

ARTS



imagine



V.I8

VALLETTA
CANDIDATE CITY
EUROPEAN CAPITAL
OF CULTURE 2018



**Final Application
for the Title
of European
Capital of Culture
2018 in Malta**

Valletta 2018 Foundation

SEPTEMBER 2012



Polaroid series 17: Morning. Elise Billiard 2008

The Bid Book Story

Imagine 18 is the final application of Valletta for the title of European Capital of Culture (ECoC) 2018 in Malta. The working title of the candidacy of Valletta is V.18. This book plots the development of our bid from concept to the fulfillment of the proposed Cultural Programme in 2018 and its planned legacy. We have chosen chapter titles that loosely follow filmmaking; a genre that exhibits parallels with any creative process from fledgling idea to final output. Here, we outline why film has particular relevance as a Leitmotiv for the road ahead in realising Valletta 2018.

- Filmmaking is known to be a big-budget creative sector in which only a highly skilled few participate. However, today, with hand-held devices, everyone has the potential to depict and publicise their creative selves and their works in film. The medium is being democratised and some of the big-budget barriers to entry are being whittled away. V.18 parallels this changing industry; we have to think big while observing strict budgets and encourage everyone to be a part of our ECOC.
- Malta has a strong film-servicing industry; we have less of a film industry. Film is an industry we've participated in but not fully 'owned' or put to work in exploring issues facing our culture and society. Now though, we are seeing greater public commitment to the industry with new funding and support that open up opportunities for individuals and organisations in this sector. V.18's role is to pursue such chances to show that with the right stimuli and mechanisms we can nurture a number of creative careers in Malta in sectors traditionally thought of as being beyond our reach.
- Valletta is an excellent theatrical film set. It has provided the scene for numerous dramas over the centuries: a theatre of war and peace; the backdrop to trade; a stage set for the acting out of colonial rivalries; and an opulent showy *grande dame* displaying her riches. V.18 ushers in a new scene for our capital, this time determined by a cast of Maltese citizens and residents, visitors and European and international partners all of whom direct the action of our ECOC.
- V.18 alludes to the referencing used for versions of films and software. V.18 is the release of a new version of Valletta. Not a final one, but one we envisage having many sequels. V.18 creates the structures, mindset and means for people to do great things in and with a great city, which with the legacy of our ECOC, can be reinvented continually for contemporary purpose.
- Productions see multinational casts and crews pulling together in seamless and skilled team work. V.18 must call upon vast pools of talented and resourceful people drawn from various backgrounds and cultures - residents and people beyond Malta - in an ambitious intercultural enterprise.
- Films cover broad genres. V.18 will have its show-stopping leading events as well as its thought-provoking 'fringe'; it will stage powerful events and quieter, more reflective moments within its Cultural Programme.

We have followed the running order of questions in the ECOC application document closely. However, we have moved a few questions to structure our information as to be more in sync with our internal logic.

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IMAGINE VALLETTA 2018



Photo by Photocity

Over the next few years we will all be a bit older, and hopefully also a bit wiser. Wisdom does not come from the passage of time itself, but from the way we face the challenges we encounter and experience the changes we commit ourselves to setting in motion. Doing so together with several other people, not only those one already has a connection to, but also others in the wider community, may lead to a large-scale transformation. Valletta's bid to become European Capital of Culture in 2018 may become a reality because many people – the residential and working communities of Valletta, visitors who stay for short and long stays, as well as the citizens of Malta and Gozo through their own local communities – make it possible. Valletta's bid is the result of a years-long process which saw Government, the Valletta Local Council, national agencies and private partners believe in the significance of making our capital city a space in which people can realize their dreams.

The next few years will see the continuation of this commitment through a stepping up of programmes and projects which aim to leave an indelible mark on our city and our country for years to come. I invite you to join us on this journey and share our will to imagine.

ALEXIEI DINGLI, MAYOR OF VALLETTA

SECTION I: BASIC PRINCIPLES

“Despite being a fairly regular visitor to Malta over the years to see my Maltese family, it wasn’t until about 15 years ago that I really started to explore Valletta and realise what an outstanding and unique City it is. One of my particular memories is walking down the steps from the Cathedral in the mid-1990’s to suddenly come upon St. Barbara Bastions to see one of the greatest and certainly most beautiful harbours in the world, which banished forever my childhood memories of dust, weeds, tumbledown walls and tacky package holidays. It was like glimpsing Sleeping Beauty through the briars. Here was a complete historic City that had miraculously survived turbulent sieges and considerable war damage with its elegance intact, healed by the golden balm of Maltese stone, which almost instantly bridges the centuries so that an ancient Palace sits by a modern re-invention in perfect honeyed harmony.

Being a fortified city on a spit, Valletta doesn’t suffer from the blight of most other historic cities, crowded and jostled by the detritus of ugly cheap modern buildings and tower blocks – it sits serenely almost completely surrounded by the sparkling blue Mediterranean Sea. Malta thankfully has very few tall buildings to disturb the harmony that was created by so many of Europe’s most gifted 17th, 18th and 19th Century architects.

But a city is only as vibrant as the people that visit and live there. And having been lucky enough to own a beautiful house in Valletta, I have been able to see first hand how both locals and visitors have over the last few years been moving back and pumping life into the city; reclaiming its ancient buildings and apartments from years of neglect and abandonment after the Second World War.

Many of the public buildings are now splendidly restored, revealing endless architectural gems. The main pedestrianised streets now bustle with people rather than traffic. Cafes, wine bars and restaurants have sprung up all over the place without squeezing out the small shops that have been there for generations, where everyone knows your name if you are a local. What was once a gastronomic desert is now full of attractive places to eat both in the heart of the city and in its surroundings, such as the popular nearby splendidly restored Valletta Waterfront. The demand for good food continues to raise standards and stimulate innovation for a population that knows how to party and really enjoy their food.

At long last the City Gate, Freedom Square, and the ruins of the old Opera House are being re-imagined alongside the now thriving St. James Cavalier Centre for Creativity. This will undoubtedly continue to spur the renewal of Valletta’s fortunes further.



Photo by Michael Le Poer Trench

The Baroque theatrical jewel that is the Manoel Theatre will hopefully, in the not too distant future, be joined by a much needed major Lyric Theatre, which will be a showcase for the best of local and international talent. For the Maltese have a great aptitude for music and drama, with performances abound in every nook and cranny on the islands, alongside its thriving film industry. The talent pool is large for such a small population and I have benefited from their skills myself by working with a number of skilled actors, singers, dancers, administrators, architects, stonemasons and musicians, both personally in Malta and professionally in the British theatre.

To wander the streets of Valletta at any time of day, especially during the hugely popular Malta Arts Festival and *fešta* times, and hear the babble of excited chatter and laughter, and music being played everywhere, is one of the great pleasures of life. The streets are full of young people and the air crackles with the sounds of a country that loves life and is determined to make the best of it. In the often balmy evenings, Valletta has no traffic and one can wander around its handsome compact uncrowded streets and squares from restaurants to bars, cinemas and theatres with an ease like no other city I can think of. The atmosphere is infectious and, whatever your age, it keeps your heart young and determined to conquer all those Valletta steps!

Malta’s unique history, influenced by the culture of so many European countries that poured art and talent into Malta after the Great Siege in 1565, makes Malta the perfect place to host the 2018 European Capital of Culture.

Winning this bid will not only be the ideal catalyst for Valletta to complete the restoration of the city’s cultural infrastructure, but will also ensure that this great city will continue to welcome visitors to this tiny but vibrant bilingual Maltese/English-speaking island, packed with ancient treasures. It will also encourage the myriad of local talents to flourish to new heights alongside a platform for the best of international talent in the 21st century.

Before the last War, international opera companies used to regularly visit Malta and were hugely popular with Maltese audiences. With proper support for a revitalised cultural programme and modern facilities, this can now happen on an even greater scale. From rock bands to jazz, opera, ballet, musicals and every kind of theatre, Valletta 2018 can be an unique all year round artistic oasis in the heart of the Mediterranean.”

SIR CAMERON MACKINTOSH

1. (i) Why does the city which you represent wish to take part in the competition for the title of European Capital of Culture?

THE V.18 VISION

V.18 is the catalyst to a long-term, culture-led regeneration that sees cultural and creative activity as the most dynamic facet of Valletta and all Malta's socio-economic life. Our vision is one where culture is the overriding force in building individual creative careers, promoting our well-being, and in fostering our communities' international and intercultural outlook. V.18 is an exciting opportunity to experience our cultural identity afresh in new contexts that push the boundaries and allow for ideas, dialogue, creativity and innovation to flow freely. Through culture, we'll find new voices that can bridge our divides: personal, local and across frontiers. Over the past few years, the cultural sector in Malta has been taken more seriously in recognition of its potential to deliver benefits to wider society and also spheres outside the cultural sector itself. These include education, the economy, social issues and our relationship with the environment. Recent policy and legislation, together with financial mechanisms and investments, have given Valletta the foundations on which to build its bid for the European Capital of Culture (ECOC) title in 2018.

Valletta 2018 presents us with a clear opportunity to realise the potential of cultural enterprise as a change agent for capital and country as we develop and harness our current and nascent structures for our ECOC. If Valletta is granted the title, it aims to consolidate past and current efforts and investment, and enhance them with a five-year plan for capacity building, cultural infrastructure and the development of technological means. From the outset, it has been the intention of the Valletta 2018 Foundation - with the creation of its research team in close collaboration with the University of Malta (UoM) and local and European partners - to use this peak year to create a long-term legacy. The changes aimed for 2018 will carry on well beyond our ECOC to alter the cultural and social landscape of Malta dramatically and sustainably. V.18 brings together the energy and passion driving Valletta's bid and seeks to communicate a message of positive effort towards the achieving of cultural change which is of excellence, visible and in touch with everyone, and, above all, enduring.

2. Explain the concept of the programme that would be launched if the city was nominated European Capital of Culture.

The concept of V.18's programme is to bring about shifts in mentality, challenge us to experiment, raise our expectations both as artists and as audiences, and see us embrace permanent change to enrich our cultural lives. This will be done by focusing on encouraging the participation of individuals and organisations from different parts of society. V.18 believes a programme of excellence can appeal to and engage with everyone, particularly when the different communities and target groups are involved in the build-up and development of the different strands of the programme.

Valletta 2018 will not simply be about participating in Maltese culture, but about expressing culture in Malta that breaks through insularity and isolation. V.18 aims to transform traditional ways of viewing culture, not represent culture as tradition.

These issues, while arising from our own set of needs in gaining the ECOC title, are pertinent to exploration across our European neighbours. Malta provides an ideal laboratory for new forms of creative engagement to explore these issues; our Cultural Programme places them under the microscope in the unique parameter of a small island-state on the fringes of continental Europe and North Africa.



Where Are You From? 50 photographs, back-lit computer controlled lighting. Commissioned by the European Parliament. Freedom Square, Valletta, Norbert Francis Attard. Photo by Jon Wrigley 2008

Themes

THE CONCEPT IS DRIVEN BY FOUR THEMATIC AREAS

Generations

Valletta cannot exist as a reenactment of its past. To empower all Valletta's present generations is to give Valletta, and all Malta, a future. Through engaging with younger generations, V.18 creates what is possibly its greatest and most lasting legacy as ECoC: that of giving our children and young people the right tools in order to live a life of inclusion and fulfillment by being direct players in culturally enriching activities.

However, these principles will not be focused on our young people alone. Through interaction, play, imagination, and passion, V.18 includes all generations and all sections of the community in its Cultural Programme.

Generational, cultural and geographical barriers to inclusion and participation in culture can be exacerbated or mitigated by technologies. Digital evolution can speed up our future but also bring about new cultural and societal divides. V.18 brings together cultural practitioners and theorists, creatives and scientists, business and the arts, educators and, our young people to explore and find routes to bridging these and other such contemporary, generational divides.

Routes

V.18 is a cultural laboratory for society to pose self-reflective questions about the role of the past and the challenges of the future, about borders, extremities, differences and similarities within a European and Mediterranean context.

This theme also seeks to ensure that the special atmosphere we love in Valletta today and that sets it apart in Malta, and in Europe, is not lost. The drive to seek contemporary meaning and roles for our city should not see it once more become a city 'built by gentlemen for gentlemen.' The uniqueness of Valletta's communities in its localities is another aspect of diversity to explore, giving it wider contemporary resonance as we do so.

Similarly, we look to those aspects of Maltese society - such as close family ties, small urban communities and a strong culture of volunteering that anchor life on the Islands - that are remarked on by our visitors and have been noted by our young people as aspects of society to hold on to. We examine the stresses and changes these elements are undergoing in contemporary Malta to see how they might add to European-wide thinking on familial and societal change.

Cities

Unlike many cities that are allowed to grow and sprawl randomly, the city of Valletta was planned right down to the detail of the embellishments of its corner buildings. Unlike many cities in other European countries, Malta's are designated by historic status alone and can be the size of villages or small towns.

It is with such a particular lens that we wish to foster a better understanding of our lived-in environment and of the importance of the good design for Valletta. In doing so, we dwell also on the implications for the future of 'the European city' How can citizens, designers, artists, urban planners, architects and residents collaborate and contribute to this rethinking of Valletta as a creative city, as an ECoC? We seek inspiration in our built environment that can serve us into the future; conserving the past by giving it a contemporary calling.

This theme reaches out also to Malta's other cities and to the urban-rural communities that define Malta. We find common ground with counterpart heritage and port cities across the EU and the Mediterranean facing similar issues of declining populations, regeneration, demands of tourism, urban congestion, environmental degradation and so on.

Islands

We are citizens of the Mediterranean, and Valletta is a unique vantage point to focus on the issues relating to this sea-cum-region bordering Europe's south. The sea has shaped our culture, manipulated our trades and industries, and influenced almost every part of our lives. Valletta exists solely because of the sea; its peninsula a strategic location fashioning the city as both defensive fortress and safe haven thanks to the natural harbours flanking it.

V.18 fosters relationships between the Maltese people and the sea that have been lost to time, are simply not understood today, or which have yet to be discovered. Through projects involving the maritime industries, V.18 will connect us with artists and performers taking inspiration from the sea to create new narratives and rekindle old ones that have a cultural resonance today.

We promote a respect for our island environment by revisiting traditional ways of interacting with the sea and coast that use our maritime resources sustainably. The current pressures on our maritime resources can be addressed in part by seeking answers in crafts and industries of old that made sensitive use of our environment.



Race horse swimming off Ghallis with trainer. Kurt Arrigo 2010

1. (ii) What, for it, would be the main challenge of this nomination?

Our main challenge lies in setting up novel and holistic cultural structures to serve our citizens well beyond 2018. We use the term structures as we are addressing not just physical infrastructure but also soft structures such as education, professional training, incentives and support mechanisms. There are also intangible structures to create if we are to overcome the challenge of V.18 as a geographically-isolated island ECoC. We need to appeal to wide audiences including hard-to-reach local based groups, such as our various migrant communities, as well as other European, Mediterranean and overseas audiences and partners within their home territories.

1. CAPACITY BUILDING – OUR CULTURAL ACTORS AND AUDIENCES

We need to invest in and support talent that will breathe a new lease of life into the soul of Valletta and kindle a spirit of cultural renaissance. V.18 must work on two fronts to accomplish this: changing mindsets – both of artists and audiences – by growing the stature of cultural and creative enterprise within society; and driving professionalism in the sector itself by supporting the evolution of exceptional creative education and training.

Raising the bar on the quality of our cultural output requires providing access to training in professional roles, such as arts direction and curatorship, which are not defined in our everyday cultural language in Malta and therefore do not receive the requisite support or training opportunities. Professional capacity building is an area the National Cultural Policy (NCP, 2011) articulates strongly by encouraging “an intensive course-development and institution-consolidation programme in order to replace the current situation in career development in the arts which is fragmented in a few areas and non-existent in most”.

New public funding programmes introduced in 2010 and 2011 are shifting the emphasis from an ecology of public investment in project grants to amateur and semi-professional cultural organisations to investment instruments leading to professionalisation, development and entrepreneurship. This commitment is reflected in the national budgetary measures of autumn 2011 in support of the creative economy which provided increases in direct and indirect funds for the cultural and creative industries (CCIs) under some 14 new mechanisms and incentives as championed by the Draft National Strategy for the Cultural and Creative Industries.

Valletta 2018 also faces a key challenge in breaking down entrenched societal barriers to audience development. Culture Statistics issued by Eurostat indicate that we have among Europe’s lowest levels of audience participation in comparative cultural activities. However, national research (Culture Participation Survey, 2011) has shown that at community level we see large-scale voluntary participation in local music band clubs, parish feasts, agricultural fairs and carnival. We are active audiences but largely in our very local and safe cultural spheres.

2. BUILT INFRASTRUCTURE – SECURING STAGES AND SPACES

Valletta’s current lack of a contemporary cultural infrastructure hinders us in developing a sustainable and progressive society and can undermine individual and community innovation in culture. Modern and contemporary arts, photography, artisans and crafts businesses, performance groups, orchestras, child- and youth-centred cultural events and more, all seek suitable spaces to grow professionally and voice their rightful place in our cultural and socio-economic lives. We have identified some of the most pressing gaps in our cultural infrastructure such as the need for a large-scale and versatile

performance space, an open museum space for modern and contemporary art, and clusters for writers and translators, and the digital arts.

Creating a physical cultural infrastructure requires deep national budgetary allocations which are set against the exigencies of the day. Filling gaps in our infrastructure isn’t only about large-scale projects; we are looking to performance spaces in our localities and open-air venues to provide much-needed, cost-effective regional spread of cultural infrastructure as well. The Islands have a large number of theatres; the majority based in local communities and run overwhelmingly by volunteers. A full national audit is identifying suitable spaces within our localities that are under-used or could be adapted cost-efficiently to provide cultural venues. These include schools, local council buildings, parish and community halls, libraries and public buildings.

3. DIGITAL INFRASTRUCTURE – REACHING FAR AND WIDE

In the run-up to our ECoC, V.18 is using digital media and the social web as well as other new technologies made available, as tools to create virtual spaces to overcome V18’s territorial limitations. Our programme makes use of new and emerging technologies to benefit partners in the creation of projects - events, performance, research or conferences – and also as tools for their dissemination and to gain audiences.

Malta has over two decades of active and extensive investment in its digital infrastructure and human resources in ICT, and has attracted long-term, inward investment from key service industries - such as financial services, gaming, and filmmaking - which are reliant on the excellence of Malta’s digital expertise. We are confident that we can guide, with assistance from corporate sponsors, partners and public entities engaged in ICT, the V.18 programme to exploit technology fully to attain our goal of reach and appeal to all groups in society, locally and overseas.

Access and inclusion are aims that can be boosted by new technologies but by no means is this guaranteed. We are therefore collaborating with individuals and NGOs active in disability issues, migrant networks, and other marginalised groups in society to ensure the V.18 project is as inclusive as possible.

1. (iii) What are the city’s objectives for the year in question?

The territory represented in our bid covers all the Maltese Islands, so our ECoC has both city and national reach. Our objectives therefore take their cue from NCP, which we see as a powerful aid in driving V.18. The NCP was formed, in fact, with the ECoC as a cornerstone of its implementation.

OBJECTIVES

Our objectives guide our bid throughout, channeling our vision into our thematic areas and providing the benchmarks against which we assess the merits of every project within our Cultural Programme.

MAKING CAREERS OF CULTURE

V.18 will develop the sustainability of the cultural sector by rising to the challenge that the intensity and calibre of the ECoC title requires, particularly in terms of human resources and professionalisation of the creative and cultural sectors. The sustainability of our efforts lies in the development of both artists and creatives as well as in growing the necessary critical mass of participants and demanding, engaged audiences.



Amen-Nemmen, dual channel video projection, audio, multiple slide projection, photography and light installation. The Johanniterkirche, Feldkirch, Austria. Vince Brieffa 2002

To highlight the role of the cultural sector in enriching our personal and working lives, we are encouraging our children and young people in particular to question and be curious about their culture and how they relate to Europe, the Mediterranean region and the Maltese diaspora. By fostering international cultural cooperation, collaboration and co-production, our society will be influenced by attitudes and aptitudes of professionals beyond our shores.

GROWING INTERNATIONALLY FROM THE WORLD WITHIN US

V.18 will go beyond merely acknowledging that our diverse make-up affects society. We intend to integrate Malta's rapidly-changing and more diverse society into our programme in an active way. Creative exploration of our newly-emerging social fabric brings opportunities for interaction, negotiation and collaboration and platforms for the discovery of diversity's enriching potential. Engaging with communities across and beyond Europe's borders will be fundamental in supporting our vision of understanding and exploring new cultural identities. Our heritage, seen in street life, festivals, museums, cultural events and buildings and in the Maltese language, is a springboard for learning and appreciation, enabling deeper awareness of our unique social and cultural environment.

Multilingualism is a unique opportunity for the V.18 Cultural Programme to present varied narratives drawn from our linguistic threads. Our languages should be seen as enriching us as they allow us to present multiple interpretations and experiences of V.18; our languages as creative forces, not technical hindrances. The Maltese language is also a vehicle for us to reengage with the Maltese diaspora; second and third generation émigrés often wish to rekindle their roots by exploring, even learning, Maltese.

ESTABLISHING VALLETTA AS A CREATIVE CITY

Valletta needs to become the heart of Malta's creative economy. While recognised for its rich heritage attractions both in its buildings and its festivals, Valletta requires regeneration to serve contemporary society – Malta's citizens, residents and visitors. The ECoC title provides us with a timely opportunity to promote Valletta's potential to be present in and contribute to the international cultural scene through its artists, curators, media experts, authors, designers and creative workers.

The three aspects of regeneration – social, economic and cultural – are targeted in this objective which is aimed at enhancing the well-being of the people Valletta serves as a capital. V.18 puts our local cultural events and aspirations on a bigger stage; not by giving them an ECoC label, but by placing them under a critical spotlight. We are already asking ourselves what our events and projects mean and who are they for; how can they foster greater Malta-wide and EU-wide collaboration and audiences; and how can they give rise to new outputs to benefit our creative selves, society and the economy.

NURTURING SUSTAINABLE RELATIONSHIPS WITH OUR ENVIRONMENT

Our vision brings responsibilities with it in ensuring that our interaction with our environment is sensitive and sustainable. V.18 therefore celebrates and accentuates Malta's marine and maritime characteristics of its littoral and distinct island landscape by developing a healthy symbiosis between man and the natural environment. By using infrastructural and technological means, we aim to discover and explore new ways of interaction among the Maltese Islands' various structural components: our citizens; the architecture; the coastal landscape; and our maritime neighbours both within the region and across Europe. The Mediterranean Sea as an enabler of well-being driven by its role as a force for connections rather than divisions and geographic isolation, lies at the heart of this objective.

3. Could this programme be summed up by a slogan?

Imagine 18 has established itself in the national cultural scene on the basis of two conferences and workshops held over the past year and a half as well as the related presence in the media, and is now strongly associated with our vision for this bid. Imagine 18 may help us develop this young presence into a focal point of Valletta's efforts towards delivering a successful bid and ensuing project. Our aim is to verify that Imagine 18 triggers the responses to support our ECoC project, inspires Maltese society and appeals to our overseas audiences and partners. It will be integrated in our branding strategy – particularly for the three year period from 2013-2015, as described in greater detail in Section V which deals with our Communication Strategy. Together with Imagine 18, V.18 has been a highly successful acronym in introducing our ECoC bid to the Maltese public. We are therefore also retaining it to stand for both our project process and the Valletta 2018 Foundation as the entity driving the bid.



4. Which geographical area does the city intend to involve in the “European Capital of Culture” event? Explain this choice.

While Valletta is the candidate city, our bid is carefully designed to be inclusive of all of Malta. One of the most important and distinctive features of Malta is its smallness when compared with other countries. Therefore restricting the benefits of V.18 to Valletta is both impractical and wasteful.

Opening up the opportunities for the various communities surrounding Valletta will not dilute or diminish the effects of the programme. It is especially important as most residents in Malta live outside the walls of Valletta. To present an eclectic and engaging experience to both hosts and visitors alike we recognise the importance of positively exploiting and maximising synergies and collaborating with communities around the harbour area and beyond.

5. Please confirm that you have the support of the local and/or regional political authorities.

Hosting the ECoC requires the wholehearted involvement of the city, its community and stakeholder localities throughout Malta. V.18 has their backing from early-stage bid to seeing the project's legacy become a reality. The Local Councils of Malta and Gozo signed a charter, which came into force on 17 December 2010, agreeing to support the application of Valletta to become the ECoC in 2018. By establishing the Valletta 2018 Foundation, the Valletta Local Council, which is driving this bid, together with the Local Councils Association, which brings together all local government structures, gave life to an entity responsible for the governance and the organisation of our ECoC application. In doing so, they work in close collaboration with all other important, as well as minor, stakeholders in the Maltese cultural, economic, environmental and social scenes.

Valletta collaborates with all localities in the territory of Malta and Gozo in implementing its ECoC programme. In addition, agreement with political parties has been reached to establish a Parliamentary Committee bringing together both parties represented in parliament to ensure continuity and collaboration in strengthening the base for political consensus for V.18.



Contours of an Island from the series The New Eye of Osiris, print size: 40 cm x 119 cm. Patrick J Fenech 2008

6. How does the event fit into the long-term cultural development of the city and, where appropriate, of the region?

Coordination between our ECoC candidacy and the Draft Strategy for the Cultural and Creative Industries allows V.18 to provide a time-frame for the strategy to be implemented. The strategy has five main objectives: to research and identify the creative and cultural industry; turn it professional; maximise its income and employment; help it grow beyond Malta's shores; and broker better economic, legal and administrative relationships between public and private resources.

FOCUSING ON THE CULTURAL DEVELOPMENT OF CHILDREN AND YOUNG PEOPLE

Broadening access to creativity across the curriculum, and outside it, can plant the idea that freedom to experiment with and explore creativity is important to seeing us fulfill our potential whatever career or life path we take. V.18 can be a force to open up more space in the formal curriculum for creative freedom. At our first Imagine 18 public workshops and conference (June 2011), we heard how our young people feel that they are unable to experiment, fail, learn and play creatively within the strictures of their education and within their increasingly pressured lives. One of our most effective contributions to long-term cultural development of Malta is balancing the policy objectives of socio-economic gain and competitiveness with helping people find a simple desire for creative freedom and fun. V.18 is about giving us space back to experiment creatively throughout our lives. We are starting by helping younger generations learn the creative habit early on in life.

One such project in our sights is the *Žigužajg* Malta Kids Arts Festival. A resounding success when first held in November 2011, it saw strong demand among children, young people, parents and educators. *Žigužajg* brought an eclectic programme of local and international children and youth arts groups to the stage and with outdoor installations, appealing to age groups from very early years to mid-teens. The aim of *Žigužajg* is to deliver artistic excellence within a fun and engaging context; an event that perfectly embodies our informal, yet powerful role in making valid contribution to cultural capacity-building in Malta.

Another project set to grow under the auspices of V.18 sees creative and academic practitioners working with youngsters in a free-flowing, creative environment that gives children the leeway to conceptualise ideas through the arts outside the strictures of traditional curricular activities. In the past year, a V.18 pilot project worked with 10-year-old children at St Albert the Great College, Valletta, wherein they drew and animated how they imagined their lives and Valletta in 2018. The aim was to allow children free reign to express themselves creatively in producing a short animated film as a reminder of their earlier dreams and desires to look back on when they turn 16 in 2018. The short film was an outpouring of ideas ranging from the fantastical to those with practical possibilities. From multi-coloured route buses emblazoned with the V.18 logo to roller coasters careering down the precipitous Valletta peninsula. The children's creativity knew no bounds.

7. To what extent do you plan to forge links with the other city to be nominated ECoC?

Closer cultural ties with ECoC applicant cities in the years leading up to and beyond 2018 helps us think through how these exchanges add value to our own ECoC projects. They are a prelude to an inspirational, European-orientated cultural programme and also a way to sound out the viability of longer-lasting collaborative initiatives such as those among artists, universities, localities, schools and NGOs.

Valletta is set to share the 2018 ECoC title with a city from the Netherlands. We have been collaborating actively with Dutch candidate cities since 2006 when we established our first contacts with Utrecht. V.18 is already showcasing a 'what's on' and news in various ECoCs through our website and social media touch points. Our aim is to shore up collaboration with all prospective candidates for the 2018 ECoC title, as well as other applicants in the next decade, with the aim of creating platforms for cooperation that add value to the ECoC legacy. V.18 has also discussed means of collaborating on the respective Cultural Programmes with the 2017 ECoC short-list candidates Nicosia and Paphos (Cyprus), and Sønderborg and Aarhus (Denmark). These cities make for interesting exploration in our own year.

COLLABORATIONS WITH THE DUTCH CANDIDATES

Historical ties through the legacy of the Order of the Knights of St John and our maritime and seafaring traditions aside, there seem few apparent common aspects we share with the Netherlands. Our diversity is actually an opportunity. Instead of clinging to clichés and age-old links, we must drill into the detail of our proposed programmes to find areas in which distinct cities and regions can work together. Our themes are our entry points to developing firm areas of collaboration.

EINDHOVEN

Valletta has entered into an agreement with the city of Eindhoven to collaborate and share expertise in culture and the arts during the ECoC process. The memorandum of understanding (MoU) outlines shared interests between the cities in a number of different themes and is a point of departure for developing cultural exchange programmes. The focus is not only on what already links the two cities, but also on exploring untapped potential.

SOLAR CINEMA

After travelling 1,500km south, and taking two ferries, Solar Cinema - a mobile cinema powered by solar energy which tours around the world - arrived in Malta in July 2012 timed for the Islands' summer arts festival. Its stop here has a special focus; connecting two candidate capitals of culture, Eindhoven and V.18 in one of the first joint projects under the umbrella of the memorandum of understanding. Solar Cinema's Malta partner is Kinesmastik, an NGO responsible for a year-round cultural programme based on screenings, talks, exhibitions and concerts culminating in the Kinemastik International Short Film Festival.

THE HAGUE

The two candidate cities have signed an MoU and The Hague has forwarded a copy of its artistic vision document - 'The Hague, city without walls' - in which it states collaboration with Malta as an aim. We are already seeing fruitful cultural exchanges and common areas of interest explored. One such collaboration is the programming of The Hague's youth theatre company Stella in the 2012 *Žigužajig* Malta Kids Arts Festival. Several initiatives are planned in the immediate 2012-13 period.

'THE EUROPEAN EXPERIENCE' FESTIVAL

With the aim of preparing for its ECoC 2018 and heightening awareness of its candidacy among residents, The Hague is holding a new festival in September 2012 entitled 'The European Experience'. V.18 is facilitating the participation of Renzo Spiteri, a leading Maltese percussion artist at the festival, which is staged outdoors on *Lange Voorhout*, a historically and culturally significant place for the people of The Hague. *Den Haag* is working with V.18 to create a series of workshops at the Royal Conservatory in the lead up to the event.

LEEUWARDEN

V.18 and Leeuwarden have signed an MoU that focuses on exploring untapped potential rather than bolstering the regular and predictable areas of collaboration. An interesting point of departure for cooperation between our respective ECoCs is our complementarity; Leeuwarden represents a predominantly rural region, while V.18 is a city-state ECoC. Both candidates see ground for community-oriented projects that pay particular attention to the relationship between urbanity and rurality, and agriculture and culture.

BIODIVERSITY

Both regions are concerned about the degradation of their maritime environments; in Malta, as in Friesland, the biodiversity of maritime littorals is quite poor. The Wadden Sea, in the north of Leeuwarden, has the UNESCO World Heritage designation, but flora and fauna are disappearing. There is potential to build working relationships and collaborative opportunities for biologists, environmentalists and landscape architects in both regions drawing on the *Waddenacademie*, which has strong international reach and a long tradition of research in this field, and its Malta-based counterpart institutes as well as NGOs active in the field.

