

# **Making Culture Work**

**Expert Note on the National Cultural Policy Malta 2010. Draft**

**On behalf of the**

**COUNCIL OF EUROPE**

**DG IV – Directorate of Culture and Cultural and Natural Heritage**

**Author Team**

**Prof. John T. Spike & Dr. Cornelia Dümcke**

**Expert Note by**

**Prof. John T. Spike**

5 Piazza de' Mozzi  
50125 Florence  
ITALY

TEL: +39 055 2345010

FAX: +39 055 2345010

Mail: [john@johntspike.com](mailto:john@johntspike.com)

[www.johntspike.com](http://www.johntspike.com)

**Dr. Cornelia Dümcke**



**Culture Concepts**

Moosdorfstraße 7-9

12435 Berlin

GERMANY

TEL: +49 (0) 30-53 69 98 00

FAX: +49 (0) 30-53 69 98 01

Mail: [info@cultureconcepts.de](mailto:info@cultureconcepts.de)

[www.cultureconcepts.de](http://www.cultureconcepts.de)

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## FOREWORD

We have titled our report “Making Culture Work” in reference to a recurrent theme in the interviews conducted with civic and cultural leaders in Malta, namely, the Economics of Culture. As a case in point, the Mayors of Birgu and Valletta cited the realized and potential economic benefits that their cities have derived from cultural tourism, with additional programmes in the planning stage. Investments in culture that attract tourists create revenue and build healthy local economies by generating employment on all levels, from tour guides to art restorers, museum curators and educators, while at the same time enhancing the quality of life. Achieving a sustainable cultural infrastructure lies at the heart of “Making Culture Work,” and is the focus of the recommendations we have outlined in this Expert Note on the National Cultural Policy Malta 2010 Draft.

Our work was greatly assisted by the cordial reception we received from the moment of our arrival on the island of Malta. We are grateful to all those who set aside the time to meet with us and share their views. The meetings, mainly in groups according to sector (see Appendix 1), were arranged through the good offices of Mr. Adrian Mamo, Chairman, and Davinia Galea, Executive Director, of the Malta Council for Culture and the Arts, whom we especially wish to thank. The opinions expressed in this Note are those of the authors and do not necessarily engage the responsibility of the Council of Europe.

John T. Spike, Florence

Cornelia Dümcke, Berlin

## 1 SETTING THE 'STAGE' FOR OUR EXPERT NOTE

### 1.1 BACKGROUND

In February 2010, the Government of Malta published a working draft of the Malta National Cultural Policy 2010 (NCP Malta 2010). The draft was prepared by a Cultural Policy Group organized by the former Ministry of Education, Culture, Youth and Sport. The Group met between August 2008 and April 2009. The draft was submitted to Kathrin Merkle, Head of Cultural Policy, Diversity and Dialogue Division, Directorate of Culture and Cultural and Natural Heritage, DG IV, Council of Europe, with a request for a response in time for the public review of the draft that will be held in Malta in June 2010.

The NCP Malta 2010, when finalized, will provide an outline for government agencies that delineates the division of responsibilities and the cooperative implementation of cultural programs on both national and local levels. The NCP Malta 2010 should ideally have functional value also as a roadmap to Malta Cultural Capital of Europe 2018 and beyond.

As part of the ongoing process of soliciting expert opinions and public feedback on cultural policy as it relates to Europe, the Council of Europe designated two experts, Dr. Cornelia Dümcke and Professor John T. Spike, to offer an independent reflection on the NCP Malta 2010 draft. Dr. Cornelia Dümcke, a cultural economist and cultural policy adviser based in Berlin, is familiar with the Cultural Policy Review Program of the Council of Europe. Professor John T. Spike, a resident of Florence since 1989, is a world authority on Italian art and cultural history. As a leading expert on the paintings of Caravaggio and Mattia Preti, Prof. Spike is intimately familiar with the artistic heritage of Malta. (see Author Team Biographies in **Appendix 2**)

Considering the time constraints (see section 1.2), the Council of Europe has designated its response as an **Expert Note**, as distinguished from the more broadly comprehensive and historical Report that the Council of Europe usually provides in its National Cultural Policy Review Program.

In June 2002, a European team of experts visited Malta as part of the Council of Europe's ongoing programme of National Cultural Policy Reviews. The Malta review (NCP Malta Review 2002) was released in September 2002. Its many valuable recommendations continue to be valid in our opinion. The NCP Malta Review 2002 also offers historical and demographic information that can usefully be read as background to the present Expert Note Malta 2010.

In this Note, the Authors have adhered to the philosophy stated by the experts in 2002, seeking "to help rather than to judge" (A 1.2). The present Note constitutes an impartial and updated appraisal of Maltese national cultural policy in 2010 and offers recommendations towards developing future strategies and priorities for the implementation of cultural programmes.

## 1.2 OBJECTIVES & DESIGN OF THE PROCESS

The Council of Europe charged the authors with the following objectives:

- To study the working draft of the NCP Malta 2010, with particular attention to how the Maltese authorities propose to bring together broad institutional policy statements and strategic plans at an operational level that results in unified cultural policies 'in practice'.
- To interview key stakeholders from the government and cultural sectors in order to determine the current state of Maltese cultural programmes and practices, how current Maltese cultural policies assist or hinder their ability to implement cultural programmes, and what changes or continuances in cultural policy they recommend.
- To provide an independent Expert Note based upon the findings of the first two objectives that will help the Maltese authorities refine and optimize the effectiveness of the NCP Malta 2010 when it is launched in June of this year.

To achieve these objectives, the authors studied the Draft NCP Malta 2010, the Council of Europe NCP Malta Review 2002, other Malta cultural policy documents from previous years, and non-Maltese cultural policy and economic development documents with a more international scope (see References). These procedures were, of course, informed by the cultural and artistic experiences of the authors within their own professional contexts.

The authors visited Malta for an intensive 5 day period, from 7<sup>th</sup> to 12<sup>th</sup> April 2010. Their visit included an initial briefing with members of the Cultural Policy Working Group that drafted the working document, NCP Malta 2010 Draft. Subsequently, the authors met with 40 people, in both individual and group sessions (see **Appendix 1**), who represent a cross section of the organizations and institutions that currently define Malta's cultural and artistic landscape.

## 2 THE DRAFT NCP MALTA 2010: OUR GENERAL JUDGEMENT

### 2.1 OVERALL ASSESSMENT

The Authors' overall assessment of the NCP Malta 2010 working draft is that it demonstrates a thorough understanding of the issues and challenges currently being debated throughout the European Union as to how cultural policies should be shaped for a 21st century society. The document's significance is underscored in its first sentence: "The presentation of the Draft National Cultural Policy 2010 is a milestone for our society" (p. 5). In framing the NCP Malta 2010 working draft, the Cultural Policy Working Group adopted a broad conception of 'culture' that appears to conform to the definition found in the Council of Europe's Expert Review of the NCP Malta 2002 (based on UNESCO: NCP Review Malta 2002, A 2, p. 7). These debates focus on how to shape policies that respond to a broad range of stakeholders, while providing a solid economic foundation for future growth and the evolution of specific programmes.

