



# STEERING COMMITTEE FOR CULTURE

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## **1<sup>st</sup> Plenary Session**

Strasbourg, 9 (9.30 am) –11 (5.00 pm) October 2002 – Room 5

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## **EUROPEAN PROGRAMME OF NATIONAL CULTURAL POLICY REVIEWS**

### ***NATIONAL CULTURAL POLICY IN MALTA***

### **EXECUTIVE SUMMARY AND SYNOPSIS OF CULTURAL POLICY: National report**

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Item 10.1 of the draft agenda

The opinions expressed in this report are those of the author and do not necessarily engage the responsibility of the Council of Europe.

## **EXECUTIVE SUMMARY**

### **Main Premises**

- ◆ Malta recognises the need to connect its vast cultural heritage to contemporary everyday life.
- ◆ The democratic renewal of culture shall find currency with the evolvement of the Local Councils, NGOs as well as collective and individual enterprise.
- ◆ The Central Government, while retaining its obligation to assist cultural programming, shall retreat to a position where its influence is held at bay to allow the community to become the ultimate promoter and protagonist.
- ◆ The Government believes in the devolution of power in matters relating to the important field of culture and creative expression.
- ◆ Malta regards living culture as a movement, which redirects itself from social narrowscope to broadscope, in a celebration of creativity, empowerment, inclusiveness and change.

### **Section One – Cultural Theory**

- ◆ Malta subscribes to the notion of Culture as the expression of far reaching societal and economic values.
- ◆ The Euro-Mediterranean forum on culture reflects the need for diversity. It conceives culture as an on-going societal enterprise where all can contribute their knowledge, creativity and points of view towards a reality that respects and appreciates diversity and rejoices in it.
- ◆ Article 128 of the Treaty of Maastricht defines culture as a field of action, with its basis focused on cultural diversity and subsidiarity.
- ◆ The 2000-2004 Cultural Framework Programme of the EU recognises that Culture creates an essential social link and generates economic wealth.
- ◆ Malta recognises the need to take into account the recent evolvement of the notion of "cultural worker" and "cultural industry".

### **Section Two – Maltese cultural signals**

- ◆ Malta is exceptionally endowed with rich archaeological and architectural heritage.
- ◆ The preservation of ancient heritage has always been one of the primary aims of Malta's cultural policy.
- ◆ Many of Malta's most important cultural institutions are directly linked to its rich historical and cultural inheritance.
- ◆ NGOs have been a major influence in the recognition, conservation and preservation of Malta's heritage.
- ◆ Local Councils, given their legal entity and jurisprudence, are crucial cultural partners in the devolution of maintenance and management of heritage sites.

- ◆ The promotion of culture in Malta is moving away from an elitist position into the centre of daily life.
- ◆ Religion has been of the utmost importance in etching and marking the Maltese identity, both popular and national.
- ◆ Recently, religion has been superceded by massive media intervention and large-scale tourism and values are shifting significantly.
- ◆ Fast-track social and economic changes, and the erosion of rigid, traditional religious values, have prompted a complex search for individual and national identity.
- ◆ Malta is now posited as an applicant country to join the European Union.
- ◆ Maltese intellectuals and artists have generally opted to stay collectively out of the EU debate.

### **Section Three – Changing Times**

- ◆ The modernisation and popular animation of museums and sites, as well as initiatives involving partnerships with the private sector have become high points on the national cultural agenda.
- ◆ The richness and distinctive qualities of Maltese identity should be diffused among all people and transmitted as definition of the Island's identity in a unified Europe.
- ◆ The potential of the role of creative art as an intrinsic and irreplaceable value for the empowerment of the people, including the young, should be both recognised and invigorated.
- ◆ The need to neutralise the causes that lead to cultural deprivation should be realised.
- ◆ Cultural creativity should be used as a catalyst and as a fortified instrument to break the cycle of failure in values.
- ◆ Malta's cultural objectives are looking into basic needs, efficient management of the cultural industry and socio-political realities, where participation, inclusiveness and equality are regarded as main priorities.
- ◆ A long history of foreign rule, a deep-rooted ecclesiastical tradition as well as a selective, exam oriented educational system have trained Maltese citizens in standardisation rather than in critical values and active questioning.

### **Section Four – Cultural Socio-Economics**

- ◆ On the one hand Malta feels the need to modernise, to interact, to open up towards increasing globalisation and recognition of the need for better living standards; on the other hand a culture of complacency under colonial rule has neutralised much of the creative potential of the people.
- ◆ Instead of encouraging inventiveness and experimentation in the arts, the subsidisation of cultural activities has often tended to solicit homage to the establishment.
- ◆ In global Culture one now talks of 'the creative industries', 'the marketisation of Culture', 'the cultural worker' and 'the entrepreneurial cultural worker'.
- ◆ Digitalisation of cultural products will result in 'traditional' cultural media, such as books and printed matter, losing significance while new technologies, such as Internet and web sites, will attain a sharp foreground, also in terms of employment.

### **Section Five – the National Agenda**

- ◆ The Malta Council for Culture and the Arts should be set up as an autonomous body for promoting and implementing cultural policies in the spirit of Government direction.
- ◆ The Malta Council for Culture and the Arts shall have a twofold role, namely:

- a) a strategic policy role; and
- b) a monitoring evaluation and quality assurance role.

- ◆ The Centre for Creativity at St. James Cavalier shall contribute to the cultural sensitivity and well being of the people by:

- I. acting as a catalyst for all forms of expression by providing space and extending experience to reach all people and involve them in interactive participation;
- II. establishing itself as a centre for cultural exchange with other countries, thus cultivating a sense of cultural identity based on local dimensions and international diversity in the light of Malta's commitment to cultural tourism;
- III. fostering aesthetic and cultural awareness among the young generation;
- IV. offering an on-going dialogue between the various artistic disciplines in such a way as to encourage and conduct research and documentation related to the arts and popular creativity;
- V. contributing to the country's economic and social development and prosperity by promoting artistic creativity as an alternative means of entertainment, self actualisation and empowerment.

- ◆ The Centre is also committed to the crucial interconnection between the arts and education, so as to involve young citizens in determining their societal identity, acquiring the skills of social, civic, creative and critical participation.

- ◆ A major challenge of the Centre is to recognise the latent needs of the culturally disadvantaged, in the belief that a democratic society cannot function properly unless all of its people are sensitised to the need for creativity.

### **Section Six – Contextual Tourism**

- ◆ Malta's policy for cultural tourism has to look at an alternative and more marketable image, with a different approach from Mediterranean competitors who advertise sun, sea and sand.