MAASTRICHT

An agreement with Maastricht has been signed. It includes the creation of a joint common activity programme within the framework of the ECoC to promote a European dimension and provide European added value to both programmes. Potential sources of collaboration include the idea of having a 'cultural dimension of togetherness' as a unifying theme of the two cities. This theme embeds the idea of both cities' histories being shaped and enriched by myriad cultures.

FASHIONING A CONNECTION

In spring 2012, Valletta 2018 and Runway Malta - a collaboration of fashion, art, design and a launch-pad for new local designers wanting to make it abroad - launched a New Fashion Designer's Competition which gave the young winner the opportunity to show at the inaugural FASHIONCLASH Maastricht Festival in June. FASHIONCLASH creates a platform where young designers and artists can present their work to a diverse international audience. It shows a broad range of disciplines that link to fashion, like photography, fine arts, illustration, video, textile and product design. This was the first time FASHIONCLASH had showcased a Maltese designer, but with Runway Malta continuing its collaboration with V.18 this will be the start of ongoing exposure of Maltese fashion creatives on this international stage.

UTRECHT

V.18 has collaborated actively and visibly with Utrecht. A blog - The Cultural Cooperation: Malta & Utrecht - was set up in 2006 to highlight the collaboration between Utrecht and the Malta Council for Culture and the Arts (MCCA). Cultural organisations from both sides have met their counterparts to explore collaboration on key-date projects such as the anniversary of the Peace of Utrecht Treaty



YADA Dance Company performers' final dress rehearsal of Circle of Senses at the Mediterranean Conference Centre, Valletta. Darrin Zammit Lupi 2007

in 2013 and Valletta’s 450th anniversary in 2016. Collaboration to date includes Dutch artists visiting Malta to perform in Valletta-based current cultural events such as the Malta Arts Festival, *Għanafest* (Mediterranean Folk Music Festival) and *Notte Bianca* (White Night) festival.

HIDDEN MUSEUM OF EUROPE

In this project, local heritage will be given a new dimension as it is brought to life by film-makers, games designers and computer animation specialists. In Utrecht a number of important heritage locations are already working alongside the local gaming industry to retell the hidden history of the city and region. Utrecht and Maltese professionals from the computer imaging sector and from the heritage sector can share their knowledge and experience in joint creative programmes. In 2018, the local and European history of both cities and regions can come to life in exciting interactive games and immersive virtual reality simulations.

8. Explain how the event could fulfill the criteria listed below.
Please substantiate your answer for each of the criteria.

As regards the “European Dimension”, how does the city intend to contribute to the following objectives of:

- strengthening cooperation between cultural operators, artists and cities of your country and other member states in all cultural sectors;
- highlighting the richness of cultural diversity in Europe; and
- bringing the common aspects of European Cultures to the fore?

Malta is a microcosm of many migrant communities living across Europe. We present a unique opportunity as a small, urbanised, frontier city-state to draw Europe’s attention to the issues migration brings to the fore, such as those of social cohesion and tolerance, as well as focus on the positive creative potential that can be unleashed by diversity. Born within both Europe and the Mediterranean, and occupying a central strategic position, Malta is a place of diverse cross-cultural exchanges, whether for trade, tourism or even as a refuge. However not all of these encounters are necessarily comfortable ones. The V.18 programme is a catalyst for developing a positive, open and pluralistic society; one that truly provides freedom for all, and appreciates and enjoys enriching diverse cultural experiences, one that explores issues of immigration through different art forms to create awareness of how these sensitive situations are perceived from their different sides. By looking at issues of identity within our programme, we can become an empathic seat of discussion on issues of tolerance, integration, and diversity within the Mediterranean region and Europe. We are aiming at more than words in addressing our ideals. V.18 is inspiring action on the ground. Our *Intercultural Valletta* project is being spurred on by our ECoC goal.

MEETING THROUGH MIGRATION

Eurobarometer ran its first ever survey on migrant integration in March and April 2011, which indicates that migrant issues are of high importance and warrant further research and policy planning at EU level. Malta has a valid perspective to offer as a platform for researching migration which V.18’s programme is exploring. A UNHCR survey – *What do you think? A Report on Public Perception of Refugees and Migrants in Malta* (July 2012) - highlighted a plethora of mixed opinions and perceptions.

Just over 50% of the respondents indicated that they thought there were too many migrants and refugees arriving in their locality. On the other hand, less than half of those asked were in fact aware of any such individuals living in their own communities and most did not feel their way of life was under threat from migration. Concerns about “too many migrants” do not necessarily translate into worries about threats to local community life.

The implications of how host countries address the issues relating to diverse migrant populations are writ large in a small island nation. For example, in areas of northern Malta, we can find schools with up to 35 nationalities represented in the student intake. Research is currently under way (November 2011 – December 2012) on the implications of growing migrant numbers for educational policy and planning within the curriculum and in schools, both state and private. The project, *Għinni Nidhol*, which is co-funded through the Integration Fund for Third Country Nationals, is looking into the educational needs of primary and secondary school students from third countries and their integration in the schools and communities they frequent.

The title of ECoC provides us with an opportunity to support measures arising from such nation-wide projects and to address issues relating to inward migration through actions within our Cultural Programme. Our aim is to create a platform for European and third countries to come together to describe, explain and decipher the complex human issues and conditions that different identities and cultures bring about when they reside side by side.

A FEAST OF FESTIVALS

We have a long history of European collaboration in the arts. Most of our main annual cultural and arts events are evidence of a European dimension in action. The Malta Arts Festival (now a member of the European Festivals Association), the Malta Jazz Festival, the new International Baroque Festival, the Gozo Opera Festival and more encourage collaboration among European artists with partners from across the Mediterranean space. All these events are embraced by V.18, which needs to unlock their potential to widen and deepen our current collaboration beyond shared stages and events calendars with a European flavour. We need our events to last lifetimes and create careers. Drawing on festival resources creates legacy structures capable of raising the status of cultural professionals and growing the creative economy

A successful annual festival is one that gives rise also to residency programmes, master classes, workshops, areas for research and collaboration, exchanges, school collaboration, touring, co-productions and the creation of professional training with European cross-fertilisation built in. V.18 provides a platform for our festivals to move to the next level. For instance, the Malta Arts Festival added a new dimension in 2012 with the integrated Theatre Week; a series of workshops, work demonstrations and seminars that complemented performances. The idea expanded on the highly popular one-off workshops of previous festival editions. This first theatre week was developed in collaboration with two ensembles, the Welsh Llanarth Group and the Danish Odin Teatret under the directorship of Eugenio Barba.

MEETING OF MINDS ACROSS THE MEDITERRANEAN

V.18 is playing an active part in ‘The Averroès Meetings, thoughts on the Mediterranean from both sides’ run by EspaceCulture a French organisation based in Marseille which has organised this round-table event for 19 years. Averroès meetings focus on young people with the aim of helping them discover and learn about the complexity of the Mediterranean world.

The 20th edition held in 2013 will be a part of the official programme of the ECoC Marseille-Provence 2013. This year’s edition sees two Malta representatives join collaborators from Istanbul, Beirut and Rome to discuss: ‘The City in danger? Dictatorship, transparency and democracy from a Mediterranean bank to another.’ This meeting also sees collaborators planning the programme for some 20 young people for the Marseille Averroès in 2013 entitled: ‘Philosophers from Mediterranean Sea in the 21st century.’

THE HYPER-LOCAL EUROPEANS

Malta’s 68 local councils are active participants in town twinning, which has been considered an important tool in reconciliation in Europe since World War II. Town twinning potentially offers a strong platform for our localities to explore the V.18 themes in partnership with their European counterparts. What V.18 brings to these fora is a wider perspective; currently most twinning takes place with Italian counterparts. Within the V.18 framework, we encourage councils to look further afield in Europe. With Malta’s Local Council Association a founding member of the Valletta 2018 Foundation, we have immense opportunity to strengthen our localities’ participation in the ECoC project. V.18 is seeing increased awareness among local councils of the opportunities afforded by our candidacy and this is a trend we intend to foster.

Malta’s recent five regional groupings of localities will give our micro localities a strong mechanism through which to engage at European level, both within the Committee of the Regions and in bilateral relations with other regions. Together, in regions, our local councils will have a structured dialogue and higher level platform for participation in Europe. V.18 acts as a stimulus to their European involvement on the basis of shared expression and exchange in cultural projects especially co-productions and co-creation.



Filming Kenneth Scicluna’s Daqqet ix-Xita (Plangent Rain) in Strait Street, Valletta. Neville Bone 2010. © Lighthouse Communications Ltd. www.stradastretta.com

9. Explain how the event could meet the criteria listed below.
Please substantiate your answer for each of the criteria.

As regards “City and Citizens”, how does the city intend to ensure that the programme for the event:

- ❶ Attracts the interest of the population at European level?
- ❷ Encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme?
- ❸ Is sustainable and an integral part of the long-term cultural and social development of the city?

As a small island nation on the southern fringes of Europe already an established tourism destination, there are limits to the increased audience numbers we can attract into Malta for our V.18 year. While leveraging on the offices of the Malta Tourism Authority (MTA), our embassies, foreign embassies and their respective cultural institutes in Malta, we aim to tap into and develop markets overseas, we also need to take V.18 ‘on the road.’ We are engineering our Cultural Programme to target and attract European audiences in their home territories through participating on their stages, by fostering artist residencies and other exchanges and being accessible virtually through the social web and digital technologies.

VISIBLE TO OUR VISITORS

Our ECoC year holds out the prospect of an attractive marketing platform to encourage more European visitors to Malta to participate in events and programmes in the lead-up to and during 2018. It can be a way to break the stereotypical views of the Islands among travelers who may be in Malta during the year anyway, and also give us a new voice to entice others to make the trip.

Malta receives an average of over a million visitors annually. This figure comprises travelers on leisure and business trips, and those visiting family and friends. Figures for 2012 show that some 92.4% of tourists hosted in Malta visited Valletta during their stay (Tourism Policy 2012-2016). A Market Profile Survey (2006-2010) indicated that around 13.5% of tourists who visited Malta and Gozo were interested in the Islands’ heritage and culture. These statistics show that there is ample scope for V.18 to diversify the experiences of those already visiting Valletta and also to open up more channels within our cultural heritage and arts scene to attract audiences who are not finding an offer that speaks to them.

V.18 has forged an agreement with the national carrier Air Malta to explore joint marketing. An Air Malta plane is flying V.18’s brand and the exercise is arousing curiosity well ahead of the event. Other carriers are continually expanding scheduled routes to Malta from Europe’s second and third cities; a move that helps V.18 reach new audiences at reasonable travel costs throughout the year. To ensure we capture the imagination of our incoming visitors, our programme must challenge perceptions of Valletta and the Maltese Islands as being solely a heritage and sun destination. The repositioning of the Maltese Islands has been a long-time strategy of the MTA. V.18 adds another dimension to the destination marketing mix. We are working alongside the MTA and the MCCA to reach multipliers such as destination marketing companies, travel and tour operators, airlines, hotels, and cruise companies to create a strong message that Valletta, and all Malta, is a nearby European

destination with a flourishing, exciting contemporary culture and arts scene. We draw on our inherent characteristics – unique southern Mediterranean dynamic – but create an enticing alternative offer which is demonstrated in our 2018 programme and the structures that are being created to support it directly and indirectly.

INTEREST IS MORE THAN ATTENDANCE

Rather than solely pushing our version of V.18 to overseas audiences in a public relations drive, we are promoting projects that enable us to learn from our European neighbours and third-country citizens. To excite interest among European communities, we are heightening curiosity about the mystery that lies within the V.18 cultural journey, and also drawing on common links, causes, issues and solutions within our themes that we share across borders. V.18 will encourage touring of homegrown cultural productions, but equally we are looking at co-creation of projects that appeal to the zeitgeist of audiences overseas.

We have started along this route in our collaborative plans with other ECoCs. This is being done through the development of relationships with other ECoCs in the ramp up years by means of providing a digital home, via social web presences and most notably via the V.18 website, to the whole ECoC process.

EMBRACING EMBASSIES

The embassies and cultural representations of our European partners are highly visible in Malta. They are active in the Islands' Cultural Programme either through their own cultural arms or in sponsoring local initiatives that have a bearing on their home territory or policy orientation. The British Council, Alliance Française, German-Maltese Circle, Italian Cultural Institute, Spanish Maltese Circle, and Società Dante Alighieri have considerable cultural programmes that are well publicised and attended. We intend to build on the goodwill of our EU partners' embassies and cultural bodies to collaborate more keenly in ensuring they have an active voice and role in the V.18 process.

CULTURAL DIPLOMACY

V.18 has been addressing the Maltese diaspora and the communities with which they interact abroad particularly through the opportunities and services provided by the network of Maltese embassies. The newly-created Cultural Diplomacy Fund, for use by Maltese embassies in promoting Maltese arts and artists internationally allows embassies to connect Maltese artists with the diaspora globally as well as new international audiences. The Fund also enables international collaboration to take place in a variety of venues. V.18 has been actively supporting it and plans to contribute to and benefit from it by coordinating a concerted cultural programme with Embassies abroad in the lead up to and during 2018.

CONNECTING WITH THE MALTESE DIASPORA

We are keen on seeking further collaboration with the Maltese diaspora in Europe and worldwide particularly in respect to issues of significance to Maltese communities overseas which are also of consequence to other migrant communities across Europe, such as the development of identities and language, intercultural dialogue, integration and cultural exchange.

V.18 aims to extend the conventional roles of associations representing Maltese nationals and people of Maltese descent abroad, to further our programme's reach and continue cultural exchange within European communities that include significant Maltese populations. This will help us achieve our goal of fostering projects with both a European and international dimension.

V18's candidacy intends to maximise its strong links with the Council of Maltese Living Abroad as well as the Federation of Maltese Living Abroad.

THE ROLE OF THE SOCIAL WEB

V.18 engages on multiple platforms such as our blog, Facebook, Twitter and Youtube channels. We launched www.valletta2018.org in January 2012 as a portal for V.18 information, including news and events of other ECoCs in the run-up to our own prospective year. Social media is undoubtedly critical to our communications with citizens, within Malta and internationally. It has already proved valuable in promoting our public workshops and in giving us informal feedback as well as in gathering project proposals and fielding enquiries.

We gain insights into the level of interest in our programme and are able to fine-tune V.18 on the road to 2018 from the continuous feedback we receive on our various social media platforms. Our website has a 'How to get involved' section talking in detail through the ways that specific groups can be actively involved in V.18. Those targeted range from the Maltese diaspora to educators, NGOs and young people. Our 'My Valletta' website section reflects individual's personal journeys and attitudes to Valletta and is set to grow. We are incorporating digital media further within our communications strategy.

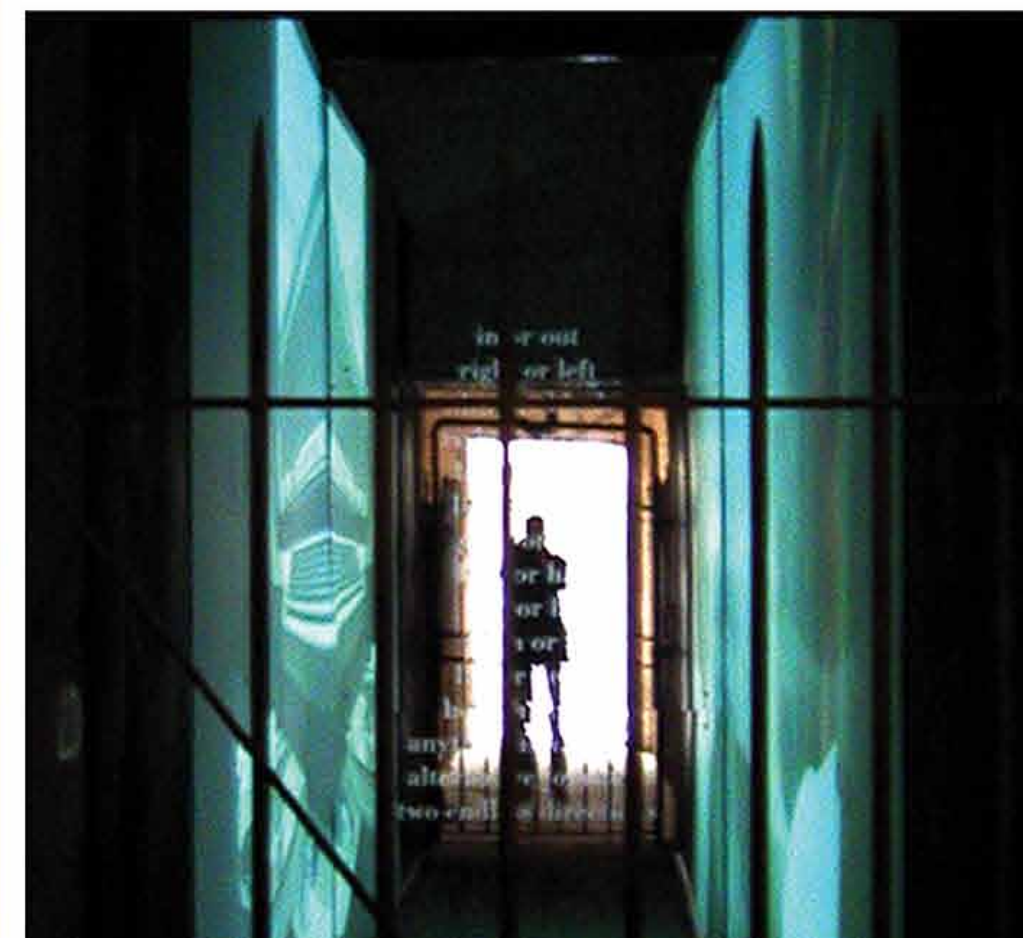
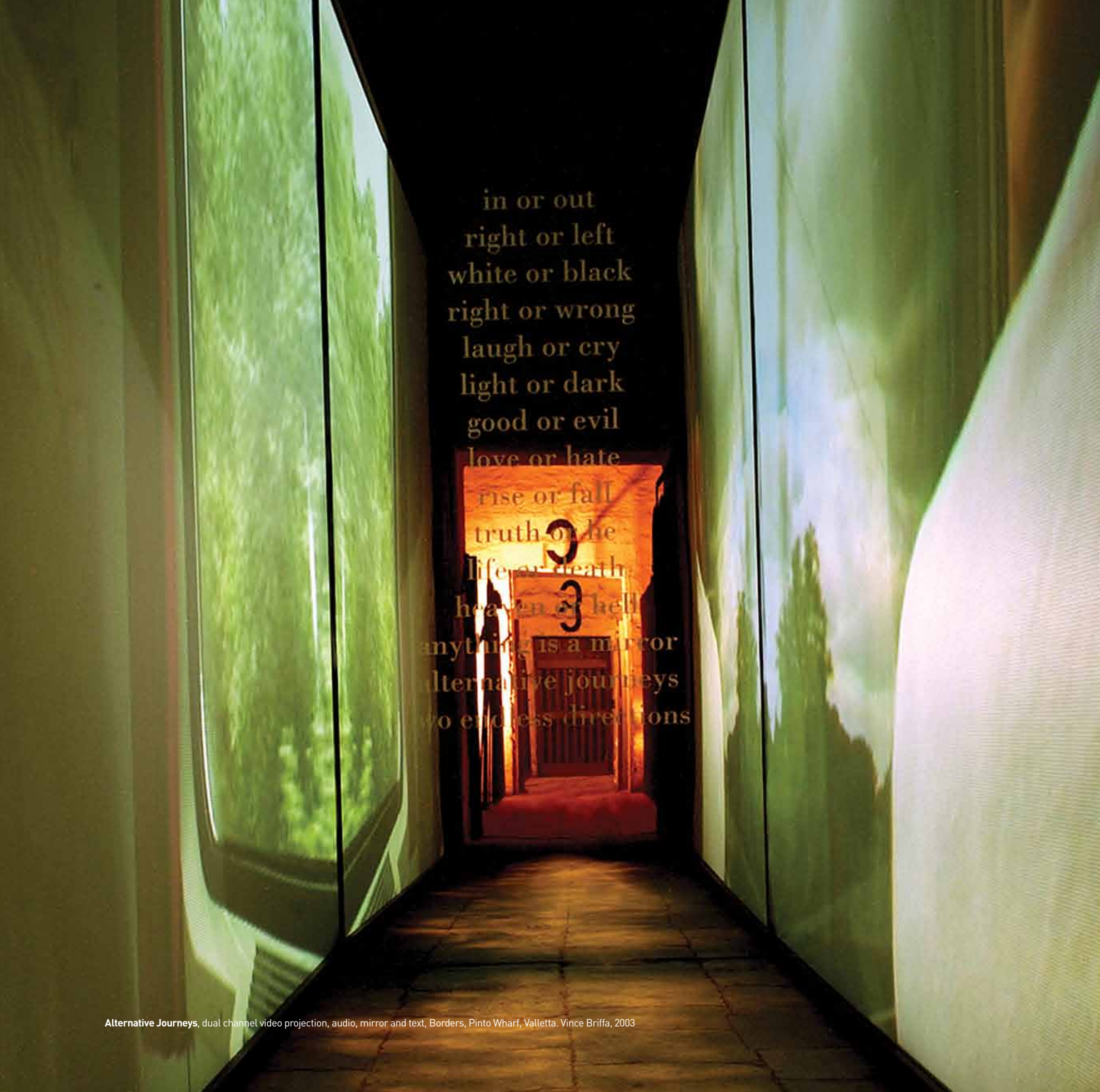
PARTICIPATION IN PRACTICE

We value accessibility, both physical and social. We want to attract and involve different categories of people; those with different needs such as the young or aged, people with different sexual orientations, various ethnicities, people of different income levels and financial stability, social standing and education, the prison community. This involves a process of outreach together with integration. We aim to maintain actions in favour of integration and accessibility following 2018, with the intention of furthering these qualities to be among V.18's strongest long-term legacies.

V.18 values the role children have to play in our project. We are developing effective ways to communicate with children and young people, asking for their views on the project, what they would like to see and where they would like to see themselves in 2018. V.18 has worked with final-year students at Malta College of Arts, Science and Technology (MCAST) with a project that called for students to devise innovative marketing approaches to V.18's thematic areas. Our MCAST collaboration is set to grow. We are also investigating novel approaches in merging different activities together and creating hybrid concepts that shed new light on their constituent parts, such as combining science and the arts, as we do in our *Science in the City* project. These types of projects have the potential to attract people who may not have been interested in any particular area, thus supporting further accessibility for personal and social cultural development.

PARTICIPATION THROUGH CROWD-FUNDING

Malta has a strong volunteering tradition built on citizen involvement in events such as local festivals, religious feasts and Carnival. V18 aims to use these established citizen connections in order to foster a collective participative spirit across the ECoC project, and also extend their role to innovative applications, such as funding. Together with ARTidea, based in Barcelona, V.18 is working on the development of a crowd-funding platform for creative projects, relying on the close support and collaboration of a small number of national and city partners. We believe that this project will create a new funding avenue; and encourage citizen participation and increased knowledge of the ECoC. Co-responsibility for funding can instill greater commitment and levels of engagement as citizens choose (give their vote to) projects that merit crowd-sourced funds.



Alternative Journeys, dual channel video projection, audio, mirror and text, Borders, Pinto Wharf, Valletta. Vince Briffa, 2003

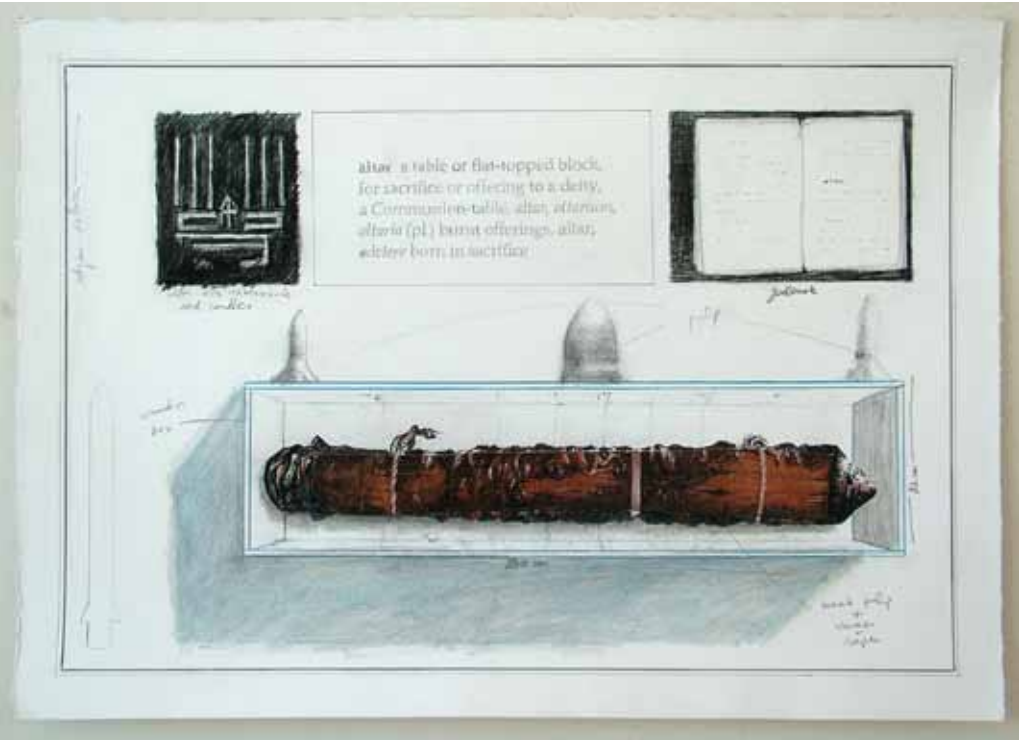
11. Are some parts of the programme designed for particular target groups (young people, minorities etc)? Specify the relevant parts of the programme planned for the event.

V.18 aims to implement the vision enshrined in the NCP in order to establish an inclusive creative culture. However, within our cultural and research programmes, we identify in particular initiatives that facilitate the access and participation of educational establishments catering for students of all ages and levels along the life-long learning scale, prison communities, and migration centres.

Projects targeted at these communities cut across all our four themes and are not singled out in areas of the programme. We feel this approach is less obtrusive and certainly a more sensitive route to take in engendering an inclusive programme. It is imperative that targeted groups – some of which are, or may perceive themselves marginalised – are included on their own terms and feel they have an active and meaningful say in their role in the projects. While nurturing and growing the number of professional creatives is a foremost aim of the V.18 project, the success of this group depends on how they engage within their communities and with the general public. They too will be encouraged to interact with people from all walks of life rather than target people separately.

PROJECTS THAT WORK HARD AND PLAY HARD

Many of our projects have a dual role: they subtly but purposefully work towards an inclusive programme while addressing critical issues among our target groups.



Altar Concept Drawing, mixed media on paper, 50 x 70cm. Raphael Vella 2006

One such project is *Sea Legs* under our Islands theme. This is a community-based programme taking in the wider Grand Harbour area in particular but aimed at teaching the traditional skills of boat-building, boat-handling and tall-ship sailing to young people from across Malta and Gozo, and from different community, social and family backgrounds. *Sea Legs* provides training through mentoring and apprentice schemes drawing on the talents of retired skilled craftsmen. It therefore works to bring generations together in common purpose and to bridge the age-old and perceived divides among the Grand Harbour communities in disadvantaged, industrial hinterlands and other areas of Malta.

A project that has developed from helping address the issues of one marginalised group and has the potential to extend to others is *When You Hear My Voice*; a theatre outreach project with the prison community pioneered by the London Shakespeare Workout in collaboration with TAC Theatre. Following its successful trial project in early 2012 at the Young Offenders Division of the Corradino Correctional Facility, it is set to expand under V.18 and potentially devise an off-shoot drama project to run with migrants at the Safi Detention Centre.

10. How does the city plan to get involved in or create synergies with the cultural activities supported by the European Union?

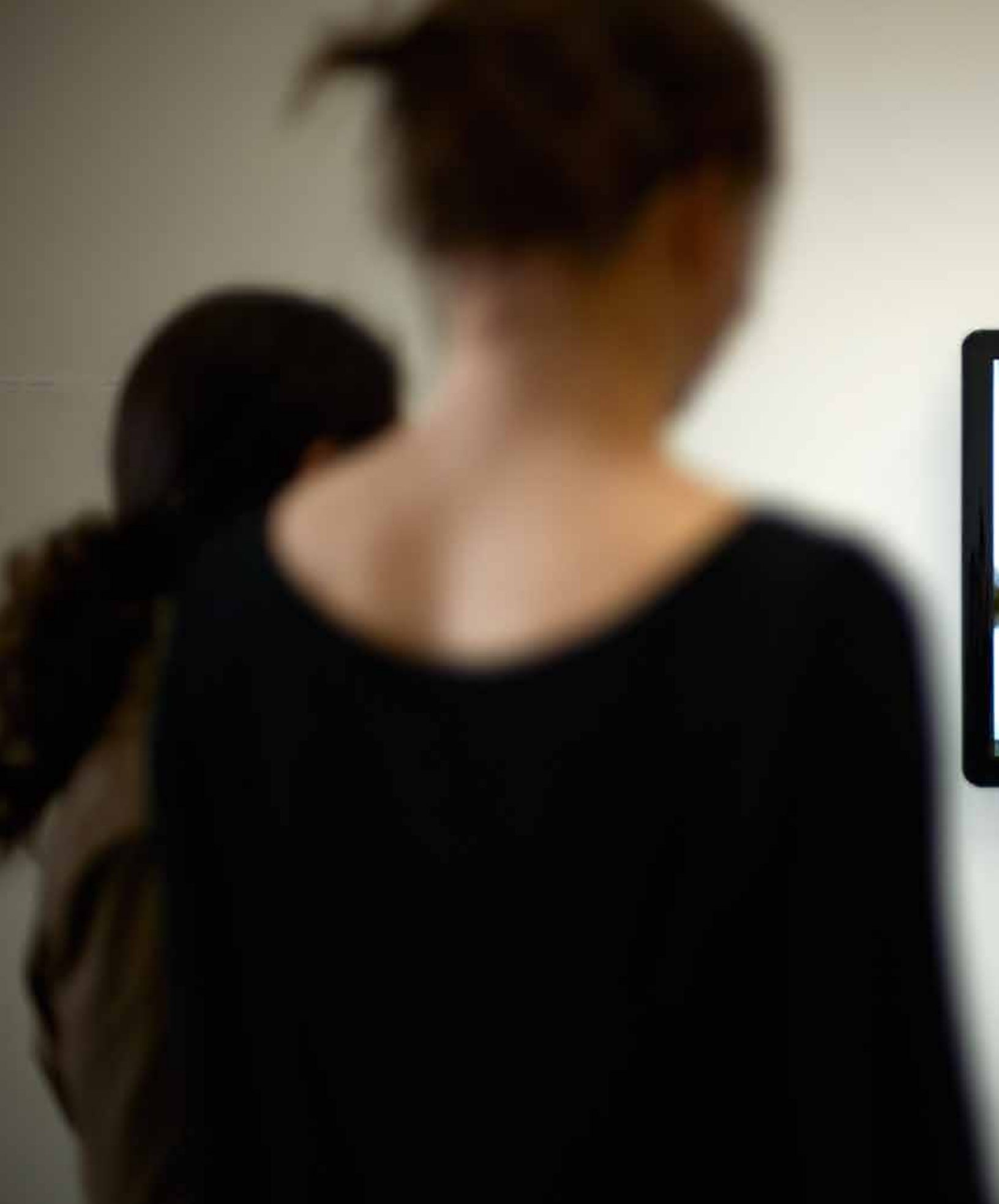
12. What contacts has the city of the body responsible for preparing the event established, or what contacts does it intend to establish, with:

- cultural operators in the city?
- cultural operators based outside the city?
- cultural operators based outside the country?

