malta. Members of the National Orchestra are affiliated to the General Workers Union.

In recent years, a number of artists have created different art collectives to create collective arts projects. The Association for Performing Arts Practitioners, established as a representative voice for the sector, has been acknowledged through the nomination of two of its members as Board members of two public cultural organisations.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

Trends from the Cultural Participation Survey 2011

Table 13: Attendance at cultural events

		2011 Cultural Survey		Comparison with 2000 Cultural Survey
		No.	%	%
Attendance at a local dance performance in the past 12 months	1-3 times	36 158	10.3	8.27
	4-5 times	[4 101]	[1.2]	
	6 times or more	[3 958]	[1.1]	
	Never	305 285	87.3	91.73
	Do not know	[182]	[.1]	
Attendance at a local live theatre performance in the past 12 months	1-3 times	78 052	22.3	18.50
	4-5 times	14 372	4.1	
	6 times or more	13 957	4.0	
	Never	242 943	69.5	81.50
	Do not know	[360]	[.1]	
Attendance at a local concert/live music performance in the past 12 months	1-3 times	78 632	22.5	19.16
	4-5 times	16 445	4.7	
	6 times or more	13 682	3.9	
	Never	240 354	68.7	80.84
	Do not know	[572]	[.2]	
Attendance at a local museum/historical site in the past 12 months	1-3 times	74 570	21.3	29.84
	4-5 times	15 738	4.5	
	6 times or more	16 033	4.6	
	Never	242 161	69.3	70.16
	Do not know	[1 182]	[.3]	
Attendance at a local cinema or other projected artistic performances in the past 12 months	1-3 times	56 456	16.1	49.63
	4-5 times	26 818	7.7	
	6 times or more	48 830	14.0	
	Never	216 783	62.0	50.37
	Do not know	[798]	[.2]	
Attendance at a local art/photographic exhibition, art galleries, craft displays etc	1-3 times	60 574	17.3	21.90
	4-5 times	13 801	3.9	
	6 times or more	11 571	3.3	
	Never	263 081	75.2	78.10
	Do not know	[657]	[.2]	

Source: Cultural Participation Survey 2011.

* figures in [] are under-represented.

Table 14: Attendance and active participation at local events 2011

		Total*	
		No.	%
Attendance or participation in a local village feast, in the past 12 months	Attended only	200 840	57.4
	Participated	25 583	7.3
	Neither attended nor participated	123 260	35.2
Attendance or participation in a local passion play, in the past 12 months	Attended only	91 041	26.0
	Participated	[6 465]	[1.8]
	Neither attended nor participated	252 179	72.1
Attendance or participation in a local Good Friday procession, in the past 12 months	Attended only	145 401	41.6
	Participated	12 669	3.6
	Neither attended nor participated	191 614	54.8
Attendance or participation in local Carnival, in the past 12 months	Attended only	103 353	29.6
	Participated	[6 971]	[2.0]
	Neither attended nor participated	239 359	68.5
Attendance or participation in Imnarja, in the past 12 months	Attended only	40 082	11.5
	Participated	[1 368]	[.4]
	Neither attended nor participated	308 234	88.1
Attendance or participation in Regatta, in the past 12 months	Attended only	26 413	7.6
	Participated	[1 014]	[.3]
	Neither attended nor participated	322 257	92.2
Attendance or participation in local Council festivals, in the past 12 months	Attended only	86 377	24.7
	Participated	[3 858]	[1.1]
	Neither attended nor participated	259 448	74.2

Source: Cultural Participation Survey 2011.

* figures in [] are under-represented.

Trends from other Surveys:

The following data is extracted from various reports published by the National Statistics office:

Cinema attendance

- in 2013, cinemas registered a total of 702 239 admissions. The largest share of admissions, 87.5%, was registered for films of US origin. Films originating from Malta registered 3.6% of total admissions. On average, Maltese films enjoyed the highest number of admissions per film;
- 58.8% never attended a cinema screening in 2007 (2007 Lifestyle survey);
- 26.5% attended 1 – 3 times; and
- 67% of 16 – 29 year-olds attended once. EU average 77% (Eurostat 2006).