Most significantly from a European point of view, the NCP Malta 2010 working draft elevates the role of culture in Malta's national planning to a national priority. Articles 8 and 9 of the Malta Constitution are specifically cited:

"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." (NCP Malta 2010 draft, p. 103)

Looking beyond their report, the Cultural Policy Working Group makes explicit in the NCP Malta 2010 working draft that when the draft is completed in June, it will be followed immediately by a new phase of the NCP Malta project to "define strategies that are in line with the National Cultural Policy." (p. 11)

The Expert Team applauds the resolve expressed by the Cultural Policy Working Group to establish a national awareness of "cultural and creative activity as the most dynamic facet of Malta's socio-economic life in the 21st century." (p. 17)

The NCP Malta 2010 draft sets forth three overriding 'Principles' as immediate goals (p. 19):

*I. Empower the public to participate in and to foster cultural activity through a people-centred approach.* Dialogue and active participation in community planning are imperative for the democratic development of the arts and heritage.

*II. Enable relationships between all stakeholders.* This entails coordinating cultural management and initiatives between central and local government, and securing the commitment of voluntary, community and independent-sector bodies.

III. *Knowledge-building and sharing through dissemination of best practices and reliable and valid information.* Decision and policy-makers must be informed about the positive impacts of culture on the quality of life, including welfare, creativity, accessibility, well-being, entrepreneurship and entertainment.

The Expert Team sought information as to the current application of these principles during their consultations with key stakeholders conducted in Malta.

## 2.2 MALTESE CULTURAL POLICY CONSULTATIONS

The NCP Malta 2010 working draft belongs to a ‘history’ of cultural policy consultations in Malta. Earlier proposals sought to establish cultural policy principles that were aligned with European standards – for example, stronger autonomy of cultural entities, transparency and arm’s length mechanisms in public funding. The most noteworthy documents are of recent date and demonstrate a steadily growing interest in cultural issues: 1) the Malta Country Profile of the Council of Europe’s Compendium (up-dated on 23 March 2010), 2) the Council of Europe’s Expert Review of the National Cultural Policy in Malta 2002, and 3) the Valletta Creative Forum 2007, which published its papers under the title *Do You Culture?* (see References).

Several key concerns regarding Maltese cultural policy and practice recur throughout these documents. These issues can be summed up as a list of commonly-agreed upon ‘needs’:

- The need to strengthen human resources through education, professional development, and access to expertise
- The need to establish governance structures that support organisational and individual responsibility and transparency of the process
- The need to develop a cultural infrastructure at the national and local levels that supports the arts and culture and helps them flourish
- The need for structures that facilitate ongoing communication and cooperation between the national cultural infrastructure and those producing cultural programmes
- The need for centralized information and databases to keep Malta’s cultural stakeholders informed
- The need for objective criteria that clearly delineate how the public resources for culture and the arts are allocated and delivered



Substantial strides towards addressing these needs have been made over the past decade. All authorities the authors interviewed agree that many needs await solutions. The most comprehensive guide to the desiderata remains the well-informed Expert Review of NCP Malta 2002, which offers many specific recommendations as well.

The Author Team believes that the Expert Review of 2002 should be appended to the NCP Malta 2010. Because the Expert Review of 2002 coincided in time with the Heritage Act of 2002, it does not assess the Act's implementation; similarly the Expert Review of 2002 predates Malta's nomination as European Cultural Capital in 2018. The present Expert Note 2010 will undertake to update these two issues.

### 2.3 WHY NCP MALTA 2010 IS IMPORTANT NOW

Why are the NCP Malta 2010 and the public consultation important at this time?

The pending publication of the NCP Malta 2010 follows an 8-year period characterized by numerous efforts to modernize Malta's cultural policy framework at the institutional, legal, and structural levels. As the working draft of the report states:

"In the past decade, Malta undertook important developments in the sphere of culture, with the establishment in 2002 of the Malta Council for Culture and the Arts, the Superintendence of Cultural Heritage, and Heritage Malta, as well as the legal recognition of a number of venue-based, core-funded cultural institutions, through the enactment of a number of legislative measures aimed at strengthening the cultural governance structures. This policy builds upon these efforts, identifying the areas where further elaborations of legislative, administrative and informal support structures require refinement and improvement." (p. 16)

Just as culture itself is never a static entity, a public policy framework devoted to supporting and facilitating the healthy growth and development of a sustainable cultural sector in Malta must also constantly evolve and adapt in response to the changing needs of Maltese society and in response to Malta's role within the international cultural arena. It is the opinion of the Author Team that Malta is now poised to enter a new period of transformation that consolidates the forward gains of the past 8 years and outlines concrete steps towards '**making culture work**' for Malta. Over the next 8 years, Malta must build momentum to the moment it takes the international stage as European Culture of Capital. The Author Team sees several parallel but complementary developments in Malta which will greatly help to propel this momentum.

First, **Malta's selection as the European Capital of Culture 2018** is designed as a joint project between two cities, one Maltese, one Dutch. An Inter Ministerial Committee will make their selection of the Maltese city by 2013. Malta has a deep history in the arts, from the hands of Neolithic carvers to the brushes of Caravaggio and Mattia Preti to the voice of the tenor Joseph Calleja. The country already provides an excellent experience to visitors but its full tourism potential is far from realized. As amply demonstrated by previous ECOC projects in other cities and regions in Europe (Palmer Report 2004, European Commission 2010), the ECOC 2018 project in Malta will serve as

a catalyst for rapid cultural program development that will benefit the Maltese economy in general (see section 3.1 and 3.2).

Second, in March 2010, the Government published **Malta's Vision 2015**. Three out of the seven sectors identified as priorities for further investment bear a direct relationship to arts and culture. They are Education, Tourism, and the Creative Industries. In his 2010 State of the Budget address, the Minister of Finance declared the government's ambition to promote the creative industries "consistently with the Vision 2015 to make our country a centre of excellence in various sectors, including that of creativity." This led to the appointment of a working group that will develop the first study of the economic potential of culture in Malta with the goal of creating and implementing a national strategy for this sector (see section 3.3).

Third, with **Malta's accession to the European Union on the 1st of May 2004**, any item or service imported or manufactured or produced in Malta now can enter freely into the immense European market. The Maltese government has already launched a number of initiatives which have increased the flow of public and European money for culture and the arts and have resulted in significant boosts to the Maltese economy. To name a few, the Ministry of Finance launched the first Maltese Film Fund in 2008; the Local Council's Parliamentary Secretariat established a fund in 2009 that supports cultural activities through Malta's 68 local councils; in 2010, it was decided that this is to be co-financed by Malta Tourism Authority (MTA). In 2009, the Ministry of Education and Culture inaugurated an arts funding programme known as the Malta Arts Fund which is administered by the Maltese Council for Culture and the Arts (see section 3.4, 3.5 and 3.6), and an arts scholarships program. Each of these new initiatives funnels between 200,000 and 300,000 euros into the Maltese economy.