Name some of the operators with whom cooperation is envisaged and specify the type of exchange in question.

With our candidacy embracing a country, we inevitably talk of cultural operators within and outside Valletta in the same breath. As we operate on a national level, our structures – both as city and as V.18 – interact almost daily with branches of the public sector representing and liaising with the EU's various cultural initiatives and funding programmes. The V.18 project levers on these in opening up and fostering our Malta-wide and international cultural collaboration. For this reason, we have grouped our responses together in addressing questions 10 and 12 of our application.

How we intend to deepen involvement in EU-level culture programmes and activities depends on our ability to grow our professional capabilities. This strategy is outlined in our first objective of making careers of culture and in our approach to overcoming the main structural challenges facing V.18, and in particular that of human capacity building. Professionalism and internationalism are symbiotic. We need homegrown artists of calibre and strong structural capabilities to be able to engage meaningfully with overseas cultural operators. Furthermore we also need visiting and resident professional artists to help transfer skills, open up our markets, and to inspire us. This section focuses on explaining the nature of our relations with a diversity of cultural operators with whom we have or are forging active links and fruitful collaboration.



Come to blows - after Ajdabija, video loop, no audio, Terrain Vague, St. James Cavalier Centre for Creativity, Valletta. Vince Briffa 2011

KEEPING COMPANY THROUGH CULTURE

Our local and national stages often blur boundaries. This is particularly the case during calendar events such as Carnival and the Malta Arts Festival, both of which see programmed as well as fringe and off-shoot events taking place across the Islands. These events see local acts joining international guests in performances and workshops. We aim to sustain existing collaboration between cultural operators inside the city itself and across Malta and Gozo to boost their professionalism with a view to extending their participation to international platforms. Cultural entities such as St James Cavalier Centre for Creativity in Valletta, the Teatru Manoel and the MCCA are being encouraged to collaborate further with individuals and associations using the V.18 project to open new channels with local and international partners. Similarly, we are encouraging artist-driven formations like the Malta Philharmonic Orchestra, the Malta Youth Orchestra, and the Malta Association of Contemporary Music to deepen cooperation and their external relations.

The V.18 spirit of collaboration to challenge ourselves to grow professionally and more internationally has caught on among many groups and education establishments linked to the performing arts, some of whom are represented by the Association of Performing Arts Practitioners, as well as the many artists, especially those who are young and internationally mobile, who work in the fields of the visual arts, design, fashion, food and literature. Our role is to encourage local cultural entities to strive to achieve and to produce works that can be showcased on the national stage, and promote outreach from Valletta-based entities to local councils and individual arts entities. The audit of region-wide arts venues assessing their potential, along with the *Malta Theatre Connection* project, which is set to stimulate local drama productions and improve their quality, are just two examples of initiatives aimed at growing active collaboration between cultural operators in Valletta and outlying towns and villages.

EUROPEAN & INTERNATIONAL NETWORKS

Malta's marked history of close ties with Europe is inspirational for today's artistic collaboration. We are encouraging local cultural operators like the MCCA and other cultural institutes, gifted individuals and our V.18 project proposers to open up our horizons and also deepen current partnerships.

One promising area the MCCA is exploring is artist residencies that build on the success of international links forged during events like the Malta Arts Festival. We also look forward to stepping up our networking abilities in Europe by collaborating further with EUNIC, particularly in Brussels, of which Malta is an Associate member (2011).

In addition, we are keen to further support artists and cultural operators based in Malta on an international level by helping them access further the possibilities provided by networks like: the International Network for Contemporary Performing Arts (IETM); the International Federation of Arts Councils and Cultural Agencies (IFACCA); the Roberto Cimetta Fund Mobility Programme; the Biennale of Young Artists of Europe and the Mediterranean (BJCEM); the World Event for Young Artists (WEYA); and the U-40 European and International Fora supporting the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions with whom Maltese cultural organisations share productive relations.

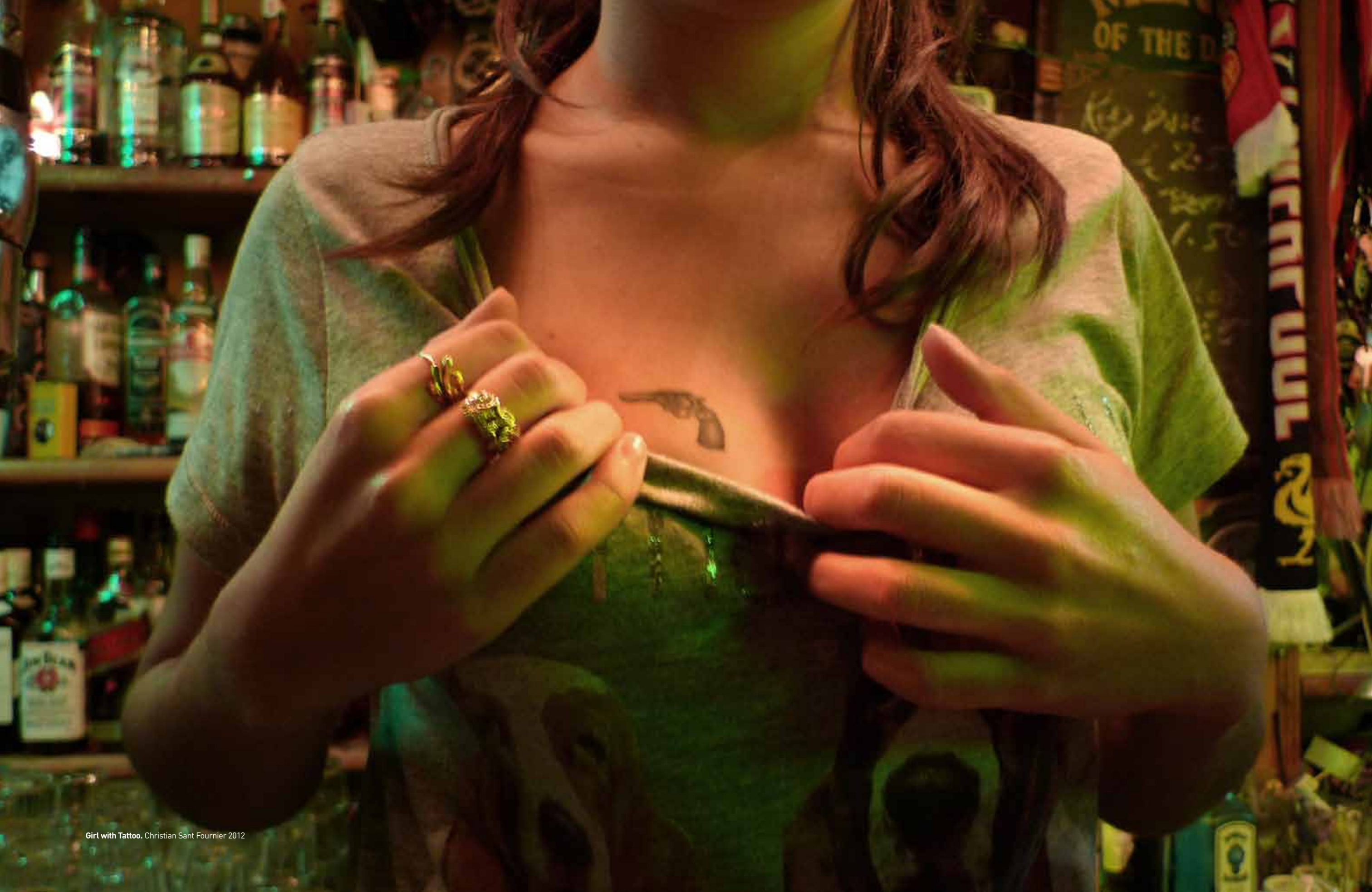
13. In what way is the proposed project innovative?

In a Maltese context, the innovative element lies in the drive for participation and ownership which the project is committed to developing in spite of traditional reticence, scepticism and a stifling degree of caution in sharing ideas and collaborating with partners to achieve better overall results. The way the V.18 bid was put together is encouraging due to its success so far in bringing about wide engagement with the public that has encouraged people to think, dare, share and come together in pooling ideas and resources for a common project of national importance. V.18 aims to sustain this developing ground swell of support and spirit of goodwill through extensive collaboration with our European partners in a process of exchange that enriches all parties. In this light, V.18 will also seek a direct form of engagement with a wider European audience by using all available and suitable technologies to ensure their access to the Valletta 2018 ECoC.

14. If the city in question is awarded the title of ECoC, what would be the medium- and long-term effects of the event from a social, cultural and urban viewpoint?

V.18 is setting in motion structural changes to make culture a norm within our daily life as to be a force that: enables us to make a living out of culture; allows us to enjoy living culture afresh as audiences and participants; and inspires us to play out the diversity of our individual cultural lives. The medium- and long-term effects of our ECoC lie in seeing this approach crystallise and be put into practice through V.18. To maintain and sustain higher levels of artistic, cultural and societal life after 2018 requires the coordinated input from all relevant stakeholders. The distinct relationships between urbanised and rural centres inspire the planning of our Cultural Programme. V.18 is quickly developing into a context of reference for a number of urban and rural development and protection plans such as the National Environment Policy, showing that the project is actively contributing to the public debate on well-being and societal and environmental regeneration.

Current plans and projects supported or driven by the public sector, which are aimed at developing Valletta, the Grand Harbour area and its hinterland of urban spread, are being influenced by the needs of V.18. Transport, communication, exchange of goods, services and skills, and the climate of well-being of citizens in our bid territory are already being seen from various perspectives. These are theoretical, academic, artistic, citizen and policy oriented. A coherent approach to planning and implementation of wide ranging socio-economic policies and practices with culture at its heart is one of the most lasting effects of our ECoC. We are shaping it now as we learn on the job of gearing up for V.18.



15. (i) Do the municipal authorities intend to make a public declaration of intent concerning the period following the year of the event?

The declaration which Valletta Local Council and the Local Councils Association signed jointly supporting the bid aims to strengthen the legacy of V.18 through sustainable and long-term measures intended to citizens and the creative community. The measures taken to secure a legacy for V.18 will be dovetailed into the cultural and creative governance and programming framework both at city and at national levels, and will take into account quantitative and qualitative feedback from the evaluation structures that V.18 is setting up to monitor its success and effectiveness.

15. (ii) How was this application designed and prepared?

This application has served as the inspiration and motivation for the discussions and planning to generate a vision for V.18. Starting back in 2009, the cultural sector, related stakeholders in the private and public sectors and civil society were brought together to start addressing what hosting the ECoC could mean on a local and a national level with the aim of making the most out of this opportunity. This early stage saw vitally important work on creating the structures to drive the bid and it concluded with the formal set up of the Valletta 2018 Foundation in October 2011. The Foundation is the entity driving the preparation of the bid from application to implementation and legacy stage from now to 2020.

FINAL BID IN THE MAKING

The Foundation held a series of regular meetings with core stakeholders ranging from Valletta communities, NGOs and charities, cultural actors, artists, local authorities, UoM faculties, departments and institutes, other educational entities, to representatives of groups targeted specifically within our Cultural Programme. A number of specific tools used are presented below.

THEME COORDINATION

Following the preliminary ECoC application, the Foundation appointed nine Thematic Area Coordinators (TACs) to oversee the development of the themes. The TACs, engaged initially for six months from December 2011 and now acting in an advisory capacity to the Artistic Director, interacted with individuals and organisations from local and foreign artistic communities, civil society, the public sector, the private sector and the media to flesh out the concepts underlying each area. As a result, the original eight themes of our earlier bid were streamlined to the four, clearer and more workable themes of this application.

TEDxVALLETTA

An important step in engaging stakeholders in formulating the Cultural Programme was the TEDx Salon in March 2012. The Foundation joined forces with TEDxValletta, an arm of the TEDx network whose aim is to give communities, organisations and individuals a stimulating platform to discuss issues of local relevance. TEDx was a first step in moving from overall theme descriptions to specific projects areas. The Salon was a series of interventions by V.18's appointed Thematic Area Coordinators aimed at brainstorming typical areas for cultural programme projects to address. It provided a narrower framework under which projects could be assessed following the public call for proposals. With the TEDx identity behind the V.18 salon, the event gained momentum and extensive local media coverage.

ENGAGING WITH THE PUBLIC

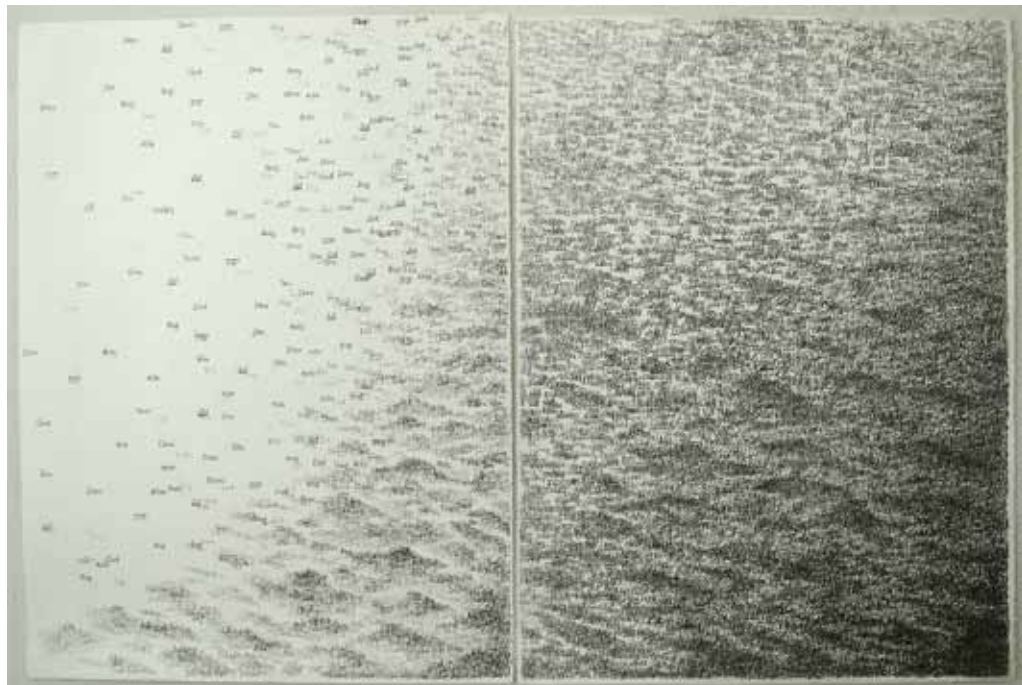
Over the past year and a half, we held two Imagine 18 public workshops and conferences. Working within the framework established by the Valletta Management Plan, which provides a structure for urban and social development in the city and the public debate on the future of Valletta as supported by the Valletta Alive Foundation and St James Cavalier Centre for Creativity, these saw members of the public alongside stakeholders come together to discuss first our overall concept themes for V.18 and then the indicative projects. Both events proved immensely powerful in garnering support for V.18 and in enabling us to hear a wide range of views and gather valuable input into forming our bid and Cultural Programme.

In parallel over the year, the V.18 team has been out and about in Valletta holding workshops with city residents to gain insights into their concerns to ensure the whole V.18 process fulfills their wishes. Although Valletta 2018 is covering the entire Maltese territory in its bid, Valletta remains the focal point. We are keen to ensure that its citizens gain long-term from the process and are not merely in the limelight for a year that brings only shallow, short-term benefits.

Similarly, we have held various meetings and round tables with local councils, educational bodies, business communities and individual NGOs. These workshops and conferences will continue well beyond submission of our final bid to ensure different groups and members of society are involved.

ARTISTIC DIRECTION

The roles and appointment of the Artistic Director and Assistant Programme Directors were crucial in shaping a Cultural Programme out of the wealth of ideas and project ideas which V.18 put together. As explained in the next section, their engagement enabled the Foundation to develop its artistic vision and capacity and dedicate resources and experience to the development of the bid and the Cultural Programme.



Mediterranean Sea of Names, pencil on two sheets of paper, 76 x 112 cm, Collection of US Embassy, Malta. Raphael Vella 2007

SECTION II: STRUCTURE OF PROGRAMME

1. What structure does the city intend to give to the year's programme if it is designated "European Capital of Culture" (guidelines, general theme of the event)? How long does the programme last?

The programme spans the twelve months of 2018. Some projects contained in the programme will build on work already being carried out, while others will begin work with communities shortly after the title is hopefully awarded; very few of the projects contained within the programme exist as one-off events in 2018.

The four themes, **Generations**, **Routes**, **Cities** and **Islands**, give an overall structure to this programme however events and projects do not fit exclusively into a particular theme. The programme and its themes are fluid; indeed the programme detailed below illustrates how projects link with each other within and across the four themes.

The thematic structure of the programme reflects the organic way in which the programme itself was built. Early discussions within the framework of V.18 and contributions by the artistic community and other stakeholders were followed by a process of nurturing, development and definition of the project proposals by the Artistic Direction team.

Within this context, the thematic structure also invites audiences to explore different yet complimentary aspects of the programme by providing varying points of contact with artists and their art, and allows for the relationship between art and communities to develop.

2. What main events will mark the year? For each one, please supply the following information: description of the event / date and place / project partners / financing.

The programme is described in detail below and in the pull-out calendar at the end of the book. It describes not only events, but also platforms and networks which will facilitate the creation of the programme itself. It is important to note that the programme does not cover all events planned; the Artistic Direction team is currently working on many other projects which are currently in a development stage and will achieve greater definition as 2018 grows closer.

The programme has a specific budget, described in Section III, which also includes the ramp-up years and the years following 2018.

3. How does the city plan to choose the projects / events which will constitute the programme for the year?

This programme came together as a result of a wide and inclusive engagement with the various communities of the Maltese population including artists and other creatives, academics and other educators, researchers, young people and representatives of cultural agencies and localities.

Within such a small population, the challenge we took upon ourselves was to engage with as large a number of people as possible and to develop ideas and proposals into valid projects for this Cultural Programme through a process of exchange and common transformation.

This process of project development and collaboration across disciplines and communities will be continued as an effective way of balancing the control of the Artistic Direction team with the philosophy of inclusion and involvement which V.18 has adopted. Calls for projects may also be issued at a later stage; this will be done with a view to expanding the reach of the programme, rather than to enter into a selective process.

After 2018, nothing will ever be the same again. This Cultural Programme is designed to have a huge effect on how culture is taught, approached, seen and practiced in Valletta. It will raise the standard of cultural activities in Valletta, so much so, that Valletta, though placed on the edge of Europe, will put itself firmly at the centre of European cultural activity. Inspired by Imagine 18, the Cultural Programme for the ECoC will utterly change the landscape of cultural life in Valletta; after 2018, there will be no going back to how things were before.

This Cultural Programme, guided by our vision, is designed to fulfill our four key objectives. It fleshes out and implements these objectives in an imaginative, popular and inclusive programme of events and projects that push our creativity whilst changing the cultural landscape throughout Malta and Gozo indelibly. Importantly, our programme includes and reaches out to the people of Malta and our counterparts in our ECoC journey: fellow capitals of culture, individual project partners and collaborators, our European and Mediterranean neighbours, as well as the Maltese diaspora.

Malta is small enough to see immense benefits from hosting a European Capital of Culture. This Cultural Programme, built around four strategic themes, will ensure the ripple effect is widespread, touching social and economic as well as cultural aspects of our Islands' life. It will have an enormous impact on culture in Valletta in particular as the host city, and is designed to see all Malta and Gozo benefit not just as a by-product but as an intrinsic element of our ECoC project. To see this happen, local investment in education and training are key factors required to implement this change. Establishing a solid foundation for arts education will leave a positive impact on young people, and therefore on Malta in decades to come.

V.18's programme is also intended to capture the imagination of Europe and its citizens and focus minds through its diminutive scale, its geographical position, its role as a port of call for myriad migrants both historically and today, and the diversity of its cultural background.

As can be seen from our current cultural calendar on the Islands, an average year in the life of Malta is already full of events, feasts and concerts. Rather than inventing one-off events, this Cultural Programme builds a legacy platform that will allow the professionalisation of our cultural and artistic sectors and the development of new and better-informed audiences and participants at cultural events.

For me, the ECoC title is about preparing the country, laying the foundations for placing Valletta on the international cultural map in the years leading up to and beyond 2018. It is about putting in place a series of chain reactions, which will create such an intensity of creative activity in Valletta there will be no turning back for culture in our capital and throughout the Maltese Islands.



Photo by Edgar Bransis

Generations
To empower
Valletta's
generations
is to give the
city, and all of
Malta, a future.

Virtual Capital
Lives in a Day
Clip Culture
Videos from Lilliput
Science in the City
Changing Identities
Warriors
Festa Paper
A Story of Malta
Žigužajg Kids and Youths Arts Festival
for Children and Young People
Children's Orchestra
Les Rencontres d'Averroès
Young Creatives
Dance Theatre of Malta
Imagine 80
All the World's a Stage
Living Fabric
European Contemporary Orchestra

Virtual Capital

Imagine a Valletta that can be whatever you want it to be. **Virtual Capital** is an ongoing art-science-technology initiative for a virtual version of Valletta, a new city that opens its doors to the citizens of Europe. It awards virtual citizenship to individuals and will operate from a virtual platform, but will also have a physical ‘embassy’ in Valletta located within the Cultural Hotspot at the entrance of Valletta. **Virtual Capital** will blur the distinction between virtuality and reality.

Potential citizens will be able to apply for a virtual Valletta ‘passport’ to gain access and interact with other virtual citizens. This virtual passport grants access to a series of both real and virtual initiatives and programmes. Within this imagined world, we can ‘buy’ virtual property. Virtual spaces will have a physical location, but may also be assigned to a specific time in the past or future.

The work is based on the concept that a city’s cultural wealth and the knowledge generated through its creative practices and products, are recognised as common heritage and belong to all. The project will involve a large number of artists, thinkers, scientists and technologists and will include the production of tangible and virtual artistic and cultural products and services, actions, activities and initiatives. It will be based on a model of curatorship rather than ownership and will promote the free movement of ideas between its creators and its citizens, founded on open source standards and focused crowd-sourcing as a core operational structure for knowledge creation and dissemination.

Virtual Capital creates interest in and ownership of Valletta. It gets artists and audiences involved, taking V.18 across frontiers, in a cost-effective way, with an engaging, fun and interactive offer. It uses digital technology inventively to solve key issues of V.18’s reach and appeal to new audiences, local and overseas, and enhances Valletta’s viewership and profile by extending its geographic boundaries.

PARTNERS
Dr Alexiei Dingli, Dr Vince Briffa, University of Malta; Valletta Local Council

TIMELINE
From 2013

VENUE
Culture Hotspot, Valletta; the internet

LINKED PROJECTS
Science in the City; Intercultural Valletta; Creative Capital

Lives in a Day

Lives in a Day focuses on the people of Valletta and on the children who will make the city’s future. It will allow the children of Valletta to star in their own story and enable the Valletta community in making a new story of its own.

The project looks at the lives of children living among the ageing population of Valletta. How does their physical environment affect their daily lives? **Lives in a Day** will write a visual, aural and virtual story based on their lives, creating a walk-through interactive experience for the participant. It will use a new kind of storytelling that is experienced through a balance of traditional and digital conventions drawn from theatre, literature and digital gaming.

The story of will be told in a purpose-built walkthrough space in Valletta, and will allow children to feature in and view their own stories. The interactive experience will tour Malta and Gozo, as well as other European cities.

PARTNERS
Trans-media artist Giuliana Fenech; the children of Valletta & Malta; Valletta Local Council; Local Council Association; St Albert the Great College, Valletta; St Elmo Primary School, Valletta

VENUES
Valletta, as well as various localities around Malta & Europe

TIMELINE
Research will begin in 2016; the walk-though space will open in September 2018

LINKED PROJECTS
A Story of Malta; Children’s Orchestra; Young Creatives; Living Fabric

Clip Culture

This project will preserve Malta’s moving-image heritage and, in turn, help propel the nation’s moving-image culture into the 21st century. It has a practical basis founded on the acquisition, preservation, digitisation and dissemination of local home movies, amateur film and small-gauge cinema.

Clip Culture will celebrate the amateur filmmaker and bring this aspect of Malta’s visual identity to the fore in a modern, artistic, professional and interactive manner. The final product – the restored and digitised film artefact – will be made widely available to Malta’s citizens through various interactive and artistic means, as well as through online and digitised formats to audiences overseas. The public will be encouraged to participate and be an active part of the archive and the archival process. The project, in fact, is reliant upon donors, creating an active form of citizenship.

Clip Culture will be made available to the public on terminals where viewers will be able to comment on the images and add an extra layer to the archiving.

The material will also be available through a mobile phone application. This will be location-aware and will allow the user to access footage from the archive that corresponds to their physical location.

The found footage will also be made available to filmmakers, allowing them to create an assemblage or bricolage film. These films would deal not only with the physical film archive, and the reconstruction of the footage held within it, but also with our own internal archive and the interplay of archive, memory and actuality.

PARTNERS
Filmmaker Charlie Cauchi; filmmaker Bettina Hutschek; filmmakers and enthusiasts.

VENUES
L’Ospizio, Floriana

TIMELINE
Research will begin in 2013; material will be made available by 2016, to allow films to be made by 2018

LINKED PROJECTS
Virtual Capital; Changing Identities; Lives in a Day; New Artefacts

Videos from Lilliput

What does it mean to inhabit a small Mediterranean island? V.18 will develop cultural links among different smaller European islands, like Malta, Gozo, the Kerkena Islands, Rhodes, Crete, Majorca, and further afield. **Videos from Lilliput** will invite video artists from as many small European islands as possible to produce work for a single event to take place in Valletta and commercial centres around Malta.

The videos will investigate the advantages and disadvantages of being a small island in comparison to much larger neighbouring cities and countries, and will ask how an island’s smallness affects its cultural and personal identity. How has contemporary information technology helped overcome these islands’ isolation or insularity? Can artists from different islands in the Mediterranean come together in a joint effort to understand each other and possibly understand themselves more in the process?

The exhibition invites the public to reflect on the related problems of centre and periphery in cultural production. It will disseminate art in public shopping areas by showing the videos in shop windows or projecting the work onto shop fronts. A video in such a context will metaphorically replicate the geographical isolation of the island, an oasis in the chaos of shoppers, an artistic ‘free’ space within the world of capital.

PARTNERS

Curator Dr Raphael Vella; Valletta Business Community; shops and commercial centres in Malta & Gozo

VENUES

Valletta and other commercial centres around Malta

TIMELINE

March 2018

LINKED PROJECTS

7 Break/Up; Island Residence; Politicart; Clip Culture; Posthastist City

Science in the City; the h₂O edition

Water is scarce and becoming scarcer. **Science in the City; the h₂O edition** will fill the streets and venues of Valletta with a water-themed science and arts event that will examine the challenges facing these small islands with rapidly dwindling fresh water supplies and with no rivers to speak of.

h₂O looks at these challenges from a design perspective to see how we can overcome them; it explores how great design and great science can work together to avoid water shortages rather than simply producing more water to meet demand.

Over a month of activities including a science theatre, music, dance, children’s areas and even a comedy show, **h₂O** will highlight issues like sustainable water management, flood control and efficient water use. It will champion the development of innovative devices and ideas through science and design working together. It will also highlight the obvious; that water is vital to our very existence and should be treated with more respect.

Part of the festival will look back, for example to how rain water harvesting has always made use of the little rain which falls on the Maltese Islands; Malta boasts the oldest surviving rainwater harvesting systems in the world. The festival then turns its gaze on the future to look at how water-harvesting can be made more efficient, easier and safer.

h₂O invites scientists to contribute to the programme and to collaborate with artists, writers and performers to create a culture that sees science, technology and art as disciplines that can inspire each other.

PARTNERS

Dr Edward Duca, University of Malta; playwright, Malcolm Galea. The project will seek the support of organisations such as Arts Catalyst, Wellcome Trust and Dublin City of Science.

VENUES

Indoor and outdoor venues over Valletta.

TIMELINE

October 2018

LINKED PROJECTS

Virtual Capital; Creative Capital; Ziguzaig International Arts Festival for Children & Young People.

Changing Identities

Changing Identities explores the Maltese sense of nationhood, citizenship, nationality and culture through the voices of the Maltese.

Through a mix of personal narratives, mass observation techniques and academic research, the project will investigate the bridges and divides between the resilient, trusted culture of old and the promise of a more open, participatory citizenship facilitated by the social web.

The hub of the project will be the generation of short personal narratives that can be converted into a range of cultural products. What we say (or don’t say), and how and where we say it will be part of the project’s discourse and observation analysis. Narratives - aural, visual and textual - will be collected and distributed in both edited and ‘raw’ format, and cover a range of socio-political topics. **Changing Identities** will also incorporate large-scale, mass observation over several years. The project collects and analyses the opinions and behaviours that constitute identity in Malta today. The project will also periodically establish ‘observation spots’ in public spaces such as cafes and shopping malls where people’s behaviour can be observed and recorded.

Narratives will form the basis for performance pieces, such as museum exhibits, soundscapes, clips on a YouTube channel, projected images, an interactive exhibition, a stills photography project, and an e-book. They will be disseminated as widely as possible to audiences including the international academic community, tourists, other European citizens and the Maltese diaspora, with the aim of triggering further reflexive discourse between insiders and outsiders.

Changing Identities will develop a significant body of work that can provide opportunities for inter-disciplinary research on a number of cross-cutting topics linked by their overall interest in issues of cultural and national identities.

PARTNERS

Alex Grech; Dr Michael Farrelly, University of Hull; Dr Shaun Grech, Manchester Metropolitan University; Dr Jon Mitchell, University of Sussex; Integra Foundation; Dr Carmen Sammut, University of Malta.

VENUES

Contemporary Art Space, Valletta; public spaces around Valletta; St James Centre for Creativity; the internet.

TIMELINE

Research will begin in 2014; exhibitions and participation will take place throughout 2018; research and events will continue after 2018

LINKED PROJECTS

Virtual Capital; Clip Culture; Warriors; Urban Dialogue; TEDxValletta; Politicart

Warriors

Warriors takes a snapshot of a European Generation. It establishes the similarities and differences of cultures in Europe. Through a photographic exhibition and a series of conferences and discussions that will visit each of the EU capitals, the project will portray the first truly European generation, one which identifies with Europe as much as with its home country.

Young adults from all over Europe will star in these standing portraits. These are people who have witnessed the fall of borders all over their continent, and are as comfortable living in Barcelona or Paris, as Valletta or Copenhagen. Using urban furnishings, like advertising light-boxes, as well as mobile poster display cases and billboards, these photographs of local and European ‘warriors’ will then be displayed around each city.

Conferences and discussions where people from various backgrounds reflect on European culture, society and identity will accompany the exhibition.

PARTNERS
Photographer Paul Hossfeld; Local Councils Association; young Europeans

VENUES
Urban street furnishings around Valletta and Malta, and European capital cities

TIMELINE
The project will take place from 2013 to 2016, Valletta will take part in 2014.

LINKED PROJECTS
Changing Identities; Urban Dialogue; Les Rencontres d’Averroès

Festa Paper

Festa Paper is a visual and community celebration of the Maltese *festa*. During each village feast, large handfuls of shredded paper are traditionally thrown in celebration from residents’ balconies onto the procession of the marching band and the carried statue of the village’s patron saint below.

This project will conduct community papermaking workshops where this shredded paper is ‘recycled’ into new sheets of paper. Paper-makers, illustrators and calligraphers will be invited to conduct these workshops; to introduce the process of papermaking to Malta, and to instill the idea that paper thrown onto the street can be reused after the celebrations are over. Local communities will be invited to collect the shredded paper after the procession has passed by, and to be involved in these workshops.

