COUNTRY PROFILE

MALTA

Last profile update: February 2012

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.
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1 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.

Last profile update: February 2012.
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 which are currently under the responsibility of the Ministry of Education, Culture, Youth and Sport. EU educational programmes, under the remit of the European Union Programmes Agency within the same Ministry, 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;
- strengthening of the professional status of cultural workers;
- articulation of the specific needs of the arts, heritage and audiovisual sectors;
- development of 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, government set an important milestone for the cultural and creative industries by committing the strategic development of the Heritage, Arts, Media and Creative Business Services to 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 CCI's 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 21st century, with the first national milestone being the hosting of the European Capital of Culture in 2018.
## Malta

### Important cultural policy and governance related matters since 2000

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>2000</td>
<td><strong>Malta Crafts Council</strong> was set up by virtue of <em>Malta Craft Council Act</em> (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.</td>
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<tr>
<td>2001</td>
<td><strong>Malta Book Council</strong> set up to promote books and book reading in the Maltese Islands.</td>
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<tr>
<td>2001/2002</td>
<td>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. 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.</td>
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<tr>
<td>2002</td>
<td><strong>Cultural Heritage Act</strong> (Chapter 444, Act 8). Creation of:-</td>
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<td></td>
<td>o 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)</td>
</tr>
<tr>
<td></td>
<td>o Cultural Heritage Fund (a body corporate with a separate legal personality, which receives and manages monies paid to it under the provisions of the <em>Cultural Heritage Act</em>, 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)</td>
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<tr>
<td></td>
<td>o Heritage Malta (the national agency for museums, conservation practice and cultural heritage which replaced the former Museums Department)</td>
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<td></td>
<td>o The Superintendence of Cultural Heritage (to fulfil the duties of the state in ensuring the protection and accessibility of Malta's cultural heritage);</td>
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<td></td>
<td>o Warranty Board for Restorers and Conservators.</td>
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<tr>
<td>2002</td>
<td>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 <em>Chapter 444 Malta Council for Culture and the Arts Act</em></td>
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<td>2003</td>
<td>Culture placed under Ministry for Youth and the Arts</td>
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<td>2003</td>
<td>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 rituals. The MCCA had called a series of think-tank sessions but then all sub-committees were abolished due to lack of initiative and 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.</td>
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<td>2004</td>
<td>Culture placed under Ministry for Tourism and Culture.</td>
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<td>2005</td>
<td>Malta Film Commission established by Chapter 478 (<em>Act No. 7 of 2005</em>) of the Laws of Malta, consisting of an advisory body for 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 five board members, as well as the Film Commissioner who is responsible for the implementation of Malta's audiovisual policy.</td>
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<td>Year</td>
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<tr>
<td>2005</td>
<td>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.</td>
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<tr>
<td>2005</td>
<td>The Maltese Parliament approved a new <em>Archives Act</em> (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.</td>
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<tr>
<td>2005</td>
<td>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.</td>
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</tbody>
</table>
| 2006 | Ministry for Tourism and Culture published the first National Cultural Heritage Strategy.  
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. |
| 2006 | Ministry for Tourism and Culture launched the first National Cultural Heritage Strategy.  
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 | Ministry for Tourism and Culture 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. |
| 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 was announced.  
This will transform the place into an interactive centre focusing on how Maltese fortifications... |
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>2010</td>
<td>Creative Economy Working group set up at the Ministry responsible for Finance, the Economy and Investment.</td>
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<td>2010</td>
<td>Launch of Draft cultural policy and extensive public consultation meetings.</td>
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<td>2010</td>
<td>Parliamentary Secretary for Tourism and the Environment OPM made also responsible for culture.</td>
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<tr>
<td>2010</td>
<td>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.</td>
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<tr>
<td>2010</td>
<td>The Creative Economy prioritised as a pillar of Vision 2015 and beyond.</td>
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<tr>
<td>2011</td>
<td>Bidding process launched for European Capital of Culture. All Local Councils sign Charter to support Valletta as the bidding city.</td>
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<tr>
<td>2011</td>
<td>New legislation to establish Malta Libraries as a national agency that absorbs the Department of Public Libraries and the National Library.</td>
</tr>
<tr>
<td>2011</td>
<td>Launch of National Cultural Policy</td>
</tr>
<tr>
<td>2011</td>
<td>The Creative Economy listed as a priority in the National Reform Programme and the Euro Plus Pact.</td>
</tr>
<tr>
<td>2011</td>
<td>Launch of Draft Children's policy which places creativity as one of the pillars of the policy.</td>
</tr>
<tr>
<td>2011</td>
<td>New fiscal measures announced for Budget 2012 with an increased budget of 10.4%</td>
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</table>
2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

The Parliamentary Secretariat for Tourism, the Environment and Culture, through its Private Secretariat and the Culture and Audiovisual Unit directs cultural policy development and the cultural heritage strategy via arms-length institutions such as the Superintendence of Cultural Heritage and the Malta Council for Culture and the Arts. 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 the Malta Council for Culture and the Arts, 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 still not that clear in the governance structure for the arts with the Malta Council for Culture and the Arts still juggling its dual role as an arts development agency and festival organiser.

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 audiovisuals (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 interests 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;
- the 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 audiovisuals 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 audiovisuals, 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
  - access and benefit 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, palaeontological 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-centred 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 an inclusive culture;
- foster transnational cooperation; and
- strategically develop culture and the arts.

Seven 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);
- international cooperation (cultural diplomacy, bilateral and multilateral agreements, mobility of artists, cultural professionals and mobility of works of art); and
- monitoring and research (quantitative and qualitative research and dissemination)

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)

Source: Marika Tonna, Management Efficiency Unit (Office of the Prime Minister).
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 to 2012 - Office of the Prime Minister, Parliamentary Secretariat for Tourism, the Environment and Culture; and
- 2012 – Ministry for Tourism, Culture and the Environment.

The responsibility for culture has shifted under different Ministry portfolios, including education, tourism and youth and the arts, while some agencies and entities with a direct cultural remit are excluded from the official culture portfolio. The current situation is depicted in the diagram below, which plots the various Ministries and agencies directly responsible for sub-sector policies and strategies. The visual representation highlights the separation of these sub-sectors and the consequence of current fragmentation.

10 Ministries or Parliamentary Secretariats have the political remit to directly address some aspect or other of the cultural and creative industries with 22 National authorities, agencies and departments directly responsible for policy making or strategy implementation of some area of the cultural and creative industries. These exclude service providers and operators in heritage and the arts such as theatres and museums.
Ministry for Tourism, Culture and the Environment.

The Ministry has the role of initiating cultural policy developments and strategies through their Departments. A new culture and audiovisual unit was set up to address the administrative lacuna which often left culture without a directorate or a structure to move to when portfolios moved or changed.

Cultural Heritage

In the cultural heritage sector, the Ministry responsible for Culture holds direct responsibility over national agencies which operate administratively, at arms 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.

The staff of the Superintendence of Cultural Heritage in 2007 consisted of eleven employees, headed by the Superintendent of Cultural Heritage. Members of staff include specialists in various aspects of cultural heritage, as well as technical staff and administrative officers.

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. These are used for research, conservation or restoration of cultural heritage. The Fund is administered by the Committee of Guarantee.

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 and the Mediterranean Conference Centre operate at arms-length from government but are answerable to the Ministry of Education, Culture, Youth and Sport and the Malta Council for Culture and the Arts (MCCA).

Prior to the development of a national cultural policy, public cultural organisations had 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.

The Malta Council for Culture and the Arts 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 setup to bring together all the Chairmen of public cultural organisations for better coordination, networking and strategic development. 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.

The Minister for Culture is also responsible for appointing the Chairperson and Board members of the Malta Council for Culture and the Arts (MCCA), the Manoel Theatre (Management Committee), the National Orchestra, the Foundation Centre for Creativity and the Mediterranean Conference Centre. A recent debate on the potential amalgamation of St. James Cavalier, the Manoel Theatre and the Mediterranean Conference Centre led to the appointment of one management team for the Mediterranean Conference Centre and the Manoel Theatre. Unfortunately, the management has 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.

Malta Council for Culture and the Arts

In 2002, the newly established 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 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 is also limiting 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. It has also become a major catalyst for cultural funding through the recently established National Arts Fund.

**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 were 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 which, in 2005, attracted 60 000 visitors who spent more than 63 million EUR in Malta. 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.
Malta

**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, paleography, 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.

**Public Broadcasting Services**

PBS owns TVM (the most popular TV station in Malta) as well as Radio Malta, Magic Radio and Radju Parliament.

Broadcasting policy in Malta is the responsibility of the Parliamentary Secretariat for Tourism, the Environment and 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 Education, Employment and the Family who appoints the Board and the Editorial Board.

**Ministry of Finance, the Economy and Investment**

Apart from approving and monitoring all financial matters for all Ministries and Agencies, the Ministry administers the National Lottery Good Causes' Funds. This is the largest arts funder in Malta and operates independently from other cultural agencies or the Ministry responsible for Culture. It is also responsible for the following entities:

*Malta Film Commission*

The remit of MITI includes the 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. Since the role of the Film Commission is to promote the production of foreign films in Malta, rather than develop the Maltese Film Industry, the Commission is seen as an entity to generate Investment rather than a Cultural entity.

*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 architect David Felice.

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 has to assist in the preparations leading to the selection and nomination of a Maltese city for this prestigious title. This part of the process has to be completed by 2013.

**Creative Economy Working Group**

The creative economy working group is composed of experts in culture, law and the economy and is a joint initiative between the Ministry of Finance, the Economy and Investment and the Parliamentary Secretariat for Tourism, the Environment and Culture. The working group is also housed within the Office of the Permanent Secretary of the Finance Ministry and involves 75 inter-industry experts and inter-ministerial representatives as part of its consultative body and expert groups.