And fourth, Malta is rethinking its **concept of cultural diplomacy**. This process is being spearheaded by the Ministry of Foreign Affairs and the Ministry for Culture with the goal of developing an Institute for Maltese Culture that will serve as the Malta's cultural liaison in the international arena.

The Author Team stresses the need for a unified cultural planning process as these excellent initiatives move forward and as 2018 approaches.

Based on our interviews, the Authors' findings, observations and comments are set forth in **Section 3** on the following 6 areas.

- 3.1 Cultural Heritage
- 3.2 European Capital of Culture in Malta 2018
- 3.3 Economy of Culture
- 3.4 Contemporary Arts
- 3.5 Education & Human Resources
- 3.6 Cultural Governance in terms of enabling, facilitating and making

### 3 FINDINGS, OBSERVATIONS & COMMENTS BASED ON OUR INTERVIEWS

#### 3.1 CULTURAL HERITAGE

Regarding Cultural Heritage, the NCP Malta 2010 working draft states:

“The Superintendence of Cultural Heritage, Heritage Malta, Cultural Heritage NGOS, and Local Councils are the key institutional stakeholders. The role of the Committee of Guarantee is pivotal in enabling coordination in culture heritage management and administration.” (II a, pp. 30-31) Elaborating further on the Committee of Guarantee, the working document details its function as follows, “to coordinate the work of the other entities, whilst also acting as a bridge between the entities to encourage collaboration.” (p 104) As mandated in the Heritage Act of 2002 and reiterated in the NCP Malta 2010 draft, the Committee of Guarantee is further charged to “Develop, monitor, and evaluate National Cultural Heritage Strategy.” (p. 31)

In practice, the fact-finding meetings conducted in Malta did not produce evidence of significant coordination or planning activities by the Committee of Guarantee. One stakeholder stated that the Committee of Guarantee meets “infrequently”. The problem is recognized in the NCP Malta 2010 draft with a call for the Ministry of Education, Culture, Youth and Sport (MEDC) and the Committee of Guarantee to review the National Cultural Heritage Strategy in order to ensure “cooperation between all stakeholders.” (NCP Malta 2010, p. 84)

As mandated in the Cultural Heritage Act of 2002 and reiterated in the NCP Malta 2010 draft, Heritage Malta is empowered to “Fulfil operational duties in line with Cultural Heritage Act and its amendments.” (p. 31). An additional reference to “conservation and management” is found on p. 104.

On its website, Heritage Malta states, “The mission of Heritage Malta is to ensure that those elements of cultural heritage entrusted to it are protected and made accessible to the public. The agency also operates a conservation division for the training of conservators and conservation scientists.”<sup>1</sup>

A more detailed statement is available on the website of a sister agency, the Superintendence of Cultural Heritage: “Heritage Malta is an operating agency, established to ensure that those elements of the cultural heritage entrusted to it are protected and made accessible to the public. Heritage Malta manages State-owned Museums and heritage sites. Heritage Malta is governed by a Board of Directors, whose role is to determine the policy and strategy of the Agency, to manage its human resources and finances, and to ensure collaboration with local and foreign bodies necessary for achieving the aims of the Agency.”<sup>2</sup>

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<sup>1</sup> <http://www.heritagemalta.org/aboutus/missionstatement.html>

<sup>2</sup> <http://www.culturalheritage.gov.mt/page.asp?p=3052&l=1>

Heritage Malta is the most prominent national cultural agency, charged with the operations of national museums, which includes appointments of staff, acquisitions, and organization of special exhibitions. Heritage Malta oversees heritage sites and their related collections in Malta and Gozo, including seven UNESCO World Heritage Sites. In 2005, the Cultural Heritage Act was amended to transfer the art conservation duties of the Malta Centre for Restoration to Heritage Malta.

Although the NCP Malta 2010 draft does not contain budgetary information, it is public knowledge that Heritage Malta's operations require an annual budget many times greater than the other agencies founded by the Cultural Heritage Act of 2002. The NCP Malta 2010 draft assigns a priority to a Heritage Malta responsibility for the creation of an urgently-needed national inventory of the cultural artefacts and monuments currently existing in Malta. This database is fundamental for the accurate projection of policy regarding conservation, for example. It is not known if the inventory is underway. This project and other Heritage Malta responsibilities, including public education, will require a professional staff of trained historians of art and architecture. The names and numbers of the curators, educators and art historians employed at Heritage Malta are not readily available to the public (they are not posted on the website; the separate museums do not have separate websites). The NCP 2010 draft does not specify long-range plans for the two most important Maltese museums, the National Museum of Archaeology and the National Museum of Fine Arts. This information is also unavailable on the Heritage Malta website. Representatives of Heritage Malta, when interviewed in Malta, were unaware of planning beyond the 'idea' stage, for forthcoming exhibitions. The Career Opportunities page on the Heritage Malta website does not list any current vacancies, although an important curatorial position at the National Museum of Fine Arts has been open since July 2009.

The Superintendence of Cultural Heritage was the first legal entity established by the Cultural Heritage Act of 2002. Its duties are described in the draft NCP Malta 2010 as "to contribute to National Cultural Heritage Strategy formulation, implementation, monitoring and evaluation" (p. 31). More details are available on the Net Heritage Observatory website, which is EU-funded: "The Superintendence of Cultural Heritage assumes responsibility for regulation, where its mission is to fulfil the duties of the state in ensuring the protection and accessibility of Malta's cultural heritage."<sup>3</sup>

Interviews indicated that the Superintendence is often the agency of first response to reports of emergencies, such as accidental damage to monuments and archaeological discoveries. To this end, the names and numbers of twelve specialists are listed at the agency website.

In regard to maintenance and repair of historic buildings, however, the authors learned that some stakeholders were uncertain as to the boundaries of the separate responsibilities of the Superintendence and the Malta Environmental Protection Agency (MEPA). The draft NCP Malta 2010 does not cite the MEPA in this connection.

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<sup>3</sup> <http://www.heritageportal.eu/index.php/en/countries/malta>

### 3.2 EUROPEAN CULTURAL CAPITAL IN MALTA 2018

Following the announcement by the European Union that the European Capital of Culture (ECOC) in 2018 would be hosted by a city in Malta, in collaboration with a city in the Netherlands, it was announced in May 2009 that David Felice, architect, would chair an Inter Ministerial Committee to assist in the preparations leading to the selection and nomination of a Maltese city for this prestigious title. This first step must be completed by 2013.