Live performance / Theatre

- 66.7% of the Maltese population never attended a live performance in 2007 (2007 Lifestyle survey);
- 22.7% attended 1-3 times. Audiences from the Western region composed the largest group; and
- 29% of 16-29 year olds attended at least once. EU average was 54%. (Eurostat 2006)

Theatres 2011-2012

A survey carried out among 72 theatres across Malta and Gozo revealed that 429 productions were organised in 2011, with a total audience of 293 772, with an average 348 attendees per performance. At 36%, concerts were most preferred among audiences. Comedies and school performances came next, at 34% and 12% respectively. The average theatre-seat utilisation rate went down from 62% in 2011 to 58% in 2012. These theatres employed 152 persons on a full-time basis in 2012. Another 105 persons were hired on a part-time or sub-contracting basis. In 2012, 665 were registered as voluntary workers with these theatres. Excluding dance and concerts, performances in 2012 reached 600, of which 337 were in Maltese. Maltese-language performances were attended by 127 718.

Cultural sites

- 67.6% never visited a cultural site in 2007 (2007 Lifestyle survey);
- 22.4% visited 1-3 times. Attendances were mainly in the Western region; and
- 14% of 16 – 29 year olds attended once. EU average 49% (Eurostat 2006).

Museums and Historical sites 2011

In 2011, the number of active museums and historical sites in Malta and Gozo stood at 68, the same as the previous year. More than half the sites were owned by private or church organisations; the rest were owned by the state. Less than 40% were managed by the state, while nearly a third was managed by voluntary or non-profit organisations. The remaining 30% was run either by the Church or by a private enterprise. Total admissions were 1.9 million, over half of whom were adults and a quarter were group entries. Paid admissions accounted for the majority of admissions. Art museums had the highest proportion of admissions, at 35%. Monuments and sites, and archaeology and history museums continued to be the most popular, with 28 and 25% of total admissions respectively.

Band clubs activity

The town or village annual festa, staged in honour of a patron Saint, remains a very prominent feature in the cultural calendar of the Maltese people. In 2008, Band club members stood at 6.4% of the total population aged 5-84 years. 2 543 were resident band members, 1 380 were trainee band players, 1 409 acted as committee members and 24 855 were registered members.

The survey was carried out again in 2010 among 90 active band clubs in Malta and Gozo. Total band club participation amounted to 30 134, a rise of 1.6% compared to the previous year. Male affiliates amounted to 78% of the total, despite a rise of 4% in female participation when compared to the previous year. Resident and trainee band players in 2010 amounted to 4 123 - an increase of 3% when compared to 2009. Of these, 1 546 were trainee band players - 287 paying and 1 259 non-paying trainees. The share of total band club participation of the total population aged 5-84 was estimated at nearly 8%.

A total of 1 257 performances were recorded in 2010, of which 62% was carried out in the band clubs' own locality. There was an increase of 49 performances when compared to 2009 levels.

Musical preference

The lifestyle survey (2007) shows that the majority of Maltese residents listen to more than one type of music. However, among those who listen to just one type, country music is the genre mostly listened to, followed by classical and pop music. In fact, while 38.9% stated that they listen to more than one type of music, 19.2% prefer country music, 10.9% prefer classical music and 10.8% listen to pop music. On the other hand, 7.1% do not like listening to music.

There is a major difference between age groups as to what genre of music they listen to mostly. For example, techno, trance and house music are the most popular types of music among those aged 18 to 24, while rock music is most popular among persons aged between 25 and 34 and between 55 and 64.

Hobbies (2007 lifestyle survey)

In the lifestyle survey (2007) reading is the most popular hobby among the adult population, with 48.1% of females and 27.3% of males participating. Total book loans by public libraries in Malta and Gozo (2008) stood at 767 548 (-9.5% from 2012). Illiteracy in 2005 stood at 7.20% of the population.

Singing, dancing and acting is a hobby enjoyed by 7.8% of the population and 5.4% of the population plays a musical instrument as a hobby.

Radio listenership and TV viewership (2009)

Radio listenership is at 54.2% of the population whereas television is viewed by 75.1% of the population.

Creative content participation online

Figures from a survey carried out in 2009 among a representative sample of persons aged 16-74 revealed that 67% and 64% of households had access to a computer and the internet respectively. More than half of the individuals aged 16-74 in Malta and Gozo made use of computers and the internet.

Table 15: Individuals using the internet who selected the following as their online activity, in %, 2009

Selected activity	% of individuals
Listening to web radios and web TV	39%
Uploading self-created content to any website	16%
Downloading software	38%
Playing or downloading games, images, films or music	49%
Reading or downloading online newspapers/news magazines	56%

Source: Survey on Creative content participation online 2009.