Relevant key actions from the National Cultural Policy are to create a public forum to debate cultural policy and other specific issues of direct public cultural concern. 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. A special EU Unit was set up by the Ministry of Education in 2002, to administer the Culture 2000, Youth and Life-Long learning programmes. In 2004, the Culture programme administered by the Cultural Contact Point and the Media programme administered by the Media Desk have formed
part of the European Affairs and Policy Development Directorate within the Ministry for Tourism and Culture. The Directorate was also active in facilitating and activating bilateral cultural agreements with the Ministry for Foreign Affairs and the Ministry for Education, Youth and Employment. Following a Cabinet reshuffle, the Media Desk, Culture Contact Point and EU culture related matters were formally organised through the establishment of the Culture and Audiovisual Unit. Malta has 36 bilateral 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.

**Relevant Key Actions from the National Cultural Policy**

- develop cultural diplomacy, through the setting up of an arm's 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 culture in the international scenario and 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;
- 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.

Until recently, the Ministry of Foreign Affairs did not have the necessary mechanisms to propose yearly cultural programming or events to encourage Maltese embassies abroad to propose cultural events in their programmes. Each respective Embassy sought separate partnerships in cultural projects depending on the resources of the Embassy and cultural acumen of the Ambassador. 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 announced as a line-vote under the Ministry of Foreign Affairs to facilitate cultural export, collaboration and mobility.

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 will be 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 to be chaired by the Minister of Foreign Affairs and will have a majority of its members from overseas. The objectives of the Council are:

- to promote the quality of life of 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 advice 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 further 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 will no longer assume a bilateral role, but enhance the Council's profile in the Mediterranean region.

The American Centre contributes to the cultural life of the island by way of supporting projects with American artists. 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. Being the 150th anniversary of Italy's unification, the Italian Embassy in Malta recently took the initiative to ensure that the last phase of the restoration of St. Catherine's of Italy Church in Valletta is expedited so that completion may coincide with the feast of the patron saint on 25th November 2011. This project also saw a 7 year long music programme organised by St. James Cavalier, Centre for Creativity to raise awareness and funds for the restoration project.

One important development, in recent years, has been the enhancement of the European Film Festival, organised by the European Commission's Office in Malta. In the past three years, the festival has attracted a significant following, composed of Maltese patrons and members of respective foreign communities.

Malta also tries to retain an important cultural profile at international conferences. In 2006, for instance, Malta hosted the International Tourism Forum, and a Malta declaration advocating the correct balance between development, tourism and heritage conservation was adopted by Europa Nostra.
3.4.3 European / international actors and programmes

Malta's participation in major programmes of multicultural co-operation is now linked mainly to the Culture, Media and Youth 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.

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.

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 Justice and Home Affairs (MJHA). A Policy Paper, published in 2005 by the MJHA, addresses the issue of the cultural rights of ethnic minorities.

Even though Malta needs to play a more active role in the Anna-Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, Malta's geographical position and historical cultural interaction with other cultures should enhance its commitment towards a cultural dialogue within the Euro-Mediterranean framework as outlined in the Barcelona Convention.

<table>
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<tr>
<th>CONVENTIONS (Council of Europe)</th>
<th>SIGNED RATIFIED</th>
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<tr>
<td>European Convention on Offences relating to Cultural Property, Delphi 1985 (Delphi Convention 1985)</td>
<td>NO</td>
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<td>European Landscape Convention (Florence Convention 2000)</td>
<td>20/10/2000</td>
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<td>Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro 2005 (Faro Convention 2005)</td>
<td>NO</td>
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<tr>
<td>Council of Europe Charter for Regional or Minority Languages (Strasbourg 5/11/1992)</td>
<td>5/11/1992</td>
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<td>Customs Convention concerning facilities for the importation of goods for display or use at exhibitions, fairs, meetings or similar events (Brussels 1962)</td>
<td>11.05.1988*</td>
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Malta

| 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** |
| Convention on the Protection of the Underwater Cultural Heritage (Paris 2001) | NO | NO |
| Convention for the Safeguarding of the Intangible Cultural Heritage (Paris 2003) | NO | NO |

* 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 the Malta Council for Culture and the Arts, the University of Malta, the Manoel Theatre, St. James Cavalier Centre for Creativity, the Malta Dance Council, 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.
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.

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. Inizjamed, in collaboration with St James Cavalier, also established the first Children's Literature Festival which included the participation of international authors.

Inizjamed, in collaboration with the Birgu Local Council, 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 the local industry.

Another important cultural NGO is Malta Contemporary Art Foundation that was established in October 2008 to create a platform and discussion for contemporary art in Malta. MCA showcases emerging and established international visual artists through a programme of solo and group exhibitions curated by MCA and invited professionals. MCA also hosts a series of talks and fora in related fields as well as screenings of artist films and independent documentary. A growing contemporary art collection of donated works is also being established. Until recently the Foundation was housed at St. James Cavalier Centre for Creativity, however the Foundation is no longer in possession of the space.

Another active cultural voluntary organisation 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 the local artists to showcase their skills with an increased emphasis on international collaboration.

In the field of theatre, the Malta Drama Centre has been taking a leading role in Central Europe, providing training in drama related to social issues, a genre that provides for the actual participation of the spectators on stage.

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.
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 has 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 new focus for co-operation on youth culture which is realised through many EU programmes such as Socrates, Leonardo, Youth for Europe, Culture, the European Voluntary Service and Youth Initiative. 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.

On 11 July 2011, after having assessed the Declarations of Assurance submitted by the Maltese authorities, the Commission concluded that the requested remedial actions concerning accounting and controls have been successfully implemented by the Maltese authorities and on the basis of this analysis decided to fully lift the programmes' suspension.

Moreover, the National Youth Agency within the Ministry of Education provides regular exchange programmes with Euro-Mediterranean countries. Malta also takes part in a Youth Specialisation Study Scheme and other initiatives generated by the Council of Europe. A major shift in priorities and development has resulted in Malta's active role in the formulation of the EU White Paper on Youth, published by the Directorate-General for Education and Culture in Luxembourg (2002).

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

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.

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.

EU programmes like Grundtvig have seen Malta taking the initiative to launch schemes for adult training through creative methods, including theatre, with European partners. Such schemes involve a programme for citizen empowerment through theatre, conducted in conjunction with partners from Austria, Bulgaria, Finland, Greece, Hungary, Italy, Latvia, Lithuania, Poland and Romania. There have been several examples of good practice, including theatre work in collaboration with a psychiatric centre in Abruzzo (Italy).
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 (refer to 3.4.1 Overview of main structures and trends).
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; and
- 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 new 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.

As part of the ongoing process of seeking expert opinions and public feedback on cultural policy as it relates to Europe, the Council of Europe designated two experts to offer an independent reflection on the Malta National Cultural Policy 2010 (NCP 2010) draft. The resultant Expert Note constitutes an impartial and updated appraisal of the draft and offers recommendations towards developing future strategies and priorities for the implementation of cultural programmes.

The Expert Note reports on the need to expand knowledge-building and sharing, especially through the University of Malta, to plan policy making through appropriate research and longer-term agendas, to move from policymaking to implementation, to bolster human resources in public cultural agencies, and to proceed with legislative changes to facilitate freedom of creative expression.

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 for more information on the Cultural and Creative Industries policy, and chapter 8 for information on recently introduced measures).

Two major issues dominated the cultural debate in recent years:

**Opera House Site Development**

In June 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 purposely 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).
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's court decision in favour of the publisher.

The Council of Europe Expert Note states that the reports of criminal proceedings against theatrical performances are extremely disturbing.

Already in 2002, the expert team of the Council of Europe was aware of censorship in Malta and recommended: "Stage censorship, being a control over the freedom of expression, is inconsistent with the principles of the Council of Europe and the European Union and should be abolished." (NCP Malta review 2002, p. 49)

"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. The case has yet to be decided by the local courts, but the producers are prepared to take the issue to the European Court of Human Rights.

"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 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". The verdict was upheld in February 2012.
In response to the issue of censorship, which falls under the portfolio of the Justice Ministry, the Culture Minister stated in Parliament that the cultural policy will 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."

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 has also announced the establishment of a performing arts institute in its Valletta Campus to complement the current arts training programme and the newly established practice-based dance programme.

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 an adequate performance space that Malta 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, exhibition, public encounter 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 MCCA 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 MCCA's strategic planning. The potential for localities to provide artist-in-residency facilities needs to be taken into consideration within this context.

**Specific Measures:**

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

See 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 MCCA, the National Book Council and Il-Kunsill Nazzjonal tal-Ilsien Malti, as well as NGOs working in the literary field, are key actors and stakeholders in this area. 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 digitalized 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 annual report published by Heritage Malta, covering its operations from 1 October 2005 to 30 September 2006, states that HM was involved in 219 activities and managed 24 different sites. A total of 1,076,300 visitors were registered during the year in review. This represents a substantial 10% decrease over the number of visitors registered during the previous year.

The exhibition of the Terracotta Warriors in 2007 attracted 75,000 visitors over a five month period. Heritage Malta's educational policy led to the development of numerous school and family oriented projects.

Private cultural heritage foundation's 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.

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.