The paper created will become a new medium on which *festa* traditions and rituals will be celebrated and reflected upon after the *festa* season has passed.

PARTNERS
Artist Adrian Abela; Local Councils Association; Għaqda Każini tal-Banda; local communities.

VENUES
Culture & Identity Centre, Citadella; Contemporary Arts Space; St James Centre for Creativity; local band clubs; various locations around Malta & Gozo

TIMELINE
Annually from Summer 2014

LINKED PROJECTS
AstroKnights; A Story of Malta; Creative Capital

A Story of Malta

What does Malta look like to a 12-year old? How does a 12-year old make sense of the past, present and future? How do today’s 12-year olds imagine 2018, the year they turn 18? **A Story of Malta** will work with local school children and hear how they see the world around them. Schoolchildren will describe events - past, present and future - in Malta as they see them. From these ideas a transmedia project will emerge, including short animations by the children themselves, a publication of their creative writings and exhibitions of their drawings, which will be distributed online and through traditional media.

The project will expand to include children in Valletta and the surrounding area. By 2018, children from all over Malta and Gozo, as well as Europe, will have been invited to participate.

PARTNERS
Shadeena Films; Marie Briguglio, University of Malta; Ministry of Education and Employment; schoolchildren and teachers from Malta & Gozo

VENUES
St James Centre for Creativity, schools around Malta and Gozo, the internet.

TIMELINE
The project began in 2011 and will continue until 2018.

LINKED PROJECTS
Lives in a Day; Children’s Orchestra; Young Creatives

Żiguzajg Kids and Youths Arts Festival

The **Żiguzajg Kids and Youths Arts Festival** is an international children’s festival held annually in Valletta since 2011. Performances target an audience of young people from newborns to teenagers, and provide children with a packed week of entertainment, education and new cultural experiences. The festival welcomes children into a cultural environment and sets them on a life-long path of cultural participation.

In 2018, **Żiguzajg** will highlight the teamwork and cooperation that goes into creating a piece of art. It will commission groups of Maltese and European artists to collaborate on works to be showcased during the festival with the specific theme of working together and sharing ideas. After the **Żiguzajg Festival**, these works will then be toured in children’s festivals around Europe.

PARTNERS
St James Cavalier Centre for Creativity; local and foreign arts companies.

VENUES
Teatru Manoel; St James Centre for Creativity; Contemporary Art Space; Performance Space.

TIMELINE
The Festival began in November 2011, and will now take place annually, with a special edition in November 2018.

LINKED PROJECTS
Children’s Orchestra; Young Creatives; Karnival fuq il-Baħar.

Children's Orchestra

V.18 will exert a positive influence on Maltese children and society through music and creative expression. **Children's Orchestra** is an orchestral and social programme based on the methods of Venezuela's *El Sistema* movement, where children from all sectors of society can realise their potential by being part of a symphony orchestra.

Children's Orchestra will use music in an orchestral environment to foster creativity and cooperation between young musicians. By being part of the orchestra – a setting that demands teamwork and responsibility – the children will rise to new challenges and be empowered to tackle obstacles in other areas of their lives.

It will welcome children into its orchestras whenever possible, as young as possible, for as long as possible, whatever their background or abilities.

PARTNERS <i>Fundación Musical Simón Bolívar, Venezuela; El Sistema Europe; Local Councils Association; Ministry of Education and Employment, Malta.</i>
VENUES <i>Schools in Malta & Gozo; Performance Space, Valletta</i>
TIMELINE <i>From 2015, with performances throughout 2018</i>
LINKED PROJECTS <i>A Story of Malta; Žiguzajg International Arts Festival for Children & Young People; Respect</i>

Les Rencontres d'Averroès

This project provides a yearly opportunity for dialogue between young people from the northern and southern shores of the Mediterranean. Round-table discussions tackle subjects such as diversity and diverging cultures, while conversations encourage a dialogue between different cultures around the Mediterranean and create links between communities.

The discussions normally take place in Marseilles and Algiers, but in 2018 they will be hosted by Valletta. A corresponding artistic and cultural programme in the area will be linked with the project.

PARTNERS <i>EspaceCulture de Marseille; Radio Station FranceCulture</i>
VENUES <i>Centre of Literature & Music Heritage, Valletta; Culture & Identity Incubation Centre, Iċ-Ċittadella, Gozo</i>
TIMELINE <i>August 2018</i>
LINKED PROJECTS <i>Young Creatives; Warriors; Creative Capital</i>

Young Creatives

This project promotes the innate creativity of young people. It will operate a programme of events, exchanges and projects to include young people. It will include young people from all of Malta & Gozo in collaboration with youth networks around Europe.

Summer exchanges will provide the opportunity for young people to collaborate and will encourage intercultural dialogue. Other collaborative projects will provide young people with the opportunity to develop professional relationships and gain professional experience. Events such as these will pave the way for a Performing Arts Festival for Young People to take place in 2018, which will invite youth companies from all over Europe and the Mediterranean to take part.

After 2018, the centre will continue to provide stimuli and spaces internally and externally to young, European creatives.

PARTNERS <i>St James Cavalier Centre for Creativity; practitioners and networks which specialise in youth creativity.</i>
VENUE <i>Il-Biċċerija, Valletta</i>
TIMELINE <i>To begin in 2015, with festival in June 2018</i>
LINKED PROJECTS <i>Sound Archives; Žiguzajg International Arts Festival for Children & Young People; Screening Lives</i>

Dance Theatre of Malta

Dance Theatre of Malta champions professional dance in Malta within a European context and will form a national dance company. It will nurture and mentor young local dance and choreographic talent by providing professional opportunities for performance and development of choreographic skills.

The dance company will be committed to outreach work in Malta; it will take dance beyond the traditional theatre setting and present performances in public and community spaces in order to reach audiences of diverse ages, races and economic backgrounds.

It will nurture a strong relationship with the University of Malta, and will collaborate on providing apprenticeship programmes and designing academic programmes to meet the needs of practicing professionals.

In order to form part of an International creative dialogue, **Dance Theatre Malta** will collaborate constantly with other dance companies and will work with artists from other disciplines. Touring and collaboration will prove essential to the company in sustaining artistic relevance and international visibility.

PARTNERS <i>Mavin Khoo, Dance Studies Division, University of Malta.</i>
VENUES <i>University of Malta; MITP, Valletta; Performance Space, Valletta; Greek Theatre, Ta' Qali</i>
TIMELINE <i>The project will develop from 2014, with showcase performances in 2018, and will continue to work long after 2018.</i>
LINKED PROJECTS <i>Imagine 80; Dance Festival of the Mediterranean Islands</i>

Imagine 80

Imagine 80 is a community dance and performance project focusing on the over 65's. It develops creative dance and movement classes, tailor-made to the needs of the elderly in day-centres and residential homes around Malta and Gozo.

This project emphasises the rights of the elderly and the vital, active roles which older citizens play in society. It focuses on creativity as a means to impact positively on quality of life in our later years. By 2018, the project will form an integral part of Malta's national community care services.

Alongside the dance classes, the project aims to set up a performing arts company for older people inviting choreographers, musicians, theatre directors and writers to collaborate with it. **Imagine 80** will use all available media and media technologies to promote the project and its outcomes, and to break the stereotypical views of the 'third age.'

PARTNERS

Prof Joanne Butterworth, Dance Studies Programme, University of Malta; Chris Gatt, St James Cavalier Centre for Creativity; community health centres, residential homes, dance schools

VENUES

Community centres, residential homes, vocational dance schools in Malta & Gozo; St James Centre for Creativity

TIMELINE

Ongoing from 2015, events throughout 2018

LINKED PROJECTS

Dance Theatre of Malta; Living Fabric; Changing Identities

All the World's a Stage

The Maltese Islands are full of fascinating spaces, both indoor and outdoor. **All the World's a Stage** will use Malta's streets and outdoor venues for site-specific theatre.

The project will find rural settings and forgotten *pjazzes*, and seek to open up private courtyards and even homes as temporary 'stages.' The community that inhabits these spaces will be invited to contribute, and their participation will be seen as integral to the work. Theatre companies, both Maltese and European, will research these spaces and work with the community, using improvisation techniques, to compose a site-specific piece of theatre for each space.

PARTNERS

St James Cavalier Centre for Creativity. The project will seek to collaborate with Wildworks, UK; TeatrBiuro Podróży, Poland; Theatre Anon, Malta

VENUES

Outdoor spaces all over Malta & Gozo

TIMELINE

2018

LINKED PROJECTS

Engaged Spaces; Karnival fuq il-Bahar; When You Hear my Voice; The Voice Within

Living Fabric

Living Fabric is a window on the lives of older generations living in Valletta. By interviewing them and by catching their conversations and social interaction within the comfort of familiar settings – homes, street bars, squares – we get insights into their perspectives on living in Valletta and how their city is viewed by the rest of Malta. Do these generations view themselves as European, Maltese or only *Beltin* (from Valletta)? The material gathered will feed into an illustrated book, a short film and an exhibition which will bring to life their stories and experiences.

This project captures a different aspect of our culture; that of people who may be living in difficult social and economic circumstances. It will reflect on whether or not the European dimension actually reaches this minority section of the community.

The material gathered throughout this project can be used to analyse the perspectives of the individuals with respect to life in Valletta and shed light on possible initiatives which might restore Malta's capital and other regions by tackling social issues rather than focusing on historic buildings as subjects of regeneration.

PARTNERS

Photographer Stephen Saliba; Writer Ġużè Stagno; the people of Valletta

VENUES

Various venues & cinemas around Malta & Gozo

TIMELINE

Conversations to begin in 2015, exhibitions 2018

LINKED PROJECTS

Lives in a Day; Imagine 80; Sonus; Food Friends

European Contemporary Orchestra

European Contemporary Orchestra (ECO) is dedicated to bringing new music to the attention of a broader public and is establishing new benchmarks for innovation and research in instrumentation and musicology, as well as for activities in the field of professional and educational training. Three distinctive contemporary ensembles have joined forces to form a cross-border contemporary orchestra entirely devoted to performing contemporary music. The orchestra invites works by European composers in diverse and contemporary styles.

Maltese composers will work with the **ECO** to create musical pieces with relevance to the musical heritage of the Islands, and will invite the orchestra to perform and collaborate on these pieces in Valletta in 2018.

PARTNERS

Télémaque; Orkest de Ereprij; Musiques Nouvelles

VENUE

Performance Space, Valletta

TIMELINE

2018

LINKED PROJECTS

From Ritual to Recreation; Sound Archives; Children's Orchestra.

Routes
Valletta's
societies share
a common
Mediterranean
heritage
through
a strong
community
spirit and close
family ties.

L-Ikla t-Tajba
Salt & the City
Food Friends
Spiritieri
Intercultural Valletta
Dignity of Diversity
Malta Mediterranean
Literature Festival
Politicart
Community Choir
When You Hear My Voice
The Voice Within
Respect
AstroKnights
Script
New Artefacts
Text-i(s)le

L-Ikla t-Tajba

L-Ikla t-Tajba (*Bon Appetit*) will be an extravaganza of food research, cookery workshops and multidisciplinary activities celebrating the creative element of food, the art of cooking and the traditions of eating together. Its crowning event will be a community meal on a huge scale. The residents of Valletta will be invited to share a meal along a table stretching the length of the main street to create a tangible sense of community within the city.

The project will begin with an invitation to chefs, food historians and foodies from countries all over Europe and North Africa to a food conference in Valletta investigating links and common roots among these various food cultures. Historic foods will be remembered, local foods internationalised, and traditional preparation and preservation methods shared.

The conference will be followed up with a series of international cookery workshops, inviting the residents of Valletta and other towns. Participants will have the opportunity to share dishes, pass on traditional family recipes and taste food from other cultures. Minority communities within Valletta will also be invited to contribute their recipes and learn about local food.

By 2017, this will expand to a food festival in Valletta, including a producers market, local ingredients trails, a cookery competition, taste workshops, cooking demonstrations and historic food events. The festival will then remain on the calendar as an annual event.

In 2018, the festival will expand to include cafes and restaurants in Valletta and the Valletta Waterfront. Historic and traditional foods will be recreated and served as local and international chefs create pop-up restaurants around the city.

PARTNERS

Local chef David Darmanin; architect Konrad Buhagiar; Valletta Local Council; Valletta business community; FTZ chefs and food enthusiasts. L-Ikla t-Tajba will seek collaboration with international chefs such as Abderrazak Haouari (Tunisia) and Yiannis Baxeannis (Greece).

VENUES

Republic Street, Valletta; Market Building; Culture and Identity Incubation Centre, Iċ-Ċittadella, Gozo; various restaurants, cafes, and other buildings around Valletta and Malta

TIMELINE

From 2015, with main event in Spring 2018, and an annual food festival after 2018.

LINKED PROJECTS

Salt & the City; Engaged Spaces; Intercultural Valletta; Urban Dialogue; Food Friends

Salt & the City

Salt & the City will re-teach the traditional use of salt in society. The project revolves around research carried out on food in the Mediterranean during the 18th Century, focusing particularly on the use of salt for taste and preservation. Through partnerships with fisheries in Italian and North African towns, it will rediscover the lost traditions of preserving and cooking, like salted pork, salted tuna, *bottarga* making, preserving capers in salt 'the island way' or even recreating a chocolate recipe dating from 1746 that contains salt. During 2018, **Salt & the City** will host a series of workshops based around the lost traditions of the use of salt in preserving and cooking.

Salt & the City will trace 'the salt route' identifying foods whose origins show the meeting of culinary traditions among Mediterranean countries and connected port cities with their hinterland communities. It will highlight the saltpans as ancient places integral to the harvesting and use of salt.

At the same time, **Salt & the City** will highlight the sculptural beauty of salt itself; it will commission artists to create large-scale sculptures in the saltpans around Malta & Gozo using salt as a main medium.

PARTNERS

Liam Gauci, the Malta Maritime Museum, in partnership with Association of Mediterranean Maritime Museums; Museu de l'Anxovai de la Sal, Catalunya, as well as other museums in Catalunya, Algeria, Sicily, Tunisia, Istanbul.

VENUES

National Interactive Science Centre, Bighi; various venues around Malta & Gozo; restaurants kitchens in Valletta; saltpans in Malta & Gozo

TIMELINE

Ongoing with main event in 2018

LINKED PROJECTS

L-Ikla t-Tajba; Food Friends; Intercultural Valletta; Sea-Space-Sculpture; Borders

Food Friends

Food Friends invites the 'outsider' to Malta to meet and get to know Malta's residents within their homes over the most communal and social of daily rituals, the meal.

The project promotes a sense of belonging by enabling food friends - Maltese nationals, island visitors and resident foreign nationals - to share their cultures in a convivial atmosphere and in private spaces that the 'outsider' would rarely see. With a love of food being the common language, **Food Friends** creates opportunities for rewarding exchanges and allows for myriad pairings guests and hosts from different communities. It will run as an online platform actively using social media to engage a community of hosts and guests and provide value-added content on cuisines and the experiences of food friends. The project encourages role reversal with guests being invited to prepare their culture's cuisine in a process of co-learning with the cooking shared between guest and host.

Food Friends aims to unite communities through the cultural language of food and the sharing of a common ritual. Having dined at our table, the stranger can no longer be defined as that, and becomes instead an insider and a friend.

PARTNERS

Red Bistro; Integra Foundation.

VENUES

Homes throughout Malta & Gozo

TIMELINE

Pilot projects from in 2013

LINKED PROJECTS

L-Ikla t-Tajba; Salt & the City; Spiritieri; Intercultural Valletta.

Spiritieri

Spiritieri explores the kitchens of newly-wed couples as an intimate space where identities are formed and challenged; an exploration that reflects both the diversity of the past and the diversity of the new identities that are emerging in Malta today. Videography, poetry and music will be the three main disciplines on which this research is based. It will also seek to create a ‘museum’ made of a collection of objects which represent transformational moments lived in kitchen spaces.

Why kitchen spaces? The kitchen is a universal phenomenon, a multi-purpose room that can be found in all households and communities.

Why newly-weds? The newly-married couple is engaged in the negotiation of roles and physical spaces as each partner compromises a part of its individuality to form part of a couple. Elements of material culture enter into this environment also, as the couple acquires white goods and kitchen accessories, which will mark the beginning of married life.

The research will be conducted mainly through silent observation of the couples and the kitchen spaces involved. Participants will be filmed as they go about using - or not - their kitchens. The artists’ documentation will be developed into a series of photographic exhibitions, silent films with title cards contributed by the project’s poets and screened with live music, a book, kitchens-based theatre performances, seminars and an online catalogue.

PARTNERS

Fondazzjoni AWL; newly-wed couples

VENUES

*Private kitchens and exhibition
spaces around Malta & Gozo*

TIMELINE

2014 to 2019.

LINKED PROJECTS

Food Friends; Clip Culture; Lives in a Day

Intercultural Valletta

Intercultural Valletta encourages and develops an *Intercultural Cities* model for Malta that actively promotes and enables the integration of third-country nationals into Maltese society. The European Commission and Council of Europe joint initiative *Intercultural Cities* is a project that strives to develop a model to support intercultural integration within diverse urban communities. Interculturalism promotes policies and practices that encourage interaction, understanding and respect between different cultures and ethnic groups.

The project begins with a conference and workshops in 2013 on the *Intercultural City* model, which focuses on good practices in integrating immigrants within society. It invites speakers from across Europe and North Africa to look at and examine best practice in the *Intercultural Cities* approach as one means through which integration may be achieved.

The ideal *Intercultural City* has a diverse population including people with different nationalities, origins, languages or religions/ beliefs. Its citizens regard diversity as a resource, not as a problem, and accept that all cultures change as they encounter each other in the public space.

Intercultural Valletta will develop a set of recommendations that can be applied to and are relevant and suitable for Maltese towns, especially Valletta, wishing to explore how they can promote integration and cultural diversity in a positive way within their territories. It will champion these policies so that by 2018, Valletta will embrace the model of an *Intercultural City*.

PARTNERS

*SOS Malta; Valletta Local Council;
Association of Local Councils.*

VENUES

*The city of Valletta, and other
towns around Malta & Gozo*

TIMELINE

*From 2013; the project aims to have Valletta
declared an Intercultural City by 2018*

LINKED PROJECTS

*L-Ikla t-Tajba; Malta Mediterranean Literature
Festival; Respect; Valletta Creative Capital*

Dignity of Diversity

This project transforms Valletta's bastions into facilitators and guardians of a safe space within which different cultures and world-views can come together in ongoing conversation.

Valletta will act as host for conferences, discussion and common experiences through artistic self-expression. It will use the expressive arts as the facilitator of conversations, which will disrupt the traditional patterns of dealing with difference and open up new possibilities in communication between cultures.

The activities and initiatives will all have a clear common agenda; that of helping participants gain insight on how the issues central to human existence are common to each and every culture. They will develop complementary approaches to the issues to be tackled that will include globalisation, economic uncertainty, environmental damage, cultural diversity and international politics

Through this project, Valletta will host alternative forms of conversation and will create a context in which clashes of cultures can be transformed into a celebration of diversity. A main conference will be organised in 2018, and a permanent platform for learning and mutual understanding will be established.

PARTNERS

Lawyer Tonio Fenech; European Graduate School, Leuk-Stadt, Switzerland.

VENUES

New Parliament Complex, Valletta; Centre of Literature & Music Heritage; conference centres and other venues around Malta & Gozo.

TIMELINE

From 2015, with a main event in February 2018.

LINKED PROJECTS

Intercultural Valletta; Politicart; Urban Dialogue

Malta Mediterranean Literature Festival

The annual **Malta Mediterranean Literature Festival**, established in 2006, is a week-long programme of readings and literary translations, supported by live music and short films.

The 2018 special edition of the Festival champions Malta's role as a hub for literary exchange and literary translation within the Mediterranean Basin by hosting writing workshops led by experienced writers for children, young people and adults from different cultural backgrounds living in Malta. These workshops will focus on individual stories but also urge participants to imagine a more open, creative, dynamic Mediterranean common space as a microcosm of an increasingly globalised world.

This special edition will host several short-term writer-in-residence programmes for European and Mediterranean writers and series of residential literary translation workshops for emerging writers. It will include also a Malta Mediterranean Book Festival promoting new translations of Maltese literature to well-known and lesser-known Mediterranean languages and introducing engaging works of literature by European and Mediterranean writers to the Maltese public.

PARTNERS

Inizjamed; Literature Across Frontiers; Culture Programme of the EU; the European Commission Representation in Malta; Din l-Art Helwa; Institut Ramon Llull; British Council; St James Cavalier Centre for Creativity; Literaturwerkstatt Berlin; Middlesea Insurance; Fondation René Seydoux; Ambassade de France à Malte.

VENUE

L'Ospizio, Floriana

TIMELINE

Ongoing, with special edition in September 2018

LINKED PROJECTS

Intercultural Valletta; Sonus; Script; Citybooks; Island Residence

Politicart

The arts are perfectly placed to challenge the political status quo of a country. **Politicart** is based on 'fair' culture and the exploration of cultural rights, ensuring that a programme founded on ethics and principles bring the political and cultural worlds together. Debate, discussion and satire will form the backbone of this event as a new kind of conversation will take place between politics and the arts. The newly-built parliament complex and its external context, will be the setting for political plays, performances, carnival events and visual arts in a political, creative extravaganza. Free from censorship or partisan politics, **Politicart** will embolden artists to comment on political issues of the day, and to suggest their solutions to common political dilemmas.

Journalists and political commentators, ministers and political party leaders, philosophers and local people; all will have a part to play in this collision of political and cultural heavyweights.

PARTNERS

Inter-Parliamentary Committee; Local Councils Association.

VENUES

The New Parliament Building; Centre of Architecture & Design, Marsa; Centre of Literature & Music Heritage

TIMELINE

November 2018

LINKED PROJECTS

Dignity of Diversity; Virtual Capital; Posthastist City; Videos from Lilliput; Borders

Community Choir

Singing has the power to bring people together, to make them happy, and to boost their confidence. The **Community Choir** project invites anyone with singing ability from across Malta to take part in regular rehearsals and performances and to form part of a single Maltese choir. Local choirs will also be invited to contribute and to form part of this project. It will be all-inclusive and encourage participation, regardless of an individual's background or cultural roots.

A large choral force will be created from this initiative; its main aim will be to create community spirit and confidence among its members. The choir will use singing to comfort in times of sorrow, to strengthen in times of weakness, and to celebrate in times of joy. **Community Choir** will rehearse and perform from 2013, and will form an important part of 2018's programme.

Guest choral directors will be invited to work with the choir to bring fresh ideas to the project and to expand on singing techniques and repertoire. The **Community Choir** will welcome all those who want to join a community in order to make music.

PARTNERS
Established choirs in Malta; The singing community of Malta.

VENUES
Greek Theatre, Ta' Qali; various rehearsal and performance spaces around Malta.

TIMELINE
From 2013 with gala performances in 2018

LINKED PROJECTS
Sound Archives; Changing Identities; All the World's a Stage

When You Hear My Voice

When You Hear My Voice was a prison community theatre programme that ran in February 2012 at the Young Offenders Division of the Corradino Correctional Facility. It is an outreach programme fostered by the London Shakespeare Workout and TAC Theatre, together with West End actors and theatre professionals. The project offered the prison residents access to creative artistry and an introduction to arts education and will now take place annually. By 2018, the programme will have become an established event in the local cultural calendar and will also form part of the *Malta Theatre Connection* programme.

The participants work through a series of workshops and conservatoire-style module training in different disciplines and traditions. The work is self-devised and makes use of inmate writing as much as classical text. The inmates are trained through workshop classes, but the project will also introduce a more formal style of vocational training. This training programme will enable theatre practitioners of excellence to impart their knowledge and skills to the inmate-students.

PARTNERS
London Shakespeare Workout; TAC Theatre; local theatre groups.

VENUES
Corradino Correctional Facility, St James Cavalier Centre for Creativity

TIMELINE
From 2012, performance annually from February 2012

LINKED PROJECTS
Malta Theatre Connection; Dignity of Diversity; Dance Theatre Malta; The Voice Within

The Voice Within

The Voice Within is an outreach theatre programme for migrants in the Safi Detention Centre. Training, improvisation, story-telling and trust-building exercises will be used to create a theatre piece that will include music and dance.

The participants, migrants from within the Safi Detention Centre, will undergo an intense training programme of multi-layered, multi-disciplinary drama, voice, dance, song and contextual studies, and will be given a basic understanding of how to develop their own artistic practices. A focus will be placed on the growth of the individual, as well as of the group as a unit, and on the different cultural backgrounds of the participants themselves.

The Voice Within will enlist theatre studies artists from the University of Malta to assist with training and to offer support to participants. In time, the project envisages the students becoming qualified and experienced enough to lead future programmes. Students will also be engaged to document and review the methodology, practices and outcomes of the project to serve as a reference for similar initiatives.

The project aims to help the migrant participants to 'find their voice' through creative expression by opening up untapped routes and tools to assist them in portraying and coping with their realities and expressing their own stories and cultures on their own terms.

PARTNERS
London Shakespeare Workout; TAC Theatre; local theatre groups

VENUES
Safi Detention Centre, St James Cavalier Centre for Creativity

TIMELINE
From 2013, performance annually from November 2012

LINKED PROJECTS
Malta Theatre Connection; Dignity of Diversity; Dance Theatre Malta; When You Hear My Voice

Respect

In 2018, the football World Cup will take place in Russia. UEFA's **Respect** campaign tackles some of Europe's key social issues, aiming to raise awareness and positively affect the lives of people in Europe. Football is the biggest sport in the world. However, at all levels of the game, from amateur to international, there are incidents of racism and discrimination. Be it from fans, players, clubs or other football bodies, UEFA believes that such behaviour, on and off the field, is unacceptable and unwanted by the majority of fans and players.

More than 10,000 children attend football nurseries in practically every locality of the Maltese Islands, educating children through sports, emphasising character formation and building Maltese citizens for the future. In 2018, an international football festival for children and youths will be organised during the World Cup in Russia, which will highlight **Respect's** commitment to combat any form of discrimination, increase access for those with disabilities, promote health through physical activity and encourage intercultural dialogue between participants. Malta will participate in this project to prevent racism and discrimination on and off the pitch.

PARTNERS
Youth Football Association; Malta Football Association; other organisations dealing with racism, disability, health issues.

TIMELINE
June and July 2018

VENUES
Youth football nurseries throughout Malta and Gozo.

LINKED PROJECTS
A Story of Malta; Children's Orchestra.

AstroKnights

Arguably the most intriguing part of the St John's Co Cathedral is its floor, which is almost completely covered with marble tombstones. Under these tombstones, almost 400 Knights of the Order of Malta lie buried. The tombstones are decorated in intricate inlaid marble with angels, putti, skeletons and coats of arms. **AstroKnights** takes the Knights of Malta from the cold, flat marble floor of St John's Co Cathedral and gives them three-dimensional form.

AstroKnights will invite artists to take up temporary residence in the Cathedral to transform the flat imagery of the floor into three-dimensional, contemporary art works. Artists will be invited from all the countries represented by the Langues of the Order of Malta to reinterpret the symbolism and imagery of the tombstones, giving them new meaning and relevance. Visual artists will work with actors and musicians to create a modern interpretation of the legends and superstitions surrounding the Knights of Malta. Musicians and writers will take the fiction and fantasy surrounding the Knights as inspiration to create a modern interpretation of their lives and deaths.

The artists-in-residence will conduct workshops with local children to reinterpret the lives and deaths of the knights, and their relevance in the children's world.

PARTNERS
Designer Violet Kulewska; MADC; Hoi Polloi; Mro Brian Cefai; producer Fiona Captur

VENUES
St John's Co Cathedral, Valletta; Contemporary Art Space, Valletta; St James Centre for Creativity, Valletta; Mediterranean Conference Centre; Fort St Elmo

TIMELINE
From 2017, with workshops, exhibitions & performances in Spring 2018

LINKED PROJECTS
Changing Identities; A Story of Malta; Engaged Spaces

Script

Script will be a calligraphy and poetry festival that examines our connections with words, not only as they are spoken, but also as they appear on paper. It will challenge poets and writers from around Europe and North Africa to work with artists, graphic designers and calligraphers to create a seemingly never-ending ribbon of words with which to 'wrap' the Maltese Islands.

Poets will work with their own words, and those they find and hear around them in conversations, in street names, on shop signs and in newspapers. Artists will use handwriting, calligraphy, letterpress and typefaces, including those particular to Malta, to convey the meanings and textures behind these words.

The ribbon of words will be wrapped around bastions, across neighbourhoods and along beaches, and will, quite literally wrap communities in poetry.

PARTNERS
Artist Lorinda Mamo; writers; poets; visual artists; designers

VENUES
All of Malta & Gozo

TIMELINE
2018

LINKED PROJECTS
Malta Mediterranean Literature Festival; Borders; Island Residence

New Artefacts

This is not another folklore museum. Nor is it a centre for creativity. The project will provide artists, academics and the people of Valletta and Malta with a vast collection of artefacts that represent the evolution of Maltese society in the 20th Century.

New Artefacts is a direct response to the lack of information and archives about popular culture and everyday life in Malta, particularly over the past century. It will concentrate on acquiring for archiving, printed material, audio, film and photography and narratives relating to life in 20th century Malta. The Centre aims to develop a comparative perspective with other European and Mediterranean societies. It will be an invaluable source of information for researchers and academics, but will also have a public face that organises exhibitions and events aimed at fostering discussion on contemporary society. Its major projects will include exhibitions based on its archives as well as loans from other museums. Public platform discussions with historians and sociologists will take place around the exhibition of the moment; taking centre stage will be the people who witnessed particular events or particular lost practices in Malta.

PARTNERS
Dr Elise Billiard, University of Malta; historians; local communities.

VENUE
L'Ospizio, Floriana

TIMELINE
From 2014, with exhibitions & events in 2018

LINKED PROJECTS
Spiritieri; Apprenticeship; Engaged Spaces; Clip Culture

Text-i(s)le

Text-i(s)le will use clothes to tell the story of Valletta. It will investigate clothing relevant to the city and invite artists from all disciplines to tell the story of these garments, cloths and fashions.

Leading up to this project, **Text-i(s)le** will research, collect and catalogue clothes, their stories and rituals, and investigate places and areas of the city connected with textiles and clothing. It will hold a series of workshops and inter-generational sessions, where experiences, sewing knowledge, fashion rituals and tailoring advice are shared among participants. It will bring together all those who are passionate about sewing, garment making and fashion to creatively transform old clothes into something contemporary and new, while preserving their intrinsic characteristics.

These workshops will be the starting point for a new clothing aesthetic, creating one-off and couture pieces. Through these events, and using clothing as its raw material, **Text-i(s)le** will evoke the past Valletta as a hub of tailoring and fashion, its social dynamics, its tastes and its rituals, its past lives and its future ambitions.

PARTNERS
Cultural Projects Manager, Sara Falconi Vella; Social Anthropologist, Virginia Monteforte.

VENUES
Il-Biċċerija, Valletta; other venues around Valletta

TIMELINE
From 2016 with main fashion events in March & September 2018

LINKED PROJECTS
Creative Capital; Script; New Artefacts

Cities

A beautiful
city filled with
artists where
creativity can
only flourish.

From Ritual to Recreation

Nomads

Engaged Spaces

7 Break/Up

Citybooks

Urban Dialogue

Posthastist City

TEDxValletta

Malta Theatre Connection

Screening Lives

Borders

RivoluzzjoniRota

Kites over the Harbour

Wayfinders

Grey to Green

From Ritual to Recreation

The Mediterranean has always been a melting pot of artistic influences from the different continents at its borders and none more so than in its music.