Table 16: Individuals using the internet who purchased creative content from the internet, in %, 2009

Purchased creative content	% of individuals
Films, music	28%
Books, Magazines, Newspapers, E-learning material	35%
Video games software and upgrades	17%
Electronic equipment (incl. cameras)	28%
Tickets for events	18%

Source: Survey on Creative content participation online 2009.

Public's perception of phone, internet and broadcasting services

A survey by the Malta Communications Authority released in 2014 provided an insight into the public's perception of phone, internet and broadcasting services, including quality and tariff levels. Of most significance was the exceptional growth in Internet access via mobile technology. The number of mobile subscribers owning a smart phone allowing them access to the Internet more than doubled to 37%, from 16% registered in 2011. The survey showed that 80% of households have internet access, a considerable development when compared to the 68% of households having internet access in 2011. According to the survey results, 46% of Maltese households have at least two TV sets, with 57% of Maltese

Households today having at least one HD TV set at home, a stark increase compared to 28% in 2011. 26% of households viewed TV via the Internet, a marked increase from 19% in 2011. 51% of these households always/often consider Internet TV as a good substitute to traditional TV.

Culture related Consumption

Specific surveys regarding private culture expenditure do not exist. However, data drawn from the 2008 Household Budgetary survey suggests that Maltese households' expenditure on goods and services produced by the Culture and Creative Industries in Malta represents on average around 3.4% of total expenditure. The table below gives an indication of the average distribution of such expenditure amongst the different cultural and creative sectors. However this is only an average percentage indication, as information on the distribution of expenditure by household consumption is not available. Median expenditure would be higher or lower than this figure, particularly for the individual expenditure components making up these goods and services. For instance, though based on the given percentages, a household spending EUR 20 000 yearly would roughly be spending EUR 40 yearly on Music related goods and services, while many such households may not really be spending anything related to Music. Therefore it is likely that those households that do spend on goods and services in this category actually spend much more than EUR 40 per annum. Therefore, the information below should be considered carefully and in aggregate terms.

Table 17: Average cultural expenditure in Malta 2008, in %

	%	Euro
total household exp:	100%	2 776 801 900
average cultural exp:	3.43%	95 335 940

Source: 2008 Household Budgetary survey.

Table 18: Household expenditure in Cultural Domains

Items (Field/Domain)	% distribution of cultural expenditure	% of total household expenditure	Household expenditure for culture in EUR
Crafts (Traditional Foods)	18.6	0.63	17 732 485
Crafts (Glass and Ceramics)	6.9	0.23	6 578 180
Crafts (Jewellery)	14.3	0.49	13 633 039
Cultural Sites (Museums and Galleries)	0.3	0.01	286 008
Visual Arts (Painting and Sculpture)	9.9	0.34	9 438 258
Music (incl Opera, private tuition and musical instruments)	5.9	0.20	5 624 820
Performing Arts (incl. Theatre and Dance Schools)	5.4	0.18	5 148 141
Printing and Publishing (incl. Books, Newspaper and Magazines)	28.3	0.96	26 980 071
Audiovisual (Radio, Motion pictures and Video)	4.7	0.16	4 480 789
Design (Interior Design)	2.2	0.07	2 097 391
Software Services	2.9	0.10	2 764 742
Creative Services	0.6	0.02	572 016
TOTAL	100%	3.40%	95 335 940

Source: 2008 Household Budgetary Survey.

The above figures indicate that the most popular component of Maltese household expenditure on goods and services produced by the CCIs are books, newspapers and magazines, accounting for more than 28%. Adding to this the share spent on audiovisual services, the share of expenditure on media services amounts to around 33%. This does not include expenditure on goods such as TV sets, Hi-Fi equipment and similar equipment. On the other hand, there is a low average expenditure share on museums and galleries, at 0.3%. More than 21% is spent on the arts, namely 10% on visual arts, 6% on music and 5% on performing arts. Around 6% spent on creative business services, including expenditure on software services, interior design and creative services.

8.2.2 Policies and programmes

The free events organised in Malta draw large crowds to popular cultural manifestations. Notte Bianca an all-night cultural event in Valletta is attended by more than 75 000 people, whereas 40 000 attend the yearly MTV concert. Although research by the National Statistics Office reveals that price is not a major barrier for cultural participation, the general perception and concern is that free cultural events remain the main source of cultural engagement for a large part of the population.