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 publicly 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 country's 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 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;
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.
Malta

Key economic indicators:

| CCIs accounted 4% of GDP (2001-2007)  
9% annualised average growth (2000-2007) |
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<td>Number of Enterprises: 3 600 (2007)</td>
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<td>People employed: 7 590</td>
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<td>Average wage: 15 600 EUR p.a.</td>
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<td>GVA per employee: EUR 24 000 per person employed</td>
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<td>Average Annual Growth in GVA per employee: 7.5% (2005/7)</td>
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<tr>
<td>Public expenditure in Culture and Creativity: EUR 28.6 million (2010)</td>
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<td>Government expenditure per capita: EUR 56 (2010) and EUR 64 (2011)</td>
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<td>Gov CCI Exp as a share of Total Gov Expenditure: 0.9% (2011)</td>
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<td>Tourist expenditure on the CCI sectors EUR 47.5 million (2009) 6% of total tourist expenditure</td>
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<td>Exported cultural and creative services’ rose at a considerable annual average growth rate of over 60% (2004-2008). Main sectors driving growth: audiovisual services, advertising, and architectural services.</td>
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See chapter 4.2.9 for employment figures

Identifying the key issues for the CCIs in Malta


² 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)
³ Excluding recreational services exported which include mainly remote gaming services
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 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 returning migrants while more than three-quarters of the total immigrants originated from EU Member States. Nearly half 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. Two boats carrying 47 irregular immigrants reached Maltese shores in 2010. This was a significant drop when compared to the previous year, and the lowest over the past decade.

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 irregular immigrants and others seeking asylum. Prior to the establishment of the Commissioner's Office, the issue was being almost exclusively handled by Dar l-I-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 that 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 to 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 from 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."

A new strategy is being developed which envisages the establishment of several committees, each addressing different aspects of linguistic and literary activities such as education, translation from and into Maltese, terminology, book production, media programming, IT development, etc. The work will be co-ordinated by the National Centre for the Maltese Language, to be administered by NCML. The operations will involve representatives from all walks of life including the media, civil service, commercial sector, the Courts of Law, the Church, libraries, NGOs, local councils, publishers and migrants. The imperatives of the new strategy became even more urgent in the light of Malta's accession to the European Union as a full member in 2004, with Maltese declared as one of the official languages of the Union.

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 an EU derogation was lifted in May 2007. The Maltese government had been awarded a 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%. 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 government) and the Labour Party respectively, depends completely on party affiliation.

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 has 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. As of 2011, the Education Channel has been integrated within the structure of the Public Broadcasting Corporation.

Local councils and small communities, including religious groups, are pushing for more community 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.

**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 have mainly been developed by the Ministry of Education, Youth and Employment and the Ministry for the Family and Social Solidarity. 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 the Family and Social Solidarity, 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, although the Ministry for the Family and Social Solidarity has not endorsed specific policies and legal frameworks on the particular topic of Intercultural Dialogue, it 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.

In 2007, the Ministry for Tourism and Culture also introduced intercultural dialogue as part of its political agenda.

The Ministry's National Strategy outlining Malta's contribution for the 2008 European Year for Intercultural Dialogue stated that the year was to 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.

The European Union Programmes Agency (EUPA) in the Ministry of Education, Employment and the Family has been delegated the task to administer the European Fund for the Integration of Third-country Nationals.

**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 for Persons with a 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
Malta

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 three categories: Children; Youths and Communities:

- disadvantaged students in primary and secondary schools with exceptional talent. Nomination must be presented by an educator from 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 creativity to develop projects for disadvantaged children and young people.

Another important initiative was the Ziguzajg arts festival for children and young people that presented a week-long festival of Maltese and International performances for free to 4 and young people. The festival organised by St. James Cavalier Centre for Creativity under the auspices of the Prime Minister will now become 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. 43 village halls / theatres / music halls are community based with 1 614 individuals working in these theatres on a voluntary basis. 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 in the last 12 months (2010) (see chapter 8.2.1 regarding participation in community and cultural events).

Relevant Culture Policy Actions:

- enforce measures to improve access wherever possible, to cultural sites and venues and to facilitate the provision of services for persons with a disability, in close collaboration with the National Commission for Persons with a 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) 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 2 369 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, 2007

<table>
<thead>
<tr>
<th>Sub-Sector</th>
<th>Employment</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heritage (ISCO\textsuperscript{6})</td>
<td>1 361</td>
<td>616</td>
</tr>
<tr>
<td>Arts (NACE\textsuperscript{7})</td>
<td>1 049</td>
<td>1 250</td>
</tr>
<tr>
<td>Media (NACE\textsuperscript{7})</td>
<td>1 595</td>
<td>3 527</td>
</tr>
<tr>
<td>CBS</td>
<td>2 890</td>
<td>2 197</td>
</tr>
<tr>
<td>Total (CCIs)</td>
<td>6 895</td>
<td>7 590</td>
</tr>
</tbody>
</table>

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.

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

<table>
<thead>
<tr>
<th>Sub-Sector</th>
<th>Share in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crafts</td>
<td>0.07%</td>
</tr>
<tr>
<td>Cultural sites</td>
<td>0.33%</td>
</tr>
<tr>
<td>Visual arts</td>
<td>0.28%</td>
</tr>
<tr>
<td>Music</td>
<td>0.14%</td>
</tr>
<tr>
<td>Performing arts</td>
<td>0.38%</td>
</tr>
<tr>
<td>Printing and publishing</td>
<td>1.73%</td>
</tr>
<tr>
<td>Audio-Visual</td>
<td>0.54%</td>
</tr>
<tr>
<td>Design</td>
<td>0.15%</td>
</tr>
<tr>
<td>Software services</td>
<td>0.67%</td>
</tr>
<tr>
<td>Creative services</td>
<td>0.58%</td>
</tr>
<tr>
<td>Total CCI employment</td>
<td>4.87%</td>
</tr>
</tbody>
</table>

Source: Structural Business Statistics.

\textsuperscript{6} 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.

\textsuperscript{7} Data compiled by the Creative Economy Working Group and from the Eurostat Pocket-Book 'Cultural Statistics' (2011) are being compared.

\textsuperscript{8} Workers in these occupations are not necessarily employed in CCIs. For ex.: Designers in manufacturing firms.

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

<table>
<thead>
<tr>
<th>Sub-Sector</th>
<th>Employees</th>
<th>Non-Employees*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crafts</td>
<td>93.33%</td>
<td>6.67%</td>
</tr>
<tr>
<td>Cultural sites</td>
<td>99.02%</td>
<td>0.98%</td>
</tr>
<tr>
<td>Visual arts</td>
<td>36.47%</td>
<td>63.53%</td>
</tr>
<tr>
<td>Music</td>
<td>33.78%</td>
<td>66.22%</td>
</tr>
<tr>
<td>Performing arts</td>
<td>31.75%</td>
<td>68.25%</td>
</tr>
<tr>
<td>Printing and publishing</td>
<td>85.25%</td>
<td>14.75%</td>
</tr>
<tr>
<td>Audio-Visual</td>
<td>90.79%</td>
<td>9.21%</td>
</tr>
<tr>
<td>Design</td>
<td>71.55%</td>
<td>28.45%</td>
</tr>
<tr>
<td>Software services</td>
<td>93.24%</td>
<td>6.76%</td>
</tr>
<tr>
<td>Creative services</td>
<td>85.34%</td>
<td>14.66%</td>
</tr>
<tr>
<td>Cultural and creative occupations</td>
<td>79.10%</td>
<td>20.90%</td>
</tr>
</tbody>
</table>

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

The percentage of non-employees in cultural sectors in Malta (2007) is around 20.9%. There is an indication of higher rates of self-employment in the areas of visual arts, performing arts and music. Also, more than 25% in the Design sector 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), the Commission for the Advancement of Women (1988) and the Department for Women's Rights (1989). 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 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.

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.
Malta

<table>
<thead>
<tr>
<th>Table 4: Band club membership in Malta, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Male %</td>
</tr>
<tr>
<td>-----------------</td>
</tr>
<tr>
<td>Resident band players</td>
</tr>
<tr>
<td>Trainee band players</td>
</tr>
<tr>
<td>Committee members</td>
</tr>
<tr>
<td>Other members</td>
</tr>
</tbody>
</table>

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: Dance classes membership in Malta, 2010

<table>
<thead>
<tr>
<th>Male %</th>
<th>Female %</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Types</td>
<td>14.54</td>
</tr>
</tbody>
</table>

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, be it publicly broadcasted material of historical and cultural value, film heritage and 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.

Digitisation is a major concern for Maltese cinema exhibitors with film distributors opting for exclusive digital distribution in 2013. Out of 37 screens only 5 are digital and significant investment will be required for the digitisation process. 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.

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. Earlier this year Malta transposed the new set of telecommunications rules and just a few weeks ago Malta 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 who 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, 23 000 books more were 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 which 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, the government announced numerous fiscal benefits to encourage investments in new technologies (see chapter 5.1.5 on Tax Laws).

In order to stimulate the indigenous growth of local game companies and attract existing professionals to shift from related industries, in Budget 2012 the government announced the setting up of the Malta Games Fund with an allocation of EUR 150 000.

### 4.3 Other relevant issues and debates

#### Cultural Controversies debated in 2009

**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.AM) 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.
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 6 different Ministries or Parliamentary Secretariats and the Office of the President operating public funding programmes for the cultural and creative industries with the Culture and Audiovisual Unit within the Parliamentary Secretariat for Tourism, the Environment and Culture 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
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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-profit making 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 8 000 MTL (EUR 18 600) (introduced in 2008); and
- 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 (1 000 MTL) 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);
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 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 those who are self-employed, involved in the creative industries 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 endeavours. 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 of 2012, the whole territory of Valletta will be included in the identified zones.

In 2011, the following measures were announced for implementation in 2012:
- Legislation on income exemption on Patents will be extended 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, where credit will be granted on the expenditure incurred on the development of the game or on a maximum expenditure of 15 000 EUR; and
- To attract more experts in these specialised sectors to Malta, government is extending 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 will be designed to entice artists to live and work in the City of Valletta.
- For restoration and conservation works on scheduled buildings in grades 1 and 2, as well as properties in UCAs:
  - exemption from Duty on Documents on transfer between heirs in order to facilitate the consolidation of the 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 will be given as follows:
    1. final withholding tax of 10% on income from rent for residential purposes, and 15% on income from rent for commercial purposes; and
    2. final withholding tax of 10% in the case of a sale or the payment of 30% tax instead of 35% on the gain; and
    3. 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.
5.1.6 Labour laws

See chapter 5.1.4.