- ◆ Maltese students should be taught about Malta's cultural heritage and about the need to promote and protect it.

- ◆ The current state of decay related to Malta's heritage sites solicits an aggressive policy of preservation.

- ◆ A cultural programme for tourism should establish Malta as a venue for improved attractiveness, a source for cultural research and creativity and a location of key importance in the Mediterranean region.

- ◆ The tourist industry can be stimulated and enhanced through the rediscovery of the native idiom, by way of the creative output of artisans, singers, musicians, writers, dancers and other people crucial to the partnership between culture and service strategies for the visitor.
- ◆ A programme of inventive cultural/touristic events should be built, especially for the evenings, when Malta offers little opportunity for diversified entertainment.

### **Section Seven – Public Ritual**

- ◆ Folkloristic celebrations in Malta have for quite some time lacked creativity and perspective, have borrowed blindly from other cultures and ignored obvious examples of Maltese ethnic culture.
- ◆ Carnival is being revived to its former character; it is being spread to villages with the help of Local Councils and shall be promoted as a cultural attraction for locals and tourists alike.
- ◆ A Carnival village to house float makers, a Carnival museum, a Carnival souvenir shop and a cafeteria have been proposed and approved by the Planning Authorities, together with an accompanying development brief.
- ◆ The National Folklore Commission shall endeavour to:
  1. Revive national festivities;
  2. Instill a love for authentic Maltese crafts;
  3. Ensure that carnival enhances its popularity;
  4. Enhance and consolidate professional studies in the expression and diffusion of Maltese ethnography;
  5. Conduct research and seek professional/academic advice related to indigenous heritage and activity in Malta;
  6. Identify and promote linkage between native ethnographic roots within a Mediterranean context;
  7. Seek partnerships to set up an ethnographic museum and organise traditional festivities;
  8. Work towards the establishment of an Institute of Maltese Folklore.
- ◆ There needs to be established an Institute of Maltese Folklore which:
  - (a) will operate in association with the University of Malta and serve as an inspiration and as a catalyst for leadership in the initiation of serious ethnographic research in respective towns and villages in Malta and Gozo;
  - (b) keep folk studies interweaved within the fabric of everyday life by undertaking a nationwide project of Living Memory Collection to record the memories of our elders and eventually transcribe and analyse them;
  - (c) recognise the innate instinct of the people in street celebrations, including festas and carnival and set itself the task of immediately revitalising these celebrations by employing and encouraging artists, animators and field researchers to work with the community in a new partnership which ascertains invention and fruitful creativity with a view of reinventing form and content;

(d) in particular, it should ensure that Carnival retains its "provocative" and popularly "subversive" elements by encouraging satirical forms.

- ◆ All forms of public rituals in Malta point to massive public participation.
- ◆ Maltese festivities are very significant social occasions, but often marked by long traditions of rivalry and inbred tension between local groups. Social cohesion should feature very highly on these occasions.
- ◆ Public rituals are frowned upon by a section of critics, art connoisseurs, academics and the professional class.
- ◆ Recently, efforts have been made to restructure the *Luminarja* festivities in midsummer, thus giving birth to a cultural rejuvenation process that is expected to lead to a redimensioning of traditional festivities, pruned of excessive and abusive revelry.
- ◆ The Malta Crafts Council has been established by an Act of Parliament in July 2000 to safeguard the interests of artisans, traders and industries considered as Maltese crafts. The Council shall register craftsmen and entrepreneurs and promote a steady interest appreciation, promotion and regulation of Maltese crafts among all sectors of the community.

### **Section eight – The Heritage Framework**

- ◆ The 2001 Environment Protection Act will, by setting up an Authority, enable the protection and conservation of landscapes, including historic centres, through good management of the environment and the implementation of sustainable management of natural resources.
- ◆ Professional training of restorers and national conservation will be undertaken by newly created Centre for Restoration.
- ◆ For decades, heritage in Malta has been regarded as a commodity that required very little investment although it was expected to yield high returns.
- ◆ Museums, rather than continuing to be simply tourist attractions, should become central educational facilitators where visitors measure themselves proactively against a vast wealth of knowledge and cultures.
- ◆ It is through education that cultural currency can guarantee the celebration of Malta's heritage and invest in the people the ability to understand, respect and interact.
- ◆ Cultural heritage management should facilitate universal access to culture by whatever means possible, primarily through life long education.
- ◆ A new legislative framework involving a number of new institutions and innovative fiscal policies are needed to respond to contemporary problems in Malta's heritage sector.
- ◆ While the temple sites remain public property, Government should be able to seek partnerships with the private sector to partly finance projections.
- ◆ In some cases, the private sector should manage the temples. Government should retain superintendence over all heritage sites. A Committee of Guarantee shall instigate for appropriate action and review.
- ◆ Superintendence should focus on contributing to the development of social agendas in addition to exerting control over the preservation and embellishment of sites.
- ◆ Malta's cultural policy will look well into a legislative framework to bring about the setting up of Trusts and Cultural Heritage Associations.

### Section nine – Language for a People

- ◆ The Maltese linguistic situation is still largely unknown and much research has still to be done before a proper Language Policy can be formulated.
- ◆ Language has a fundamental function as a mechanism of social integration.
- ◆ Language is the root of the construction of ethnicity, with people sharing a common reality.
- ◆ The core content of the Maltese language is an indispensable covenant for the very survival of Maltese identity.
- ◆ The very small size of Malta makes language the paramount prerequisite for national identity.
- ◆ The *Akkademja tal-Malti*, once the only body in favour of the Maltese Language, has become one of many groups of protagonists.
- ◆ The Maltese language is being ‘destroyed’ by radio and television broadcasters, especially by sports commentators and presenters of programmes about particular topics such as informatics, fashion, musical and culinary items.
- ◆ The use of English is widespread in Malta especially in newspapers, but this should not undermine the native tongue.
- ◆ The use of Maltese in the EU once Malta gains full membership is awaiting decision, but documentation in Maltese from European sources has already been issued.
- ◆ There should be one professional body with legal status to promote and defend the Maltese Language in both local and international fora. Such a body should be supported, in part, by public funds. Its mission will be to:
  - a) observe and evaluate the state of the language;
  - b) develop a Language Policy for Maltese; and
  - c) carry out and monitor the Language Policy.