Heritage Malta has also introduced a year family pass to access all historical sites at minimal cost. Heritage Malta also runs a comprehensive education programme for school children and holds regular open days in various museums and historical sites. St. James Cavalier Centre for Creativity, Teatru Manoel and the Malta Philharmonic Orchestra are also increasing participation via free events and reduced ticket prices for students and senior citizens. Students can also purchase tickets using their Culture Cards. This card works like a debit card system, whereby a EUR15 credit is provided by the state for 3 years to spend on cultural events.

8.3 Arts and cultural education

8.3.1 Institutional overview

The government runs part-time evening arts schools for drama, art and music in Malta and Gozo. These classes often merge the notion of semi-professional arts training and life-long learning. The debate concerning a full-time arts training academy has been resurfacing for some time, however no concrete action has been taken on the matter. The latest arts education project is linked to an Academy of the Malta Philharmonic Orchestra to offer training opportunities for young musicians who can eventually join the Orchestra. The Academy is envisaged to be established in 2015.

Government has also flagged the possibility of an Arts College, equivalent to the Sports College that offers secondary school students specialised vocational training in specific disciplines.

8.3.2 Arts in schools (curricula etc.)

The National Curriculum Conference (2000) identified a series of measures which are negatively affecting creativity in the Maltese educational system such as: a rigid timetable, formal class-management protocol, syllabus overload, discouragement of students from taking ownership of learning, emphasis on competition and external rewards and teachers' own limitations in the creative sector.

Since then, the national curriculum has set standards which legitimise the creative exploration of culture:

- an experimental approach to the creative subjects should be employed in art, music, drama, movement and literature; and
- further curricula in the area of creativity should contain space for creative thinking, so as to turn experience into an exciting event.

In 2014 Education Minister Evarist Bartolo announced plans to integrate arts subjects in the early years of secondary school, causing much concern and public outcry by arts education professionals. Under the banner of "Expressive Arts", the new programme proposed that Form 1 and 2 students offers "taster" lessons in Art, Music and Drama each week, with the focus shifting on one of those three subjects rotating every three months of the scholastic year. Effectively, this meant that students will receive 10 lessons in Art, Drama and Music throughout the year.

Concern over the proposal's implications were based on the fact that it would render the time allocated to each subject negligible since students would not have enough time to absorb any of the three subjects falling under the "Expressive Arts" banner in an effective way. A working group has been set up to review the current curriculum and propose new programmes.

Previous attempts to develop a comprehensive arts education programme include the introduction in 2002 of "creativity teachers" with the aim of accelerating artistic development in schools. In 2003, a report was submitted to the Ministry of Education, proposing the setting up of a Directorate to cater for cultural education in state, private, independent and Church schools.

School visits related to culture and creativity

Research carried out by the Creative Economy Working Group provides an overview of the level of exposure students have to cultural and creative sectors. The responses from schools (covering 8 out of the 10 colleges) were grouped under the four categories of the cultural and creative industries and are summarised below.

Heritage is the most popular activity for school visits overall. Heritage includes museums, cultural, historical, and archaeological sites, and crafts.

In Secondary Schools, on average every student went on a heritage-related visit during the surveyed academic year. In Primary, on average, all students went on a heritage-related visit, and 6 out of 10 went on a second visit. In fact, cultural sites, museums and other heritage-related visits are the most popular visits among all the sub-categories of cultural and

	PRIMARY	SECONDARY
Heritage	- 10 in 10 went on a visit - 7 in 10 went on 2 visits - Highest Yr 6	- 10 in 10 went on a visit - Highest form 3
Arts	- 8 in 10 went on a visit - Highest Yr 4	- 6 in 10 went on a visit - Highest form 4
Media	- 7 in 10 went on a visit - Highest Yr 5	- 5 in 10 went on a visit - Highest form 1
CBS	- 0 in 10 went on a visit	- 2 in 10 - Highest form 4

creative activities visited by school groups. Crafts are the least popular in the heritage area. Crafts-related visits are relatively more popular in Primary schools with around a visit for 3 in every 10 students. Only 1 in every 10 students went on such visits in Secondary schools. Visits were related to activities such as glass-blowing, ceramics, pottery, exhibition of cribs, and carnival-festivity and mask-making, among others.

Arts are the second most popular area of activity visited by schools. In Primary, 8 in every 10 students went on an arts-related visit; whilst in Secondary schools 6 in every 10

students did so. The most frequent are theatre-related visits, attended by 5 in every 10 Secondary students and 7 in every 10 Primary students.