5.1.7 Copyright provisions

The *Parliamentary Act XIII of 2000* was amended by *Act VI* (2001), in order to make new provisions in respect to copyright and neighbouring rights.

Addressing the moral rights of artists and intellectuals, the amended law declares that

"it shall not be lawful for any person, including the assignee of the copyright or a licensee there under, without the author's consent, to mutilate, modify, distort or subject to any other derogatory action any work during its term of copyright, in a way prejudicial to the honour or reputation of the author".

Maltese Copyright Law defines the obligations of a collecting society as including: the collection of fees from licensed establishments and broadcasting stations; the monitoring of local radio airplay and music played in all venues, as well as the distribution of royalties. However, paid-up PRS members locally have long argued that this has never been properly implemented in Malta – not even after 2006, when the government re-licensed PRS as Malta's official collecting society.

Neighbouring rights, on the other hand, cover the nature of performers' rights, in respect of direct or indirect, temporary or permanent reproduction by any means and in any form, in whole or in part. Neighbouring rights also cover the acts of broadcasting and the communication to the public of any performance.

In accordance with the *European Parliament and the Council of the European Union Directive (April 2004)* on the enforcement of intellectual property rights, Malta continued to take active measures to protect intellectual rights, especially in the digital technology and software sector. Illegal copies of computer software in Malta has an estimated commercial value of USD 7 million, according to the 2009 piracy study by the International Data Corporation (IDC), a market research firm specialising in information technology, and the Business Software Alliance (BSA), an international non-profit trade association created to protect the software industry and its hardware partners. This figure has gone up from USD 5 million in 2005 despite the piracy rate remaining relatively stable at 45%, 10% above the EU average, in the same period.

To counter abuses, police officers from the Central Investigation Bureau have been receiving training from the International Federation of Phonographic Industries (IFPI). Towards the end of 2004, it was announced that those persons found guilty by the Criminal Courts of crimes against intellectual / creative property will also have to face procedures for claims against them in the Civil Courts.

Training within the Economic Crimes Unit 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 audio-visual CDs. Seminars on aspects of EU legislation and legal procedures are being provided to members of the judiciary and the Attorney General's office.

In 2000, the *Intellectual Property Rights (Cross-Border) Measures Act* came into force with immediate effect. Moreover, the University of Malta issued an Intellectual Property Statute covering ownership of all intellectual property created by a staff member in the execution or otherwise of his / her employment with the University, through efforts that make substantial use of University resources. The word "creation" is applied in the Statute to mean author, producer, inventor, designer, enhancer, generator, discoverer, conceiever,
maker, originator (or other) who brings into existence a substantive intellectual Contribution, whether alone or with others.

5.1.8 Data protection laws

The Data Protection Act (Chapter 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 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 the intellectual property right.
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 and are considered susceptible to industrial application are therefore patentable. By virtue of the Act inventions, whether of products or processes, which are novel, and are capable of industrial application, may be patented.

The Act also establishes the Design right which protects the whole or part of a product resulting from the features of, in particular, 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 to secure 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 decision

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

When it comes to the criminal law offence 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 carries 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;
- 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, *inter alia*, 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. Another Act of Parliament in 2000 expressed 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
- 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 a 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.

*Legislation 10.7* regulates the establishment of a Classification Board which classifies films and stage productions. The *Cinema and Stage Regulations* were enacted on the 28 September 1937. It is relevant to note that *Article 42* establishes the set up of the Board of Film and Stage Classification. The remit of the Board is to classify films and stage productions on the basis of guidelines drawn up by the Board based on the following criteria:
- the standards of morality, decency and propriety generally accepted by reasonable adults; and
- the literary, artistic or educational merit, if any, of the production; and
- the general character of the production including whether it is of medical, legal or scientific character; and
- the person or class of persons to whom it is intended or by whom the production is likely to be viewed.

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 (see chapter 4.1 on the main cultural policy issues and priorities).

5.3.3 Cultural heritage

In 2001, Parliament passed a new 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.

A new Law which created the National Book Council (2005) has given a much needed boost to the problems of local literature. The Council now deals with the promotion of Maltese literature which, however, remains insulated owing to a serious lack of translated works from Maltese into other languages.

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

5.3.5 Architecture and spatial planning

The Environment Protection Act (2001) reinforced 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

There are no film, video or photography laws in place. Malta offers a film-service industry but there is no incentive for the production of local material. The government has taken steps to create a Malta Film Commission (MFC) in order to encourage the film-service industry, by way of facilitating permits and offering incentives in the form of production rebates of up to 20%.

With regards to the classification of films, Article 45 states that the classifiers shall 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, and shall classify such film into one of the following six categories, namely:
• "U" - UNIVERSAL. Suitable for all;
• "PG" - PARENTAL GUIDANCE;
• "12" - Suitable only for persons of twelve years and over;
• "14" - Suitable only for persons of fourteen years and over;
• "16" - Suitable only for persons of sixteen years and over; and
• "18" - Suitable only for persons of eighteen years and over."

In addition, new legislation needs to address the reduction of tariff for the holding licence for satellite communications for industrial purposes and the new tax incentives for the audiovisual sector.

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

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;
• 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;
• Public Theatres Regulations, L.N. 10.02;
• Cinema and Stage Regulations, L.N. 10.17;
• 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;
• 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;
• Gozo Public Library Regulations, L.N. 92.01;
• Committee of Management of Gozo Public Library Rules, L.N. 92.02;
• National Malta Library Regulations, L.N. 92.03;
• Committee of Management of Malta Public Library Rules, L.N. 92.04;
• Application of the Public Libraries Ordinance Order, L.N. 92.05;
• Malta Public Library Regulations, L.N. 92.06;
• Fees for Copies of Manuscripts Regulations, L.N. 92.07; and
• National Library (Photocopying and Microfilming Fees) Regulations, L.N. 92.08.

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.
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, the Malta Council for Culture and the Arts, 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 is 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 the relatively substantial amount (EUR 1.15 million of the government's contribution in 2011).

In 2011 public cultural expenditure stood at EUR 26.45 million (Figures for the year 2011 in chapter 6 are "Approved Estimates" for the year as confirmed on November 2011.). Total public expenditure in culture and the arts has been on an upward trend in the period between 2007 and 2011, 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).

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

Indicator 1: Public culture expenditure, by all levels of government, per capita in 2011 was EUR 63.

Indicator 2: This corresponds to 0.43% of the GDP.

Indicator 3: The share of cultural expenditure of total public expenditure in 2011 was 0.89%.

(Recent developments affecting these indicators are outlined in chapter 6.2.3)
Table 6: Cultural economic indicators in Malta, 2006-2011

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Average population</strong></td>
<td>407 810</td>
<td>410 290</td>
<td>413 609</td>
<td>414 372</td>
<td>417 617</td>
<td>418 500</td>
</tr>
<tr>
<td><strong>GDP (EUR 000s)</strong></td>
<td>5 131 289</td>
<td>5 479 801</td>
<td>5 743 531</td>
<td>5 749 657</td>
<td>5 914 400</td>
<td>6 142 300</td>
</tr>
<tr>
<td><strong>Total government expenditure (EUR 000s)</strong></td>
<td>2 362 099</td>
<td>2 354 806</td>
<td>2 653 155</td>
<td>2 724 648</td>
<td>2 907 365</td>
<td>2 987 246</td>
</tr>
<tr>
<td><strong>Government expenditure on culture (EUR)</strong></td>
<td>17 296 972</td>
<td>12 619 673</td>
<td>17 474 060</td>
<td>22 642 737</td>
<td>22 955 908</td>
<td>26 450 664</td>
</tr>
<tr>
<td>Cultural expenditure / total government expenditure</td>
<td>0.73%</td>
<td>0.54%</td>
<td>0.66%</td>
<td>0.83%</td>
<td>0.79%</td>
<td>0.89%</td>
</tr>
<tr>
<td>Cultural expenditure / GDP</td>
<td>0.34%</td>
<td>0.23%</td>
<td>0.30%</td>
<td>0.39%</td>
<td>0.39%</td>
<td>0.43%</td>
</tr>
<tr>
<td>Cultural expenditure per capita (EUR)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Source: Creative Economy Working Group, 2011.

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, 2011

<table>
<thead>
<tr>
<th>Level of government</th>
<th>Total expenditure in EUR</th>
<th>% share of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>State (central, federal)</td>
<td>26 151 000</td>
<td>100%</td>
</tr>
<tr>
<td>Regional</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Local (municipal, incl. counties)</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>26 151 000</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Source: Financial estimates, Ministry of Finance, the Economy and Investment. 2011.

6.2.3 Sector breakdown

In 2011 there was an overall increase of around 13% in cultural expenditure. The largest increase was of 26% in funding programmes and initiatives for individuals and enterprises, reflecting a stronger emphasis on the contribution of NGOs and enterprises as key contributors to creative development. All public cultural organisations retained their allocation or registered an increase. Around EUR 4.3 million allocated for new initiatives in 2010 were reallocated for Budget 2011, while new initiatives for 2011 amounted to EUR 840 000.