This project will tell the complex story of music in Malta and the Mediterranean through performances, workshops by local and foreign artists and a major exhibition. By engaging artists from various countries, it will explore how different cultures continue to influence traditional and contemporary music to this day.

From Ritual to Recreation will create a platform for emerging local musicians, and serves as an educational tool through which to rekindle an interest in local music and musical instruments. It will run workshops with the local population; skills and mobility exchanges among European and Mediterranean artists and experts in the field; and outreach programmes with schools, band clubs and music schools and establishments.

The project will run throughout 2018, and includes a researched and innovative six-month exhibition. The before and after years will be dedicated to educational and follow-up programmes. Other events will see Malta’s musical heritage merging with digital technologies to create an innovative contemporary art form.

PARTNERS
Fondazzjoni Patrimonju Malti; Anna Borg Cardona; musician Renzo Spiteri; Heritage Malta; local and European musicians and collectors.

VENUES
Palazzo Falson, Mdina; Fine Art Museum, Valletta; Culture & Identity Incubation Centre, Cittadella; various venues around Malta & Gozo.

TIMELINE
From 2016, with six-month exhibition in 2018, and projects continuing in 2019.

LINKED PROJECTS
Sound Archives; Sonus; Calypso’s Call; Malta Mediterranean Literature Festival

Nomads

Nomads investigates Malta as a place for cultural exchange through the migration of artists, and works of art to and from the Islands. It traces the history of exchange in visual arts from prehistory right up to the present day.

Nomads will run a series of large-scale exhibitions, lectures, publications and seminars, supported by scholarly research, based on five thematic periods of art history in Malta. The exhibitions will run back to back from November 2017 to March 2019. The events will be structured to cover five main periods in Maltese art history; prehistory to the late Medieval Period, the birth of the Renaissance, from Caravaggio to Mattia Preti, the colonial eras, and the contemporary art period.

The project explores how Maltese art over the centuries has thrived in an environment of cultural exchange with complicated cross-currents enriching the Islands’ artistic patrimony from prehistory to the modern day. The common thread of cultural exchange pulls the project’s various strands together in a rich programme comprising exhibitions on each historic period and theme, workshops, academic conferences, public lectures and didactic activities for adults and children. The strong educational content of the exhibitions gives the project a sound legacy.

PARTNERS
Dr Keith Sciberras, Department of History of Art, University of Malta. Potential partners include: Heritage Malta; St John’s Co Cathedral Foundation; The British Museum; the University of Warwick; the University of Hull; the V & A Museum, London; Superintendence for Culture & Heritage (Per I Poli Museali) Rome; Superintendence for Culture & Heritage (Per I Poli Museali) Florence; Superintendence for Culture & Heritage (Per I Poli Museali) Naples; Fondazzjoni Patrimonju Malti; Julian Trevelyan Foundation; Victor Pasmore Estate; the National Gallery of Istanbul; and the Corfu Museum of Ancient Art.

VENUES
Fine Art Museum, Valletta; Culture & Identity Incubation Centre, Iċ-Ċittadella;

LINKED PROJECTS
Island Residence; Politicart; Virtual Capital; Science in the City

7 Break/Up

Malta is often seen as the perfect place to take a holiday, a break. **7 Break/Up** seeks to redefine Malta’s public image through the exploration of subjective viewpoints of holiday-makers.

The project will invite filmmakers to take part in a short-term residency in various ‘holiday locations’ around Malta & Gozo where they will record and examine their personal island getaway. The filmmakers will record their week’s ‘break’, whether it be a week in a popular resort or in a secluded farmhouse, and investigate how the stereotypical image of Malta as perceived from abroad compares with reality.

The collection of films will contribute to the redefinition Malta’s public image through the questioning of its stereotypes as a holiday island, and through the exploration of the private and subjective ideas of holidaymaking and holiday destinations.

PARTNERS
Writer Emma Mattei; European filmmakers;

VENUES
Holiday destinations around Malta & Gozo

TIMELINE
Residencies will take place from 2016, with the short films released in 2018

LINKED PROJECTS
Island Residence; Videos from Lilliput; Nadur Spontaneous Carnival Study; Valletta Creative Capital; Citybooks

Centre of Architecture & Design, Marsa; Contemporary Art Space, Floriana; other venues around Malta & Gozo

TIMELINE
November 2017 to March 2019

LINKED PROJECTS
Engaged Spaces; Urban Dialogue; Young Creatives

Engaged Spaces

Valletta is full of historical buildings. But many now lie empty and unused. **Engaged Spaces** will turn these buildings into a network of artists’ studios, exhibition spaces, meeting places and informal venues, where artists can work alongside the local community. Local and foreign artists of all disciplines, but with a common interest in city life, will be invited to work and collaborate in these buildings on a residency basis.

The artists will be invited to use the buildings as their canvas; they will be encouraged to take ownership of the interior of the building for the length of their residency and adapt it, decorate it or alter it completely, to create their own interventions as part of their work.

The artists using these buildings will be brought into contact with visual artists, writers, musicians, dancers, actors or architects living in neighboring buildings. The artists will also collaborate with the local residential and business community around these studios.

PARTNERS
Artist Daniela Guevska; Valletta Local Council

VENUES
L'Ospizio, Floriana; Il-Biċċerija, Valletta; L-Arcipierku, Il-Mandraġġ, Due Balli

TIMELINE
From 2015 – 2020

Citybooks

Citybooks invites international authors and photographers to take part in a two-week residency in a European city. The resulting **Citybook**, in the form of a story, essay or poem, paints a portrait of the city through the eyes of the author. Citybooks have already been written on Chartres, Sheffield, Graz, Ostend and many other cities in Europe.

The books can be read, listened to or downloaded. Each **Citybook** is also available as a webtext, e-book and podcast in Dutch, English and French as well as in the language of the city itself.

Citybooks will invite artists to take part in a residency in Valletta and to create a book about the city. These writers and photographers will roam Valletta, speak to its residents and investigate its secrets to depict the true character of the city.

PARTNERS

De Buren; other European cities, writers and photographers

TIMELINE

2016

LINKED PROJECTS

7 Break/Up; Mediterranean Literature Festival; Script

Urban Dialogue

The C.I.A.M. (Congres Internationaux d'Architecture Moderne) was founded in Switzerland in 1928 by a group of architects in pursuit of modernism and internationalism. Its members included some of the best-known architects of the time, including Le Corbusier; all interested in evolving philosophies on how to shape the urban environment in a rapidly changing world.

On 29 July 1933, a Grand Tour sponsored by the C.I.A.M. left Marseilles aboard a converted

English collier on an adventure through the Mediterranean, visiting Athens and a variety of ancient sites including several Neolithic ruins in Malta, Gozo, Khirokitia, and the Cycladic Islands.

This project will bring urban planners, architects, designers and artists to collaborate in the spirit of Le Corbusier's voyage and contribute to the rethinking of shared space. It will move beyond the purely iconic and the symbolic, and will create environments which are designed to be multi-layered spaces for social encounter. It will see how creative disorder can be transformed into a public cultural project.

A programme set within an architectural and urban context organise design competitions 'what kind of city do we live in and why?' It will then aim to form part of the workings of the European Forum of Architectural Policies in its meeting in Malta in 2017 during Malta's presidency of the EU.

Urban Dialogue may be integrated with a second programme currently underway, that is revisiting Le Crobusier's Voyage D'Orient of 1911, along a route that included Rome, Athens, Istanbul, Vienna and Belgrade, leading to an exhibition of a contemporary version of his travelogue.

PARTNERS

Open Moment Research Group; European Forum of Architectural Policies; Kamra tal-Periti; Photographer David Bergé; curator Elke Krasny

VENUE

Centre of Architecture and Design, Marsa

TIMELINE

From 2016 to 2018

LINKED PROJECTS

Bicycle Revolution; Changing Identities; Stubnitz in Med

Posthastist City

Is it possible to achieve the growth that one traditionally associates with the move from the periphery to the centre, from the province to the capital, by staying put and not pushing the boat out, at least physically? Is it possible generate the right creative energy, find the environment for one's ideas to take root and grow in an atmosphere where stress and rush are not the order of the day? Contemporary communication technologies and ease of travel have driven our Islands even closer to the mainland, indeed to the rest of the world, and it could make sense today to assert, as Joseph Grima, Editor of Domus, said on visiting Valletta, "Periphery is the new epicentre."

Malta seems to provide that happy medium as is testified by the cosmopolitan atmosphere that is evolving in several centres like Valletta and Sliema, where stressful jobs are coupled with ample space and time for leisure and tranquillity. We are entering a period of what Hans Ulrich Obrist calls 'Posthastism' where the frantic lifestyle typified by the modern metropolis is exchanged for the slowness that he states, has always been important for the progress of art.

This project takes Valletta as a model 'Posthastist' city. Through the collection of statistics, analyses of individual narratives, creation of urban myths, and a general anthropological overview of life patterns in this physically defined centre, it will attempt to depict through scientific and art installations, the spirit of the 'ideal city'.

PARTNERS

Konrad Buhagiar, AP; Valletta Local Council; Sliema Local Council; Joseph Grima, Domus Academy, Milan; Hans Ulrich Obrist, Serpentine Gallery, London; Valletta Local Council, Sliema Local Council.

VENUES

Auberges in Valletta; Fort Manoel, Manoel Island.

TIMELINE

From 2014

LINKED PROJECTS

Politic Art; Changing Identities; Island Residence; Videos from Lilliput.

TEDxValletta

TED is a global foundation devoted to 'Ideas Worth Spreading', bringing together people from three sectors: Technology, Entertainment, Design. It provides a platform for innovation founded on enabling change through the power of ideas.

TEDx is designed to give communities, organisations and individuals the opportunity to stimulate debate through TED-like experiences at the local level. It has been embraced with passion and dedication by hundreds, if not thousands of volunteer communities worldwide.

TEDxValletta was first introduced to the Maltese Islands in 2011 as an incubator for new ideas and a way to engage in an authentic dialogue with our local communities. Moreover, through its TEDxSalon model, it has partnered with V.18 to hold a series of workshops engaging stakeholders in building the cultural programme.

TEDxValletta will provide the opportunity to test ideas for the future, and be challenged to positively impact our community in new ways. It will create a strong and vibrant shared open space for local and European citizens to engage in debate, exchange ideas and contribute to the building of a European project. It will give priority to the development of sustainable ways of living that centre on citizens, their diverse identities and their creative approaches to learning and discovery.

PARTNERS

TEDxValletta; Association of Local Councils

TIMELINE

An annual event from 2013

VENUES

In localities throughout Malta and Gozo

LINKED PROJECTS

Dignity of Diversity; Changing Identities; Urban Dialogue

Malta Theatre Connection

The **Malta Theatre Connection** creates a proactive and self-sustaining culture of theatre in localities throughout Malta and Gozo. It will develop a lively network of village theatre companies, supporting them in creating and performing original productions on most weekends. It will promote local interest in homegrown theatre to increase Malta's theatrical output and audience demographics. The project also envisages creating a support system for scriptwriters, directors and actors, with workshops and collaborative sessions being held throughout the year.

The **Malta Theatre Connection** is a framework of support assisting local theatrical productions from script to performance, in growing their professional outlook and skills. It will support existing town and village theatre companies in Malta and Gozo and link these companies in a knowledge- and skill-sharing network. Each company will be tasked with creating at least one theatrical performance a year under the direction of the **Malta Theatre Connection**. The plays will be performed in the town of origin and, with the **Connection's** feedback, extra support and rehearsal time, will eventually be performed in other towns on a rotation basis. In addition, 'play-swapping' arrangements can be made with several theatre groups across Europe, which would see newly-developed plays from both groups trialed on new audiences. The project is an ideal partner to the *When You Hear My Voice* and *The Voice Within* theatre outreach projects running with young offender and migrant communities respectively. It presents a unique opportunity for these marginalised groups to work alongside local community theatres, both supportively and in a spirit of competition, thereby helping break down barriers of stigma and isolation.

The **Malta Theatre Connection** will operate beyond 2018, thereby helping to generate a strong culture of high-quality local theatre, encourage the scripting of new works and offer emerging writers support to explore opportunities for their work internationally.

PARTNERS

Playwright Malcolm Galea; Local Councils Association

The project will seek the partnership of leading local and international theatre companies.

VENUES

Local theatres around Malta; St James Cavalier Centre for Creativity; Performance Space, Valletta, Open Theatre, Valletta; MITP, Valletta.

TIMELINE

From 2015, with showcase performances in 2018 and continuing long after 2018.

LINKED PROJECTS

When You Hear My Voice; The Voice Within; Clip Culture

Screening Lives

Screening Lives will turn building façades, bastions and potentially even entire towns into large-scale, open-air screens, where the personal and familiar is blurred and made larger than life.

This project dovetails with the existing bi-annual Valletta Photography Festival, and will include indoor and outdoor exhibitions of photographs and projected images.

Participants will be invited to upload personal photos of their family in the square, whether at a formal ritual such as a wedding, baptism or funeral, or of an informal moment such as children playing. **Screening Lives** will then use the town's buildings as a canvas on which to display these extremely personal moments. The squares and the buildings as projection screens will become a collective shared photo album populated with community and personal memories.

Memories from photo albums tucked away in drawers or from forgotten silver frames in cabinets will be projected in the public sphere for all to

share, find common meaning in or to simply wonder at and be curious about. The project calls for wide community and audience participation and creates a collective consciousness within a town or village. Through the identification of meaningful footage, the event will bring local communities together in a celebration of past occasions that are important to them.

These projections will follow a route from town to town across Malta, using natural 'screen' bastions, and man-made canvasses, to Valletta where the capital city's population will be invited to take part.

As the projections arrive in Valletta, the Valletta Photo Festival will be holding exhibitions of work by professional photographers with the common theme of personal or family moments. Amateur, casual photography will be juxtaposed with professional work.

PARTNERS

VLTPH11; Kukumajsa; Malta Photographic Society; St James Cavalier Centre for Creativity; Voies Off: Arles L'Alternative Photographique; London Photography Festival; and the British Photographic History Association. The project will collaborate with MCAST to offer technical apprenticeships to students.

VENUES

Fine Art Museum, Valletta; Culture & Identity Incubation Centre, Cittadella; Centre of Architecture & Design, Marsa; Contemporary Art Space, Floriana; village squares; buildings; façades; bastions and other 'canvases' in Malta & Gozo

TIMELINE

Autumn 2018

LINKED PROJECTS

Changing Identities; Intercultural Valletta; Videos from Lilliput

Borders

Malta is criss-crossed with borders, from city bastions to geological faults and socio-political divides.

Borders brings artists together with the communities who live alongside these borders to examine if and how living within a walled city or bordered community changes that community's mindset. It works as a large-scale visual arts and community project examining the borders that exist in and around Valletta in particular, but also those of our other walled cities such as Mdina and Birgu. It looks at the 'north-south divide' created by the Victoria Lines.

European artists and architects will be asked to draw attention to these borders, to question them and to work with local communities in representing them. Artists will be asked to work with light and air, to transform these borders and to make them visible from around Malta.

PARTNERS

St James Cavalier Centre for Creativity; visual artists; border and walled city communities. The project will seek the support of Heritage Malta; Fondazzjoni Wirt Artna; Din L-Art Helwa. It will forge links with other walled cities in Europe and the Mediterranean including Carcassonne, Toledo, Derry, Tripoli (Lebanon), Jerusalem, a number of Medinas, the Network of Walled Towns of the Mediterranean

VENUES

Victoria Lines, Bastions of Valletta, Mdina, the Three Cities, Rabat (Gozo); other venues in Malta & Gozo

TIMELINE

Links will be made with partner cities in 2013. Work on the event will begin in 2016, with the installations being in place during the winter of 2018 - 2019

LINKED PROJECTS

Island Residencies; Dignity of Diversity; Sea-Space-Sculpture; Changing Identities; Screening Lives

RivoluzzjoniRota

On an island that is experiencing critical vehicular traffic congestion, which will inevitably worsen by 2018 and beyond, we need to make use of means of transport that is free, green, efficient and clean.

RivoluzzjoniRota is a revolution, a mass migration from car to bicycle. It will seek to introduce practical car-free routes around the Island. It will build bridges to soften dramatic gradients and span waterways. It will map cycle routes and make these maps accessible, intelligent and up to date. It will initiate a bicycle-sharing scheme and make bicycles freely available to all who want to use them.

The project will begin its revolution with research on the best urban strategies within Malta’s unique urban environment that can be undertaken in terms of bicycle mobility. Using this information it will undertake a catalyst project that will link Valletta with the nearby towns of Hamrun and Floriana, allowing commuters to access the city easily by bike. It will then spread to other towns and will kick-start an exciting bicycle culture in Malta. Social media and media campaigns will document the realities of bike use and will promote cycling as the coolest, cheapest and healthiest transport alternative on the Island. This is a chance to kick-start a sustainable initiative in Malta, one from which the Maltese people of tomorrow will benefit.

PARTNERS
Architect Mark Sullivan; Local Councils Association; Malta By Bike. The project will seek the cooperation of Transport Malta and the Malta Tourism Authority

VENUES
Roads and transport systems all over Malta & Gozo

TIMELINE
Research 2014, pilot project 2015, with targeted cycle routes in place by 2018

LINKED PROJECTS
Wayfinders; Calypso’s Call; Script

Kites over the Harbour

Kites over the Harbour is a visible, creative call to action urging us to care for our environment. Local commities design, build and then fly kites embodying their own personal messages on environmental issues that concern them most. At the same time, children and local communities take part in a clean-up of the areas involved.

The project will also run as a youth exchange programme where young people from other European countries will join seven-day kite-making workshops every spring, from now to 2018. The workshops focus on environmental concerns with each year dedicated to one key environmental aspect. Artists and kite-makers help the groups translate their ideas into fly-able kites.

The week comes to a close with a grand kite-flying finale. In 2018, the kite festival will look at the impact human actions have on the marine environment.

PARTNERS
Rubberbodies Collective; Society for Contemporary Arts; Local Council Association. The project will seek to work with local & European NGOs, as well as local schools and communities.

VENUES
Beaches, harbour areas, town squares, roofs, bastions and countryside, all over Malta & Gozo.

TIMELINE
From March 2013

LINKED PROJECTS
Island Residence; Karnival fuq il-Bahar; Festa Paper

Wayfinders

Wayfinders creates a language for a user-friendly and up-to-date, way-finding system giving information on cultural venues and events all over the Islands. The system created will be developed and perfected as a tool for other not necessarily cultural way-finding platforms in Malta & Gozo.

Wayfinders calls upon artists, graphic designers and local communities to create a linked way-finding system for the Maltese Islands, to shorten and simplify routes and journeys. The project will seek the contribution of locals for ‘insider information’ on quicker routes, places of interest and forgotten sites in their areas.

Collaborating in workshops, designers and artists will integrate local imagery, styles and ideas to create a common graphic language, which can be used to create this way-finding system for Malta, with a particular emphasis on cultural information.

The project aims to cover far more than Malta’s regular heritage sites by introducing us to lesser-known cultural sites, as well as the more off-beat venues and events. The system will include an app that carries information on the location and time of cultural events, and how to get there. Users will be able to upload information about sites and, using the visual language adopted, create new items on the maps.

PARTNERS
Graphic designer Pawlu Mizzi; other graphic designers; Local Councils Association; Floriana Local Council.

VENUES
Routes all over Malta & Gozo

TIMELINE
Research 2014, pilot project 2015; main event in 2018.

LINKED PROJECTS
RivoluzzjoniRota; Script; Screening Lives; All the World’s a Stage

Grey to Green

Green and public spaces are of benefit to any urban environment. Green spaces improve air quality, provide shade, and lower temperatures. **Grey to Green** calls on the citizens of Malta to ‘green’ every available space with trees and plants. Urban spaces have the potential to be transformed into fresh and beautiful areas of greenery. Working with artists and gardening experts, communities can come together to create vertical gardens, roof terraces and mini-ecosystems to provide an oasis of greenery within their towns.

Grey to Green promotes awareness of the benefits of greening our immediate environment, which include specific sustainable activities such as vertical gardening for food production and green roofs for sustainable community living.

In 2018, **Grey to Green** will bring greenery to the city of Valletta. Artists and horticulturalists will be invited to collaborate in designing temporary mini-gardens around the city and on the city walls. Flat Valletta roofs will be transformed into roof terraces and hanging gardens as private residents and businesses alike surrender their limestone space to greenery.

PARTNERS
Local Artist Natasha Borg; architect Konrad Buhagiar; environmentalist Antonio Anastasi; Local Councils Association. The project will seek the support of the Environmental Landscape Consortium; garden centres and gardening enthusiasts and seek to involve local communities which will be at the heart of the project.

VENUES
Any urban space in Malta & Gozo, with a main event in Valletta

TIMELINE
From 2015, event in Valletta Spring 2018, but greening will continue after 2018.

LINKED PROJECTS
Kites Over the Harbour; Island Residence; Borders; Wayfinders

Islands

The sea has shaped our country and our culture, formed our city, and influenced almost every part of our lives.

Karnival fuq il-Baħar
Sea-Space-Sculpture
Calypso's Call
Sea Legs
Stubnitz in Med
Festival Insul'Arts
Sound Archives
The Isle is Full of Noise
Dance Festival of the
Mediterranean Islands
Island Residence
Sonus
Creative Capital
Apprenticeships
Spontaneous Plans
The Ballad of Corto Maltese

Karnival fuq il-Baħar

Karnival fuq il-Baħar is a nighttime sea carnival extravaganza with floats leaving the old industrial heartland of Dock One creek in Bormla to travel across Grand Harbour to Valletta. This large-scale, public carnival celebrates our island and maritime roots, but shifts our habitual focus from traditional street carnivals to a daring spectacle on Grand Harbour. It can be mirrored on a smaller scale in other harbour and bay communities around the Islands.

This will evolve as a vast, long-term, community-based project several years in the making. It draws on numerous community groups and talented individuals and teams in planning, designing, building and 'sailing' the carnival floats. This process brings together the very strong Carnival float-building community which every year produces towering carnival floats for a monumental parade through the streets of Valletta, and harbour communities. The planning as well as the event itself is set to involve an exchange of know-how among carnival practitioners from water and sea festivals across Europe. The event plans sideline activities such as a fringe carnival and a floating orchestra. Local boat owners will also be invited to create smaller floats on their own boats to take part.

PARTNERS

Rubberbodies Collective; Society of Contemporary Arts; Għaqda Partecipanti Karnival (Association of Carnival Participants); Local Councils Association; Grand Harbour Marina; Valletta Cruise Port; Federation of European Carnival Cities; Regatta clubs and band clubs of localities around the Islands with an affiliation to the sea; other water carnival and sea festival networks around Europe.

VENUES

Grand Harbour, from Dock One creek, Bormla to Grand Harbour, Valletta

TIMELINE

Preparations will begin in 2015; with the Karnival fuq il-Baħar taking place in June 2018

LINKED PROJECTS

Sea Legs; Festival Insul'Arts; Sea-Space-Sculpture; Spontaneous Plans

Sea-Space-Sculpture

Malta has assumed the sea as a natural extension of the land, and uses it as a home-from-home, and as a shared space. **Sea-Space-Sculpture** will use the sea, the coastline, the surface of the sea, and even the seabed, as a giant exhibition space. It will invite local and European artists to produce large-scale sculptural works, taking their inspiration from the Mediterranean; more specifically, the artists will be asked to examine how the Mediterranean is used by the populations who live in and around it, be it for industry, commerce or recreation. The artists will also use the sea or the shoreline as their muse, their productive space as well as their exhibition venue.

PARTNERS

Curator Raphael Vella; local and European visual artists and sculptors

VENUES

Shoreline, coastline, sea all around Malta

TIMELINE

All of 2018

LINKED PROJECTS

Calypso's Call; Karnival fuq il-Baħar; Sea Legs; Island Residencies; Engaged Spaces

Calypso's Call

Calypso's Call challenges artists and musicians to collaborate to build open-air sculptures in the landscape of Gozo. These pieces will be strategically placed to catch the winds that hit the island so that the rural landscape will sing with sound. Music and sculpture will work together to produce a harmony of sound and vision in the Gozo landscape.

The sounds and images created by the pieces will be relayed on the web through a dedicated portal to make them accessible to all.

For a period of time, the works will serve a reference point within the Gozo countryside and will lend an added dimension to established walking trails.

PARTNERS

Vince Briffa; Din L-Art Ħelwa; Flimkien għall-Ambjent Aħjar; Tree4U

VENUES

Rural Gozo

TIMELINE

Spring 2018

LINKED PROJECTS

RivoluzzjoniRota; Sonus; Island Residence; Borders; The Isle is Full of Noise

Sea Legs

Inspired by the awakened interest in our maritime heritage, **Sea Legs** revitalises and teaches the traditional crafts and skills of boat-building and boat-handling in a community-based programme spanning Grand Harbour from Birgu to Valletta, and Marsamxett Harbour on the other side of the Valletta peninsula. The project revives the use of traditional boats not for nostalgic reasons alone, but to support a viable leisure industry and for use in education.

Sea Legs provides training in the building and maintenance of traditional Mediterranean and classic boats through mentoring and apprentice schemes involving both young people and retired craftspeople. One vessel planned is a local wooden *xprunara* to be designed and built in entirety, from hull to sails, using traditional techniques and materials. The **Sea Leg's** boat-building projects will be live, ongoing, open 'exhibitions' inviting the public to view the boat construction. The vessels will be showcased in the Regatta Day celebrations, will take part in the *Karnival fuq il-Baħar*, and may even form part of the water-taxi service around Valletta.

Apart from boat-building, **Sea Legs** will run courses in boat handling, rigging and maintenance. Its training will develop life skills and build the capabilities of Malta's traditional harbour communities afresh.

At the same time, the Faculty of Engineering at the University of Malta will conduct research aimed at re-developing the traditional Maltese boat, the *dghajsa*, in a way that maintains its fabric but allows it to become a contemporary and viable sea-faring vessel for use in Grand Harbour. The research will feed into the boat-building workshops to see traditional methods and materials married with more contemporary, ergonomic and efficient design.

PARTNERS

Fondazzjoni Temi Żammit; Malta Sail Training Association; Grand Harbour Marina; Local Councils Association; Dr Timmy Gambin of the Faculty of Arts, and Prof Carmel Pulè of Faculty of Engineering, University of Malta. Other potential partners in Malta are the Viking Sailing Club; Malta College of Art & Science and Technology (MCAST); the Employment Training Corporation (ETC); Heritage Malta; the Institute of Tourism Travel and Culture; the Malta Maritime Museum; the Aurora Institute of Marine Studies. Ideal European partners include: Aurora Trust; the International Sail Training Association, UK; L'Association Brest Événements Nautiques; European Maritime Heritage - The Association for Traditional Ships in Operation; L'Associazione Italiana Vele d'Epoca; Associazione Sportiva Dilettantistica Nazionale Derive D'Epoca.

VENUES

The training programme will be based in various venues in the Grand Harbour Marina in Birgu and Isla.

TIMELINE

The training programme is ongoing.

Boat building workshops begin in 2014 on a small-scale vessel and with the aim of scaling up the project to the building of a working vessel by 2016. A larger vessel will be constructed by 2018, our ECoC year; another still, completed by 2020.

LINKED PROJECTS

Karnival fuq il-Baħar; Festival Insul'Arts; Sea-Space-Sculpture

Stubnitz in Med

Through cultural dialogue, Mediterranean ports will once again be linked by maritime travel. The MS Stubnitz will host the first Euro-Mediterranean mobile cultural centre of its kind. The project is dedicated to the discovery, promotion and linking of cultural and artistic movements in the Mediterranean Basin. It will champion and host contemporary artistic creation in the Mediterranean region by inviting creation and performance to take place on board, at whatever port it visits.

The MS Stubnitz is a former East German industrial fishing vessel that in 1991 was converted into a mobile cultural programme. The three converted cargo holds now make ideal live music, exhibition and performance venues. **Stubnitz in Med** will take full advantage of these facilities to link Mediterranean countries through cultural dialogue.

PARTNERS

Edizione Lapis, Italy; Agora, Egypt; Beiteddine Festival, Lebanon; Municipality of Cagliari, Italy; Primavera Sound, Spain; Scoop Organisation, Tunisia; Technopolis, Greece.

VENUES

The ship will sail between Barcelona, Athens, Tunis, Alexandria and Beirut with Valletta, Sicily & Sardinia as her shared homeport.

TIMELINE

Ramp up years; 2013 - 2015

LINKED PROJECTS

Sea-Space-Sculpture; Urban Dialogue; Young Creatives; Dance Theatre Malta

Festival Insul'Arts

The islands of the Mediterranean share a culture and a common heritage built on centuries of exchange and interaction within an enclosed sea. The Festival Insul'Arts will celebrate this common language and will allow islands to exchange experiences on the preservation of our common and distinct maritime heritage alongside modern questions of sustainable development, environmental protection and the development of sustainable tourism.

Through the visual arts, performance and music, participants will explore collective island memories, cultural parallels and those traditions that exist only on certain islands. Malta will take part in this festival and through it strengthen cultural ties with other Mediterranean islands.

PARTNERS

Association Kerkena; Fédération du Patrimoine Maritime Méditerranéen; Mediterranean Maritime Museums Association

VENUE

Kerkenia, Tunisia

TIMELINE

Annually from August 2013

LINKED PROJECTS

Sea Legs; Karnival fuq il-Baħar; Sea-Space-Sculpture; The Isle is Full of Noise

Sound Archives

The music of a particular culture speaks volumes in terms of regional, national and folk identity. It embodies language, dialect, intonation, melody and rhythm specific to region and place. Local folk and popular music is often marginalised as it loses its context and relevance to modern-day societies. **Sound Archives** reverses these inevitable trends. It is a platform for the preservation, cataloguing, reinterpretation and reworking of local audio sources.

Sound Archives will work collaboratively with partners on contemporary forms of music and theatre to create and propose new possibilities for music traditions. This will contribute to an already on-going effort to validate musical traditions in a modern rural context and their dissemination for posterity. It will also create a platform for Euro-Mediterranean wide collaboration, including the sharing of information for artists and educators.

By documenting and preserving as a “blue print” our musical traditions, **Sound Archives** will revive, translate and validate our musical heritage in new forms, making them readily available and appealing to new audiences today. It presents the possibility of new contexts for tradition and music by spurring on, for example, composers and bands, schools and music researchers to derive innovation from existing patterns of music.

Investigative laboratories and the exchange of information in performance of music and traditional instruments are crucial to the survival of various traditions. The project will also run workshops and lectures for the exchange of information on folk and popular music and instruments in the Mediterranean, as well as other educational and outreach programmes for the Valletta community.

PARTNERS

Filfla Records; Mro Joseph Gatt. Sound Archives will seek to work with the National Archives, the University of Malta, the Public Broadcasting Service (PBS), as well as musicians, archivists and enthusiasts.

VENUES

Centre for Literature & Music Heritage, Bormla

TIMELINE

From 2014

LINKED PROJECTS

Sonus; From Ritual to Recreation; Clip Culture

The Isle is Full of Noise

Does an island’s separateness affect its character? What do small islands have in common, apart from the sea that separates them? This project seeks an answer to these questions by creating a contemporary music residency on the island of Comino, which will explore, create and enjoy music inspired by contemporary island cultures.

The residency will invite composers, musicians and sound artists from islands all over Europe to collaborate on music of all types, styles and genres, with one inspiration in common; that of island life. Whether taking inspiration from the sound of a car horn or from the sound of a storm at sea, composers and musicians will create music inspired by the sounds of the islands around them; comparing and contrasting small island culture.

PARTNERS

St James Cavalier Centre for Creativity; MCCA

VENUES

Comino

TIMELINE

November 2017, 2018 & 2019

LINKED PROJECTS

Sonus; Calypso’s Call; Festival Insul’Arts

Dance Festival of the Mediterranean Islands

Throughout the centuries the Maltese Islands, and especially Valletta, have been enriched with diverse cultures that have reached our shores from Europe and the Mediterranean. **Dance Festival of Mediterranean Islands** will focus on this cultural enrichment through intercultural dialogue and influences.