Media related visits at Secondary and Primary levels were attended by 5 and 7 in every 10 students respectively, making this the third most popular activity for schools. However, when excluding visits to the cinema for simply watching films, Film, TV & Radio-related visits are sparse, averaging between 0 and 1 in every 10 students in both Secondary and Primary.

Creative Business Services (CBS): This is the least visited area of activity by schools. On average, 2 in every 10 students went on a CBS-related visit in Secondary school, whilst the number of visits in primary level rounds up to zero.

The most active Year: In Secondary, Form 4 classes made the highest number of visits related to the creative economy, with an average of 3 visits. In Primary, Years 5 and 6 made the highest number of visits with an average of 4 visits each.

8.3.3 Intercultural education

Intercultural education in Malta is part of the general school set-up and the curriculum does involve provisions for intercultural education. In fact, the Ministry of Education issued a Policy Paper (2004) declaring intercultural, inclusive policy as one of its main objectives on a national level. The main tenets of this policy entail shared national values and identity, the promotion of tolerance and equality. Students of a foreign origin, mainly African, attending state schools, show a natural preference for learning native Maltese and often use it socially. On the other hand, a privately run International School of English offers a different, multilingual environment.

Examples of initiatives taken by specialised schools to introduce artistic experiences from other parts of the world can be quoted from the programmes at the Malta Drama Centre (African programmes featuring drama and drum dancing or dramatised poetry from Palestine). However, such activities are not yet strongly embedded as part of the minimum national curriculum. At the pre-university level, a subject called *Systems of Knowledge* does focus on efforts to develop cultural citizenship as part of arts/cultural education aimed at increasing students' knowledge of human rights, citizens' rights and responsibilities, understanding of different world religions and influences of different cultures within a given society.

In 2009, St. James Cavalier devised an intercultural dialogue school activity pack. The pack, consisting of 13 lesson plans, was created by educators and artists to provide teachers with creative ideas on how to address intercultural dialogue in the classroom.

8.3.4 Higher arts education and professional training

In July 2012, the University of Malta set up the School of Performing Arts with the aim to bring together the disciplines of Dance Studies, Music Studies and Theatre Studies, and to provide a sound base for the development of new programmes of study together with more specialised fields of research. The School highlights the performance dimension of the respective disciplines, integrating the interplay between the technical and artistic aspects of performance and the ability to reflect critically on performance within an array of theoretical contexts in contemporary and historical practice

The Art and Design Institute within the Malta College of Arts, Science and Technology is heavily investing in new technology for television production training and post-production. It has also received accreditation for degree courses in 3D Design and Graphic Design. In 2010 accreditation also started for an undergraduate degree in Fine Arts. This is the first fine arts degree to be awarded by a Higher Education institute in Malta.

Table 19: Student Qualifications in Cultural and Creative subjects/disciplines

	Summary	2005 (04/05)	2006 (05/06)	2007 (06/07)	2008 (07/08)	2009 (08/09)	2010 (09/10)	2005- 2010
SEC	SEC03 Art	566	438	509	497	515	467	2 992
	SEC07 Classical Culture	0	1	0	0	1	1	3
	SEC09 Computer Studies	1 233	1 103	1 070	955	1 058	1 125	6 544
	SEC12 English Literature	1 717	1 748	1 788	1 787	1 853	1 836	10 729
	SEC18 History	113	127	157	159	140	83	779
	SEC29 Graph. Comm.	400	546	353	448	470	492	2 709
	SEC30 Textiles & Design	20	25	23	18	21	14	121
	SEC33 Design & Technology	-	-	-	19	57	82	158
	Total O - Level	4 049	3 988	3 900	3 883	4 115	4 100	24 035
MATSEC Intermediate	IM04 Art	51	48	35	34	35	38	241
	IM07 Computing	121	131	166	116	139	120	793
	IM09 Eng. Draw. & Graph. Comm.	42	77	81	90	70	61	421
	IM17 History	49	65	64	67	56	48	349
	IM19 Info. Tech.	346	332	305	301	275	275	1 834
	IM24 Music	4	2	10	6	6	5	33
	IM32 SoK	2 042	2 194	2 194	2 003	2 180	1 985	12 598
	Total Intermediate - Level	2 655	2 849	2 855	2 617	2 761	2 532	16 269
MATSEC A-Levels	AM04 Art	77	80	97	86	77	82	499
	AM07 Computing	205	216	183	178	184	199	1 165
	AM15 Graph. Comm.	19	9	18	17	19	18	100
	AM17 History	92	99	91	88	95	102	567
	AM19 Info. Tech.	73	78	60	85	84	109	489
	AM24 Music	7	7	8	11	13	14	60
	Total A - Level	473	489	457	465	472	524	2 880
MCAST	Arts & Design	119	136	139	144	144	123	805
	Graphic Design	6	7	10	11	24	22	80
	3d Design	12	21	12	20	22	27	114
	Printing	14	7	8	7	8	6	50
	Design Crafts	7	17	23	24	32	45	148
	Design & Interiors	0	0	0	0	0	21	21
	Media	0	0	0	0	0	25	25
	Fine Art	0	0	0	0	0	10	10
	Total in MCAST	158	188	192	206	230	279	1 253
Malta (selected main related)	Faculty of Arts	-	62	92	96	90	132	472
	Faculty for the Built Environment / Faculty of Architecture and	-	59	38	36	51	65	249