In 2011 around 10.4 million were transferred to NGOs, companies or individuals through the financing of cultural entities, including the Public Broadcasting Services and the National Philharmonic Orchestra and through funds allocated by schemes such as the Arts Fund, the Film Fund, the Arts Scholarships, and fiscal incentives for foreign film production.
Table 8: Direct state cultural expenditure and transfers (central level): by sector, 2011, in 1000 of EUR

(Figures provided below are Estimates for the year 2011, as approved in November 2011)

<table>
<thead>
<tr>
<th>Field / Domain / Sub-domain</th>
<th>TOTAL</th>
<th>of which: Direct expenditure</th>
<th>of which: Transfers (in 1 000)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>in 1 000</td>
<td>in %</td>
<td>(of government or its agencies)</td>
</tr>
<tr>
<td>I. Cultural Heritage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Historical Monuments and Museums</td>
<td>9 162</td>
<td>35</td>
<td>7 891</td>
</tr>
<tr>
<td>Archives</td>
<td>330</td>
<td>1</td>
<td>330</td>
</tr>
<tr>
<td>Libraries</td>
<td>1 466</td>
<td>6</td>
<td>1 466</td>
</tr>
<tr>
<td>Intangible Heritage / Folk Culture</td>
<td>220</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>II. Visual Arts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fine Arts / Plastic Arts</td>
<td>180</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Photography</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Architecture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design / Applied Arts</td>
<td>205</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>III. Performing Arts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>1 791</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Theatre, Music Theatre, Dance</td>
<td>530</td>
<td>2</td>
<td>510</td>
</tr>
<tr>
<td>Multidisciplinary</td>
<td>2 911</td>
<td>11</td>
<td>2 381</td>
</tr>
<tr>
<td>IV. Books and Press</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Books</td>
<td>163</td>
<td>1</td>
<td>40</td>
</tr>
<tr>
<td>Press</td>
<td>1 531</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>V. Audiovisual and Multimedia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cinema</td>
<td>2 466</td>
<td>9</td>
<td>233</td>
</tr>
<tr>
<td>Television</td>
<td>4 036</td>
<td>15</td>
<td>650</td>
</tr>
<tr>
<td>Sound recordings</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multimedia</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI. Interdisciplinary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Socio-culture</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cultural Relations Abroad</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cultural Education</td>
<td>360</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>VII. Not covered by domain I-VI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creative Economy Project</td>
<td>80</td>
<td>0.3</td>
<td>80</td>
</tr>
<tr>
<td>Cross-Sectoral Funds &amp; Support Schemes</td>
<td>520</td>
<td>2</td>
<td>200</td>
</tr>
<tr>
<td>ECOC (Managing Authority + Foundation)</td>
<td>200</td>
<td>1</td>
<td>200</td>
</tr>
<tr>
<td>TOTAL</td>
<td>26 151</td>
<td>100</td>
<td>15 517</td>
</tr>
</tbody>
</table>

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 that 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 10: State cultural expenditure: by sector, in thousand EUR, 2005-2011

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Heritage</td>
<td>9 061</td>
<td>8 250</td>
<td>4 904</td>
<td>6 524</td>
<td>7 569</td>
<td>9 027</td>
<td>11 178</td>
</tr>
<tr>
<td>Art</td>
<td>2 956</td>
<td>3 156</td>
<td>2 658</td>
<td>4 871</td>
<td>4 032</td>
<td>5 174</td>
<td>5 617</td>
</tr>
<tr>
<td>Media</td>
<td>6 172</td>
<td>5 886</td>
<td>4 949</td>
<td>5 969</td>
<td>10 926</td>
<td>8 124</td>
<td>8 196</td>
</tr>
<tr>
<td>Interdisciplinary</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>460</td>
<td>1 160</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>18 190</td>
<td>17 293</td>
<td>12 510</td>
<td>17 364</td>
<td>22 527</td>
<td>22 785</td>
<td>26 151</td>
</tr>
</tbody>
</table>


Developments during 2005-2011:

(Refer to chapter 8.1.1 and chapter 8.1.2 for more information on the initiatives mentioned in this chapter)

Heritage

- Cultural heritage is the second largest spending segment for government with 35% of government expenditure in CCIs (2005-2011). The main sub-segment in cultural heritage is historical monuments and museums (including the financing of Heritage Malta and capital projects of restoration), which is also the largest contributor to expenditure increase in this sector. A marked decrease in government funding almost halved the expenditure in 2007 to around EUR 4.9 million, possibly due to more reliance on new EU funds available for the sector. However, this increased to around EUR 9 million in 2010, mostly due to increased funds for rehabilitation projects in Valletta and restoration works on historical sites. In 2011, there was a further increase in expenditure on capital projects, mainly EUR 1 million for further restoration works on Fort St Angelo.

- Heritage is by far the major area drawing on EU funds, with a share of 95% of EU financing for culture between 2005 and 2011. EUR 16.5 million out of around EUR 17.8 million of EU funds for Heritage were acquired for capital projects by various government ministries and entities. Government contributed EUR 1.15 million to the funding of these projects in 2011. (Only this contribution is included in the figures above.)

Arts

- Arts received 21% of government expenditure in CCIs (2005-2011), ranging between EUR 3 million and EUR 5.6 million each year. Expenditure dropped in the period 2005-2007 but almost doubled in 2008 and continues to increase in 2010 and 2011. Expenditure growth on theatres in 2005 was the highest in the segment and led to the increase of 12% in 2005. In 2006 there was higher expenditure on festivals, whilst in 2007 there was a drop in music and theatre expenditure. Major decrease in expenditure on theatres was mainly due to lower amounts spent on upgrading of theatres.

- In 2010 The Malta Arts Fund and the Arts Scholarship Fund were introduced. Also set up were the Fund for Acquisition of Contemporary Maltese Artworks and the Fund for Artistic Works in Public Spaces.

- A Business Support Fund of 0.2 million Euros for Crafts and Artisans was set up in 2010 and reconfirmed in 2011. Half of this fund is directed to finance the Ġieħ l- Artiġjanat Malti Awards.

Media

- Expenditure on media was around 43% of cultural expenditure between 2005 and 2011, making it the sector of major cultural spending. The expenditure on the media sector has been growing throughout this period. In 2005, expenditure on radio and television (public broadcasting services) resulted in higher expenditure. Expenditure on
cinema increased in 2006 and 2007 as a result of the introduction of film industry incentives and the rise in the expenditure of the Malta Film Commission. Unusually large expenditure is noted in 2009, due to a high level of film industry incentives for foreign productions. This went down from EUR 6 million in 2009 to EUR 2 million in 2010 and 2011 due to the varying level of foreign film production activity on the island. In 2010, the government also funded a Digital Games development strategy.

Interdisciplinary

- Interdisciplinary expenditure is not recorded up to 2009, with no government policy or initiative addressing cultural and creative sectors in tandem. The first such initiatives appear in 2010 and 2011 aimed at addressing the cultural and creative economy as a whole. Initiatives in 2010 included the Creative Economy Project and the European Capital of Culture Project. In addition, the Award for Creativity and Innovation was launched in 2009 for implementation in 2010, with a fund of EUR 0.1 million to help incentivise investment in creativity and innovation in education, technology, manufacturing and the arts.
- In 2011 new schemes announced include the Creative Economy Trust Fund, the President's Creativity Award Scheme, Support to Cultural NGOs / Enterprises, Students' Cultural Participation programme and the Schools Creativity Programme. These initiatives amounted to an additional EUR 0.78 million of expenditure in 2011, targeting the development of individuals and organisations in the diverse sectors of the Creative Economy, including the cultural sectors. In 2011 there was also a boost in funding for the European Capital of Culture project.

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 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.
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 Tourism and Culture often takes steps to ensure the effectiveness of the arms-length policy.

In recent years, the organisation of certain events developed by the Ministry for Tourism and Culture and the Malta Council for Culture and the Arts has been outsourced to private companies. The Malta International Jazz Festival was outsourced to NNG promotions, whereas the MTV concert in 2007 was organised by G7 promotions. The Ministry has also partially funded other mass popular music events organised by the same and other event organisers.

The role of National Coordinating Body for the 2008 European Year for Intercultural Dialogue has been delegated to St. James Cavalier.

The effectiveness of the Malta Council for Culture and the Arts as an autonomous organisation for the development of the arts in relation to its role as events organiser still has to be determined.

Governance of cultural infrastructure is a major policy concern and prioritised in the cultural policy. In order to facilitate better coordination and encourage collaboration, a National Theatres Board was set up by the Parliamentary Secretary in 2010. This board of boards brings the chairpersons of the 5 national public cultural organisations around the same discussion table (see chapter 2.1 on main features of the current cultural policy model).

7.2 Basic data about selected public institutions in the cultural sector

Table 11: Cultural institutions financed by public authorities, by domain

<table>
<thead>
<tr>
<th>Domain</th>
<th>Cultural institutions (subdomains)</th>
<th>Number (2011)</th>
<th>Trend (++ to --)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural heritage</td>
<td>Cultural heritage sites (recognised)</td>
<td>13</td>
<td>Under the umbrella organisation of Heritage Malta National</td>
</tr>
<tr>
<td></td>
<td>Museums (organisations)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Archives (of public authorities)</td>
<td>2</td>
<td>National Archives</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Notarial Archives</td>
</tr>
<tr>
<td>Visual arts</td>
<td>public art galleries / exhibition halls</td>
<td>1</td>
<td>National</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>In 2012 the National Museum of Fine Arts will increase its capacity to act as public art gallery with increased exhibition halls.</td>
</tr>
<tr>
<td></td>
<td>Art academies (or universities)</td>
<td>4</td>
<td>2 are part-time art schools with full-time arts education delivered by MCAST and the University of Malta</td>
</tr>
<tr>
<td>Performing arts</td>
<td>Symphonic orchestras</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
### Malta

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music schools</strong></td>
<td>3</td>
<td>2 Part time school. University runs performance related courses.</td>
</tr>
<tr>
<td>Music / theatre academies</td>
<td>2</td>
<td>Part-time facilities</td>
</tr>
<tr>
<td>(or universities)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dramatic theatre</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Music theatres, opera houses</td>
<td>4</td>
<td>Teatru Manoel, St. James Cavalier Theatre (with artistic programme)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mediterranean Conference Centre (rental house)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Development of the Open air theatre in the old opera house site commenced in 2011</td>
</tr>
<tr>
<td>Dance and ballet companies</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

#### Books and Libraries

<table>
<thead>
<tr>
<th>Libraries</th>
<th>57 Area Libraries</th>
<th>National Library and Public Libraries became one organisation in 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 Public Library</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 National Library</td>
<td></td>
</tr>
</tbody>
</table>

#### Audiovisual

| Broadcasting organisations       | 1     | The Education channel and PBS merged in 2011                                               |

#### 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 National Library, 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 for arts organisations should be the legal obligation of the Malta Council for Culture and the Arts.