“The European Capitals of Culture are a flagship cultural initiative of the European Union, possibly the best known and most appreciated by European citizens.” José Manuel BARROSO, President of the European Commission, 2009 (See References: European Capitals of Culture 1985 – 2010. The road to success. Preface).

The prestigious title of European Cultural Capital offers several potential benefits to the host city. Tourist visits tend to be increased by 10%. Expenditures dedicated to the ECOC year have resulted in overall economic benefits for most host cities. By definition, the most enduring cultural impact of the ECOC has been the investment in improvements in cultural infrastructure.

In 2008, the government of Malta announced a number of building projects for Valletta that promise to be significant cultural facilities before, after, and during the ECOC year 2018. In 2009, a plan by the noted architect Renzo Piano was displayed in public. Considerable discussion ensued and is ongoing. Under the government plan, designed by Renzo Piano, the main entrance to Valletta will undergo a major renovation. The Opera House site, which has remained in ruins since World War II, will be developed into a public performance space, bounded by the shattered columns and open to the sky. The structure will have the dual qualities of outdoor theatre and War Memorial. A new Parliament building will be built on the adjacent Freedom Square. The placing of this modern glazed façade inside the City Gate has aroused controversy, as has the plan for the Opera House site. The City Gate itself will be reconstructed in order, it is widely hoped, to bring it into clearer relationship with Valletta’s monumental fortifications, a UNESCO World Heritage Site.

It is evident that the environmental impact of these constructions must be evaluated by specialist agencies, including UNESCO. The Din I-Art Helwa [National Trust of Malta] has taken a major public stand in favour of the Renzo Piano plan, declaring, “Din I-Art Helwa believes that this is a project of an exceptionally high standard and that the time has come for Valletta to receive the attention and the expenditure it deserves. It is a fitting prelude to the designation of Valletta as a European Capital of Culture in 2018.” (P. Bianchi, “The Entrance to Valletta,” *Times of Malta*, 10 March 2010).

The transfer of the Maltese Parliament will liberate space in the Presidential Palace, the former Grandmaster’s Palace. These historic rooms, which include the Knights’ Armoury, will become the core of a new National Museum dedicated to Maltese art, culture and history before the modern epoch. By its size, collections and historical importance, the new National Museum will become the most important museum in Malta.

Details have not as yet been announced, apart from the appointment as Curator of Judge Giovanni Bonello, distinguished jurist (European Court of Human Rights, Council of Europe), and cultural historian.

Many stakeholders from the performing arts and theatre informed the Authors of the absence in Malta of a large Concert Hall (more than 1000 seats) with rehearsal spaces and other facilities, e.g. acoustics, up to professional standards. According to other information received, plans are soon to be announced to meet this need through a complete re-construction of the theatre, already Malta's largest, in the Mediterranean Conference Centre in Valletta.

The European Capital of Culture program has an important educational development as well. (see section 3.5)

In recent months, representatives of the St James Cavalier Centre for Creativity and of Heritage Malta have visited Utrecht, which is a candidate city for the ECOC designation in Netherlands in 2013. Conversations were held regarding possible collaborations, including an exchange residence program between Maltese and Utrecht artists.

### 3.3 ECONOMY OF CULTURE

The NCP Malta 2010 working draft demonstrates a thorough knowledge and understanding of current research studies in Europe on the Economy of Culture (UNDP 2008, KEA 2006 etc.), and the role that creative industries can serve as a significant driving force in terms of employment and economic impact. The draft also indicates a strong awareness of the role that Malta's cultural industries (including cultural tourism) can potentially play as an engine of economic development. The centrality of the Economy of Culture in the NCP Malta 2010 draft also references the Malta 2015 vision. (See section 2, p. 9)

Compared to the NCP Malta Review 2002 which found awareness of the economic impact of cultural products to be lacking in Malta, the Authors and the stakeholders with whom they met all consider the NCP Malta 2010 working draft to represent significant progress towards the realization of "making culture work." The research study commissioned by the Ministry of Finance, 'The Economy of Culture of Malta,' sharpens the arguments for why Malta must engage proactively with the economy of culture, and more importantly outlines incentives and programs.

The broader focus of the NCP Malta 2010 working draft on the Maltese cultural economy, as opposed to a more narrow definition of creative industries, is excellent. Publicly supported cultural infrastructures form the infrastructure on which Malta's creative economy (Cultural Heritage, Festival sector etc.) is built.

The Authors note that the development of infrastructures and program content takes planning and an enormous amount of time. The stakeholders agree that now is the

moment for Malta to identify and prioritize those high quality niche markets of cultural tourism that will maximize the impact of Malta's role as European Capital of Culture in 2018 and will make Malta attractive for producers of creative products.

Artists and creative protagonists make up the core of the creative industries, in Malta as everywhere, as well as the starting point of the value creation process. Experiences in European cities and regions demonstrate that the creative industries are an important arena for several policy domains, from economic policy to cultural policy, but also for urban development strategies; they require a constant and intensive coordination between them.

The Authors welcome the concept of 'culture-led regeneration projects' identified in the NCP Malta 2010 working draft (p. 65) and the role of cultural and creative industries, especially those with roles for small and medium sized enterprises. The local conditions for the creative economy are influenced by urban developmental policies. For example, offering temporary-use spaces and facilities greatly improves the prospects of success for businesses and individuals of the creative economy that are still in the emergent stage.

### 3.4 CONTEMPORARY ARTS

The draft NCP Malta 2010 acknowledges an "untenable gap in the exposition of Maltese modern and contemporary art," and calls for Heritage Malta and Malta Council for Culture and the Arts (MCCA), and other relevant stakeholders and artists to rectify 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." (p. 74)

The Malta Council for Culture and the Arts (MCCA), established in 2002, replaced the former Department of Culture. The MCCA is the most prominent cultural office dedicated principally to the support of contemporary and performance arts. Its mandate is to "increase the accessibility of the public to the arts and to enhance Malta's cultural manifestations locally and abroad." (pp. 105-106) Its annual budget is allocated in numerous grants, in general less than 5,000 euros, with two or three significant exceptions. In addition, the MCAA is designated by law to advance funds to the following government entities:

1. Fondazzjoni Patrimonju Malti
2. Malta Society of Arts, Manufactures and Commerce
3. Manoel Theatre (Management Committee)
4. Mediterranean Conference Centre
5. Malta Philharmonic Orchestra (formerly National Orchestra)
6. Centre for Creativity at St. James Cavalier (pp. 105-106)

In collaboration with the Ministry for Education, Culture, Youth and Sport (MEDC), the MCAA administers several programs designed to serve the educational needs and to support Maltese contemporary arts with the goal of helping them achieve international recognition. The Malta Arts Fund, for example, was set up to help artists and non-governmental arts organizations realize their creative potential and advance their level of professionalism. An extensive list of MEDC programs is provided under the rubric, *Enabling Creativity*, in the draft NCP Malta 2010 (pp. 85-88).