### Section ten – The case for Literature

- ◆ No writers in Malta make a living from their work and all of them are involved in other employment.
- ◆ The *Moviment Qawmien Letterarju* of the '60s made literature accessible to the public and thus removed the privilege of literature being digested by the few
- ◆ The silence of writers in public debate on current political/popular issues has emarginated literature.
- ◆ The National Book Council shall :
  - (a) draw up a strategic plan to improve the fortunes of the Maltese Book;
  - (b) encourage new Maltese authors to publish their works;
  - (c) work towards the protection of the financial and creative rights of Maltese writers;
  - (d) promulgate a national awareness of the immense value of Maltese literature;
  - (e) co-ordinate with Local Councils, Government Departments and both public as well as private bodies in the fields of art, culture, education, books and media so that writers will be helped and encouraged to publish their works;

- (f) apply information technology to inform the public about Maltese Literature and its authors, both locally and overseas;
  - (g) organise and administer, once a year, both the Literary Award and the Book Fair;
  - (h) Explore both local and foreign means through which Maltese literature can reach out into the international market by means of translation schemes of both local and foreign works.
- ◆ Maltese literature should be promoted through:
- (i) an agency which publishes information and biographies in Maltese and English and which ascertains the marketability of the local literary product;
  - (ii) improved sustenance of writers through the creation of transitional allowances such as working and travelling grants, sabbatical leave for authors and funding of literary research;
  - (iii) the creation of a Translators Association;
  - (iv) the recognition of children's literature on the national level and the provision of facilities to animate the literary content in a dynamic way which corresponds to the sophisticated exposure of children to the market;
  - (v) the establishment of a National Book Council which would:
    - incorporate representation from the Ministry, the Education Division, the University, the book publishing industry, the media public libraries and local libraries;
    - provide an information service;
    - assist established new authors to publish their works; and
    - organise memorial lectures and book award events.

### **Section eleven – The National Collections**

- ◆ The National Library of Malta (NLM) suffers from a dearth of good, professional staff and a very restricted budget.
- ◆ Through an overwhelming emphasis on the collection of contemporary and earlier printed *Melitensia*, the NLM has neglected other roles that are normally undertaken by national libraries.
- ◆ The key roles of the National Library are to:
  - I. Acquire, assemble and preserve for posterity the national collection of printed material;
  - II. Acquire, assemble and preserve for posterity a comprehensive collection of manuscript and other unpublished material on any subject by Maltese authors, or any aspect of Maltese studies by any author;
  - III. Publish a current National Bibliography of Printed Materials;
  - IV. Provide leadership to Maltese libraries in such areas as preservation of library materials and national co-operation schemes in librarianship and information technology.
- ◆ The National Library requires:
  - (a) serious restructuring in order to become an efficient entity;
  - (b) to produce the National Bibliography once a year;



- (c) convert retrospective existing cards and catalogues for the online catalogue;
- (d) a respectable Readers' Services Section;
- (e) to obtain the services of professional staff in the field of book restoration and book conservation;
- (f) to prioritise microfilming of newspapers and manuscripts;
- (g) a Library Shop where to sell to visitors and collectors limited copies of historical documents, book extracts, CD copies and other library mementoes.

◆ The key role of the National Archives is to preserve and make State records reasonably accessible to the public for research purposes.

◆ The National Archives need:

- (a) a pro-active policy that would liaison with other Archives to provide efficient service to readers and researchers;
- (b) a motivated and professionally trained staff;
- (c) a respectable Readers' Services Section;
- (d) an Archives Shop where to sell to visitors and collectors alike limited copies of historical documents, file extracts, CD copies and other archival mementoes.

◆ The Public Libraries:

Enjoy a high standard of efficiency and popularity but need;

- (a) more autonomous management so as to become pro-active in policy making;
- (b) room for major expansion;
- (c) library shop which would include tea, coffee and snack service.

◆ There is need for a new, state-of-the art Library and Archives Building where common services and management could be shared and the public better served. The present *Bibliotheca* would become a Library and Archives Museum as befits its age and architecture.

◆ The University of Malta should contribute to the National Library and National Archives by :

1. Extending the librarian diploma course to a librarian degree course; and
2. Introducing an archives diploma course.

◆ Government should contribute to the National Library, Central Library and National Archives by:

1. requiring a degree/diploma certificate, as the case may be, for employment in the Department of Libraries and Archives;
2. giving a start to the planning and building of a state-of-the-art Library and Archives Centre which would house both the National Library and the National Archives such that management staff is shared and space for the eventual expansion of both the Archives and the Melitensia would be provided;
3. revising the National Archives Act of 1990;

4. restructuring the Department of Libraries and Archives such that the Archives Section gains autonomy from the Libraries Section while remaining under one Director.

### **Section twelve – Theatre in Malta**

- ◆ The vast majority of the Maltese population never goes to the theatre at all.
- ◆ One of the main objectives of a policy for the theatre in Malta remains the reinvention of the theatre as an authentic force to dynamise society.
- ◆ The aim of socio-cultural community development is to provide all people with an opportunity and the means of substantial expression.
- ◆ Theatre in Malta should ensure that mainstream productions become vital and authentic experiences, both if expressed in Maltese or in any other language, and that they assume high creative and technical qualities.
- ◆ The repertory at the Manoel Theatre is almost completely devoid of new Maltese texts.
- ◆ The Manoel Theatre has been catering almost exclusively for mainstream drama often of dubious quality and excluding almost completely all attempts at experimentation.
- ◆ Alternative theatre should be encouraged within a strategy involving outreach programmes for the culturally deprived and for sectors of the community that need special regard.
- ◆ There should be created close collaboration between the Drama School, the Manoel Theatre, the University Theatre Studies Programme, St. James Creativity Centre, the Junior College and the Drama Unit within the Education Division.
- ◆ The Mediterranean Conference Centre, while continuing to function as a conference and tourist centre, needs be provided with ways and means to extricate it from its present financial and cultural impasse.
- ◆ The theatres at the Catholic Institute in Floriana, the Aurora and the Astra in Victoria should be integrated to form part of a national theatre policy for Malta.
- ◆ Theatre should establish criteria to make better use of the broadcasting media for marketing and debating purpose in such a way as to keep theatre constantly on the country's agenda.
- ◆ Theatre should forge links with the business community to build new partnerships and liberate it from the endemic problem of funding, without prejudice to official grants to which respective governments commit themselves.
- ◆ Theatre-in-Education should become central in the lives of children and young people such that the theatre will make the younger generation interrogate society in a sustained, critical but proactive manner, as well as benefit from exposure to foreign artists and groups in a programme of active exchange.
- ◆ There needs be a coordinated policy to activate Malta's many historical landmarks, which could be exciting venues for open-air theatre.
- ◆ Theatre should launch an on-going research programme to review strategies every five years.

### **Section thirteen – Musical Interludes**

- ◆ The main objective is to create music to higher standards, be it band music, choir music or operatic and concert music.