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. Statistics issued for 2006 showed that, during the previous year, there were 1 149 activities organised by local councils in Malta and Gozo (representing an increase of 21.3% over 2004). In 2005, cultural activities organised by the Local councils represented 21.1% of all total events. In the same year, participation increased by an impressive 66.7%, amounting to 118 038 persons. Of the 68 Local councils operating in the Maltese Islands, half mounted various exhibitions, with painting, ceramics and craft shows attracting most attention.

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.

Moreover, St. James Cavalier Centre for Creativity adopts an open-door policy for collaboration with Maltese artists, foreign cultural organisations and artists to facilitate trans-national cultural cooperation.

The Church has also been effective in materialising religious-culture projects. In 2005, the St. John's co-Cathedral Foundation and the Metropolitan Cathedral Chapter of Mdina introduced an annual international sacred music festival in collaboration with the Embassies of the United States of America, France, Italy and Austria. The festival features a number of concerts per week, with the intention of "bringing out the beauty and spiritual message found in the best of sacred music."
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

Between 2010 and 2011, funding programmes provided direct assistance to 80 creative businesses through the INVEX programme, the Malta Film Fund, and the audiovisual sector training programme. Investments were also made in over 100 arts projects through the Malta Arts Fund and the President's Award for Creativity, while 18 projects were developed by schools and professionals through the Kreattiv programme. More information on these programmes is given in the following sub-chapters.

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.

- Overview of programmes of culture and creativity

<table>
<thead>
<tr>
<th>Cultural Heritage</th>
<th>Crafts</th>
<th>Arts</th>
<th>Publishing</th>
<th>Film</th>
<th>TV + AV</th>
<th>Games</th>
<th>Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education / young audience development</td>
<td>Culture Card</td>
<td>Culture Card</td>
<td>Kreattiv</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scholarships</td>
<td>Malta Arts Scholarships</td>
<td>MGSS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project Grants</td>
<td>Good Causes Fund</td>
<td>Malta Arts Fund</td>
<td>Malta Film Fund</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Awards</td>
<td>Premju għall-Artigijanat</td>
<td>Premju Francis Ebejer</td>
<td>Premju Nazzjonali tal-Ktieb</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Innovation</td>
<td>Innovation awards</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Start-up / Entrepreneurship Micro Loans</td>
<td>Invex</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fiscal Incentives</td>
<td>Jersey</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Venture Capital Export</td>
<td>Donations</td>
<td>Donations</td>
<td>FDI Tax-rebate</td>
<td>Malta Enterprise Investment Aid Tax Credit (Purchase of Equipment)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Malta
Malta

Table 12: Direct and indirect funds for the support of artists, 2011-2012

<table>
<thead>
<tr>
<th>Fund</th>
<th>Amount in EUR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DIRECT SUPPORT (TO THE ARTIST)</strong></td>
<td></td>
</tr>
<tr>
<td>Arts Scholarship Fund</td>
<td>250 000</td>
</tr>
<tr>
<td>Business Support Fund for Crafts and Artisans</td>
<td>150 000</td>
</tr>
<tr>
<td>Cultural Organisation Support Grant (Malta Arts Fund strand)</td>
<td>100 000</td>
</tr>
<tr>
<td>Digital Games Fund</td>
<td>150 000</td>
</tr>
<tr>
<td>Film Fund</td>
<td>250 000</td>
</tr>
<tr>
<td>Malta Arts Fund</td>
<td>330 000</td>
</tr>
<tr>
<td>National Awards for Innovation and Creativity</td>
<td>70 000</td>
</tr>
<tr>
<td>National Lottery Good Causes Fund</td>
<td>792 000</td>
</tr>
<tr>
<td>President's Creativity Award Scheme</td>
<td>70 000</td>
</tr>
<tr>
<td>Public Lending Rights</td>
<td>40 000</td>
</tr>
<tr>
<td>Schools Creativity Programme (Kreattiv)</td>
<td>80 000</td>
</tr>
<tr>
<td>Subsidies to Cultural organisations in Gozo</td>
<td>16 000</td>
</tr>
<tr>
<td>Support to Cultural NGOs / Enterprises (INVEX)</td>
<td>150 000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2 448 000</strong></td>
</tr>
<tr>
<td><strong>INDIRECT SUPPORT</strong></td>
<td></td>
</tr>
<tr>
<td>Acquisition of Books</td>
<td>100 000</td>
</tr>
<tr>
<td>Artistic Works in Public Spaces</td>
<td>50 000</td>
</tr>
<tr>
<td>Creative Economy Trust Fund</td>
<td>200 000</td>
</tr>
<tr>
<td>Cultural Diplomacy Fund</td>
<td>75 000</td>
</tr>
<tr>
<td>Cultural scheme for local councils</td>
<td>240 000</td>
</tr>
<tr>
<td>Film Industry Incentives Subvention</td>
<td>2 000 000</td>
</tr>
<tr>
<td>Fund for Acquisition of Contemporary Maltese Artworks</td>
<td>50 000</td>
</tr>
<tr>
<td>Literary Prize and subsidies</td>
<td>23 000</td>
</tr>
<tr>
<td>PBS – PSO</td>
<td>2 700 000</td>
</tr>
<tr>
<td>Students' Cultural Participation Programme (Culture Card)</td>
<td>280 000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5 718 000</strong></td>
</tr>
</tbody>
</table>


The increase in the Cultural Support Programme, from MTL 20 000 (EUR 46 586) in 2007, 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 in 2010 and 2011 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 need 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, where 15,000 students in the first 3 years of secondary school were given a culture card valued at EUR 15 to spend on 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, whilst 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 artists and scientists, cultural enterprises or organisations to bid for projects with schools or colleges for a school year. The initiative aims at inspiring young people and helping them to learn through creativity. With EUR 5,000 investment per project over 1 academic year, this initiative will initiate creative and innovate projects in classrooms and colleges through partnerships between teachers, students and artists. Such a process utilises creative education as a tool for development, encourages 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 will present 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.

**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, to assist in musical training and teaching of youths.

**Promoting Intellectual Property**

Budget 2012 also announces 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 the film sector, as well as in cultural 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 has almost doubled in size for 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 their localities. The Tourism 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 promote 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 councils.

National Lottery Good Causes Fund

Additionally, the National Lotteries Good Causes Fund is also acting as a direct supporter of the cultural sector. Of the total funds available from 2008 to 2010, EUR 1.87 million were 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.

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
Malta

and realising their potential and in advancing their skills and level of professionalism, and consequently contributing 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, cofunding 80% of eligible budgets of small projects up to EUR 100 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 artists' mobility. In 2012 the fund will be extended by a further EUR 100 000 allocated to supporting 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, researched 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 have been allocated for Public Lending Rights for authors and translators of books in Maltese to receive appropriate remuneration when their publications are 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 year 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 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 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 by 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 ensure investment in the cultural and creative industries is used in a sustainable manner. The trust will also comprise contributions by the private sector. This fund can be used to step up investment in existing schemes, and other new ones. Government shall also be giving 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 musical 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 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 crisis and added to the general sense of malaise assaulting 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 will 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 being 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 governments allocated 250 000 EUR for 2012, 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 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 awarded organisations and institutions working with creative workers to develop projects for disadvantaged children and young people.

8.1.4 Support to professional artists associations or unions

There are no artists unions in Malta. Members of the National Orchestra are affiliated to the General Workers Union. In 2010, APAP (Association for Performing Arts Practitioners) was established following the debate and disagreement on the development of the open air theatre in Valletta at the expense of a purposely built fully fledged performing arts venue. APAP now acts as a representative body for its members on various issues in relation to their professional or semi-professional work in the arts.

In recent years, a number of artists have created different art collectives to create collective arts projects.
8.2 Cultural consumption and participation

8.2.1 Trends and figures


Table 13: Attendance at cultural events, 2011

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

* figures in [ ] are under-represented.
Table 14: Attendance and active participation at local events, 2011

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

* 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**

- 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 54%. (Eurostat 2006)

**Theatres 2008**

In 2008, 11 theatres surveyed staged 314 productions, an increase of more than 70 productions over the previous year. The average number of productions per theatre was 29. The majority of these productions were concerts, comprising 58% of the total. Concerts were more frequent despite having the lowest number of repeat performances per production, on average.

Theatre audiences in 2008 totaled 209 003, an increase of 22% when compared to 2007. The biggest audiences were those attending concerts (24%), followed by musicals (17%)
and comedy (13%). It emerges that theatre audiences prefer musicals, with an average of 822 per performance; dance and opera followed, with average audiences of 645 and 600 per performance respectively.

Theatre bookings in 2008 stood at 59%, an increase of 8% over the preceding year. Unlike previous years, average theatre bookings were highest for musicals, and stood at 78%. Significant averages were also registered for opera (76%) and comedy (64%) during the previous two years. These theatres earned a total of EUR 1.4 million and spent EUR 1.2 million in 2008.