	Faculty Education	-	30	25	35	35	19	144
	Faculty of Engineering and Faculty of ICT	-	0	0	18	5	45	68
	Other related Institutes and Centres	-	126	145	123	91	94	579
	TOTAL Graduates		277	300	308	272	355	1 512

Source: National Statistics Malta.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

A survey among 188 schools and tutors teaching performing arts indicated that 9 135 students received a form of instruction during the academic year 2012-2013.

Survey results indicated that 150 respondents (schools and private tutors) offered tuition to 50 students or less, while the remaining 38 had the possibility of accommodating more than 50 pupils. Some institutions were specialised in one discipline, while others offered a more holistic approach through a combination of the three main forms of performing arts: drama, dance and music. The majority of musical institutions were relatively small, with 116 units (out of 120) enrolling not more than 50 students during the academic year 2012-2013. On the other hand, dance and drama schools had a more even distribution.

A total of 9 135 students were enrolled, with dancers covering 50.1%, followed by 25.2 and 24.7% in music and drama respectively. In addition, 6 956 were female students, accounting for 76.1% of the total. The overall majority of students were under 17 years of age. Although performing art classes are generally considered as an extra-curricular activity, 5 415 students sat examinations. Full-time employees accounted for 17.4% of the total, compared to 63.9% for part-time employment. In addition, voluntary workers stood at 18.7%.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Due to a lack of professional, legal and employment frameworks to recognise art as a profession, the arts in Malta still operate on a relatively amateur level. The majority of artists work on a semi-professional level, with only few earning an income from their creative work. However, in Malta, semi-professional work, even though it is mainly created as an after-work activity, is perceived differently from community art or cultural activity in the community which is embedded in the identity of each town.

Malta has a long tradition of amateur cultural groups and associations, originally connected to Church-run parish centres and band-clubs. After political Independence in 1964, this activity proliferated, especially after the creation of the Movement for the Promotion of Literature (1967), a front that set the pace for new-wave thinking in devising popular cultural activities.

There exists no official Amateur Arts policy in Malta, but the government regards such activity of immense socio-cultural importance. Certain village clubs and cultural associations receive ad-hoc financial support from the government through the National Lottery Good cause fund.

All towns and villages have their own array of cultural associations, which can range from historical societies to theatre groups. The cultural landscape is further enhanced by "friendship societies". These structures run on a voluntary basis, which promote cultural

connections between Maltese and foreign counterparts in the fields of painting, music, dance and other areas, which sometimes include theatre. Other friendship societies, with interest limited to the local scene, are active in the field of heritage (e.g. Friends of the Cathedral Museum) and theatre (e.g. Friends of the Manoel Theatre).

8.4.2 Cultural houses and community cultural clubs

The cultural identity of each city and village in Malta and Gozo is shaped by the presence of village band clubs which are also directly connected to the village patron saint and at times also indirectly linked to one of the two main political parties. These band clubs, often housed in the main village square, act as rehearsal spaces for the brass band, formal and informal meeting spaces for the members and organising committees and also act as concert halls for fundraising activities or as part of the society's yearly cultural programme. The clubs are also often transformed into exhibition spaces for nativity cribs during Christmas time and performance spaces for passion plays and exhibition halls for the traditional re-enactment of the Last Supper and miniature Good Friday statues during Easter. In Victoria Gozo, the two village band clubs also double up as opera houses that host the yearly opera performance which, even though belonging to the community, is often referred to as a national event.