In meetings with the Author Team, cultural stakeholders reported frequent contacts with MCCA. In many circumstances, the MCCA serves as an informal conduit between arts and culture stakeholders who are not otherwise in dialogue. These collegial exchanges have created numerous opportunities for collaboration, and often a productive synergy between their initiatives. The MCAA is also engaged in the construction of cultural databases. Currently posted on its website is a cordial questionnaire:

“IMPORTANT: ARTS PRACTITIONERS SURVEY

If you're Maltese or living in Malta and you're involved in the arts, in one way or another, then raise your hand and be counted! If you make a living from the arts, earn some extra cash or do it for fun, please take some minutes to answer these few questions!

This online questionnaire is conducted by the creative economy working group in collaboration with the Malta Council for Culture and the Arts to assess the level of occupational engagement with the arts and other issues. The results will assist in developing a comprehensive strategy for the cultural and creative industries in Malta.

To undertake the survey (taking up less than 10 minutes), click here.”

Databases and targeted inventories will be needed to implement the working document's “two key areas of intervention” in the Visual and Plastic Arts:

- “- The provision (through joint government and private sector financing, wherever possible) of adequate infrastructure – workshops, exhibition, public encounter and artist residency spaces.
- The development of adequate educational facilities, at least up to undergraduate level, supported by the necessary material and human resources.” (NCP Malta 2010 draft, p. 74.)

Many stakeholders referred to the need for a Museum of Modern and Contemporary Art showcase Maltese artists of the 19th and 20th century, in order to display this little-known heritage to the public and to tourists. The NPC Malta 2010 draft (p. 95) calls for the Ministry for Education, Culture, Youth and Sport, in collaboration with the MCCA, Heritage Malta and the University of Malta to identify a suitable site. This project is reportedly in the earliest stage of development. In its ideal realization, the Authors believe, the collections of this museum would be arranged so as to demonstrate a Maltese cultural continuity with the older works of art that will be on view in the



forthcoming museum in the Grandmaster's Palace. Visitors to the new Palace museum would logically continue their experience by proceeding to the new Museum of Modern and Contemporary Art.

The NCP Malta Review 2002 presented a number of specific recommendations under the headings of 'Contemporary Creativity' and 'Arts Development' (NCP Malta Review 2002, pp. 48-50). The Maltese representatives with whom the Author Team met, especially those from artistic festival, dance councils, theatre and musical entities, as well as individual artists, confirmed the validity of these recommendations in general, and reiterated the need for the development of incentives, measures and projects supportive of a vibrant contemporary art scene that is now ready to compete in the international arena. (see **Appendix 1**) The author team believes that the improvement and diversification of professional trans-disciplinary qualification offerings in Malta based on appropriate infrastructures will help artists and cultural professionals within and beyond the boundaries of Malta to find successful access to markets. One of the biggest challenges facing Malta's art and cultural scene is to create awareness abroad that the island offers more than historic sites.

In addition to current public spending for contemporary art (for example through the Malta Arts Fund administered by MCCA), additional financial investment will be required for institutions, projects and initiatives that support contemporary art projects. Interview partners informed the Author Team that artistic festivals and also the dance scene could provide much more economic impact for the island, but suffer from lack of resources. The Author Team recommends that the following issues should be addressed more deeply during the upcoming debate on the NCP Malta 2010 draft:

- The establishment of new institutions
- The creation and maintenance of resource data bases
- Access to professional expertise
- Policies that support the promotion of arts and culture
- Advocacy for contemporary arts at the national level
- Support for individual artists

### 3.5 EDUCATION & HUMAN RESOURCES

In Malta, the improvement of education and the development of human resources are relevant across many sectors in the country.

This is made obvious in the Malta Vision 2015 document which states: "Improvement in education attainments have been made, but the country still lags behind. ... According to focus group participants and interviews, the University of Malta and Malta College of Arts, Science & Technology (MCAST) are invaluable resources; however, more can be done to strengthen the connections between these institutions and the emerging workforce and with its training requirements for Malta's future targeted industries (Vision 2015, pp. 9/10).

The general assessment of the Malta Vision 2015 finds its reflection within the NCP Malta 2010 draft document. 'Cultural education' is rated second place in the list of 'Policy Framework' recommendations, stressing the need to "streamline cultural education within National Curriculum and within any other national policies relevant to children and young people." (NCP Malta 2010, p. 82) This recommendation is in agreement with the assessment of the NCP Malta Review 2002 which states that "the reform of the school curriculum will lead to greater promotion of creativity in schools and is a welcome development." (NCP Malta review 2002, p. 4)

Furthermore, the NCP Malta 2010 draft document has put its finger on a crucial point relating to the educational needs within Malta's cultural and creative sector. With regard to the cultural heritage sector the document recalls: "The management of cultural heritage should be raised to the highest standards. The structures providing for the formation and life-long learning of professionals in conservation and restoration need to be further supported and enhanced. These are to be complemented with initiatives aimed at developing skills in cultural management, interpretation and promotion." (p. 24)

Our conferences confirmed the need for greater allowance for cultural content in every level of Malta's educational system. We were informed, first, that the Maltese system of basic education (National Curriculum) does not respond to the increased investment in culture policy, an omission which for example causes severe problems in Maltese audience development. Second, interview partners reported that the educational system devoted to educate the new generation of Maltese artistic and cultural actors, such as curators, theatre professionals, festival managers, entrepreneurs of the cultural industry etc. is not prepared to compete in the international arena. Third, we were informed that the younger generation of artists and cultural operators want access to the Maltese cultural market but lack managerial and entrepreneurial qualifications.

In the light of these findings, the need for additional business and legal qualifications among those working in the cultural sector and the creative industries, especially among authors and originators of creative works, is indisputable. Malta's policy system must recognize the need for appropriate training to be offered in the field of artistic and cultural management.

An expanded range of offerings will also function as an additional incentive for cultural and creative professionals to relocate to Malta or, as the case may be, for them to remain there after completing their training, thus consolidating Malta's cultural and creative milieu. Training involves more than simply organising appropriate courses and seminars, however.

The Authors recommend the establishment of new and focused strategies, programs and related budgetary prerequisites devoted to qualification offerings for artists and cultural professionals on the basis of improved access to EFRE-Funds for relevant institutions such as the University of Malta and MCAST. Furthermore, Malta can capitalize on experiences from abroad, such as the CTC Career & Transfer Service Centre (see [www.careercenter.udk-berlin.de](http://www.careercenter.udk-berlin.de)) for Berlin's art colleges which was developed at Berlin University of Arts, whose offering is widely held to be exemplary. All the CTC offer-

ings were developed to respond to the awareness that there has been a change in the circumstances of career and income for artists.

The next generation of Maltese museum professionals should be prepared with personal experience of the time-tested standards, strategies and planning procedures used by the world's leading museums and cultural foundations. This experience can easily be provided to Maltese university graduates through post-graduate fellowships. Many programs already exist in Europe and the United States; such fellowships are welcomed by host institutions because they bring credentialed assistance to their departments, not only curatorial, but also the Registrar's Office, Education and Installation -- careers often chosen by artists.