**Theatres 2009**

In 2009 the Theatres survey was extended to cover 71 theatres in Malta and Gozo, which staged 554 productions for a total audience of 345,479 persons. Ownership of the theatres was almost equally shared between the Church, public and private organisations. An increase of 17% was recorded in the number of productions when compared to the previous year. 52% of the total productions were organised by the theatres themselves, while the remaining were organised by external organisations.

The 554 works staged during 2009 were performed 1,026 times, leading to an increase of 22% in the number of performances over the previous year. Concerts accounted for a quarter of total performances during 2009, followed by dramas (18%) and comedies other than the Maltese comedy (11%).

Operas turned out to have the highest attendance rates, with an average of 630 persons per performance. Other high values were recorded for Maltese comedies, dance performances and other comedies. The average theatre bookings for all types of productions stood at 50%.

**Cultural sites**

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

**Museums and Historical sites 2007**

Museums and historical sites received more than two million visitors in 2007, a rise of 6% from the previous year. The number of museums and historical sites in Malta and Gozo increased to 70 in 2007. Nearly half of these museums were state-owned. "Archaeology and history" museums and "monuments and sites" were the most common categories of museums during 2007. There were a total of 2,055,357 admissions to museums in Malta and Gozo in 2007.

**Museums and Historical sites 2007**

In 2009, 66 active museums and historical sites received just under 2 million visitors, marking a drop of 12% from the preceding year (2.2 million admissions in 2008). The highest share of admissions was registered in Art Museums during these two years, while Monuments and Sites, and Archaeology and History museums were also very popular. 47% of sites were owned by the state and the rest by the Church or a private organisation. 35% of the museums and historical sites were managed by the state, while more than half were either managed by the Church or another voluntary or non-profit organisation.

**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% were 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) it was found that 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 758 779 (-6.7% from 2007).

Illiteracy in 2005 stood at 7.20% of the population.

Singing, dancing and acting is a hobby of 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 internet respectively. More than half of the individuals aged 16-74 in Malta and Gozo computers and the internet.

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

<table>
<thead>
<tr>
<th>Selected activity</th>
<th>% of individuals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening to web radios and web TV</td>
<td>39%</td>
</tr>
<tr>
<td>Uploading self-created content to any website</td>
<td>16%</td>
</tr>
<tr>
<td>Downloading software</td>
<td>38%</td>
</tr>
<tr>
<td>Playing or downloading games, images, films or music</td>
<td>49%</td>
</tr>
<tr>
<td>Reading or downloading online newspapers / news magazines</td>
<td>56%</td>
</tr>
</tbody>
</table>
Table 16: Individuals using the internet who purchased creative content from the internet, in %, 2009

<table>
<thead>
<tr>
<th>Purchased creative content</th>
<th>% of individuals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Films, music</td>
<td>28%</td>
</tr>
<tr>
<td>Books, Magazines, Newspapers, E-learning material</td>
<td>35%</td>
</tr>
<tr>
<td>Video games software and upgrades</td>
<td>17%</td>
</tr>
<tr>
<td>Electronic equipment (incl. cameras)</td>
<td>28%</td>
</tr>
<tr>
<td>Tickets for events</td>
<td>18%</td>
</tr>
</tbody>
</table>

Dance Schools

41 dance schools registered 4305 students attending dance lessons during academic year 2009-2010, keeping the same levels of the previous year. 1836 of these sat for examinations, which was an increase of 19% over the previous academic year. The most popular types of dance taught were classical ballet (23 schools), jazz (13 schools) and modern dance (13 schools). 86% of students attending dance classes were females, of whom 69% were under 18 years of age, whilst 85% of males were in the 18 to 64 age bracket.

Culture related Consumption

Specific surveys regarding private culture expenditure do not exist. However, data drawn from the 2008 Household Budgetary survey suggests that Maltese household 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, many such households may not really be spending anything related to Music. Therefore it is likely that those households who 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: Household expenditure, 2008

<table>
<thead>
<tr>
<th></th>
<th>In %</th>
<th>In EUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>total household exp:</td>
<td>100%</td>
<td>2 776 801 900</td>
</tr>
<tr>
<td>average cultural exp:</td>
<td>3.43%</td>
<td>95 335 940</td>
</tr>
</tbody>
</table>
Table 18: Household expenditure by cultural domains, 2008

<table>
<thead>
<tr>
<th>Items (Field / Domain)</th>
<th>distribution (in%) of cultural expenditure</th>
<th>total household expenditure in %</th>
<th>Household expenditure for culture in EUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crafts (traditional foods)</td>
<td>18.6</td>
<td>0.63</td>
<td>17 732 485</td>
</tr>
<tr>
<td>Crafts (glass and ceramics)</td>
<td>6.9</td>
<td>0.23</td>
<td>6 578 180</td>
</tr>
<tr>
<td>Crafts (jewellery)</td>
<td>14.3</td>
<td>0.49</td>
<td>13 633 039</td>
</tr>
<tr>
<td>Cultural sites (museums and galleries)</td>
<td>0.3</td>
<td>0.01</td>
<td>286 008</td>
</tr>
<tr>
<td>Visual arts (painting and sculpture)</td>
<td>9.9</td>
<td>0.34</td>
<td>9 438 258</td>
</tr>
<tr>
<td>Music (incl opera, private tuition and musical instruments)</td>
<td>5.9</td>
<td>0.20</td>
<td>5 624 820</td>
</tr>
<tr>
<td>Performing arts (incl. theatre and dance schools)</td>
<td>5.4</td>
<td>0.18</td>
<td>5 148 141</td>
</tr>
<tr>
<td>Printing and publishing (incl. books, newspaper and magazines)</td>
<td>28.3</td>
<td>0.96</td>
<td>26 980 071</td>
</tr>
<tr>
<td>Audiovisual (radio, motion pictures and video)</td>
<td>4.7</td>
<td>0.16</td>
<td>4 480 789</td>
</tr>
<tr>
<td>Design (interior design)</td>
<td>2.2</td>
<td>0.07</td>
<td>2 097 391</td>
</tr>
<tr>
<td>Software services</td>
<td>2.9</td>
<td>0.10</td>
<td>2 764 742</td>
</tr>
<tr>
<td>Creative services</td>
<td>0.6</td>
<td>0.02</td>
<td>572 016</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100%</strong></td>
<td><strong>3.40%</strong></td>
<td><strong>95 335 940</strong></td>
</tr>
</tbody>
</table>


The above figures indicate that the most popular component of Maltese household expenditure on the 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% is 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 by the Ministry for Tourism and Culture draw large crowds to popular cultural manifestations. In 2007, the Notte Bianca all-night cultural event in Valletta was attended by 76 000 people, whereas 40 000 attended the MTV concert. A statement issued by the Ministry for Tourism and Culture stated that "the present administration is doing its utmost to increase the people's awareness of culture."

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. St. James Cavalier Centre for Creativity is also increasing participation via reduced ticket prices for students and senior citizens. Students can also purchase tickets using their SMART cards. This card works like a debit card system, whereby a monthly stipend provided by the state is given to post-secondary and tertiary education students for educational purposes. In 2007, the centre has also welcomed more than 12 000 students for its creativity programmes, ranging from story-telling, film and literature programmes to drama and music performances. The Manoel Theatre is also increasing its programming in...
theatre for children. In 2007, the theatre commissioned an adaptation of the Magic Flute with the objective of introducing opera to children.

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. In 2011, the Minister for Education announced the development of a College of Arts and the University of Malta is currently developing a Valletta campus that will also act as a Performing Arts Academy. In 2011 a reviewed national minimum curriculum was published by the Ministry for Education.

8.3.2 Arts in schools (curricula etc.)

During the past decade, Malta has invested heavily in educational infrastructure. A parallel effort was, and continues to be made, in reviewing the operations and quality deliverables by schools, mainly affected through the setting-up of school networks, or colleges, and the review of the National Minimum Curriculum, amongst other areas. Additional developments in the tertiary sector have also contributed to the provision of a wider range of opportunities for students to train and specialise.


The National Cultural Policy states that strengthening creativity in education in the early years and creating clear and accessible channels for specialisation in cultural and artistic careers at secondary and tertiary levels is the principal objective of the government for cultural development in the coming years.

As a first priority identified by the National Cultural Policy to address the needs for creative education, a stronger and more holistic approach is recommended. In concrete terms, the Policy recommends that "a permanent task group composed of education and culture policy experts shall be set up to focus on the integration of the arts, heritage and audiovisuals in the national curriculum, and on the creation and development of vocational and higher educational facilities and courses for the training of future professionals in the cultural and creative sectors." (National Cultural Policy, p.60)
Although the review of the national minimum curriculum highlights the importance of arts education, the current staff compliment within the Education Division will need to be augmented considerably and matched with new specialised degree programmes and PGCE courses in subjects such as Drama at the University of Malta. Currently, any teacher with a Bachelor's degree in education can apply to join the Drama Unit even if the applicant has no formal pedagogical training in theatre. This certainly defies the scope of specialised training provision. On the other hand, the inclusion of Music as an optional subject in secondary education is encouraging and similar practice-based models need to be adopted for drama and dance.

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 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 over all. 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. At primary level, 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 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** events are the second most popular area of activity visited by schools. At primary level, 8 in every 10 students went on an arts-related visit, while 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 levels.