In 2008, Band club members stood at 6.4% of the total population aged 5-84 years. 2 543 were resident band members, 1 380 were trainee band players, 1 409 acted as committee members and 24 855 were registered members.

Between 1997 and 2000, the number of young persons who joined musical associations, band clubs, heritage and crafts associations and amateur theatre groups rose by 31.1%, bringing total membership to 6 318, representing 44.7% of children and young persons aged 5-29 years in Malta.

A Cultural Mapping project was launched in 2013 as a research project designed to generate information and analysis on cultural use and practice in public and publicly-accessible spaces in Malta and Gozo. The scope of this project is to create a valuable information database which maps out the cultural use of public and private spaces across the islands. This project will have two deliverables; an interactive online map and an academic publication bringing together academics and specialists from a number of relevant fields. In order to identify the spaces, sites and venues of relevance and their basic tangible qualities, a map of all localities in Malta and Gozo will be drawn up using GIS technology. Data shall include spaces, streets, squares and venues used for a range of cultural activities. This map will be publicly-accessible and can be used by individuals, organisations and policy-makers in the planning of any activities or events. Furthermore, researchers will be able to directly contribute to development of the map by adding layers of data obtained through their own research.

Meanwhile, an analysis of contemporary cultural activity in relation to the use of these spaces shall also be carried out. This analysis is being carried out by a University of Malta Working Group comprised of academics from the fields of Education, Sociology, Public Policy, Anthropology, Built Environment, and Economics.

This tool will allow the Valletta 18 Foundation to address challenges in the artistic and cultural sectors through an assessment of the cultural infrastructure across the country. Cultural mapping is one way in which the Foundation plans to leave behind a sustainable and long lasting heritage; future teams in cultural management will be provided with a digital tool with which to make informed decisions about venues, cultural practices, regeneration of various localities and the needs of local cultural industries.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

A number of cultural non-governmental organisations with strong community-led advocacy roles have been established throughout the years with the intention of promoting and developing specific traditional or common interests. These groups vary, from special interest groups such the Carnival enthusiasts association who are lobbying with strong political patronage for workshop spaces, to heritage foundations such as Din l-Art Helwa, which engage in both restoration projects and advocacy for the protection of cultural heritage in the rise of aggressive development projects which are causing irrevocable damage to Malta's urban and rural heritage.

Most of these associations are now registered with the Office of the Commissioner for Voluntary Organisations, set up by the Voluntary Organisations Act 2007 with the task to strengthen the voluntary sector through various initiatives with the specific aim of promoting the work of VOs as well as encouraging their role as partners with the government in various initiatives.

9. Sources and links

9.1 Key documents on cultural policy

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9.2 Key organisations and portals

Cultural policy making bodies

Ministry of Justice, Culture and Local Government

<http://www.justice.gov.mt>

Culture Directorate

<http://www.culture.gov.mt>

Superintendence for Cultural Heritage

<http://www.culturalheritage.gov.mt>

Malta Council for Culture & the Arts

<http://www.maltaculture.com>

Public cultural organisations

Valletta 2018

<http://www.valletta2018.org>

Heritage Malta

<http://www.heritagemalta.org>

St. James Cavalier - Centre for Creativity

<http://www.sjcav.org>

National Orchestra

<http://www.maltaorchestra.com>

Teatru Manoel

<http://www.teatrumanoel.com.mt>

Pjazzza Teatru Rjal

<http://pjazzateatrurjal.com/>

Grant-giving bodies

Culture Directorate

<http://www.culture.gov.mt>

Malta Arts Fund

<http://www.education.gov.mt/artsfund.htm>

Malta Film Fund

<http://www.maltafilmfund.gov.mt>

Malta Vodafone Foundation

<http://www.vodafonefoundation.org/>

National Lotteries Good Causes Fund

<http://www.mfin.gov.mt/image.aspx?site=MFIN&ref=nglfc>

Cultural research and statistics

National Statistics Office Malta

<http://www.nso.gov.mt>

Maltese Department of Information

<http://www.doi.gov.mt/>

Culture/arts portals

Creative Europe (Malta)

<http://www.creativeeuropemalta.eu/>

Fondazzjoni Patrimonju Malti

<http://www.patrimonju.org/>

Fondazzjoni wirt artna

<http://www.wirtartna.org>