- ◆ State action should concentrate on an inclusive programme to involve individual animators, schools, and market support for development measures.
- ◆ Music-in-Education should become more central in the lives of children and young people, such that it would make the younger generation integrate wholly into the world of music instead of blindly emulating seasonal stage idols.
- ◆ The practice of making students attend music lessons, particularly for ballet dancing, and enroll for formal accreditation *as a mark of social status* is diagrammatically opposed to the perception of creative enjoyment of music and the art and should be discouraged.
- ◆ The National Orchestra should break its total inclination to the area of classical music and take initiatives in the field of contemporary idioms and so extend its audience to more popular levels instead of continuing to cater exclusively for a niche market.
- ◆ The National Orchestra should be constituted as a fully-fledged professional body with its members dedicated fully to their commitment and totally unfettered by private arrangements. For this reason, members of the National Orchestra should be adequately paid and Government should strive to attract private partnership to ease the financial burden of its costs.
- ◆ The National Orchestra must be provided with suitable accommodation where its members can concert, perform, receive tuition and exhibit their research in what will eventually become a Music Museum.
- ◆ A School of Dance should be opened by the Education Division to stimulate the dance theatre in Malta to high standards.
- ◆ Malta's musical heritage should be preserved and disseminated both locally and abroad.
- ◆ Government should strongly encourage the future of music and dance by supporting artists, directors and choreographers and by creating a context conducive to inter-mixing with foreign artists.

#### **Section fourteen – The Plastic Arts**

- ◆ Art in Malta is still a part-time affair.
- ◆ Maltese artists remain disorganised as a body.
- ◆ There should be established an expressive art education programme for all children and, where possible, the participation of all stakeholders in participatory workshops to assure bold creative expression at an early age.
- ◆ Visual arts in Malta suffer from a lack of flexibility in approach: a research project detailing a dynamic strategy should be set up forthwith.
- ◆ The proposed Malta Council for Culture and the Arts should instigate rigorous undertakings, which will relate artists, as individuals and as a group, with a specific profile, to a wider proactive environment.
- ◆ The proposed Malta Council for Culture and the Arts should research and discover new and sustainable support systems in order to encourage effective growth of the Arts.
- ◆ Education in Malta is still framed in a strictly academic context, with little scope for the broad development of the artist, especially within a socially oriented field of vision.
- ◆ Artistic expression is stifled by a system that is centred exclusively on the achievement of formal certification.

- ◆ Creative self-expression among children is often considered as suspect, irrelevant and even dangerous.
- ◆ The National Minimum Curriculum stresses that creativity infuses the enjoyment ingredient into learning and teaching strategies, combating routine procedures and stagnation.
- ◆ The School of Art, a State run and owned institution, lacks vision. It does not even offer a proper, dynamic course. It still bases its teachings on old, traditional concepts and values so that its four-year diploma course is not recognised by any institution.
- ◆ Artists should become involved in community work to make way for a diversity of creative activity that establishes their social relevance and accessibility.
- ◆ There should be a move away from the outdated system of strict hierarchical patronage to a strategy that creates and maintains new partnerships between artists and the public.
- ◆ Malta has not yet dedicated a museum to the works of its contemporaries.
- ◆ Malta requires a Cultural Plan for concentrating its resources in visual art.
- ◆ Although the Museum of Fine Arts functions primarily as an educational service, it does not cater effectively for the young visitor because attempts to introduce modern interactive animation involving children and youths have so far failed.
- ◆ The Museum of Fine Arts should:
  - (a) take the initiative to organise outreach programmes in association with Local Councils;
  - (b) seek to sustain its operations through initiatives that address the market directly by the promotion of its assets in a creative way by producing audio-visual documentary material, CD-ROMS, textile products for retail, almanacs, as well as space for animated and interactive sessions.
- ◆ There should be set up an independent Museum Association which would represent the global interests of the various museums and art galleries in Malta.

### **Section fifteen – The Expressive Heritage**

- ◆ Malta has a rich folklore legacy.
- ◆ Expert management is sorely needed to boost this creative industry of such high potential.
- ◆ A local Crafts Policy should be drawn up within the socio-economic framework of the new millennium.
- ◆ The Crafts Village at Ta' Qali should be provided with all embellishment and personal services to become a Folklore Museum.
- ◆ Craftsmen need be strongly funded on a short-term basis until they regain economic feasibility and self-sustainment, so as not to feel impelled to switch to importing and distributing imitations.
- ◆ Schools need to encourage creativity in craft design and manufacture in order to re-popularise old crafts and encourage up-coming generations to take crafts at least as part-time occupations.
- ◆ Folklore in Malta has been discovered as a strong touristic investment.
- ◆ Folklore is being seen as a potential income and employment generator.

- ◆ Interest in the revival of Maltese ethnic instruments is achieving far-reaching objectives, especially since it is involving young composers and musicians.
- ◆ With prestigious sponsors putting their weight behind Folk Festivals, media sources and advertisers are having a growing impact on Maltese folklore.
- ◆ The Malta Tourist Authority is following a policy that forges alliances with NGOs and other interested parties committed to heritage initiatives.
- ◆ With tourism as a key factor, Maltese folklore might find it possible to have its roots survive in economic terms.
- ◆ Maltese Folklore is subject to exploitation since there is no proper structure in Malta to safeguard intellectual/artistic property rights, and this problem needs to be addressed.
- ◆ Malta should start taking active part in international conventions debating measures for the protection and development of physical folk life, social folk custom, performing folk arts and oral/literature/verbal art.

### **Section sixteen – Public Broadcasting**

- ◆ Home entertainment through television is very popular in Malta although a gradual decline in viewership has been recorded.
- ◆ Quality in local productions has never been taken seriously.
- ◆ Broadcasting in Malta depends heavily on amateurish presentation based largely on instinct instead of knowledge of television grammar.
- ◆ Broadcasting in Malta is too loaded for the small Maltese audience, with the consequence that content, form and technical quality are suffering greatly.
- ◆ Present structures in broadcasting need to be updated to serve the future public.
- ◆ The public tends to select fun and trivial programming because people behave more like consumers than supporters of principles.
- ◆ Broadcasting in Malta is a heavily subsidised business, either by the State, political parties or the Church.
- ◆ State monopoly of Broadcasting in Malta is prohibited by means of the Broadcasting Act 1991 which guarantees that, as per section 41 of the Constitution of Malta, freedom of expression is guaranteed; freedom of expression meaning “pluralism in broadcasting...without interference in the communication of ideas”.
- ◆ Granting freedom of speech in broadcasting has increased public expectations to get value for money in the broadcasting service.
- ◆ Public Broadcasting has to produce educational programmes to satisfy its subsidy and entertaining programmes to attract viewers and advertisers and prevent them from going to other stations.
- ◆ Public broadcasting is still not serving the needs of everybody.
- ◆ There is need for the strengthening of active, participatory entertainment even on the public media.
- ◆ There should be considered a scheme for the promotion of cultural broadcasting to help programme associations or individuals devise alternative content.
- ◆ Imported broadcasting material is overly dependent on the English language entertainment industry. Dubbing into the local tongue is extremely limited and is used only for documentaries.