Dance Festival of the Mediterranean Islands will be a major cultural event aimed at bringing about a better understanding of parallels in dance styles within the Mediterranean islands. It will look at and celebrate similarities and differences and will create long-term co-operation between dance companies. The festival will include performances, as well as workshops and seminars on dance techniques and the cultural dimension and diversity of dance.

The first edition of the festival will include a programme of dance performances workshops on dance techniques and seminars on various island cultural aspects. This programme will be built upon and expanded for the ECoC year, to include dance workshops in the community with smaller local organisations, as well as in local schools in Valletta.

PARTNERS

Dance Council Malta; Islands and Small States Institute, University of Malta; European Dance Companies

VENUES

The School of Performing Arts; various venues around Malta & Gozo

TIMELINE

Biennially from October 2014

LINKED PROJECTS

Dance Theatre Malta; Festival Insul’Arts; Dignity of Diversity

Island Residence

This project will offer visual artists and writers the opportunity to work in the seclusion of the landscape of rural Gozo. It will invite visual artists and writers to take up residencies in some of the most rural locations on the island and to take inspiration from this relative isolation within such a heavily populated country.

The residencies will last for two to three months and will include a programme of arranged meetings with local artists, collaboration, workshops and an exhibition of work produced at the end of the residency. A residency exchange programme with residencies all over Europe will be set in place, to facilitate collaboration before and after the residency period.

PARTNERS

MCCA

VENUES

Locations - Gozo

TIMELINE

From February 2016

LINKED PROJECTS

The Isle is Full of Noise; Script; Intercultural Valletta

Sonus

Sonus creates an innovative performance piece from the most unusual of sources, the everyday, work-a-day sounds of Maltese and Mediterranean traditional crafts. By remixing these almost unnoticed background sounds with the hidden ‘art’ of the artisans themselves, Sonus celebrates our age-old crafts and master craftspeople in contemporary cultural form.

Authentic artisans will be the protagonists – the actors and musicians – taking the stage with their tools to perform their crafts: woodwork, rubble stone work, glass blowing, pottery, cane weaving, lace making and more. The wide range of sounds and rhythmic patterns of these crafts will create the raw ‘soundtrack’ of the performance. The composer’s task will be to orchestrate these sounds into a musical narrative. A choir and a percussion group will enhance the musical qualities of the ‘opera.’ Sonus will also include photographic exhibitions, seminars and other activities held alongside the performance.

The artisans’ tools and equipment will become the props and scenography. A screen will portray details of the performance while sound design and mixing will balance the wide range of sounds created.

Sonus will investigate the diversity of crafts across Europe on a single stage and will compile a ‘sound & vision’ database of crafts from various regional European territories. The research for this project will involve the analysis and documentation of folk heritage from a musical perspective.

Sonus focuses on the Maltese archipelago as a pilot project for a Europe-wide network. The project transforms this region’s authentic soundscapes into a contemporary and interdisciplinary performance piece created by the collaboration of European artists.

PARTNERS

Soundscapes; Mro Joseph Gatt; local artisans. The project will seek partnership with the Centre of Arab and Mediterranean Music in Tunisia, the Bibliotheca Alexandrina in Egypt, the Auditorium Parco della Musica in Rome, Sounds New Festival, UK and Les Suds a’ Arles in France.

VENUE

L’Ospizio, Floriana

TIMELINE

Research for this project starts in 2016, in order for the first Sonus performance to take place during 2018. The Europe-wide project will begin in 2019.

LINKED PROJECTS

From Ritual to Recreation; The Isle is Full of Noise; Sound Archives

Creative Capital

Creative Capital champions the adoption of innovative, inclusive and creative thinking within the local business community.

Through a wide series of activities, conferences, seminars and workshops on the theme of creativity, it will foster an environment where innovation within the business and cultural sectors can flourish. It will inspire an environment that will stimulate new, innovative projects and collaboration between these sectors within Valletta and Malta.

The project will also seek to engage the creative sector with business models and new routes to market in order to increase the viability of creative industries. It is not just about creating jobs, however, but also about building confidence in creativity and embedding creativity in the business mindset.

PARTNERS

St James Cavalier Centre for Creativity; Fondazzjoni Temi Zammit; business community

VENUES

Centralised activities in Valletta and Victoria and the University Campus

TIMELINE

2013 - 2019

LINKED PROJECTS

Apprenticeships; Wayfinders; Young Creatives

Apprenticeships

Apprenticeships gives skilled master craftspeople the chance to transmit their knowledge, craft and insights into new generations of craft designers.

The project not only champions the transmission of recognised art or craft forms, but also promotes the teaching of less valued skills such as glass-blowing, wood-working and watch-making; skills that need practice and guidance as they evolve over time.

Such a skill base cannot be preserved in a time warp or for touristic interest alone; it needs to be transferred to survive. Skills will be transformed, given new meaning and adapted to a contemporary context. This system will pair novices with experts who will offer direction, tutoring and support on a long-term basis.

Alongside this system, **Apprenticeships** will facilitate a route to market for these locally-made design objects, and seek to grow a customer base for craft designers. This will include a gallery space that will house a permanent collection of hand-made objects, as well as temporary shows and will cultivate an appreciation of and build a name for local design. This project will champion high-quality, innovative and beautiful products with excellent craftsmanship and finish.

PARTNERS

Photographer David Pisani; architect Tom van Malderen; artist Andrea Pullicino; local and European innovative craftsmen

VENUES

Il-Biċċerija, Valletta; L’Ospizio, Floriana

TIMELINE

From 2016

LINKED PROJECTS

Creative Capital; Text-i(s)le; Posthastist City

Spontaneous Plans

The Nadur Spontaneous Carnival takes place every year in Nadur, Gozo, on the five days preceding the beginning of Lent. It is a unique experience; the event is not organized in any formal manner and attendance and participation are not planned or predicted. In recent years, the Carnival has become ever more popular with tourists from Malta, who invade the small village to take part in the celebrations.

This study will give an understanding of the Carnival's origins and cultural evolution up to and beyond this point. It will seek to ease the conflict between a centuries old tradition, and its current popularity, which has seen it become a victim of its own success.

A comprehensive, structured and interactive documentary about the Carnival will be created, looking at its heritage and how the Carnival has evolved alongside new cultural trends. The study will include an anthropological and sociological analysis of the phenomenon, and will ask what the Carnival can do to survive its recent fame and avoid a dilution of its unique character.

PARTNERS

Nadur Local Council; Gozo Carnival Organising Committee; Federation of European Carnival Cities; University of Malta

VENUES

Nadur, Gozo; Culture & Identity Incubation Centre, Cittadella, Gozo

TIMELINE

From 2016 - 2020

LINKED PROJECTS

Karnival fuq il-Bahar; Island Residence; 7 Break/Up

The Ballad of Corto Maltese

A wandering street theatre performance with a chorus and a *banda* will be one of many events to celebrate the fictional life of Malta's best-loved anti-hero. Taking off from the event which took place during Notte Bianca of 2010, the performance will narrate the story of the Maltese sailor and will explore his adventurous life by meeting his friends and enemies along the way. The celebration will also include an exhibition of rare stories about Corto Maltese's time in Valletta, a symposium gathering graphic novel enthusiasts, and a week-long Corto Maltese fair.

PARTNERS

Producers Joseph (Pino) Scicluna & Katia Capato; Corto Maltese enthusiasts.

VENUES

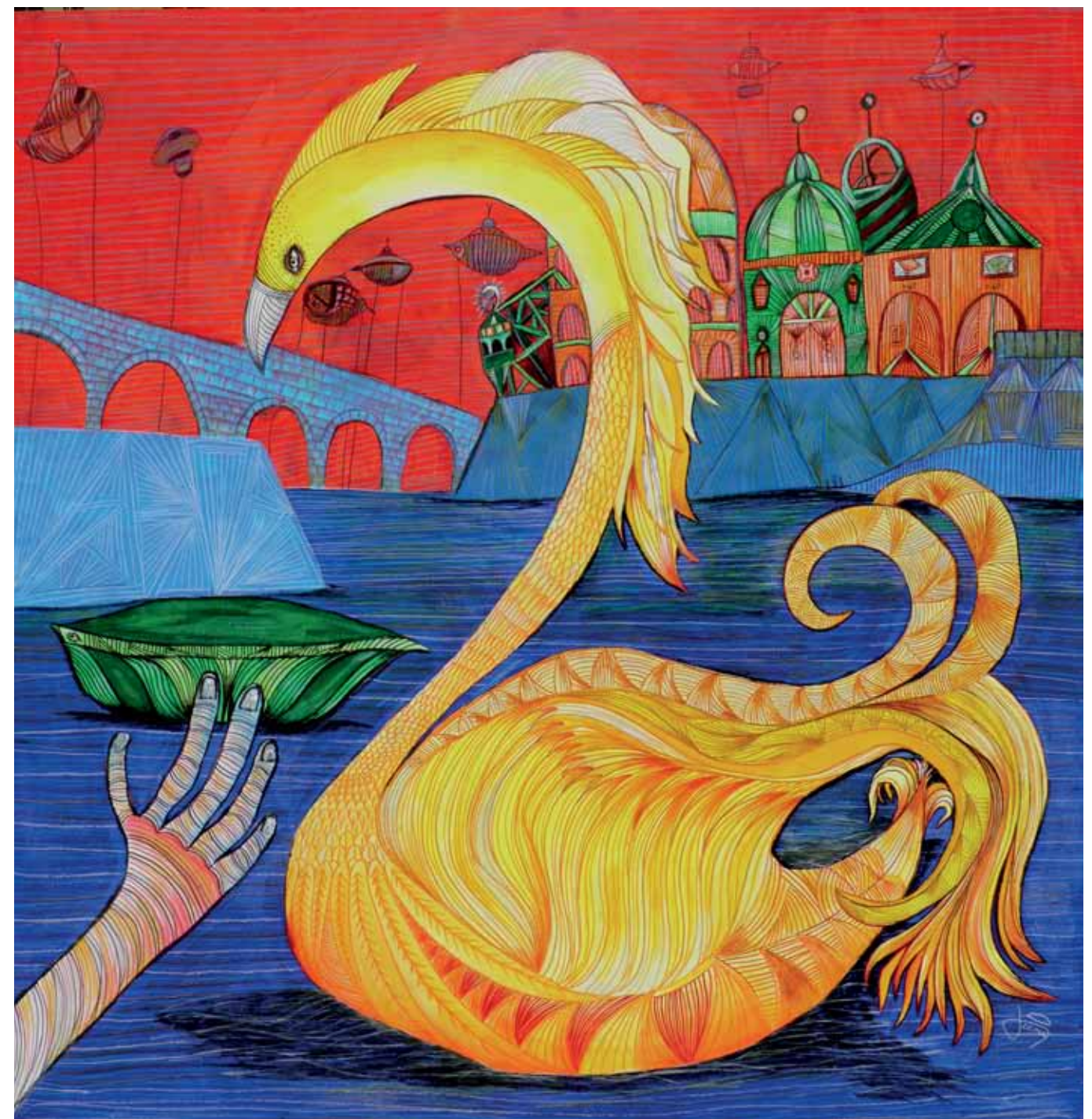
Streets, corners, buildings and squares of Valletta

TIMELINE

July 2018

LINKED PROJECTS

Sea Legs; L-Ikla t-Tajba; Creative Capital



The Last Spirit of the Grand Harbour, 120x120cm, mixed media. Jimmy Grima 2012

Research Programme

COLLABORATION WITH UoM

The role of universities in cities preparing and organising the ECoC can be pivotal on more than one front to maximize research capabilities and expertise and ensure research, collaborations and initiatives through local and international partnerships.

V.18 held a number of presentations during April and May 2012 with various Faculty Deans and Head of Departments and Institute Directors at UoM with the aim of explaining the ECoC concept and the V.18 idea, and also stimulating them to collaborate with V.18 and contribute through research work. The UoM's role is also about being actively involved in designing these two processes and taking full responsibility and ownership in carrying out this process.

Academics were encouraged to think about participating through academic research in the wider sense by going beyond traditional research papers to devise also innovative modes of research and student involvement including fieldwork, placements, and dissertations. Academics were encouraged to participate by addressing how their departments could contribute, by encouraging inter- and intra-faculty collaboration and working alongside other stakeholders, local councils, population segments, the private sector and NGOs. Research for V.18 needs to analyse the process and the impacts of the ECoC, assess how different departments, faculties and institutes can work together, ideally across disciplines, to begin exploring the themes and work. This is a long-term process, right up to 2018 and beyond. V.18 received a number of research proposals from different faculties and institutes and these are included in the Research Programme. The scope of these projects was to examine existing and possible research projects and come up with a possible project linked to V.18's thematic areas and/or strategy. Four research proposals are presented in further detail in this section. A summary of a sample of the proposals received is also available in the Table on page 90.

Generations

Dynamic and Interactive Video Technologies for Live Stage Productions

Project Leader: Prof Ing. Simon G. Fabri - Faculty of Engineering

The use of dynamic and interactive technologies in live stage productions has immense potential to create new cultural experiences for both artists and audience. To date, these technologies have rarely been used in Malta beyond projecting images on stage and recording live performances as fairly basic filmic narratives. The main objective of this project is to design and implement innovative ICT-based

technologies that enhance the visual dimension of live theatrical productions through computerised projections, which dynamically interact in real-time with actors and performers on stage.

The project offers the potential for greater fruitful interaction between professionals in the sciences and the arts; an area of collaboration that is lacking in Malta today. It can also contribute to the economy through the development of new products and IP on such technologies, and increased theatre box-office sales. The project could also team up with the artistic community active in the Cultural Programme with a view to capturing and projecting images of performances in Malta and Gozo and other European cities in real-time, and, for example, be run on a parallel level with the Dutch city hosting its ECoC in 2018.

The project is proposed as a joint collaboration between the Department of Systems and Control Engineering (SCE) within the Faculty of Engineering and the St James Cavalier Centre for Creativity, Valletta which sees value, innovation and appeal for the introduction of such technologies in modern stage productions. Other partners might include students reading for Performing Arts courses at the Mediterranean Institute (UoM) and the students at the Institute of Art and Design at MCAST.

Routes

Fabric Valletta

Project Leaders:

Dr. Andrew Azzopardi - Faculty of Education – Department of Youth and Community Studies
Dr. Jacqueline Azzopardi, Dr. Saviour Formosa & Dr. Sandra Scicluna - Institute of Criminology
Dr. Ing. John Charles Betts - Faculty of Engineering, University of Malta
Ms. Marie Briguglio & Dr. Tanya Sammut Bonnici - Faculty of Economics, Management & Accountancy (FEMA)

This project driven by intra- and inter-faculty collaboration, analyses the different 'fabrics' - social and material - of Valletta and how these will change over time. This project consists of five sub-projects whose results will be combined by the lead academics of each study in order to show a cross-sectional change in the fabric of Valletta. Sub-Projects are:

The Evolvement of a Community: Valletta 2013-2019

The study will focus on a better understanding of the community, how it has changed and what will be changing, and how people live and think and their value scales, to understand how young people understand and perceive community and in what way social capital can contribute to the improvement of this community over time. The timeframe for this research work, which includes desk research and fieldwork within selected community groups in Valletta, covers 2013 to 2019. The outcomes will be reflected in a public conference and a publication.

Urbanism and Crime in Valletta

The aim of this project is to create a dynamic map of the city in terms of CRISOLA (Crimes, Social and Land use) issues; and to specify crime and security in different areas of the city (residential, commercial, and recreational). This project also involves carrying out a field-study on victimisation based on a sample of households residing in the city as well as a sample study of visitors' and retailers' perception of safety and security in Valletta. The research concludes with a report on the findings of the on-the-ground and the victimisation studies triangulated with a peer review from experts in the

field. This study can complement other studies on cultural infrastructure, which on the other hand study the material use, and thus provide an added value to material studies. The project may also be extended to other localities in Malta and Gozo. The project is expected to take five months from conceptual framework to report drafting. The first month involves survey drafting and pilot studies; the following two months focus on in-situ surveys; and the final month is for drafting and reporting.

MicroValletta

This project documents the fabric of the city in a visual manner through high-quality photographs showing the environment of selected objects and close ups of their materials from a macro scale down to micro- and nano-scale. The project will be carried out in stages. These include the identification of materials and objects around the city; photography of selected objects and materials on a macro scale; in-situ micro-photography of object surface material; macro, micro- and nano-imaging of material samples Department of Metallurgy and Materials (DMME) laboratories; material analysis at DMME labs to compile the scientific background to the images, and; compilation of the above into formats for display in Valletta, as an exhibition, as an open air installation, an online media presentation or a printed publication. If permission is obtained historical buildings and materials from museums would be included, and displays in-situ on such sites around the city would be produced for exhibition during 2018 events. A partner in this project, besides the Faculty acting as a sub-project leader is the Faculty of Media and Knowledge Systems. This project is of one year duration.

The Determinants of Participation in the Creative Sector

This research is to define creative participation (e.g. audience “demand”, or provision/funding “supply”) and to explore its determinants. This will help identify the barriers at play that may be hindering audience participation, and the motives that can be tapped to encourage participation by different community groups and allow for interventions (including fiscal, communication, infrastructural) intended to improve participation in the creative economy, uptake of cultural activities, and supply of creative services.

Valletta Vitae

The research team aims to encourage Valletta’s stakeholders to undertake regular audits of their centre. Acquiring quantitative data is an important part of understanding what is happening in a city centre. However, it is equally as important to understand qualitative aspects of Valletta and this entails gaining the active input of the various stakeholders in the city. Surveys will be conducted online and face-to-face on location, depending on the budgets available to the project. The research will reference other European contexts to enable comparisons and analysis. This study can also be done on a parallel level with the Dutch ECoC city. The City Monitoring can be covered through the following indicators: first impressions of Valletta; car access; delivery access; security; shopping and services; the streets; public transport; action, activities and marketing; pedestrians; leisure and tourism; facilities to the public, and; car parks. The project would include yearly reports on the areas of research on a yearly basis pre- and post- V.18 from 2014-2020.

Cities

Cultural Infrastructure as a Tool for Community and Physical Regeneration

Project leader: Prof Alex Torpiano - Faculty for the Built Environment

There is an opportunity for a transformation of the industrial harbour hinterland, which can completely transform living in the city and its environs. The process started a few years ago with the Valletta Waterfront project, but, in this case, the transformation was to a certain extent conventional, since it envisaged the restoration of heritage buildings, and the “cleaning up” of a traditional harbour activity by enhancing reception and berthing facilities for the cruise liner industry. This process can continue, and now be guided by V.18’s objectives and its vision for a long-term sustainable legacy.

The Faculty for the Built Environment is currently carrying out a number of research projects aimed at generating ideas about concepts and sites focused on this geographic area. These projects include the regeneration and re-use of the Old Power Station site, the *Menqa*, and the old *Pixkerija* (the former Fish Market), and L’Ospizio and on designing contemporary buildings within the heritage context of the old city. Other current projects include studies on accessibility issues; a recent study looks at the viability of a cable car connection across the Marsamxetto Harbour to Manoel Island and Sliema. The main objective is the collation of these past projects, and the development of new ideas, to produce publications and exhibitions which can illustrate what the Valletta – Harbour Area could become in the next 20 years and; propose ideas which can be taken up as real executable projects, within the framework of the V.18 initiative. This includes a focus on the accessibility of Valletta and the regeneration of its industrial and suburban satellite towns - Floriana and Marsa - in a symbiotic relationship with Valletta, using cultural activities and cultural infrastructure. The Faculty intends to explore, via these projects, how contemporary cultural activity and cultural heritage can inform a new way of life, and transform urban areas and communities.

The lead partner and project proposer is The Faculty for the Built Environment with research project collaboration spanning all faculty departments and units.

Islands

The Geography of Valletta and the Grand Harbour Area: A Geographical Guide to the Capital of Culture

Project Leader: Dr. John A. Schembri & Dr. Maria Attard - Faculty of Arts, Department of Geography.

This study highlights the physical geography of the peninsula and the harbour areas prior to their urban development, looking at the topography and geology together with the shore platforms and cliffs that surround it. It explores the geography of the urban origins and development, together with the maritime and mercantile services offered in Valletta and adjacent harbour alongside the changing structure of its population. The study also investigates, in parallel, the post-industrial geographies with the new services offered to tourism. This study will also undertake small area studies focusing on residential and commercial diversity, the geography of gentrification, housing and ceremonial routes.

Name	Creating Valletta's Green Network	Regeneration of a Cultural Asset in Valletta, as a Means of Urban Regeneration	An Analysis of the Evolution of the Manufacturing Sector in Malta	Valletta as a Financial Centre – Past & Present
Who	Prof Alex Torpiano	Prof Alex Torpiano	Prof Joseph Falzon, Dr. Frank H. Bezzina and Dr. Martin M. Zammit	Dr. John A. Consiglio & Prof Joseph Falzon
Faculty or Institute	Faculty for the Built Environment	Faculty for the Built Environment	FEMA	FEMA
Summary	The development of Green Networks around Valletta to ensure the area around Valletta is accessible for everyone and counteract vehicular access to improve the visitor experience in going to Valletta.	A plan to ensure the Valletta Campus is placed to become a showcase for learning and exchange between the University and the local community.	The aim of this study is to gain better insights on the problems that manufacturing companies, the design sector in Malta and the implications of such a sector on the CCIs.	A study to discover the Finance Buildings in Valletta the future growth of the financial centre in Malta to give a past, present, and outline the future of the financial and economic situation in the Maltese Islands.
Thematic Area (1)	Cities	Cities	Cities	Cities
Community Dimension	•	•		
Other Local Partners	•	•		
Euro-Med Dimension				•

Name	Migration & Diversity	GIS Cultural Mapping	Virtual City	Valletta Visio
Who	Dr. Derek Lutterbeck	-N/A-	Prof Alex Torpiano	Dr. Tanya Sammut-Bonnici
Faculty or Institute	MEDAC	V.18; MTCE; Institute for Sustainable Development	Faculty for the Built Environment	FEMA
Summary	A study to examine migration and diversity issues in Malta highlighting the added value provided through diversity and integration.	Mapping of cultural activity, intangible heritage and cultural infrastructure in localities in Malta and Gozo to enable a cultural inventory.	The aim of this project is to investigate how currently available digital technologies, can influence architectural and structural design in Malta to allow for use the best of infrastructure.	Marketing Valletta to the world via Web 2.0 understanding how V.18 is being marketed, its effect, and best ways forward.
Thematic Area (1)	Routes	Routes	Generations	Generations
Community Dimension	•	•		•
Other Local Partners	•	•	•	
Euro-Med Dimension	•			

Name	An Exploration of Business Enterprise in Malta and Sustainability Matters in Changing Business Environment	Culture, Environment, Well-Being	Malta, the Island of Honey	Dialect Documentation and Awareness – Malta and Beyond
Who	Dr. Joseph Azzopardi & Ms. Rachel Radmilli	Ms. Marie Briguglio	Dr. Vasilis P. ValDRAMidis	Dr. Stavros Assimakopoulos, Dr. Albert Gatt & Ms. Sandra Vella
Faculty or Institute	FEMA	FEMA	Faculty of Health Science	Institute of Linguistics
Summary	An exploration of the business enterprise in its sustainability and study prospects and attractivity of CCI enterprises in the Maltese Islands.	This study aims to identify if living in Malta itself constitutes an important contribution to well-being, and; if some localities in Malta allow for greater wellbeing than others, identifying strategies to ensure different community groups from different localities own the ECoC.	The mapping of Maltese honey history and production and the study of the products' quality.	This research project aims to focus on dialect documentation in the Maltese Islands looking at the element of language.
Thematic Area (1)	Routes	Routes	Routes	Routes
Community Dimension		•	•	•
Other Local Partners			•	•
Euro-Med Dimension	•	•		•

Name	Malta as a Travel Destination: New Trends, Audiences and Tools for Attraction	Valletta Mare Nostrum Forum	Industrial Lights	Emancipating the Mediterranean City-State through Values in Action for a World in Evolution
Who	Ms. Natashaia Baker	Dr. Tanya Sammut-Bonnici	Mr. Chris Gatt & Prof Robert Ghirlando	Dr. Edward Warrington; Prof. Peter G. Xuereb
Faculty or Institute	ITTC	FEMA	SJC & Faculty of Engineering	FEMA & Faculty of Laws
Summary	The publication of a travel book and short documentary highlighting the unique cultural heritage of the Maltese Islands and the lure of these islands as a travel destination using an innovative technological approach.	An international conference in collaboration with universities from the Mediterranean region to foster collaboration, as part of the legacy of V.18.	The creation of a Museum of Industrial Heritage. The re-discovery of our Industrial Heritage will involve events to rediscover sites which are historically important to our local scenario.	An examination of the role that cities enjoying a high degree of autonomy could play in the economic and political revival of the Mediterranean basin, identifying values and virtues applied to the concept of citizenship and the state.
Thematic Area (1)	Generations	Islands	Islands	Islands
Community Dimension			•	
Other Local Partners	•		•	
Euro-Med Dimension	•	•	•	•

SECTION III: ORGANIZATION & FINANCING OF THE EVENT

Valletta has worked hard at its plans for 2018. But it knows that this is only the beginning of a long journey, one that will hopefully take it far beyond the scope of the year itself. Its bid says that it wishes to capture the imagination of both locals and Europeans. It is inspired by its call to imagine a future which is better than its present. Valletta also knows that ultimately any ECoC is as successful as the Cultural Programme it presents and delivers. For this to happen, it must be set within a credible and grounded organisation supported widely and managed by good governance, both artistic and managerial. It must operate within a sound financial framework and, especially for Malta, it must take the opportunity to embark on a programme for new cultural infrastructure developed in a context of sustainable regeneration. It must be capable of communicating its project properly and reach out to as wide an audience as possible if it wants to be relevant. Above all, we will ensure that delivery of our ECoC shall be of the highest possible calibre, demonstrating excellence on a European level, and generating the greatest possible benefit for the territory covered by this bid.



Photo by George Scimilla

DAVID FELICE - CHAIRMAN, VALLETTA 2018 FOUNDATION

1.1 What kind of structure is envisaged for the organization responsible for implementing the project? What type of relationship will it have with the city authorities?

1.2 If an area around the city is involved in the event, how will the coordination between the authorities of the relevant local and regional authorities be organized?

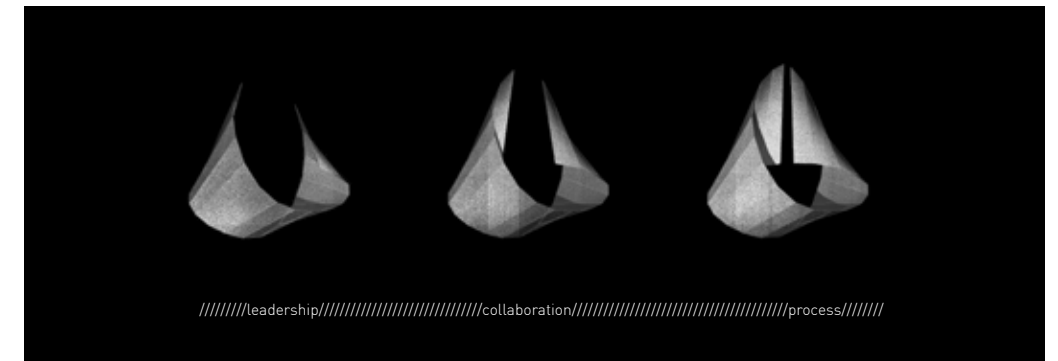
1.3 According to which criteria and under which arrangements has the artistic director of the event been chosen? What is his/her profile? When will he/she take up the appointment? What will be his/her field of action?

V.18's Artistic Director (AD) is Wayne Marshall. Wayne Marshall's international career and passion for culture and the arts coupled with his deep affection for Valletta, his city of residence for the past six years, make him the ideal inspirational figure for this important role which requires setting and adhering to the highest artistic standards. Born in the UK, Wayne Marshall completed his musical studies there and in Vienna, swiftly establishing an international reputation as an organist and pianist. He became Principal Guest Conductor of Orchestra Sinfonica di Milano Giuseppe Verdi in September 2007 and has been Organist-in-Residence of Manchester's Bridgewater Hall since its opening in 1996. His extensive guest conducting has included many orchestras, such as BBC Philharmonic and the London Philharmonic, and return appearances with the Vienna Radio Symphony, RAI Turin, Santa Cecilia, Liege Philharmonic, Dresden Philharmonic, Monte Carlo Philharmonic, Orchestra del Teatro San Carlo, Naples as well as his regular concert and touring commitments with Orchestra Sinfonica di Milano Giuseppe Verdi. For the past two years, Wayne Marshall has conducted the Malta Philharmonic Orchestra during the Malta Arts Festival.

Wayne Marshall's appointment was made following an international open call on the basis of his fulfilling two critical criteria: the candidate's need to demonstrate international excellence in the direction of culture and the arts, and a thorough understanding and a deep commitment to local communities. Wayne Marshall's international experience and connections are key in developing a high profile for the event. He leads the artistic dimension of V.18 as an independent and well-esteemed figure who promises to maintain close professional relations with the Board of the Foundation, his team of Artistic Programme Directors (APDs), the eventual appointment of the Executive Director, and the Planning Coordinator whose role is keeping the artistic and executive elements of the Foundation working harmoniously. If Valletta's bid is successful, Wayne Marshall's term will be renewed on an annual basis. On appointment, Wayne Marshall said one of his and V.18's most immediate aims was to "place Valletta on the international map in terms of its cultural output." Besides his work in the formulation and development of the Cultural Programme, Wayne Marshall acts as a high-level ambassador for V.18.

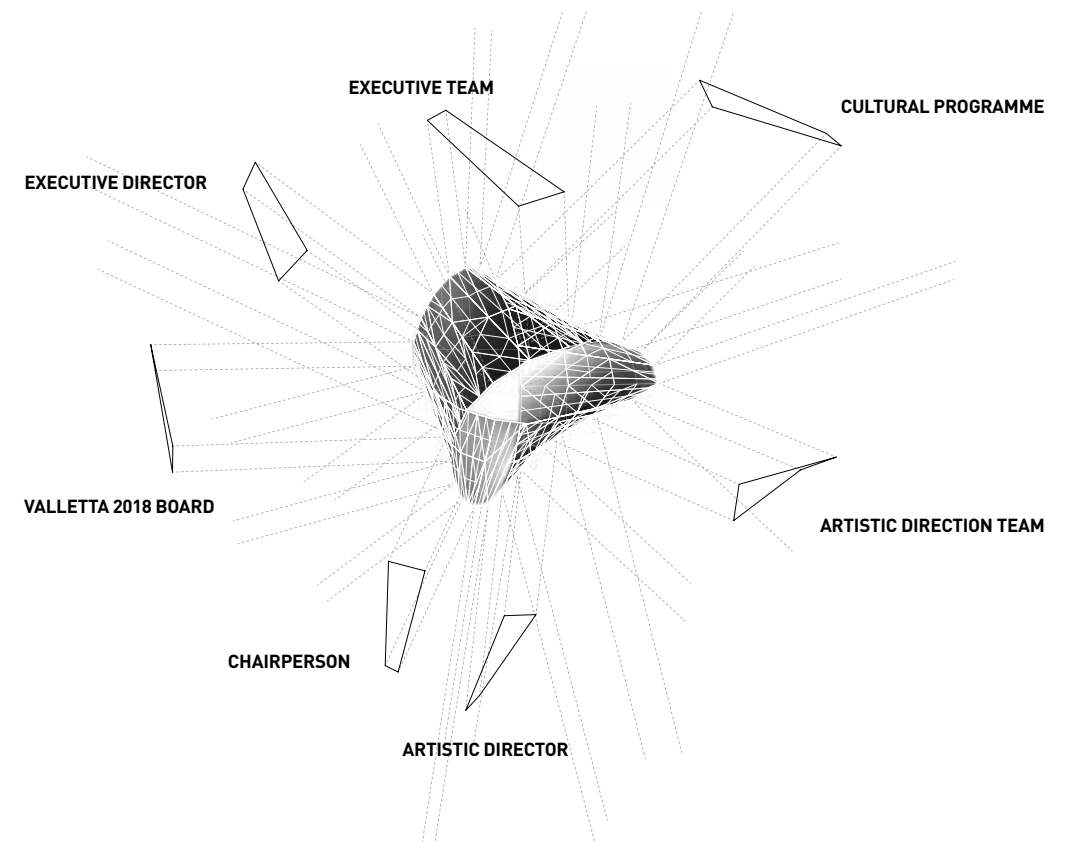
Of equal importance is the AD's ability to be active at grass-roots level in order to build up a competent understanding of the local cultural scene as well as impart and foster the culture of excellence required of a calibre ECoC. Wayne Marshall's willingness to collaborate with the local cultural community and to direct its potential to exploit new opportunities was also of paramount importance in his selection. Since his appointment in mid-June 2012, he has also been building on his existing contacts locally,

reaching out beyond his musical roots with the Malta Philharmonic to other cultural and creative sectors in Malta. Wayne Marshall directed the choice of the APDs who were also selected through an international open call.