Infrastructure is needed as well as funding opportunities for artists and creative producers for providing the costs for such undertakings. In this context, experiences in other European regions demonstrate that using funds provided by the European Fund for Regional Development (EFRE) for the development of qualification offerings can be of overarching importance, also for Malta since its accession to the European Union.

### 3.6 CULTURAL GOVERNANCE IN TERMS OF ENABLING, FACILITATING AND MAKING

'Cultural governance' has entered the European cultural policy arena as a new term. But recently, there has been an important debate among academics as much as practitioners about new modes of cultural governance that are particularly dynamic on the EU level. In its broadest sense it can mean developing mechanisms for making culture, governance and development interact.

After conducting interviews and examining documents, the Author Team has drawn several observations with regard to the centrality of cultural governance in the Maltese context.

- Although the NCP Malta review 2002 made no use of the term 'cultural governance', several findings and recommendations of the expert group in section C4 'From Policy to Plan' (p. 42 ff) bear some similarity to today's agenda of governance in the cultural sector and beyond.

The Author Team finds a parallel observation in the NCP Malta review 2002 which states: "Malta's national cultural policy, once approved, should be translated into arts and heritage development strategies, with clearly identified priorities, targets and expected outcomes. This should be accompanied by robust evaluation methodologies which would enable the Councils to demonstrate the extent to which they have realised their aims." (NCP Malta review 2002, p. 5)

- Our interviews confirmed the high priority the NCP Malta 2010 draft has given the issue of ‘cultural governance’ in its ‘Policy Premises’ (NCP Malta 2010 draft, p. 84 and 85).
- Cultural governance in terms of ‘enabling, facilitating and making’ in the Maltese context intends to promote communication and dialogue in Malta between different public and private stakeholders. Our interviews confirmed that “developing dialogue within the cultural sector and beyond” is a ‘key objective’ for Maltese National Cultural Policy in achieving cultural governance. (p. 81) But in the current practice in Malta, the ‘making’ of cultural policy is a critical point. As one of our interviewees phrased this point, “everybody is addressing no one is making.” Based on our experience as consultants, we concur in observing an inadequate ‘implementation’ on agreed rules and shared responsibilities.
- One general observation, which is applicable to most if not all genres of the Maltese artistic and cultural scene and their actors, is that sharing information, e.g. involving future programs, and access to specialized knowledge and expertise, are critically lacking from the standard practice. We observed that the individual agencies in the cultural sector are formulating their own programs and executing them with minimal partnership between them (except MCCA). Examples of these findings have been provided with regard to the Maltese cultural heritage sector in section 3.1. A specific case in point was a Caravaggio exhibition in 2007, for which the selection of works was outsourced to art historians engaged by an exhibition packager without the oversight of art historians employed or retained directly by Heritage Malta. The Maltese press reported that the show contained fewer originals by Caravaggio than expected.
- For the objective of achievement of cultural governance, a transparent system of responsibilities at the governmental level is a fundamental prerequisite for the implementation of cultural policy strategies. According to the Compendium 2010, responsibility for the cultural and creative sector is shared by several (too many) ministries and governmental agencies, given the size of Malta and the public budget allotted for culture and the arts. The Author Team considers that an approach towards more ‘centralisation’ in the Maltese cultural policy system might promote cultural governance in the future.

A number of issues arise from these findings in terms of cultural governance.

While we found evidence that several key issues regarding Maltese cultural policy and practice recur throughout documents we have consulted (see p. 8, above), the improvement of principles and mechanisms of cultural governance in Malta needs to be a priority of the NCP Malta 2010 draft document.

## 4 CONCLUSIONS

In its Foreword, the NCP Malta 2010 draft presents a broad appraisal of the importance of culture in Malta today:

“Our country’s greatest assets are its human resources, the innovation and creativity that have given birth to a rich cultural heritage which has grown, over time, into an outstanding national patrimony. In current times, there is a visible and tangible growth in the cultural sector, which is also contributing to the growth of our economy.”

### (1) Expand ‘Knowledge-building and sharing’

The Author Team had many occasions to observe the creative spirit and openness to innovation of Malta’s representatives of art and culture. And the “tangible growth in the cultural sector” was repeatedly noted by all observers.

Creativity and innovation are the dreams that lead to progress. Knowledge provides the solutions. The NCP Malta 2010 draft cites as Principle III, “Knowledge-building and sharing through dissemination of best practices and reliable and valid information” (see p. 8, above). In order for the vision of the NCP Malta 2010 to be realized in the future, and for the ECOC year 2018, the Author Team believes it essential that Principle III, “knowledge-building and sharing” be extended to education and practice on all levels.

An expert on Maltese folk music informed us of a personal project that combines creativity with knowledge & education. On his own initiative, this musician and music festival organizer contacts schools and offers to perform Maltese folksongs in their regularly scheduled Maltese language classes. Many schools avail themselves of this cultural enrichment to their program. This small story is not trivial: the folksinger in the classroom is a model that can be readily applied to bring the performing arts into the classroom and at minimal expense. Music, dance and the visual arts are currently absent from the curriculum, yet these students are the same whose attendance will be so desirable at the cultural offerings of 2018. The need for cultural education that begins at an early age is recognized in Europe and was often voiced in our meetings in Malta.

Knowledge also takes the critical specialized forms of graduate and post-graduate degrees and the opportunity to learn one’s calling in larger and more developed institutions. Principle III should be extended to specify “expert knowledge-building and sharing”. Almost as a rule the shortfalls in the performance of the cultural entities can be attributed to the lack of access to expert knowledge. The University of Malta produces excellent PhDs in art history and other culture-related fields; yet the system is not yet in place to employ these highly motivated and educated young scholars.

To take another example that can stand as a model, university graduates seeking their first employment after receiving their degrees would be ideally prepared to execute the laborious work of tracing the present location of the works of art and historic

buildings in governmental care and then compiling their descriptions and photographs in numbered inventories, which, indeed, are given as a priority in the NCP Malta 2010 draft. This kind of data provides the foundations for informed cultural planning. A deadline should be set for the team that compiles the database, which should not be restricted in access but freely available on line with explanatory texts.

University graduates would be the core of an education staff that would write the texts that would allow the National Museum of Archaeology and the National Museum of Fine Arts to display their important holdings and special events on separate websites as is customary for European museums of comparable importance. Currently, only a small selection of illustrations and general descriptions are available in a directory at the Heritage Malta website.