- ◆ There needs be set up a National Institute for Audio Vision to become the national depository for local audio and visual production material.
- ◆ The public broadcasting mission is to provide audiences with the best information, education and entertainment while at the same time offering space for talent that promotes national identity and socio-cultural values.

### **Section seventeen – Youth for Culture**

- ◆ Youths are alarmed that globalisation is sweeping ideological aspirations away and replacing them with uniform capital growth measures solely by economic criteria.
- ◆ The future objective for youth should be to facilitate regional, national and international debate on the provision for the cultural and creative development of young people both inside and outside formal education, so as to:
  1. stimulate networking, the setting of partnerships and the exchange of information between governmental and non-governmental organisations;
  2. identify and encourage good practice in the field of arts education.
- ◆ These objectives are determined by the following considerations:
  - a) Factors affecting young people's participation in artistic and cultural programmes;
  - b) Intercultural understanding and cultural diversity;
  - c) Deeper understanding the roles of cultural provisions for young people;
  - d) Training artists and teachers in working with young people;
  - e) Reflecting towards a new framework to enable young people and the arts to become closer.
- ◆ The European dimension, which promotes an active process of communication and interaction between cultures to the mutual enrichment of each, should be adopted in school curricula in all disciplines to bring about intercultural education.
- ◆ The lifestyle orientation of young people detaches them from conventional notions of culture.
- ◆ The traditional arts play very little part in young people's lives.
- ◆ Young people's leisure activities have a currency of their own.
- ◆ The basic culture of young people is related to popular expression.
- ◆ Young people's notions of culture is attached to recorded music, television and video images, mechanically produced consumer goods, way-out fashion, live entertainment, digital information, fast food, travel, free sexual activity, cosmetics and additive items.
- ◆ Young people's language often consists of unstructured codes and unstructured conversation and with these tenets young people declare themselves and condemn conventional patterns.
- ◆ Today's challenge is how to channel young people's abundant drives and anarchic energies towards positive societal interaction.
- ◆ Policymaking is often undertaken by people who may be alienated from the authentic commercial culture of the young. Therefore, the participatory action of young people should promote an active process of communication and interaction between cultures to the mutual enrichment of each allowed to start at the negotiating table.
- ◆ Young people need to attain self-identity and maturation and for these they should be given freedom of autonomous spaces and good contacts with adults they trust.

- ◆ The prevailing Mediterranean culture of the nuclear family still offers much protection to Maltese youths.
- ◆ The often bent attitudes of the young in Malta betray a conspicuous lack of critical values and commitment.
- ◆ Socialisation and participation, which are not absent among Maltese youths, should be encouraged because they provide access to responsibility, social status and to an opportunity to control one's own personal development.
- ◆ Youths should be heard and regarded in every aspect or possibility of social development.
- ◆ Youths should be taught to be creative themselves in order to develop new funding and resources.
- ◆ The State should accept that youths might be reached not necessarily through education but through creative ventures in economic ventures.

### **Section eighteen – The Diaspora**

- ◆ The small size of Malta and its relatively large population have, of need, pushed Maltese nationals away from the Islands to seek a living elsewhere.
- ◆ Maltese roots extend far and wide into many countries and the Maltese language is spoken, in dialect form or otherwise, by many ethnic groups of Maltese descent.
- ◆ Strong ties should be maintained with ethnic Maltese groups through ambassadorial and consular offices, by means of financial subsidisation as well as by means of encouragement of cultural tourism by subsequent generations of Maltese migrants.
- ◆ The 1989 Commission for Maltese Abroad and the law that followed the setting up of that commission created an effective link between Maltese migrants and the Maltese Government and granted dual citizenship to Maltese migrants.
- ◆ In the late '90s the right for dual citizenship was extended to offspring of Maltese migrants.
- ◆ There must be addressed multi-cultural policies to initiate educational measures against racial discrimination which used to be minimal in the past but has been showing signs of significant growth lately.
- ◆ A policy to attract religious tourism to Malta should be undertaken, attracting Christians to visit places of sacred attraction in Malta.
- ◆ The Roots Programme that has been set up by the Ministry of Tourism in collaboration with the Ministry of Education must be strengthened to reach more ethnic groups of Maltese descent.
- ◆ The Maltese Language must be strengthened, its study must be better popularised and democratised, and Maltese ethnic groups must be helped to learn Maltese.
- ◆ Enlightenment of second and subsequent generations of Maltese migrants in the culture of their forefathers will serve as a prop in their struggle to establish themselves within the community.
- ◆ The history of Maltese migration must become an integral part of the study of Maltese history.
- ◆ A Migration Museum should be opened to commemorate the thousands of Maltese who left our shores to seek livelihood abroad and to trace and record experiences of Maltese migrants abroad and of foreign migrants in Malta through history.

## **POLICY SYNOPSIS**

### **Main objectives**

- Malta shall practice a cultural policy of wide participation, as opposed to sectarian and vertical convention.
- Malta's open cultural policy shall give due importance to all other cultures.
- Malta shall actively promote international cultural co-operation with special focus on Euro-Mediterranean cultures.
- Malta shall preserve traditional arts and encourage and support experimental trends.
- Malta shall practice a policy of free and inclusive access to culture.
- Malta shall have faith in the right of free access to culture and of expression of creativity.
- In Malta, the Central Government, while retaining its obligation to assist cultural programming, shall retreat to a position where its influence is minimised so that the community itself becomes the generator and promoter of creative initiative.
- There shall be a transfer from the deterministic, sole concept of subsidy to one of investment, active support, viable partnership and purchase of services.
- Malta shall follow a cultural policy, which will express belief in the devolution of power, so that Local Councils, NGOs and individuals will become part of an open national programme to create and develop cultural activity.
- Malta will regard living culture as a movement that will redirect itself from social narrowness to broadness, in celebration of creativity, empowerment, inclusiveness and change.

### **Section one – Cultural Theory**

- ◆ Malta shall democratise Culture such that the causes leading to cultural disadvantage shall be neutralised.
- ◆ Malta shall use cultural initiative as a catalyst, an empowering tool to break the cycle leading to cultural disadvantage.
- ◆ Malta shall strive for an Euro-Mediterranean cultural partnership that shall promote Euro-Mediterranean cultural space.