ARTISTIC DIRECTION AND THE VALLETTA 2018 FOUNDATION

The Moebius strip was identified to convey the structure of governance and organisation following extensive research into how best to integrate management structures with artistic direction and reflect this through a comprehensive and simple representation of the mechanisms concerned. A Moebius strip provides continuity in motion and one would finally return to the starting point, having traversed the entire length of the strip, on both sides of the original plane, without ever crossing an edge. This single continuous curve is possible since the Moebius strip has only one boundary. This boundary is representative of the different components of our team, and defines a principle we try to embrace, that of finding inspiration in collaboration, solidarity and creative exchange.

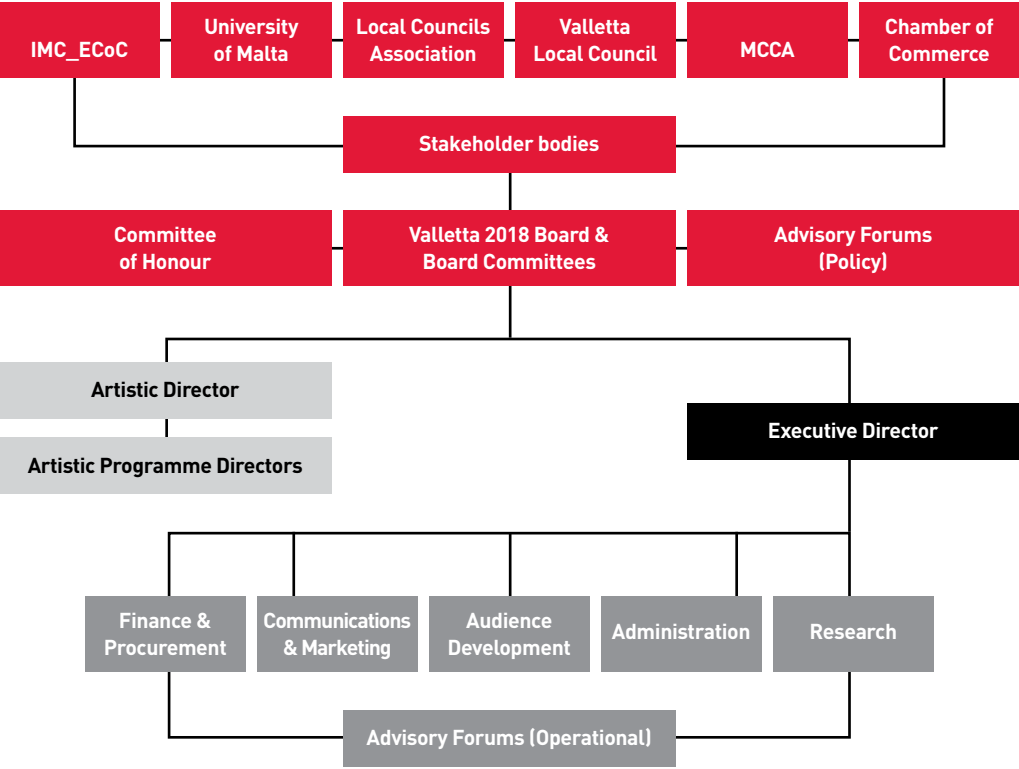


The representation of the management structures of the Foundation through the Moebius strip brings together the Board of Governors led by the Chairman, the Artistic Direction team led by the AD, and the Executive Team led by the Executive Director. These three focal points, in place to realise the mission of the V.18 project and achieve its objectives through the implementation of the Cultural Programme, gain further strength from close links to other structures, both within and outside the Foundation.

With reference to the diagram showing the proposed governance structure below, the AD and his team lie at the heart of the organisation to capitalise on the full resources of the Foundation. The AD will address the thematic areas and cross-cutting sub-themes and work towards achieving a cohesive programme promoting excellence and inclusion. The AD is directly responsible for the thematic areas in their final form. In this he will be assisted by the APDs who will be responsible for the artistic events which take place in the Cultural Programme.

A Planning Coordinator within the Executive Team of the Foundation will provide the main means of coordination between the AD and the APDs on the one hand and the Executive Team on the other. The Executive Team, which drives the operations of the Foundation, will be headed by an Executive Director. Currently, the Executive Team is made up of: the Project Coordinator, who provides the overall drive for the bid and plans its implementation; the Planning Coordinator, discussed earlier; the New Media & Communications Coordinator, responsible for communications and public relations; the Research Analyst, in charge of the collection of data and its evaluation and building and sustaining relations with research organisations; the Secretary, responsible for the running of the office; and the Accounts Clerk, responsible for maintaining the Foundation's books. Following the granting of the title, the organizational structure of the Foundation aims to adopt the structure below:

Diagram 1: V.18 Organizational structure



FINANCING THE EVENT

2.1 What has been the usual annual budget for culture in the city over the last 5 years (excluding expenditure for the present ECoC application)?

ANNUAL BUDGET FOR CULTURE – 2006-2012

NATIONAL FUNDS

Given the size limitation, cultural activities are funded through a central Government budget rather than via city or regional funding. This information covers the annual budget for culture in Malta from Government and as a percentage of total Government spending. These allocations include the overall funds applied to external cultural entities, the funds spent on upgrading cultural infrastructure and the funds dedicated towards specific cultural activities. The allocations exclude the payroll and other operational costs of all cultural venues and activities that are operated directly by Government and which are covered under separate votes in the national budget. They also exclude funds that are devoted to cultural activities by the MTA and other public organisations.

The annual budget for culture in Malta differs from the figures presented in Pre-Selection as the figures presented in the Pre-Selection Bid Book also included EU funds spent on CCIs. For this version, only funds spent by Government (recurrent and capital expenditure) have been included.

Table 1: Annual Budget for Culture in Malta: Total Government Funding – Cultural & Creative Sector Expenditure

	2006	2007	2008	2009	2010	2011	2012*
€ in 000s							
Cultural Heritage	6,930	3,723	5,371	6,391	9,451	8,766	9,711
Arts	3,147	2,654	4,880	4,023	4,802	5,412	6,406
Media	7,220	6,242	7,223	12,228	8,563	9,662	10,446
Creative Business Services	7	30	101	22	88	1,160	1,030
Other Interdisciplinary Services	-	-	-	-	400	1,160	1,030
Total	17,304	12,649	17,575	22,664	23,304	26,160	28,623
% of GDP	0.34	0.23	0.30	0.39	0.38	0.41	0.43

* projected figures as at end of year

2.2 Please explain the overall budget for the European Capital of Culture project (i.e. funds that are specifically set aside for the project).

The tables below show the sources of income for V.18 for the period 2013 to 2020. Table 2 shows the different sources of income per year over the same period. The current funds from Government in the year 2020 (Table 3) reflect only the Foundation’s budget and thus exclude other funds that will be allocated by Government for the CCLs, and also exclude new funding from 2020 onwards. V.18 and Government will work towards providing new and increasing funds for the CCLs will be available after the Foundation ceases operation.

Table 2: Sources of Income

		€ in 000s
National Government Funding		
Re-allocation of Current Funds from the Public Sector	21,227	
New Funds from the Public Sector	18,436	39,663
Other Sources of Income		
Sponsorship – Cash	2,000	
Sponsorship - In Kind	3,000	
Revenue from Merchandising, Ticketing	3,402	
Melina Mercouri Prize	1,500	9,902
Total Income		48,675

Figure 1: Sources of Income

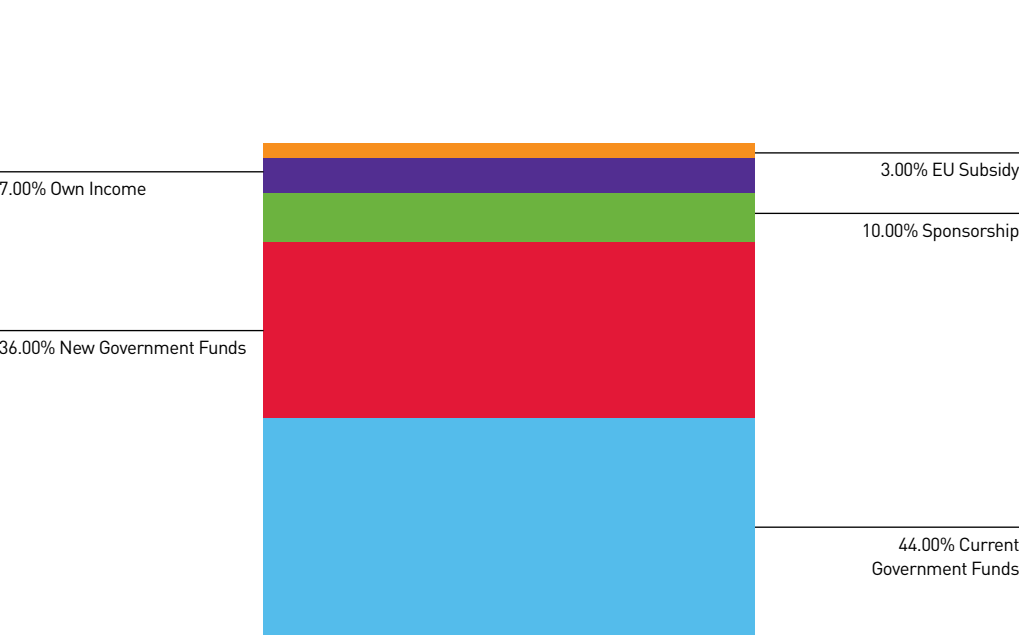


Table 3: Sources of Income

Sources of Income	2013	2014	2015	2016	2017	2018	2019	2020	Total per source
€ in 000s									
EU	-	-	-	-	1,500	-	-	-	1,500
National Government									
(Current Funds)	1,141	2,139	3,000	3,000	3,000	5,000	2,500	1,447	21,227
National Government									
(New Funds)	-	-	943	2,699	4,500	8,310	1,984	-	18,436
City	-	-	-	-	-	-	-	-	0
Region	-	-	-	-	-	-	-	-	0
Sponsors	-	-	-	500	1,694	3,206	100	-	5,000
Own Revenue	-	-	10	100	900	2,402	100	-	3,402
Total per year	1,141	2,139	3,953	6,299	10,094	18,918	4684	1447	49,565

A number of considerations impact our plans for the funding of the project, including:

THE OVERALL SCALE OF THE PROJECT

The scale of V.18 reflects the size of the territory making the bid. The additional financial burden that will fall on the public sector will be limited to circa 0.16% of Government’s expected total expenditure in the peak spending year, 2018 (without taking into consideration the incremental benefit to Government that would be generated from the new economic activity created).

V.18’S ALIGNMENT WITH NATIONAL ECONOMIC PRIORITIES

Tourism accounts for circa 30% of Malta’s economic activity. As expected, this industry peaks in the summer months. Winter tourism is however also important and is increasingly founded on Malta’s rich cultural heritage. V.18 will provide the opportunity to expand this offer with a wide artistic and cultural programme, and to increase its patronage by visitors and support the international dimension of the project.

OTHER SOURCES OF FUNDING

Malta is currently a beneficiary of EU Structural Funds that are being used to fund an extensive range of projects. A programme for the regeneration of Valletta and its surrounding Harbour region is currently underway and strengthening the UNESCO World Heritage status of the city.

V.18 has assessed sources of funding available to sustain the development of further cultural infrastructure, particularly through the Structural Funds for the period 2014 – 2020. Discussions on the prioritisation of the CCLs within the upcoming funding programme with the competent national authorities are underway. This process is being carried out in coordination with the Ministry of Tourism, Culture and the Environment.

2.3 Explain the *operating* budget for the ECoC project. Please fill in the tables below.

- A) OVERALL OPERATING EXPENDITURE:
- B) PLANNED TIMETABLE FOR SPENDING OPERATING EXPENDITURE:

V.18'S OPERATIONAL BUDGET

The table below reflects the overall operational expenditure for V.18, on an annual basis, from 2013 to 2020, according to the main categories of expenditure. It is to be noted that the budgeted figures for 2019 and 2020 include a substantial budget to conduct programming activities, including cultural events, and to carry out and finalise the short-term impacts analysis research. Moreover, the €1.44 million budgeted for 2020 reflects only the Foundation's budget; funding for other cultural institutions is separate to this budget and thus the figure referred to above will not be the sole budget for the CCIs. The overall legacy, in terms of financial investment, will be enjoyed by other entities and organisations, both public and NGOs, and an increase in annual funding for culture is still planned for irrespective of V.18.

Table 4: V.18's Operational Budget

	2013	2014	2015	2016	2017	2018	2019	2020	Total	
Expenditure Type	€	€	€	€	€	€	€	€	€	%
Programming	341	881	2,395	4,165	7,595	15,734	3,561	904	35,577	73
Marketing & Communications	132	240	520	970	1,270	1,850	310	110	5,402	11
Salaries & Administration	668	1,018	1,038	1,164	1,229	1,334	813	433	7,696	16
Total	1,141	2,139	3,953	6,299	10,094	18,918	4,684	1,447	48,675	100

Figure 2: V.18's Operational Budget (Cost Split %)

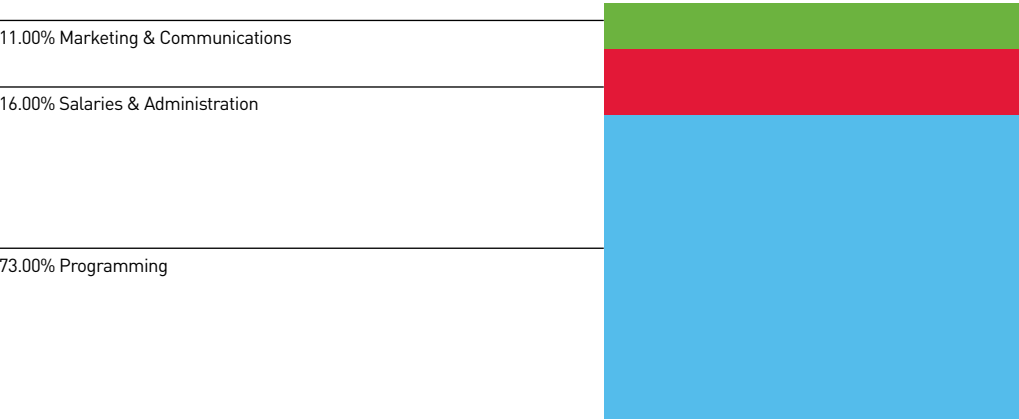


Table 5: V.18's Breakdown of Operational Costs SALARIES AND ADMINISTRATION SALARIES Artistic Director Executive Director Artistic Programme Directors Head of Communications & Marketing Head of Research Head of Finance & Procurement Head of Administration Head of Audience Development Other team members Regional Coordinators Chair & Board Board of Governors ADMINISTRATION Legal Services Financial Costs Consultancy Services Procurement	Premises – Rental, Furniture and Equipment General Administration Hospitality International Memberships Printing Travel Technical Services Annual license fees MARKETING AND COMMUNICATIONS MARKETING AND COMMUNICATION Communications Website BRANDING Brand Development Merchandising COLLABORATIONS WITH PUBLIC & PRIVATE ENTITIES Collaboration with other departments and entities	PROGRAMMING PROJECTS Research Publications Crowd Funding Opening & Closing Events Festivals & Events Exhibitions & Installations Seminars, Workshops & Conferences Imagine 18 Annual Event Collaboration with the Netherlands Events in Europe St Elmo lighthouse design competition PROGRAMMING EXPENDITURE Volunteering Expenditure Archiving Production Management & Support Event Publications Ticketing System Expenditure Call for Projects Exceptional Equipment Work Other General Programming Expenses
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Table 5 is an analysis of the expenditure included within each subsection.

V.18’s approach towards developing partnerships with the private sector is aimed at minimising the risk of possible Government reduction in income. Our risk mitigation measures include:

None of the cultural infrastructure projects entail long-term financial and organisational expenditure. All the major infrastructure projects referred to are being undertaken by Government irrespective of V.18.

A sequential approach is adopted whereby programming commitments are entered into in conjunction with formal confirmations of the availability of funding. We aim, to have secured irrevocable commitments in respect of the major part of the funding required by the end of 2014 and prior to the first Monitoring Meeting.

2.4 Overall capital expenditure: If appropriate, please insert a table here that specifies which amounts will be spent for what type of capital expenditure over the years from the application to the ECoC year.

CAPITAL EXPENDITURE

The capital projects proposed are supported directly by V.18 but the responsibility of other entities. Financial data on capital expenditure is available in the City Infrastructure section (Section IV).

2.5 Have the public finance authorities (city, region, State) already voted on or made financial commitments? If not, when will they do so?

FUNDING COMMITMENT

An official Letter of Intent was issued by the Ministry of Finance, the Economy & Investment (MFEI) on the 4th January 2012, whereby the commitment was given to support the budgetary framework as expressed in the Pre-Selection application form. Government’s commitment, in principle, was expressed in support of both the candidacy and the implementation of V.18 through the appropriate and necessary financial investment.

On conferment of the title we will act to formalise Government commitment to the project so as to be able to give the required level of confidence to third parties contracting with V.18. The immediate priority is that of concretising our detailed plans and of attaining the necessary consensus with relevant public stakeholders such as the MFEI, cultural entities and others like the MTA. Once this is done, we have agreed to enter into a formal Performance Contract with Government, confirming both our obligations to deliver and guaranteeing Government’s financial commitment.

2.6 What is the plan for involving sponsors in the event?

PARTNERING WITH THE BUSINESS COMMUNITY

Valletta’s bid enjoys the benefits of close collaboration with all other localities in the national territory. Valletta’s banking, insurance, communications and media companies are not mere branches but at the heart of decision-making processes. The city is closely linked with the national airline, the Central Bank and the national utility companies. Valletta and its allied localities are the home of international banks and other companies that have established subsidiaries in Malta, a strong financial sector and some of Europe’s largest on-line gaming companies. Export-led manufacturing, led by international companies that have established themselves here, accounts for circa 25% of GDP.

2.7 According to what timetable should the income be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture? (Please fill in the tables below)

(The answer to this question is optional at the pre-selection stage).

a) Income to be used to cover operating expenses

Note: Answered earlier in reply to question 2.2.

b) Income to be used to cover capital expenditure

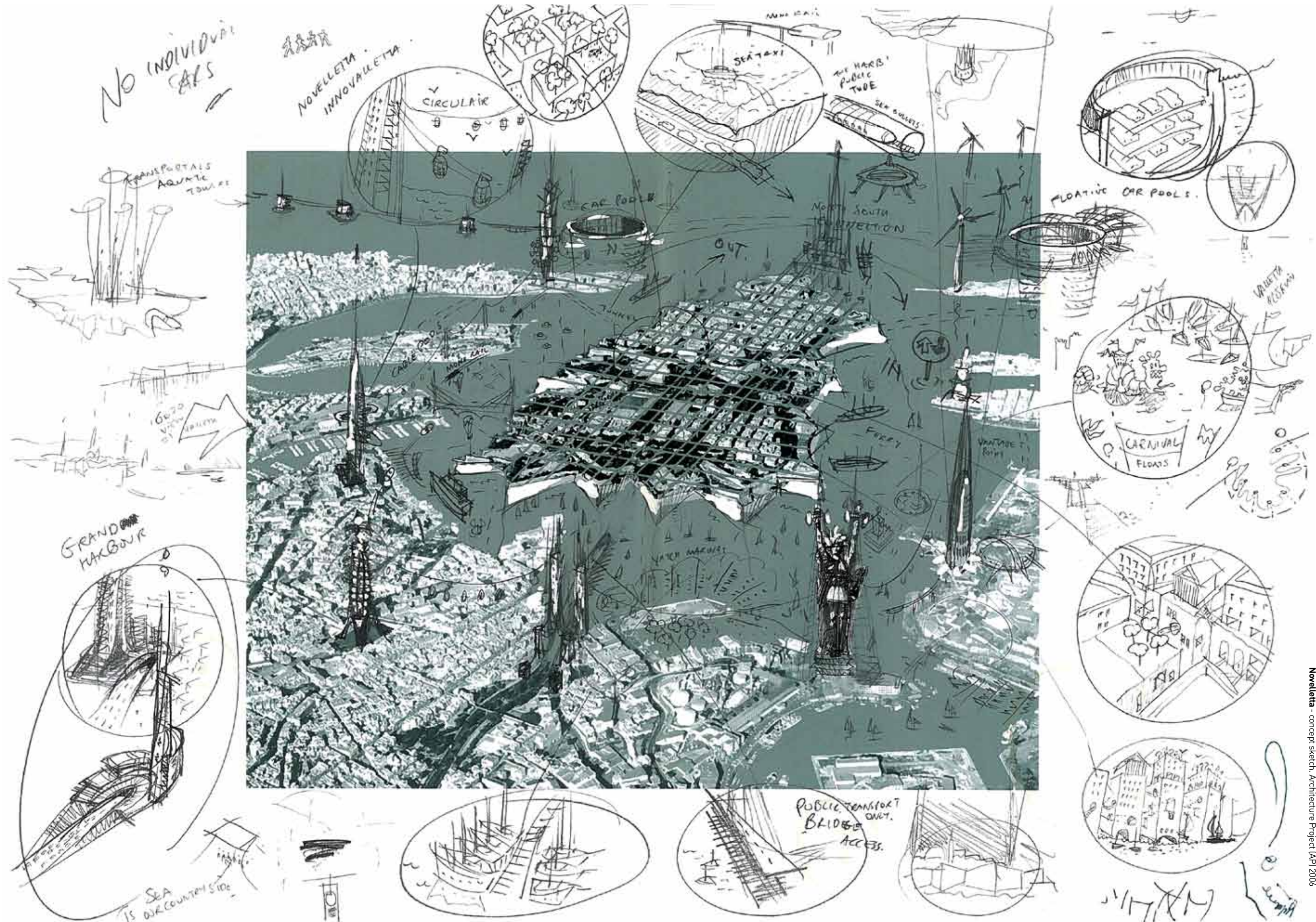
Note: Answered earlier in reply to question 2.4.

2.8 Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year (in euros and in % of the overall annual budget)?

The budget described above for the period 2013 and 2020 is exclusively the Valletta 2018 Foundation’s budget for delivering the ECoC project. It also reflects the plan that the Foundation’s activities will tail off from 2018 to 2020 (the last year of operation of the Foundation) to give time to translate the benefit of 2018 into a firm legacy and to achieve proper closure of the project.

Moreover, V.18 would serve to support an increase in Government’s spending and investment in the cultural sector, both in the lead up and in the legacy years. This will complement the considerable investment in cultural infrastructure that is already well underway, supported by EU funding. The infrastructure being developed is aimed at ensuring that the current needs of the cultural sector in Malta are met in the longer term. Once V.18 is concluded, these facilities will be left as a sustainable legacy for artists, performers and operators in the sector as well as by local and foreign audiences alike.

The Foundation is following the recommendations of the Creative Europe targets in terms of an increased activity of the CCI’s. V.18 will serve as a catalyst for Government increasing its commitment to culture well beyond 2018. In the ramp up period and after V.18, the CCI’s in Malta will therefore benefit from an increased level of funding by Government. The aim of the Foundation in this regard is to ensure that post-2020 Government spending in the CCI’s reaches an annual minimum of 1% of GDP.



SECTION IV: CITY INFRASTRUCTURE

1. What are the city’s assets in terms of accessibility (regional, national and international transport)?

ACCESSIBILITY TO THE MALTESE ISLANDS

Accessibility is highly dependent on air transport and 97.4% of visitors use the Malta International Airport (MIA) as their main gateway to the Maltese Islands.

Valletta and its surrounding area are well served in terms of accessibility. Whilst domestic inland transport within the Maltese Islands is well developed through the availability of a land and sea network, foreign visitors are well served by the MIA, which has direct schedule connections with around 75 airports in Europe, North Africa and the Middle East.

Valletta’s harbours are a major Mediterranean port of call for visiting cruise ships. During the last decade the cruise line industry in Malta has grown exponentially. This growth is expected to be maintained particularly as a result of expansive investment in the cruise passenger terminal facilities. The Grand Harbour is the fourth most important port of call in Europe. Moreover, Valletta also benefits from sea passenger car ferry connections which link Malta to Sicily, as well as Civitavecchia and other cities on mainland Italy.

ACCESSIBILITY IN VALLETTA AND MALTA

Below is a table of current projects intended to improve accessibility in Valletta and the Maltese Islands.

Table 6: Accessibility in Valletta

Project Idea	Concept	Estimated Budget (nearest 000)	Estimated Target Completion Date
1. Valletta City Gate	Redevelopment of the entrance to Valletta, including improvement to access to the city and landscaping of the historic ditch. The entrance and the ditch will be connected through a redesigned stair and an external, panoramic elevator; public space can also host outdoor events and performances. This project also includes the restoration of the Opera House ruins and rehabilitation into an open-air multi-purpose performance and public space.	€ 80,000	Q1 2013
2. Bus Terminus	Redevelopment of a new Bus Terminus for Valletta.	€ 6,900	Q1 2013
3. Barrakka Lift	Construction of a vertical transportation system connecting Lascaris Ditch and Upper Barrakka Garden.	€ 2,500	Q3 2012
4. Sally Port Tunnel Project Link	A tunnel that connects the core of the City to the ditches outside it will provide direct access to the City and reduce vehicular traffic through the more traditional entrances.	€ 1,000	2012

Table 7: Accessibility Projects in Maltese Islands

Project Idea	Concept	Estimated Budget (nearest 000)	Estimated Target Completion Date
1. Ċirkewwa and Mġarr Ferry Terminal	Expansion of the port of Ċirkewwa through land reclamation and extension of the breakwater and improved sheltering for vessels; building of two ferry terminals at Mġarr and Ċirkewwa.	€ 51,000	2012
2. Improvement of the TEN-T Road Infrastructure Phase 1	Upgrading of seven primary stretches along the TEN-T road Network to improve the quality and efficiency of the Trans-European Transport Road Network in Malta, from north to south at their extremities, including sea connections.	€ 128,000	Q4 2012
3. Inter-Harbour Ferry Service	The introduction of new modes of transport as part of Malta's overall transport policy through waterborne facilities, including the re-introduction of a regular ferry transport system within the inner harbour region	€ 1,500	2013

2. What is the city’s absorption capacity in terms of tourist accommodation?

ACCOMMODATION WITHIN VALLETTA¹

The current tourist accommodation within Valletta’s city walls is limited. The city is home to 4 guesthouses and 6 hotels with total bed occupancy of 1,370. The 2 five-star hotels are situated immediately outside the walls of Valletta, in Floriana, close to the City Gate area. Outside the walls of Valletta, a total of 36,659 bed covers are available, with a total of 105 hotels, 30 aparthotels and 31 guesthouses, varying in class type and class.

Research confirms that one factor which is emerging through various sources and discussions is the need for investment in small, quality type, boutique hotels within the city walls, to provide niche tourist accommodation but also as a means to regenerate historic, derelict buildings which are currently in disuse. It is widely considered that future development to the industry will be inspired by the city’s characteristics and that boutique hotels will be the most suitable to address the regeneration of such buildings.

3. What projects are to be carried out between now and the year for which the city is applying for the title of European Capital of Culture in terms of urban and tourism infrastructure, including renovation? What is the planned timetable for this work?

AN INCLUSIVE CULTURE - CULTURE-LED REGENERATION

A programme for a sustainable cultural infrastructure is being promoted to enable the development of an environment that caters for cultural and creative needs in an international context. Investment in cultural infrastructure requires careful planning and consideration to ensure that what is left after the ECoC is what the city and its citizens really need and can make long term use of. Development of infrastructure also requires the appropriate governance and resources so that the implementation of projects occurs to the highest of standards.

The aim of V.18 is to foster an enhanced sense of belonging through an improved environmental quality, support the rediscovery of the high quality existing public realm potential and provide greater emphasis to its streets and to its network of open, public and shared spaces.

THE STRATEGY FOR CULTURAL INFRASTRUCTURE

The strategy being adopted for the formulation of an integrated programme for cultural infrastructure is best described through the identification of the following tasks:

1. Inventory of existing cultural infrastructure is being compiled, including open spaces, with special emphasis on local areas outside Valletta, also to enable the Cultural Programme to reach the full territory covered by the application and support the inclusion of the wider community that it represents;
2. Current Cultural Infrastructure Projects being undertaken by a range of organisations are being reported and presented in a coordinated manner and updated on a regular basis;
3. Assessing the requirements of the cultural infrastructure projects recommended by the National Cultural Policy and identifying how the availability of existing and historic buildings may be revitalised to provide exciting new projects that also serve to re-interpret the past and support the creation of a permanent and tangible legacy for the ECoC;
4. Reviewing and coordinating with other plans, policies and strategies, most notably with Malta’s transport strategy including connections and accessibility both on land and at sea;
5. The identification of areas for creative clusters and cultural quarters, to provide adequate, attractive and inspiring physical spaces within an existing urban context for the support of developing creative industries;
6. Exploiting the unique potential of utilizing external public and shared spaces, within the context of the temperate climate of the Maltese Islands, as a major provider of venues for the Cultural Programme and to provide the necessary supporting facilities;
7. Providing a sense of place and identity also necessitates the consideration of specific elements of urban design and a successful integrated programme for cultural infrastructure requires the support of excellent communication in the form of natural and literal;
8. Identifying optimal governance for the management, execution and inception of cultural infrastructure projects, involving the collaboration and participation of entities that already form part of this process and to make better and more efficient use of existing resources.

A COORDINATED APPROACH

V.18 understands that hosting an ECoC will require the involvement of both the public sector and the community. To ensure this, V.18 is consulting a number of other organisations in order to include the needs of various stakeholders and coordinate its own plans with those of others.

This will allow for a coordinated plan of what cultural infrastructure projects and processes need to take place. A listing of policies and strategies consulted in the formulation of V.18’s bid and in order to draft the need for cultural infrastructure is found in the following page in Table 8. This table does not include the NCP as this was central in the formulation of this bid.

¹ All accommodation data was retrieved on the 25th July 2011 from the Office of the Prime Minister – Tourism and Sustainable Development Unit.