The design and maintenance of website and new media outlets are another employment opportunity for those Maltese who decide on museum careers. Today's cultural policy planners must bear in mind that the first response of a potential sponsor after receiving a funding request is to click on the applicant museum's website. And the second step is to inspect the museum in person. By an evolution that the Authors believe was not foreseen in 2002, the public images of the National Museums have been steadily overshadowed by the public relations of their Operating Agency. Since July of 2009, the Curator of the National Museum of Fine Arts has been without an assistant Curator. From receiving visits from school groups, dignitaries, artists and scholars, to correspondence, meetings and reports, the Curator's day leaves little time for planning. The interiors of the museum are beginning to show signs of wear.

With a commendable openness, the Superintendence of Cultural Heritage posts on its website the names and telephone numbers of its specialists. The Authors received reports of the diligence of these regulators and also comments that their numbers were too few for the scope of their responsibilities. The hypothetical example was given that the specialists when called to the discovery of an archaeological discovery at a building site – not a rare occurrence in these historic islands – must interrupt their works-in-progress at a cost of continuity and of course timeliness. This successfully functioning agency needs additional staff.

The NCP Malta 2010 draft dedicates important consideration to issues of conservation of heritage assets. As a streamlining measure, the Malta Centre for Restoration at Bighi is now operated by Heritage Malta. During the Authors' research in Malta, an impressive international loan exhibition of art related St Paul was opened at the splendid Auberge de Castille, which is the Prime Minister's residence and not a public museum. Some of the works showed an immediate need for conservation. When this point was raised, it was not immediately known if the works had been examined by a conservator prior to transport and upon arrival as is standard international art conservation practice. Assuming this procedural rule already exists in Malta, its execution doubtless is conditioned by the limitations on the available staff.

## **(2) The role of planning**

Planning in the cultural arena is not an end in itself but a means to an end.

Proceeding from our conclusions in 1), and in accordance with the prevailing practice in Europe, the Author Team believes there is a need for state and government bodies responsible for arts and culture in Malta to focus on planning which has as its goal to professionalize the foundations of cultural development projects.

Currently, the planning environment in the Maltese cultural sector appears to be relatively underdeveloped in terms of policy formulation and how those policies are implemented through cultural projects and programs. Consultation with experts of all types needs to be undertaken to further the development of existing projects, to help plan new projects, and to provide expertise on audience and market development. We recommend a higher awareness of the role of planning based on proper research and a 'culture of consultation', aimed to promote longer-term agendas for cultural projects in order to protect and promote the interests of the people of Malta.

## **(3) A strong bias towards implementation & making, not only proposing**

A lively, strong, and competitive artistic and cultural sector depends upon the implementation of supportive cultural policies. We believe that one of the key questions and fundamental starting-points for any new cultural policy development is how the different Ministries on the Maltese islands and the cultural and educational institutions and programs they run in the public interest, in other words the official bodies directly and indirectly responsible for the arts and culture in Malta, will not only develop but also implement policies that help the arts and culture in Malta compete in the 21<sup>st</sup> century marketplace. The Author Team highly recommends a public debate on current practice that focuses on how policies, implementation, and responsibility are interrelated, and how they will move Malta forward to its cultural goals.

## **(4) 'Creative' Strategies designed to enlarge the cultural budget**

Given the scarcity of the Maltese public budget for culture and the arts and the challenges in building a modern cultural infrastructure, new approaches to the funding of culture, in particular pluralistic approaches and new mechanisms, need to be facilitated in pragmatic ways at a national level. The MCCA has the authorization, but not currently the human resources, to foster relationships with potential cultural sponsors. The Author Team believes the creation of an environment in which European programmes for culture and education, private sector support and sponsorship, but also better revenue generation by cultural operators on the Island, can be harnessed effectively.

## (5) Freedom of expression

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)

The NCP Malta 2010 draft document takes a firm stance on freedom of expression with reference to ‘UNESCO Convention on the protection and promotion of diversity in cultural expression’ and to Council of Europe declarations. “Access and participation in culture are a prerequisite for an inclusive cultural sector and, more generally, for a society that is dynamically animated through individual and community action. ...The Universal Declaration of Human Rights encompasses the fundamental right to culture, inviting all societies to promote participation in the cultural life which is in turn a vital element for the exercise of active citizenship and social cohesion. Article 2.1 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), to which Malta is a signatory, states that: ‘Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed.’<sup>4</sup> The Council of Europe declares that a relationship with culture has to be built and promoted by strengthening democracy, human rights and the rule of law. The role of culture as an instigator for democratic appeal is increasing and countries are recognising this development. The Council of Europe is alert to the increasing demands marked by globalisation, interdependence and diversity and is committed to promote the social realities which are influenced by the different cultural expressions emanating from traditional and contemporary stimuli.” (NCP Malta 2010 draft, p. 51)

In a statement on 15th January 2010, the MCCA noted that Malta was a signatory of the UNESCO Convention which stated that cultural diversity could only be protected and promoted if human rights and fundamental freedoms, such as the freedom of expression, information and communication, as well as the individual's ability to choose cultural expressions, were guaranteed. With reference to the UNESCO Convention the council reaffirmed the need that the artistic and cultural sector was allowed to develop as freely as possible. The council recommended that the country's relevant legislation should be revised to safeguard the rights and fundamental freedoms of artists in all genres. The Author Team agrees that legislation must be enacted.

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<sup>4</sup> <http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>, 19 October 2009



#### (6) The Maltese public consultation in 2010

The overarching recommendation of the Author Team is that the Ministry with the other bodies responsible for culture, the arts and the creative economy in Malta should use the public consultation in June 2010 as the opportunity to develop a process that will result in coordinated planning towards a unified program of objectives combined with a publically announced timetable for implementation.

The public consultation should include not only all cultural professionals but also representatives from a broad cross-section of the public and should seek to identify 'key projects' that are of critical and practical importance to cultural development in Malta over the next ten years.

If well designed and moderated, the public consultation could be the catalyst towards the establishment of a framework for a national, non-political process of public consultation and commitment to the celebration, enhancement and conservation of the Maltese people's unique culture and cultural heritage.

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## ACRONYMS

ACRONYMS	
CoE	Council of Europe
ECOC	European Capital of Culture
EFRE	European Fund for Regional Development
EU	European Union
MCCA	Malta Council for Culture and the Arts
MEDC	Ministry of Education, Youth and Sports
MEPA	Malta Environmental Protection Agency
MTA	Malta Tourism Authority
NCP	National Cultural Policy
NCP MALTA 2010	National Cultural Policy Malta 2010. Draft
NGO	Non-governmental organisation
NCP Malta Review 2002	National Cultural Policy Malta Expert Review CoE
UNESCO	United Nations Educational, Scientific and Cultural Organization