### **Section two – Maltese Cultural Signals**

- The preservation of ancient national heritage shall remain one of the primary aims of Malta's cultural policy.
- Wherever possible, heritage sites shall become self-sustainable. For this purpose, heritage sites shall be entrusted to cultural partners and NGOs both for effective maintenance/management and as places to which access and participation are assured.
- The massive contribution that NGOs have made towards the conservation and preservation of Malta's cultural heritage shall be recognised by, wherever possible, letting them, in



communion with Local Councils, be cultural partners in the maintenance/management of heritage sites.

- Religion, having been of the utmost importance in etching and marking Maltese identity, should continue to be regarded as one of the main points of reference in any cultural policy study in Malta.
- The media will be regarded as an important factor in enhancing national values in a changing social context.
- Tourism, an important pillar of Maltese economy, will be regarded as a potent source to absorb cultural workers.
- The promotion of culture in Malta should be free from elitist tendencies and should solicit democratic and extended tendencies.
- Local councils shall be encouraged and even urged to become cultural partners in collaboration with NGOs to effectively maintain/manage heritage sites within their areas.
- Malta will take into account the emerging concept of the cultural worker and undertake to introduce cultural and artistic management on a professional basis.
- There will be recognised the immediate need for Malta to organise its performing arts on a serious, academic level, so as to acknowledge and exploit the creative sources of its younger generation.
- The concept of an Academy for the performing Arts will be reactivated and steps taken to look seriously into its implementation.

### **Section three – Changing Times**

- A cultural policy for Malta shall replace the Maltese mindset of standardisation with critical values and active questioning.
- Malta's cultural objectives shall be:
  1. looking into basic needs, and values;
  2. efficient management of the cultural industry; and
  3. the achievement of socio-cultural realities namely participation and equality.
- The richness and distinctive qualities of Maltese identity shall be diffused among people and transmitted as a definition of the Islands' identity in a unified Europe.
- The potential of the role of creative art as an intrinsic and irreplaceable value for the empowerment of the people, including the young shall be recognised and invigorated.
- Those causes that lead to cultural deprivation shall be neutralised.
- Malta shall expect its artists, intellectuals and vigorous thinkers to explore the collective creative impulse of the whole people.
- Malta shall develop a horizontal cultural strategy that shall devolute creative power, encourage holistic partnerships, link with key players in community development and focus on regional and local authorities.
- Cultural creativity shall be used as a catalyst and as a fortified instrument to break the cycle of failure in values.

- The modernisation and popular animation of museums and sites, as well as initiatives involving partnerships with the private sector, shall be high on the national cultural agenda.
- Malta shall ensure that any foreign funds, such as the EU Culture 2000 and the Media Plus Programmes, that may be obtainable, be used in the best interests of our cultural heritage.

#### **Section four – Cultural Socio-Economics**

- A cultural policy for Malta shall take into account the need to modernise, to interact, and to open up towards increasing globalisation and recognition of the need for better living standards.
- A cultural policy for Malta shall replace homage to the establishment with encouragement of inventiveness in the arts, and at the same time acknowledges the emerging profile of the new concept of the cultural worker.
- A cultural policy shall recognise the immediate need for professional training in the field of Cultural Management.

#### **Section five – the National Agenda**

- There shall be set up a Malta Council for Culture and The Arts as an autonomous body for promoting and implementing cultural policies in the spirit of Government direction.
- The Malta Council for Culture and The Arts shall have the twofold role of:
  1. strategic policy making; and
  2. monitoring evaluation and quality assurance.
- The Centre for Creativity at St. James Cavalier shall recognise the crucial interconnection between the arts and education and the latent needs of the culturally disadvantaged by contributing to the cultural sensitivity and well being of the people and not only of some privileged sector/s.
- The Centre for Creativity shall build new partnerships that can act as paradigms for increasing corporate support for culture and the arts.

#### **Section six – Contextual Tourism**

- A cultural programme for tourism shall establish Malta as a venue for improved attractiveness, stronger creativity and the development of identity in the Mediterranean region.
- Maltese students shall be taught about Malta's cultural heritage and about the need to promote and protect it for its intrinsic and touristic value.
- A programme of inventive cultural/touristic events shall be built to motivate artisans, singers, musicians, dancers and other people who are crucial to the services industry, and to stimulate and enhance the tourist industry.
- There shall be built an aggressive policy for the preservation of Malta's heritage sites, including schemes to involve children and young people.

- There shall be set up an Operating Agency to be known as Heritage Malta that shall be enshrined within a legal framework to, among other things, conserve, restore, administrate and manage cultural heritage sites.
- Key historic buildings currently used as government offices shall be vacated and offered for touristic attraction.
- Malta's potential for devotional/religious tourist attractions shall be developed.

### **Section seven – Public Ritual**

- Public rituals shall be redimensioned through the understanding of their economic usefulness and through their attraction of local and foreign visitors to local celebrations.
- Folkloristic celebrations shall be infused with creativity and perspective and shall be guided to utilise obvious examples of Maltese ethnic culture.
- Carnival shall be revived to its former characteristics, shall be spread to villages with the help of Local Councils and shall become a cultural attraction for locals and tourists alike, while at the same time retaining the spontaneity needed for such celebration to be popularly authentic.
- There shall be encouragement to introduce the satirical element into Carnival, so as to recapture the essential qualities of the event and therefore de-fuse political, polarisation in Malta.
- There shall be built a Carnival Village to house float makers, a Carnival Museum, a souvenir shop and a cafeteria.
- Traditional festivities shall be revived to consolidate Maltese roots, strengthen the Maltese Language and unite the people through identity and belonging.
- Love for authentic Maltese crafts shall be rekindled, particularly through the Malta Crafts Council which shall endeavour to raise steady appreciation, promotion and regulation of Maltese crafts in particular.
- Professional studies in the expression and diffusion of Maltese ethnography shall be increased.
- Research shall be encouraged and professional advice sought regarding indigenous heritage and activity in Malta.
- There shall be identified and promoted linkages between native ethnographic roots within a Mediterranean context.
- An Institute of Maltese Folklore shall be established to:
  1. Serve as an inspiration and as a catalyst for leadership in the initiation of serious ethnographic research in respective towns and villages;
  2. Undertake a nationwide project of Living Memory Collection to record the memories of our elders;
  3. Recognise the innate instinct of the people in street celebrations;
  4. Revitalise street celebrations;
  5. Ensure that Carnival retains its "provocative" and "subversive" elements by encouraging satire.