<table>
<thead>
<tr>
<th></th>
<th>PRIMARY</th>
<th>SECONDARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heritage</td>
<td>- 10 in 10 went on a visit</td>
<td>- 10 in 10 went on a visit</td>
</tr>
<tr>
<td></td>
<td>- 7 in 10 went on 2 visits</td>
<td>- Highest form 3</td>
</tr>
<tr>
<td></td>
<td>- Highest Yr 6</td>
<td></td>
</tr>
<tr>
<td>Arts</td>
<td>- 8 in 10 went on a visit</td>
<td>- 6 in 10 went on a visit</td>
</tr>
<tr>
<td></td>
<td>- Highest Yr 4</td>
<td>- Highest form 4</td>
</tr>
<tr>
<td>Media</td>
<td>- 7 in 10 went on a visit</td>
<td>- 5 in 10 went on a visit</td>
</tr>
<tr>
<td></td>
<td>- Highest Yr 5</td>
<td>- Highest form 1</td>
</tr>
<tr>
<td>CBS</td>
<td>- 0 in 10 went on a visit</td>
<td>- 2 in 10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Highest form 4</td>
</tr>
</tbody>
</table>
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 level, 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 and Youth 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

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 to be given 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, 2005-2010

<table>
<thead>
<tr>
<th>Summary</th>
<th>2005 (04/05)</th>
<th>2006 (05/06)</th>
<th>2007 (06/07)</th>
<th>2008 (07/08)</th>
<th>2009 (08/09)</th>
<th>2010 (09/10)</th>
<th>2005-2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEC03 Art</td>
<td>566</td>
<td>438</td>
<td>509</td>
<td>497</td>
<td>515</td>
<td>467</td>
<td>2 992</td>
</tr>
<tr>
<td>SEC07 Classical Culture</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>SEC09 Computer Studies</td>
<td>1 233</td>
<td>1 103</td>
<td>1 070</td>
<td>955</td>
<td>1 058</td>
<td>1 125</td>
<td>6 544</td>
</tr>
<tr>
<td>SEC12 English Literature</td>
<td>1 717</td>
<td>1 748</td>
<td>1 788</td>
<td>1 787</td>
<td>1 853</td>
<td>1 836</td>
<td>10 729</td>
</tr>
<tr>
<td>SEC18 History</td>
<td>113</td>
<td>127</td>
<td>157</td>
<td>159</td>
<td>140</td>
<td>83</td>
<td>779</td>
</tr>
<tr>
<td>SEC29 Graph. Comm.</td>
<td>400</td>
<td>546</td>
<td>353</td>
<td>448</td>
<td>470</td>
<td>492</td>
<td>2 709</td>
</tr>
<tr>
<td>SEC30 Textiles &amp; Design</td>
<td>20</td>
<td>25</td>
<td>23</td>
<td>18</td>
<td>21</td>
<td>14</td>
<td>121</td>
</tr>
<tr>
<td>SEC33 Design &amp; Technology</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>19</td>
<td>57</td>
<td>82</td>
</tr>
<tr>
<td>Total O - Level</td>
<td>4 049</td>
<td>3 988</td>
<td>3 900</td>
<td>3 883</td>
<td>4 115</td>
<td>4 100</td>
<td>24 035</td>
</tr>
<tr>
<td>MATSEC Intermediate</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IM04 Art</td>
<td>51</td>
<td>48</td>
<td>35</td>
<td>34</td>
<td>35</td>
<td>38</td>
<td>241</td>
</tr>
<tr>
<td>IM07 Computing</td>
<td>121</td>
<td>131</td>
<td>166</td>
<td>116</td>
<td>139</td>
<td>120</td>
<td>793</td>
</tr>
<tr>
<td>IM09 Eng. Draw. &amp; Graph. Comm.</td>
<td>42</td>
<td>77</td>
<td>81</td>
<td>90</td>
<td>70</td>
<td>61</td>
<td>421</td>
</tr>
<tr>
<td>IM17 History</td>
<td>49</td>
<td>65</td>
<td>64</td>
<td>67</td>
<td>56</td>
<td>48</td>
<td>349</td>
</tr>
<tr>
<td>IM19 Info. Tech.</td>
<td>346</td>
<td>332</td>
<td>305</td>
<td>301</td>
<td>275</td>
<td>275</td>
<td>1 834</td>
</tr>
<tr>
<td>IM24 Music</td>
<td>4</td>
<td>2</td>
<td>10</td>
<td>6</td>
<td>6</td>
<td>5</td>
<td>33</td>
</tr>
<tr>
<td>IM32 SoK</td>
<td>2 042</td>
<td>2 194</td>
<td>2 194</td>
<td>2 003</td>
<td>2 180</td>
<td>1 985</td>
<td>12 598</td>
</tr>
<tr>
<td>Total Intermediate - Level</td>
<td>2 655</td>
<td>2 849</td>
<td>2 855</td>
<td>2 617</td>
<td>2 761</td>
<td>2 532</td>
<td>16 269</td>
</tr>
<tr>
<td>MATSEC A - Levels</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AM04 Art</td>
<td>77</td>
<td>80</td>
<td>97</td>
<td>86</td>
<td>77</td>
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<td>308</td>
<td>272</td>
<td>355</td>
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</table>

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

Since the year 2000, there have been an increasing number of private schools offering dance and theatre courses for children and adolescents, while the state-owned Drama Centre has opened its doors for adults to enrol in drama courses for personal development. Performance based indicators also signal that the Manoel Theatre is targeting children from the start of the season so as to confront the crisis of dwindling patronage for serious drama.

The data in the table below shows the number of students qualifying or obtaining passes in examinations as a result of their attendance at classes and courses run by Malta Drama Centre, the Johann Strauss School of Music, the Malta School of Art, the Wistin Camilleri Centre for Arts and Crafts, the Gozo School of Music and Gozo Drama school.

Drama school students sit for LAMDA and RADA (international examination boards) whilst other qualifications are given by schools. The courses offered by the schools during years up to 2009/2010 had not been yet given their equivalent level according the Malta Qualifications Framework (MQF). However, there are ongoing discussions between the DLLL and MQRIC so that most of the courses being offered in 2011 and 2012 are given their equivalent MQF level.

Additionally the table also gives the number of qualifications obtained by students sitting for International Examinations following private tuition.

Table 20: Student Qualifications in Cultural and Creative subjects / disciplines

<table>
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<tr>
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<th>2005 (04/05)</th>
<th>2006 (05/06)</th>
<th>2007 (06/07)</th>
<th>2008 (07/08)</th>
<th>2009 (08/09)</th>
<th>2010 (09/10)</th>
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<td>Drama Schools</td>
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<td>360</td>
<td>357</td>
<td>357</td>
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<td>219</td>
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<td>959</td>
<td>1 058</td>
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<td>412</td>
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<td>TOTAL LLL</td>
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<td>1 763</td>
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<td>1 745</td>
<td>7 479</td>
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<td>International Examinations (Private Tuition)</td>
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<td>RAD (Private Tuition)</td>
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<td>547</td>
<td>573</td>
<td>536</td>
<td>562</td>
<td>3 266</td>
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<td>928</td>
<td>915</td>
<td>951</td>
<td>939</td>
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<td>266</td>
<td>488</td>
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<td>Total foreign examinations</td>
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<td>3 059</td>
<td>2 620</td>
<td>2 996</td>
<td>2 765</td>
<td>2 731</td>
<td>16 149</td>
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</table>

Source: Data compiled by Creative Economy Working Group.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Although there is increased recognition of the professional status of employment in the cultural sector, the majority of artists in Malta still operate on a relatively amateur or semi-professional level. 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 that is embedded in the identity of each town.
Malta

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, Friends of the Museum of Fine Arts) and theatre (e.g. Friends of the Manoel Theatre) (see chapter 8.2.1 for cultural participation trends).

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 (see chapter 8.2.1 for cultural participation trends).

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

Information is currently not available.
9. Sources and links

9.1 Key documents on cultural policy

Government documents


http://www.maltaculture.com/content.aspx?id=190610

Ministry of Finance, the Economy and Investment, Pre-Budget Document 2011 *Bix-xoghol ninvesttu f'socijeta' b'sahhit ta ghalik*. Malta 2010 available from:


Malta


**Other Relevant Documents**


Lanfranco, Guido: *Drawwiet u Tradizzjonijiet Maltin (Folklore and Traditions in Malta)*. Malta: Pubblikazzjonijiet Indipendenza (PIN), 2001.


Vella Bondin, Joseph: *Il-Muzika ta' Malta fis-Sekli Dsatax u Ghoxrin (Music in Malta during the Nineteenth and Twentieth Centuries)*; Malta: Pubblikazzjonijiet Indipendenza (PIN), 2000.


### 9.2 Key organisations and portals

#### Cultural policy making body

Office of the Prime Minister
http://www.opm.gov.mt

Superintendence for Cultural Heritage
http://www.culturalheritage.gov.mt
Malta Council for Culture & the Arts
http://www.maltaculture.com

Professional cultural organisations

Heritage Malta
http://www.heritagemalta.org

St. James Cavalier - Centre for Creativity
http://www.sjcav.org

Malta Philharmonic Orchestra
http://www.maltaorchestra.com

Teatru Manoel
http://www.teatrumanoel.com.mt

Grant-giving bodies / Investment programmes

Malta Arts Fund
http://www.maltaculture.com/content.aspx?id=185243

Malta Film Fund
http://www.maltafilmfund.gov.mt

Invex
https://opm.gov.mt/invex

Culture Card
http://www.culturecard.net

Kreattiv
http://www.maltaculture.com/content.aspx?id=269391

Premju tal-President ghall-kreattività'
http://president.gov.mt/premju-kreattività/?l=1

National Lotteries Good Causes Fund

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

Malta Cultural Contact Point
http://www.culture.org.mt
Malta

Media Programme
http://www.media.org.mt

Malta Festivals
http://www.maltafestivals.com

Fondazzjoni Patrimonju Malti
http://www.patrimonju.org/

Fondazzjoni wirt artna
http://www.wirtartna.org