## APPENDIX 1: LIST OF INTERVIEW PARTNERS

	'Cluster' of Interview partner	Name	Organisation	Position / Profession
	<b>Ministry responsible for Culture</b>			
1		Dr. Mario de Marco	Ministry for Tourism, the Environment and Culture	Parliamentary State Secretary
2		Genevieve Abela	Ministry for Tourism, the Environment and Culture	Personal Secretary
3		Marika Grech	Ministry for Tourism, the Environment and Culture	Policy Coordinator for Culture
	<b>Cultural Policy Working Group</b>			
4		Davinia Galea	Malta Council for Arts and Culture (MCCA)	Chair Working Group/CEO MCCA
5		Caldon Mercieca	Ministry of Finance, the Economy and Investment	Creative Economy Adviser
6		Anthony Attard	Ministry of Finance, the Economy and Investment	Creative Economy Adviser
7		Dr. Jeannine Giglio		Lawyer/Board member MCCA
	<b>MCCA</b>			
8		Adrian Mamo	MCCA / CDCULT	Chairman MCCA/architect
	<b>MCAST</b>			
9		Stephen Vella	Malta College of Art, Science and Technology	Director
	<b>Cultural Heritage</b>			
10		Bernadette Mercieca	Superintendence of Heritage Malta	Deputy of Superintendent
11		Evelyn Baluci	Heritage Malta	Heritage Malta board member
12		Kenneth Gambin	Heritage Malta	Art Historian and Head Curator Heritage Malta

	<b>Directors / Actors of different cultural entities</b>			
13		Chris Gatt	St. James Cavalier Centre for Creativity	General Manager
14		Dr. James Scerri Worley	Malta Philharmonic Orchestra	Chairman/lawyer
15		Christopher Muscat	Malta Philharmonic Orchestra	General Manager
16		Ruben Zahra	Malta Mediterranean Folk Music Festival	Artistic Director
17		Mario Frendo	Malta Arts Festival	Artistic Director
18		Anita Portelli	Mediterranean Conference Centre(MCC)/Manoel Theatre	Financial Controller
19		Peter Fenech	Malta Conference Centre (MCC)/Manoel Theatre	Chairman
20		Dr. Keith Sciberas	University of Malta	Senior Lecturer/ Art historian
21		Rev. Prof. Peter Serracino In-glott	University of Malta	Ex rector University of Malta, Board member MCCA, PHILOSOPHER
22		Judge Giovanni Bonello		Art historian and critic
23		David Felice	European Capital of Culture 2018	Chairman/architect
	<b>Malta Arts Funds (MAF) Representatives from MCCA</b>			
24		Fabrizio Mifsud Soler	MCCA/MAF	Arts Executive Visual Art
25		Dr. Simone In-guanez	MCCA/MAF	Arts Executive Literature
	<b>Individual Artists and cultural actors</b>			
26		Sigmund Mifsud	Malta Philharmonic Orchestra	Musician
27		Kevin Abela	Malta Philharmonic Orchestra	Musician
28		Mark Mangion	Malta Contemporary Art Foundation	Artist and Curator

29		Ruth Bianco		Visual Artist and educator
30		Lisa Gwen Bal-dacchino	The Times of Malta	Writer, Critic
31		Adrian Buckle		Theatre Producer and educator
32		Paul Portelli		Actor and Theatre Maker
	<b>Dance</b>			
33		Alison White	Dance Council	President
34		Tanya Bayona	Dance Council	Founder President
	<b>Film / Audiovisual</b>			
35		Daniela Vella	Media Desk	Film-Fund and Media-Programme
36		Jeanine Rizzo	Fenech & Fenech Advocates	Lawyer/ Creative Economy Adviser
	<b>Malta Tourism Authority (MTA)</b>			
37		Josef Formosa Gauci	MTA	CEO
	<b>Local Councils</b>			
38		John Boxall	Birgu Local Council	Mayor
39		Dr. Alexiei Dingli	Valletta Local Council	Mayor
	<b>Ministry of Foreign Affairs</b>			
40		John Buttigieg		Executive Officer

**APPENDIX 2: AUTHOR TEAM BIOGRAPHIES****Prof. John T. Spike**

Professor John T. Spike is an American art historian, author, and consultant who is an internationally recognized authority on the art of the Italian Renaissance and Baroque periods, and a prominent contemporary art critic. Since 1989, he has lived in Florence, Italy. As Director of the International Biennial of Contemporary Art in Florence, Italy, from 1998 through 2005, Dr. Spike guided its growth into one of the world's largest surveys of contemporary art, representing more than 70 countries and 800 artists. He is a member of the Board of Trustees of the Muscarelle Museum of the College of William and Mary, Williamsburg, Virginia, one of the oldest universities in the United States, is Chairman of the Board of the Orensanz Foundation in New York City, and teaches on the Faculty of the Masters in Sacred Architecture, Arts and Liturgy organized by the European University of Rome and the Pontifical Athenaeum, 'Regina Apostolorum'.

Dr. Spike's ongoing contributions to Italian culture have been recognized on numerous occasions, including the Premio Anthurium, 1998, the Annual Medal of the Accademia delle Belle Arti di Messina, 2001, the Premio Anassilaos, 2002, and Man of the Year, awarded by the Tuscan-American Foundation in the Palazzo Vecchio, Florence, 2006. He is a member of the advisory board of FMR magazine and frequently contributes articles to scholarly journals, including Treasures of Malta. In 2005, Spike was the sole juror of the Turku Biennial of contemporary art in Finland, as well as a member of the jury for the Triennial of India in New Delhi. Dr. Spike participated in the successful campaign of Turku, Finland, to be designated European Capital of Culture 2011.

Dr. Spike has written and lectured extensively at museums and universities around the world, especially on the work of Mattia Preti, Masaccio, Fra Angelico, Caravaggio, and Michelangelo. His biography, *The Young Michelangelo: The Path to the Sistine*, will be published in Fall 2010.

Contact: [info@johntspike.com](mailto:info@johntspike.com)

**Dr. Cornelia Dümcke**

Dr. Cornelia Dümcke is a cultural economist and works as an independent project developer and arts consultant. In 1991 she founded "Culture Concepts" based in Berlin. She works in both the cultural and the development sector with long experience in research and analysis of economic and social processes linked to culture and development. Her professional experience is based on mandates in Germany, Switzerland, Eastern European Countries, and in Central Asia. Clients have included national and international organisations (representative of the Federal Government for Culture and Media (BKM) in Germany, Ministries of Art, Science and Culture of the German Länder, German UNESCO Commission, the Council of Europe, the German Association for Technical Cooperation (GTZ) mbH, and the Swiss Agency for Development and Cooperation (SDC).

Research, project development and consultancy services take place at the interface between artistic and cultural production and economic and social development processes. The 'Philosophie' of her work is based on a holistic understanding of the development process and the role that culture and the arts can play in this regard.

Dr. Dümcke is the author and co-author of numerous scientific publications as well as applied research studies and reports, in context of the Creative Industries, of Cultural Tourism, the Museum and Heritage Market, and the Theatre und Festival Market. She is member of the board of the German Institute for Cultural Policy in Bonn and member of the board of the Austrian Kulturdokumentation in Vienna.

Contact: [info@cultureconcepts.de](mailto:info@cultureconcepts.de)