- ◆ The interests of artisans enlisted in arts, skills, trades and industries considered as Maltese crafts shall be safeguarded and promoted especially once the Malta Crafts Council comes into full operation.

### **Section eight – the Heritage Framework**

- The Maltese landscape shall be protected and conserved.
- The Malta Centre for Restoration shall become Malta's national agency for conservation and professional training centre for restorers.
- Museums, from simply tourist attractions, shall become central educational facilitators where visitors measure themselves against vast wealths of knowledge and cultures.
- Heritage in Malta shall be regarded as a commodity that requires adequate investment, including educational awareness programmes and public involvement.
- A new legislative framework with a number of new institutions and innovative fiscal policies shall be introduced to respond to contemporary problems in Malta's heritage sector.
- Private sector partnerships will be sought to partly finance projections for the temples. Government shall retain superintendence over all heritage sites while the private sector, with the involvement of NGOs and Local Councils, will manage the temples and other sites. A Committee of Guarantee will instigate for action and monitor progress.
- There will be the encouragement and support of programmes that will maximise educational awareness of Malta's unique heritage and utilise this rich cultural resource interactively with the students' curriculum.
- Archeological site management will be promoted and developed and assistance from relevant international bodies will be duly sought.
- Trusts and Associations will be considered for the contribution they can make to the cultural heritage.
- The University of Malta will be required to introduce cultural management and artistic management courses leading to professional accreditation.

### **Section nine – Language for a People**

- Idiosyncrasies in the use of the Maltese Language in broadcasting shall be monitored through adequate training in Maltese speaking and writing of media/broadcasting personnel.
- All efforts shall be made to make Maltese one of the official languages of the EU in the event of Malta gaining full membership.
- There shall be set up one professional body with legal status to promote and defend the Maltese Language in local and foreign forums. Its mission shall be to:
  1. Observe and evaluate the state of the language;
  2. Develop a language policy for Malta;
  3. Carry out and monitor the Language Policy.

### **Section ten – The Case for Literature**

- Maltese literature shall be made to play an essential role in the current concept of identity and diversity identification.
- The Maltese writers shall be enticed into the fora of public debate to put Maltese literature in the mainstream.
- Children's literature shall be recognised at the national level and there shall be provided facilities to animate the literary content in a dynamic way, which would correspond to the sophisticated exposure of children to the market.
- There shall be established an agency to promote Maltese Literature by publishing information and biographies in Maltese and English and by ascertaining the marketability of the local literary product.
- The sustenance of writers shall be improved by the creation of transitional allowances such as working and travelling grants, sabbatical leave and the funding of literary research.
- There shall be set up a Translators' Association to encourage translation works both into Maltese and from Maltese, and thus secure provisions for cross-literary activity.
- The National Book Council shall combine the various interests in Maltese Language, encourage the publication of Maltese books, particularly by assisting new authors to publish their works, and liaise with Local Councils to encourage the application of modern information technology in popularising the Maltese book and organise memorial lectures and book award events.

### **Section eleven – the National Collections**

- There shall be introduced an Archives Diploma Course at the University of Malta.
- The Librarian Diploma Course at the University of Malta shall be extended onto a degree course.
- The holding of a Diploma/Degree Certificate in Librarianship and Archival Work, as the case may be, shall become compulsory to new employees of the Department of Libraries and Archives.
- The National Library of Malta (NLM) shall be rendered a 'library without walls' by:
  1. providing connectivity links with other catalogues around the world;
  2. providing library and archive outreach services offering web sites and making access to the catalogue and reservation of services through the internet.
- There shall be a restructuring of the Department of Libraries and Archives such that it will become an Operating Agency with an independent statutory entity with the NLM and the National Archives of Malta (NAM) having separate management but sharing common services and facilities.
- There shall be undertaken much needed reforms at both the NLM and the NAM once the Operating Agency has been set up.
- Reforms at the Central Public Library (CPL) that cannot be introduced within the present system of management shall be undertaken once the Operating Agency has been set up.
- There shall be opened a branch library service in every Local Council, which still does not have at least one such library.

- The CPL shall target young people between the age of 16 and 35 and shall entice them to make use of its services through the provision of appealing products and services.
- The NAM shall put itself in a position to make partners with commercial entities who would be interested in reproducing rare matter for tourist and local consumption.
- Site for a new, state of the art Library and Archives Building where common services and management could be shared and the public better served will be sought identified and planned.
- The Bibliotheca will become a Library and Archives Museum as befits its age and architecture.

### **Section twelve – Theatre in Malta**

- The Manoel Theatre shall be given full legal status.
- Theatre in Malta shall be reinvented as an authentic force to relate to society and its contemporary realities.
- The Manoel Theatre shall commission local drama, invigorate new playwrights, instigate for a new Maltese idiom and new trends, create new technical and graphic designs for the stage and undertake outreach programmes to diffuse theatre events.
- Institutions like the Manoel Theatre and St James Creativity Centre shall establish close collaboration with the Drama School, the University Theatre Studies Programme, the Junior College as well as Drama Unit, while at the same time forge links with dramatic centres overseas.
- The Catholic Institute in Floriana and the Aurora and the Astra in Victoria shall be included in a national theatre policy for Malta.
- Theatre-in-education shall become central in the lives of children and young people so that they will interrogate society in a sustained and proactive manner.
- Theatre in Malta shall ensure that mainstream productions become vital and authentic experiences to maximise all the talents of writers, artists and technicians alike.
- Alternative Theatre will be encouraged in a strategy which will also involve outreach programmes for the culturally deprived and sectors of the community that need special regard.
- Theatre experience will also be offered creatively to the disabled and this will include programmes of drama therapy.
- Theatre shall be put constantly on the country's agenda through better use of the broadcasting media, "debating" current issues.
- Theatre shall forge links with the business community to build new partnerships that will make it sustainable.
- Maltese Theatre will be exported to make representation at foreign festivals and events.
- The Mediterranean Conference Centre, while continuing as a conference and tourist centre, will be helped out of the financial impasse that it is in at present.
- Local Councils will be encouraged to present theatrical events that will promote talent and reflect society, and to collaborate with national structures like the Manoel Theatre and the St. James Centre for Creativity.

### **Section thirteen – Musical Interludes**

- Government shall invest in participatory musical experience for all citizens.
- Music shall be created to a higher standard than at present through making music-in-education more central in the lives of children and young people, thus integrating them wholly into the world of music.
- Music education in Malta shall be improved to measure creative experimentation, flexibility and development, with the complicity of Local Councils.
- The practice of students attending music lessons for purposes of accreditation and as a mark of social status shall be ruthlessly discouraged.
- The National Orchestra shall become a fully-fledged professional body with a house for itself to practice and give concerts in.
- Government shall strive to attract private partnership with the National Orchestra so that its members shall become fully dedicated to the Orchestra, totally unfettered with private arrangements.
- The Malta Song Festival, the Folk-Singing Festival, the Jazz Festival and similar events shall be promoted to develop and enhance the full span of ethnic and music interest in the Maltese Islands.
- Music and dance language shall be allied to a commitment to the community.

### **Section fourteen – The Plastic Arts**

- Because visual arts in Malta suffer from a lack of flexibility of approach, there shall be undertaken a research project detailing a dynamic strategy for visual arts in Malta.
- New and sustainable visual arts support systems shall be researched and discovered in order to encourage effective growth.
- The proposed Malta Council for Culture and The Arts shall instigate rigorous undertakings, which will profile artists, as individuals and as a group, to a wider, proactive environment.
- Creative self-expression among children shall be encouraged by creating enjoyment in learning and teaching strategies and also by establishing expressive art education for all children, according to provisions contained in the National Minimum Curriculum.
- The School of Arts shall be dynamised into an outward looking creative institution.
- Artists shall be involved in community work to make way for a diversity of creative activity that establishes their social relevance and accessibility.
- At the Museum of Fine Arts there shall be introduced modern interactive animation involving children and youths to make art cater effectively for the young visitor.
- There shall be an Open Village of Arts where local artists shall interface with foreign artists who shall be accommodated temporarily in the village, and where students and artists shall explore new creative talents and encourage and sustain direct public participation in a new environment.
- The Museum of Fine Arts shall organise outreach programmes in association with Local Councils and such programmes shall consist of small but high-quality travelling exhibitions accompanied with public lectures, discussions, and animation schemes.

- Museums in general shall try to make their operations self-sustainable through initiatives that address the market directly.
- It shall be an established policy for Museums to include people with disabilities across the range of their activities.

### **Section fifteen – The Expressive Heritage**

- There shall be drafted a Local Crafts Policy to avoid fragmentation and lack of proper focus.
- There shall be encouraged active Maltese participation in international conventions, debating measures for the protection and development of physical folk life, social folk custom, performing folk arts and oral/literature/verbal art.
- Craftsmen shall be funded on a short-term basis until they regain economic feasibility and self-sustainment so that they would not feel compelled to switch to importing and distributing craft imitations.
- The Crafts Village at Ta' Qali shall be provided with all embellishment and personal services so that it serves to become Malta's Folklore Museum.
- Schools shall encourage creativity in craft design and manufacture in order to re-popularise old crafts and encourage up-coming generations to take crafts at least as a part-time occupation.
- The New Malta Crafts Council shall seek to revive local crafts and encourage craftsmen not to switch to importing imitations and distributing them.
- Long term policies shall not stop at preservation (of crafts) but shall move on to creativity, inventive marketing and attractive presentation with certification of authenticity of products to be issued by the Malta Crafts Council.

### **Section sixteen – Public Broadcasting**

- Participatory entertainment shall be strengthened, even on the public media.
- Quality and diversity in local broadcast productions shall be taken seriously.
- There shall be set up a National Institute for Audio Vision to become the national depository for local audio and visual productions.
- A Language Policy will be created to assure that the linguistic aspect is respected, enhanced, developed and monitored professionally.
- Media policies shall be redirected to invent projects of quality which assure significant trajectories for an authentic culture, this because broadcasting patterns without renewal would lead to a general code of lethargy and passive outcomes.
- Proper technical guidance and advice shall be provided to radio broadcasters to avoid airing material of dubious quality and consequence.
- Public broadcasting shall take into account its mission to provide its audiences with the best information, education and entertainment, explore, promote and provide space for talent and shall also promote national identity, social values and culture.
- The PBS shall be reconstituted into new business units so that it be radically renewed and re-staffed along modern business management lines.



- A Broadcasting Advisory Council shall be set up to monitor public broadcasting with regard to creativity, diversity, quality, independence, impartiality and public interest.

### **Section seventeen – Youth for Culture**

- To bring about intercultural education, there shall be adopted in all disciplines in school curricula the European dimension that promotes an active process of communication and interaction between cultures to the mutual enrichment of each.
- Efforts shall be made to channel young people's abundant drives and energies towards positive social interaction.
- Youth shall be encouraged and allowed to participate in negotiations that will affect their future economic, social, and personal interests.
- Youth shall be given freedom of autonomous spaces and good contacts with adults they trust to enable them attain self-identity and maturation.
- Youths shall be encouraged to participate in the provision of democratic action and social cohesion. Such participation will be for youths a means to strengthen and consolidate self-esteem.
- Government shall ascertain that what falls outside the range of the conventional arts and outside conventional programmes of support shall benefit from financial resources.
- Serious efforts shall be made to research appropriate labour market policy measures related to the cultural industries and also to find new partners who are willing to believe in the creative energies of young people.
- Socialisation and participation, though not absent among Maltese youth, shall be encouraged because they provide responsibility, social status and an opportunity to control one's own personal development.
- Youths shall be heard and regarded in every aspect or possibility of social development.
- Youths shall be taught to be creative themselves in order to develop new funding and resources.
- Youths shall be reached not only through education but also through new creative ventures and initiatives.

### **Section eighteen – The Diaspora**

- Strong ties shall be maintained with ethnic Maltese groups through ambassadorial and consular offices, by means of financial subsidisation, through the encouragement of Maltese descendants to travel to Malta to trace native culture and through the facilitation of the retention of emigrants' birthright and identity.
- In collaboration with the Migrants' Commission, there shall be opened a Migrants Museum where there will be housed documents, pictures, accounts, old visas, passports and belongings of Maltese persons who traveled abroad in search of livelihood.
- Also in collaboration with the Migrants Commission and with groups of Maltese migrants and their descendants, there shall be maintained by the Malta Government active support programmes for the identification and maintenance of Maltese ethnic roots and for the promotion of Maltese cultural tourism.

- There shall be addressed multi-cultural policies to initiate educational measures against racial discrimination which, though ignored in the past, cannot be allowed to be forgotten in future.
- There shall be undertaken a policy to attract religious tourism to Malta.
- The Roots Programme run jointly by the Foundation of international Studies, the Ministry of Tourism and the Ministry of Education shall be strengthened to reach ever more ethnic groups of Maltese descent.
- Maltese ethnic groups shall be helped to learn Maltese.
- The history of Maltese migration shall become an integral part of the study of Maltese History.
- There shall be established an International Federation of Maltese Communities and Associations from countries where people of Maltese origin are resident.

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