Table 8: Reference to Other Policies and Strategies

Policy/Strategy	Concept	Entity Responsible
National Environment Policy	The National Environment Policy ensures stakeholder involvement in achieving national objectives including biodiversity, air quality, waste, climate change, water and land	MTCE
Strategic Plan for the Environment and Development (SPED)	The SPED will provide guidance for the sustainable use of land and sea resources for the period up to 2020. The vision is aimed towards improvement in the quality of life and a spatial strategy based on the different components of the Maltese Islands.	MEPA
Valletta Management Plan	The Management Plan takes into consideration all issues including transport and the use and reuses of built and unbuilt spaces, focusing on community involvement.	RPO/UoM
Tourism Policy for the Maltese Islands (2012-2016)	Malta’s tourism strategy for 2012-2016 is aimed at maximising and promoting our tourism industry.	MTCE

Figure 3: Cultural Infrastructure Projects Proposed and Supported by V.18

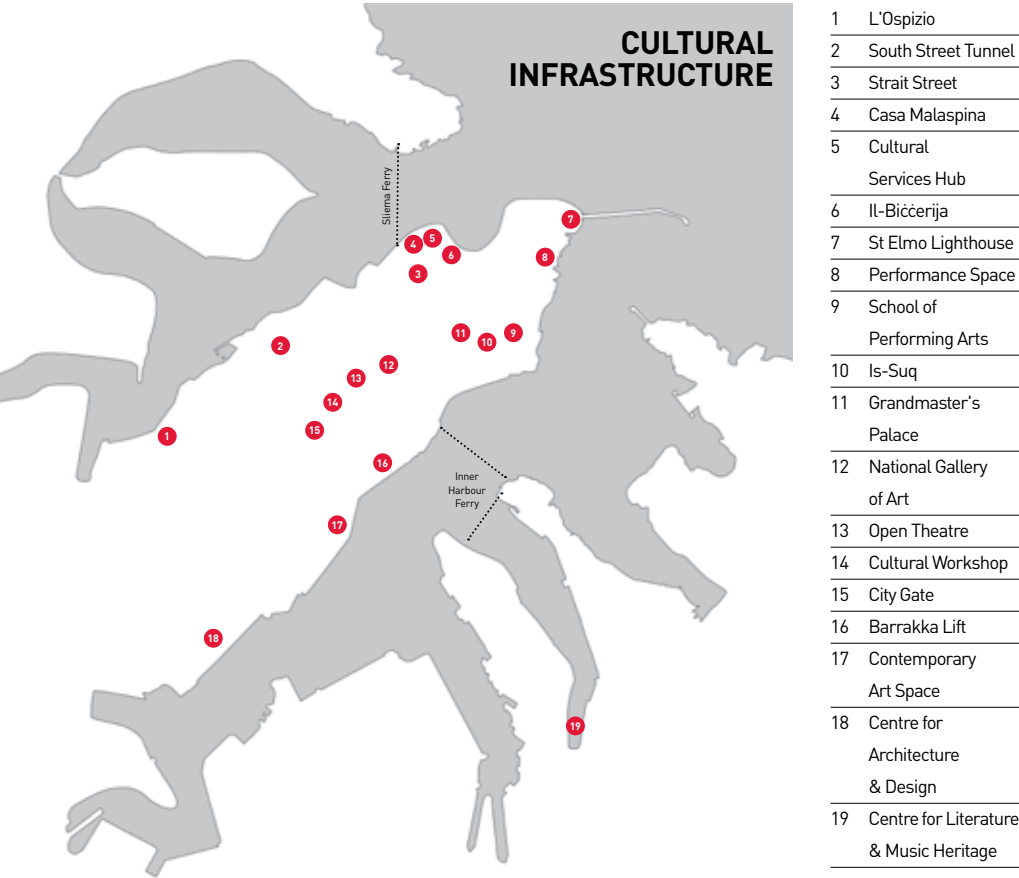
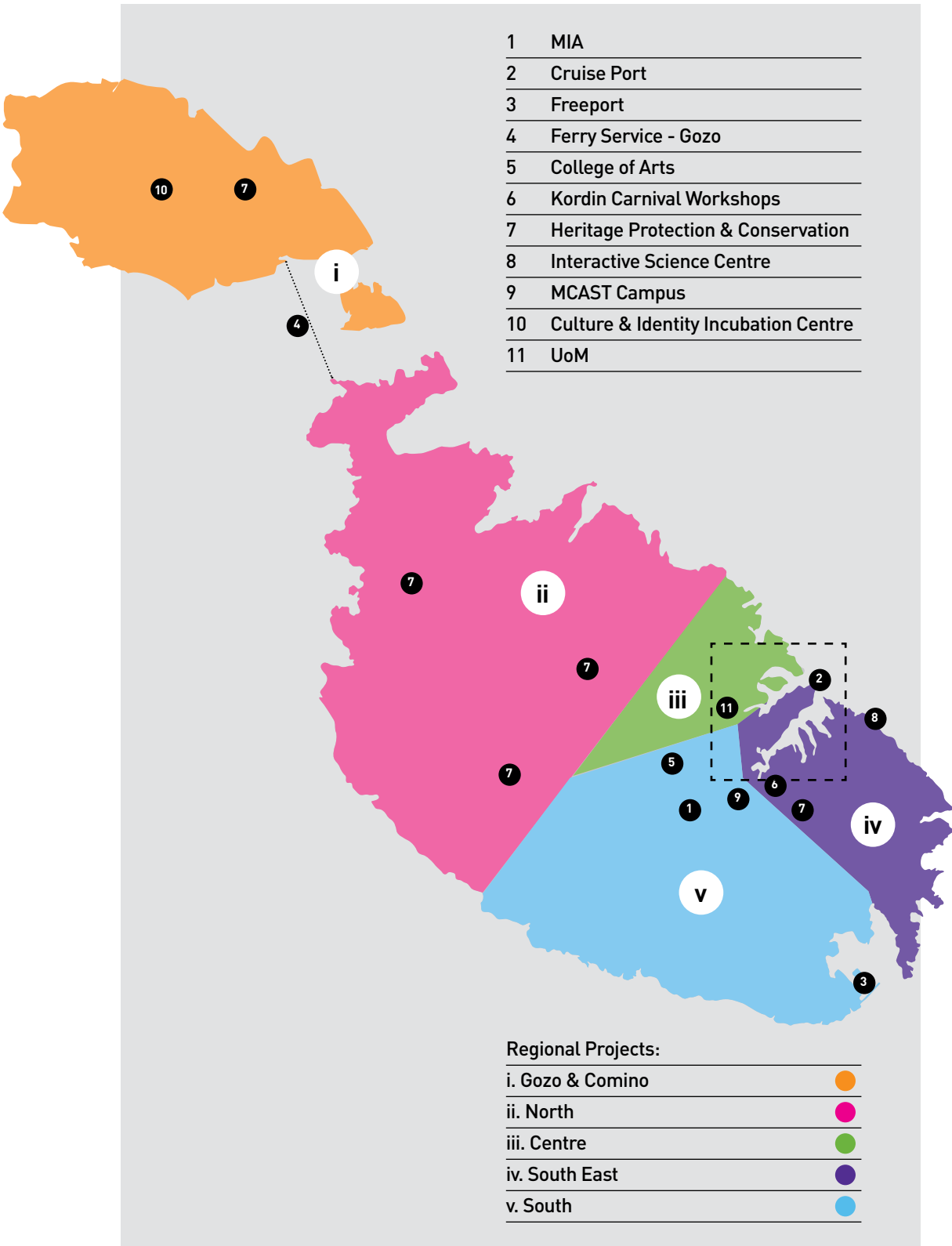


Figure 4: General Infrastructure and Other Projects Supported by V.18 in the Maltese Islands



CULTURAL INFRASTRUCTURE PROJECTS

V.18 acknowledges the recommendations for cultural infrastructure in the NCP. A focus on the creative industries and the development of human capacity in CCLs was also adopted, as development of cultural infrastructure projects would not be sustainable if we do not provide for a trained and professional human capacity in the CCLs.

The cultural infrastructure programme proposed and supported by V.18 are identified here. For every project, information on site identification and project status are included, where possible. These projects include information regarding estimated budget and completion date (referred to earlier in Section III). These projects are still at planning stage. These projects are also referred to in the draft Strategy for the Cultural and Creative industries, launched for consultation at the time of finalisation of the bid book. V.18 has worked closely with the Creative Economy Working Group, which has formulated the said draft strategy, to ensure a coordinated approach.

Table 9: Cultural Infrastructure Projects Proposed and Supported by V.18

Project Idea	Estimated Budget (in 000s)	Estimated Target Completion Date
MAIN PROJECTS		
Contemporary Art Space	€ 16,050	Q4 2015
Performance Space	€ 25,000	3 years from starting of works
Is-Suq	Information being compiled	Information being compiled
V.18 PROJECTS		
Culture Hotspot	€ 500	Q4 2012
St Elmo Lighthouse	€ 300	Q2 2013
CREATIVE CLUSTERS		
Centre for Architecture and Design	€ 6,000	2016
L'Ospizio	€ 8,000	2016
Il-Biċċerija	€ 4,000	2013
Cultural Services Hub	€ 5,000	2016
Strait Street	€ 2,000	2016
SPACES FOR CONTEMPORARY CULTURAL EXCHANGE		
National Gallery of Art	€ 5,000	2015
Centre for Literature & Music Heritage	€ 3,000	2016
COMMUNITY REGENERATION		
Regional Projects	€ 5,000	Various

MAIN PROJECTS

CONTEMPORARY ART SPACE

SITE IDENTIFIED - THE POWERHOUSE, VALLETTA WATERFRONT

Project Status - Concept Stage

The site is adaptable to serve various purposes from small to large scale exhibitions and with a combination of indoor and outdoor spaces, with the site itself having an iconic potential to complement the exhibits. The site has a strong marketing potential when linked to the Grand Harbour and the sea for both local and foreign visitors to visit, and has numerous connection facilities: it is in the vicinity of the Cruise Liner Terminal and the Barrakka Lift, as well as commercial facilities at the Valletta Waterfront. This would mean that the site would not stand alone.

PERFORMANCE SPACE

SITE IDENTIFIED - MEDITERRANEAN CONFERENCE CENTRE (MCC), VALLETTA

Project Status - Concept stage

The large scale performance space will consist of the redevelopment of the current MCC, and integrate the development of a regenerative project which would also cover the Evans Building, Social Housing blocks, the St. Elmo Primary School and the Examinations Centre. The development of the performance space in this area will mean the regeneration of a whole area which goes beyond the development of a theatre and allows for social development. It will of course also necessitate the involvement of the local community in a direct manner and resolution of other challenges including the educational facilities in the area.

IS-SUQ

SITE IDENTIFIED - IS-SUQ TAL-BELT (VALLETTA MARKET)

Project Status - Concept Stage

The building needs capital investment and good management but primarily needs a clear understanding of the intrinsic relation between the market and the city. The success of such a project lies in a true understanding of the people that make up a living market.

Transformation of Is-Suq requires a more holistic approach to understand the way forward. It is well documented that regeneration of markets does actually allow for regeneration in its surroundings. A market does not merely provide an added economic value but also allows building communities, in being a place for social gathering.

V.18 PROJECTS

CULTURE HOTSPOT

SITE IDENTIFIED – GROUND FLOOR, NEW PARLIAMENT BUILDING, VALLETTA

Status – Execution Stage

The Valletta 2018 Foundation is looking at the possibility of establishing a Culture Hotspot in Valletta, as a means to provide information on culture and promote Malta’s cultural events from a prominent location. The aim to create this permanent facility is to ensure that different sectors of Malta’s population and tourists can have easy access to culture-related information, booking facilities to cultural events with additional space for small scale cultural events within both its internal and external areas. The project has been endorsed by leading cultural entities.

ST. ELMO LIGHTHOUSE

SITE IDENTIFIED – UPPER FORT ST. ELMO, VALLETTA

Status – Planning Stage

V.18 aims to commission a contemporary, site-specific work of public art on the site of the St. Elmo Lighthouse – and its immediate environment - to establish a distinct and vibrant, visually rich environment which in turn will increase awareness of innovative contemporary artistic work. It is anticipated that this project will contribute to the regeneration of the area, support the growth of an informed public in the run up to 2018 and provide wider accessibility to contemporary art whilst developing new audiences and enhance civic pride.

CREATIVE CLUSTERS

CENTRE FOR ARCHITECTURE & DESIGN

SITE IDENTIFIED – SEA MALTA, MARSA

Project Status – Concept stage

V.18 aims to bring architecture and urban planning issues closer to the general public, allow for advancement of the profession and contribute to promote good design.

The site has iconic potential, its modernist design making the building a landmark building in Malta’s architectural history. There is direct connection to the Grand Harbour, which can help in the branding of the site and the area, given the development of the new Contemporary Art Space at the Powerhouse nearby. Location of this building could also allow for the extension of the waterfront activities, and work well as part of the Powerhouse re-development project.

L’OSPIZIO

SITE IDENTIFIED – L’OSPIZIO, FLORIANA

Project Status – Concept Stage

Originally built as a *Polverista* or gunpowder mill, L’Ospizio was eventually turned into Malta’s first welfare institution. The site has a long history hosting the socially marginalised, including a home for old people and a mental institution.² More recently, the site was host to a site-specific project, simply called ‘Ospizio’ commissioned by the MCCA.

L’Ospizio provides endless possibilities of re-development. This includes areas dedicated to small performances, workshops and spaces for artists in residence, amongst other uses.

IL-BIĊĊERJA

SITE IDENTIFIED – IL-BIĊĊERJA, VALLETTA

Project Status – Planning stage

Built in the 17th century, il-Biċċerija was the first slaughterhouse of Valletta. The surrounding area is amongst the worst maintained areas of Valletta. The restoration and re-use of il-Biċċerija would provide much needed regeneration in terms of the urban re-use of existing space.

Il-Biċċerija will be transformed into a volunteer centre managed by the Malta Council for the Voluntary Sector. The building will be housing a ground floor hub for the creative industries, as a Valletta Creative Cluster.

CULTURAL SERVICES HUB

SITE IDENTIFIED – SCHOOL OF MUSIC, VALLETTA

Project Status – Concept stage

The development of the site as a Cultural Services Hub would encompass cultural management and possibly act as one-stop-shop for cultural operators. This project aims at establishing a hub which caters for the sector’s general needs from a governance and support services perspective for 2018 and beyond.

STRAIT STREET

SITE IDENTIFIED – STRAIT STREET, VALLETTA

Project Status – Concept Stage

The area is slowly attracting re-development and new commercial establishments. FTZ is looking at its transformation into a hub of creative industries. A cultural incubator in Strait Street was launched in 2011 when two derelict Government-owned properties were identified through the creation of an incubator for cultural enterprises, to act as the hub of a network of artists, craftsmen, cultural enterprises and voluntary organisations, and serve as a centre for the regeneration of the surrounding area.³

² Ministry for Health, the Elderly and Community Care History of Nursing in Malta [5] Care of the Mentally Ill www.sahha.gov.mt

³ Fondazzjoni Temi Zammit, 2012. I.C.E. - Incubators for Cultural Enterprises. <http://temi.ftz.org.mt/www>

Table 10: Cultural Infrastructure Projects Proposed and Supported by V.18

SPACES FOR CONTEMPORARY CULTURAL EXCHANGE

NATIONAL GALLERY OF ART

SITE IDENTIFIED – AUBERGE D’ITALIE, VALLETTA

Project Status – Planning

This project refers to the migration of the National Museum of Fine Arts (NMFA), currently located in South Street, Valletta to Auberge d’Italie, which currently hosts the Ministry responsible for Culture and the MTA. Once the migration is terminated, the Ministry and the MTA will operate from the former NMFA in South Street.

CENTRE FOR LITERATURE & MUSIC HERITAGE

SITE IDENTIFIED – AS YET UNIDENTIFIED, POSSIBLY DOCK NO. 1, VITTORIOSA

Status – Concept stage

The part of the centre housing literature would ensure international recognition of and access to Maltese fiction, poetry, plays, and children’s literature. It aims to co-ordinate information dissemination on the local and international level; act as a mediator between Maltese authors, publishers and translators; support the translation of Maltese literature and its publication abroad; and liaise with Maltese diaspora for the translation and promotion of Maltese literature The other aspect of the site includes music heritage, which is conceived as a space designed to foster the intangible heritage of Maltese music, including an interactive Museum of Maltese traditional instruments, crafting of Maltese traditional instruments, sound archives, digitising and re-mastering of vintage recordings, and compiling collection of articles and publications. The site would also promote Maltese music as a creative industry, through courses and master classes, school programmes, and offer support to new recordings.

The centre can also house the national sound archives through a possible collaboration with the Public Broadcasting Services (PBS). Vintage recordings can be digitised and made available to the general public for research and heritage value, and allow for the preservation and promotion of Maltese music in all its genres.

COMMUNITY REGENERATION

REGIONAL PROJECTS

SITE IDENTIFIED – VARIOUS, TWO PER REGIONAL COUNCIL

Status – Concept stage

This project involves the identification of two projects for each of the five Regional Councils for cultural infrastructure. Each region will encompass one internal and one external space. A scheme run by central government aimed at supporting localities develop their existing infrastructure (museums, libraries, theatres, cultural centres) could promote the development of these projects.

OTHER PROJECTS SUPPORTED BY V.18

Table 10. A list of projects currently being executed, supported by V.18.

Project Idea	Concept	Location
Open Theatre	The rehabilitation of the former Opera House site, destroyed during World War II, which is being restored for use as an Open Air Theatre Space. The ruins will be preserved and will be incorporated in the new structure which will also serve as a public space when in use as a theatre.	Valletta
School of Performing Arts	The objective of the School of Performing Arts, within the International Graduate School, is to strengthen the University's contribution in the spheres of theatre studies, dance studies and music studies.	Valletta
College of Arts	A new campus which will include purposely built Schools of Music, Art, Drama and Dance, and an Auditorium.	Qormi
Carnival Village Workshops	Setting up of Carnival Villages workshops.	Kordin
Heritage Protection and Conservation	The development of heritage trails, visitor centres, landscaping and protective sheltering in heritage sites, including Ta' Bistra Catacombs, Ġhajn Tuffieħa Roman Baths, St. Paul's Catacombs, Ġgantija and Tarxien Temples.	Various
Interactive Science Centre	The development of a permanent structure where students and the public will be able to immerse themselves in a unique interactive science experience, to motivate children and youths to learn and appreciate science, bridging the gap between science and the public, including the use of multi-sensory interactive exhibits, presented in a thematic and conceptual manner.	Bighi, Kalkara
Redevelopment of the Malta College of Arts, Science and Technology (MCAST)	This project consists in the development of the MCAST Campus, to provide physical resources to match the increased demand for its services and to include other Institutes which currently do not form part of its campus.	Paola
Casa Malaspina, Centre for Caravaggio Studies	This proposal aims at setting up a Centre for Caravaggio Studies within the University of Malta in Valletta, within what was the property of Caravaggio's patron and protector, Ippolito Malaspina. It is intended as a hotspot for scholars and cultural tourism alike, a place for research, study and documentation.	Valletta
Culture & Identity Incubation Centre	The realisation of one of the Eco-Gozo Strategy's (2010 - 2012) recommendations regarding Culture & Identity - "the setting up of educational & promotional initiatives to create an awareness about our rich cultural identity".	Iċ-Ċittadella, Gozo
The Grandmaster's Palace Regeneration Project	The Palace Regeneration Project will effectively lead to the rehabilitation of and increased access to the Grandmaster's Palace, once freed of providing space for Parliament. Once completed, The Palace will offer a new visitor experience, based on its unique historic and contemporary significance.	Valletta

GOVERNANCE & CITY MANAGEMENT

The NEP states that, by 2020, economic growth will be dependent on environmental quality and lists a number of key issues that need to be addressed over the next eight years, namely local environmental quality (such as in urban centres), and long-term sustainability-related issues. Moreover, the SPED strategic objectives document sets that the urban area should be an attractive place where one can live, work, play and interact.

The proposal for governance and management is for the establishment of an Agency to deliver Strategic Urban Design Intervention, mobilised through the energy and content of Valletta’s candidature for the title of ECoC, and the preparation of an Integrated Public Space and Mobility Plan. This will address the six priorities for improving the livability of our urban areas, identified in the NEP, namely,

- Addressing the overbearing presence of motor vehicles;
- Improving provision of public open space;
- Promoting quality in design;
- Protecting and enhancing urban biodiversity;
- Addressing shabbiness and dilapidation;
- Mitigating the impacts of construction activity in urban areas.

This agency, in collaboration with other entities, would be responsible for the co-ordination and implementation of Urban Infrastructure Interventions, including movement and transport, integrated land use and density strategies, public space and amenity provision, and environmental infrastructure. It would also act as an agent for urban design, place-making and urban design projects. These measures would be underpinned by continuous research, such as dealing with regeneration and vacancy issues, and the encouragement of direct public participation.

SECTION V:
COMMUNICATIONS
STRATEGY



Drive In – Malta International Airport. Christian Sant Fournier 2009

1. What is the city’s intended communications strategy for the European Capital of Culture?

COMMUNICATING FOR A SUCCESSFUL V.18

The Valletta 2018 Foundation is a young entity, having been formed officially in October 2011. V.18 is building a comprehensive and compelling branding, communications and marketing strategy for the ramp up years to 2018. Our communications in these early stages have focused on the critical steps needed to formulate our bid and engage key groups in pilot projects, and preliminary marketing and publicity aimed at building general awareness of V.18 nationally.

WORK IN PROGRESS

A full communications strategy is work in progress and being structured to cover three-year periods from 2012. In January 2012, we launched a comprehensive website along with a full complement of social media tools and are already leveraging the potential of the social web. The website is becoming a portal of arts and culture news and events in Malta, actual and candidate ECoCs, and other European cities.

The branding exercise outlined in our first bid book is a cornerstone of our communications. Following pre-selection we have been honing our vision for V.18 and clarifying our objectives and programme themes. Now, with these in place, we are embarking on parallel branding and communication strategies.

Our stream of communications, PR and marketing activities over 2011-12 – from the branding of an Air Malta plane to supporting young fashion designers and working hands-on in a number of schools - has given us invaluable feedback and enabled us to complete a situation analysis. This is the first step in devising a comprehensive communications strategy that can see V.18 widen and deepen in the public consciousness and engage, as participants, our various stakeholders locally and internationally.

WHAT WE'VE LEARNT AND WHERE WE'RE GOING

Below, we outline the key findings feeding into developing a strategy.

VISION REVISITED

Through Imagine 18 we want to develop a communicable term that can resonate with the public and indicate the dynamic change V.18 sets in motion. We also streamlined our programme themes from a complex set of eight to a workable and more readily understood four.

NATIONAL AND EU DIMENSIONS

Our vision has deep relevance to the country's socio-economic plans, as well as synergies with the EU's strategy (2014-2020) of a Creative Europe. With national public entities as collaborative forces, V.18 has nationwide and international platforms to lever in communicating to wider audiences at home and abroad.

ARTISTIC DIRECTION

In our AD we have a personality of international renown who acts as an important cultural ambassador for V.18 and Malta. Our APDs are all well respected in their fields of expertise and draw also on their international networks in carrying out their V.18 roles. The interplay of local and international capabilities in our artistic directorship team is of immense value to the reach of our communications. We are ensuring we have strong internal communications to support this team and harness its strengths.

LINKS WITH EDUCATION

In the past year, the Foundation has explored research projects and options for curricula development based on V.18 – the ECoC and its themes - with a long list of educational entities including numerous faculties, departments and institutes of UoM, MCAST and selected schools. We are encouraging

individual student dissertations on V.18 and ECoC fields, and have plans to offer bursaries and sponsorships to support student research and engage interns. These moves all serve to foster long-term awareness of V.18 within education by continually growing our base of stakeholders and multipliers. Our early outreach to educational institutes has proved valuable also in crowd sourcing from students exciting ideas for marketing and branding V.18. MCAST final-year students were tasked with devising a marketing project based on V.18 themes. Several ideas are to be carried forward.

PUBLIC GOODWILL AND PARTICIPATION

The past year has proved the capacity of the public and key stakeholders to engage freely and constructively in the V.18 process. Young people and educators are keen to be actively involved in V.18 from now, and wish to see V.18 play a more formal role in curricula, syllabi and project and research work. Well-known personalities from the Valletta community are acting as ambassadors for V.18.

MEDIA

There is a growing understanding in media circles of the scope and potential of an ECoC for Valletta, and, concurrently, we are seeing culture and arts moving up media agendas. V.18 is also entering into a partnership agreement with the national media service, the PBS, while keeping good working relations with all other media organisations.

ONLINE AND SOCIAL WEB

Our online and social web platforms, while in early stages, are creating a sound digital footprint for V.18 and providing us with a personal voice and an effective two-way communications tool in interacting and engaging with various publics. We are also encouraging our Cultural Programme partners to run active social web presences in order to promote their projects and broaden V.18's online reach. Our website already acts as a portal for local and ECoC news and events, and was designed to have broad appeal as well as traction with overseas user groups. A digital strategy will be an important component of our overall communication strategy.

INFRASTRUCTURE PROJECTS

Major public infrastructure projects already under way are creating a strong sense that a new Valletta is emerging. The City Gate and Grand Harbour Regeneration Projects are high-profile and controversial, and are already providing subject matter for creative projects, such as social and anthropological works about collective memory, and promoting debate on the role of large-scale infrastructure in changing society.

AREAS TO EXPLORE FURTHER

AWARENESS OF V.18 AND THE ECoC PROCESS

Much of our work to date has targeted stakeholders already 'in the know' about Malta's cultural scene and ECoCs or within counterpart prospective ECoC teams. We need to reach sectors beyond the obvious cultural fields. Our themes offer a route to tapping into special interest fields, as well as the private sector. We now need to extend our one-to-one, sectoral communications to interest groups such as the sports community, fashion and crafts industries, English language schools, conference operators and more.

MANAGING EXPECTATIONS

Our public activities and our open call for project proposals have given rise to a groundswell of support as we kick-start the Cultural Programme for V.18. Our early stakeholders now act as multipliers in our communications, and in doing so they raise their and their audience's expectations in our candidacy.

INTERNATIONAL AUDIENCES

V.18's vision is aimed at challenging the stereotypical image of Valletta as a heritage city in body and spirit. In remixing the image of Malta to visitors, we are tackling issues of repositioning the Islands that the MTA has been engaged in for well over a decade. Our communications need to work in tandem with MTA but from a different angle by leveraging on a network of counterpart candidate and ECoC cities, and by using V.18 projects as outreach tools that involve collaboration across frontiers.

2. How does the city plan to ensure the visibility of the European Union, which is awarding the title?

Through a variety of projects over a good number of years, the EU and ECoCs have gained visibility and meaning to citizens in being presented as partners, and even catalysts, to the development and long-term sustainability of ECoCs. Ensuring the visibility of the EU alongside V.18 is paramount for two main reasons: the EU is the initiator, promoter and awarding body of ECoC titles; and the ECoC evaluation panel remains on board throughout to guide – as an arms-length sounding board - in the development of V.18.

Over the next six years, we will be conveying a clear, identifiable and meaningful experience of Europe in cultural terms. The identity and branding projects, recognising the EU's role in V.18, will be the first components of our strategy to be implemented as they impinge on every aspect of our communications, internal and external.

Our co-branding remit shows that the V.18 project is one co-built with the EU and its partners. We have made some early steps in co-branding and ensuring the visibility of the EU the institution, and our fellow member states, in our website through content designed to locate V.18 clearly within a EU framework.

This European framework approach, rather than go-it-alone identity, will permeate all our communications. Co-branding is more than merely juxtaposing logos. We will be working with our stakeholders, in particular leaders of our cultural and research programmes, to ensure they position their events, performances, and research relating to V.18 within a European dimension at all stages in their own communications. They are multipliers in promoting the EU's visibility. To assist them, we may devise straightforward information packs and guidelines on how to present and position the EU's active role in V.18 and reflect it in their work.

Similarly, in creating curricula activities and materials in conjunction with government bodies, schools and educators, we will ensure that the ECoC initiative, and EU and European-wide dimension of V.18 is articulated and recognised wherever possible.



SECTION VI: EVALUATION & MONITORING OF THE EVENT

1. Does the city intend to set up a special monitoring and evaluation system for the impact for of the programme and its knock-on effects, and for financial management?

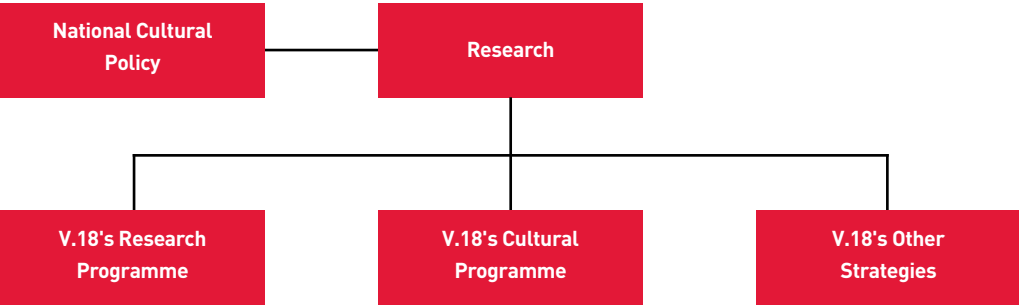
Evaluation and monitoring of V.18 is a crucial aspect of our research programme and enables us to assess its success. Although the lifetime of the Foundation is set to run until 2020, we are planning an evaluative process for the longer term. We intend to ensure that data reflecting the outcomes of V.18 is available and analyzed in such a way as to facilitate and enable comparisons for long-term evaluative assessments of the CCIs in Malta.

V.18 is involving a number of stakeholders. The UoM, as an active governing member of the Foundation, is the primary stakeholder in conducting this work, yet a number of other organisations will be involved, such as the National Statistics Office (NSO), MTA and the Economic Policy Division within the Ministry of Finance, the Economy and Investment (EPD – MFEI). Nonetheless, V.18 will own all data collected.

We will be mapping existing data and processes before the start of the research process in order to avoid repetition and to allow for a structured and coordinated approach to enhance the research on the CCIs. The results from the longitudinal research programme will be one of the long-lasting legacies V.18 is aiming to leave behind.

The diagram below reflects the scope of the annual collection of data which will feed into V.18's cultural and research programmes as well as other areas including the media and cultural infrastructure strategies. The results will feed into the decision-making processes, revision of programmes and timeframes, and ultimately influence objectives.

Diagram 2: Evaluation & Monitoring Process



OBJECTIVES

- To assess whether V.18's goals and objectives are being achieved;
- To measure the impact and analyse the legacy left by V.18 in the short term, ensuring the results will be analysed and made available to enable comparison studies can take place in the longer term ;
- To engage academics and researchers during the V.18 process and ensure that they are aware of the opportunities for furthering knowledge afforded by this process;
- To provide a local model for research in culture and the creative sector and encourage further research in these sectors post 2018.

METHODOLOGY

This study will include a long-term longitudinal research, including a combination of deductive and inductive approaches. The research will collect quantitative and qualitative primary and secondary data, through a multitude of methods, including:

- Surveys and questionnaires;
- Focus groups;
- Workshops;
- In-depth interviews;
- Observations;
- Participative mapping techniques;
- Content analysis of the media; and
- Use of secondary data.

We are looking into the possibility of comparing data with the Dutch ECoC hosting the title in 2018. Of course, this will be dependent on comparable research approaches and data; the relevance of our respective local contexts; the city’s objectives; and a number of variables in both projects.

Timeline for V.18 Impacts study

2011-2013

Identification of key research partners for a longitudinal and evaluative research programme, including academics at UoM and a data mapping exercise of existing research

2013

Research steering group established;
Analysis of other stakeholders to be included in research group;
Draft research brief, including a plan of action 2013-2020 to ensure all data required is collected and analysed at the right period; and
Selection of V.18 research team (Head of Department and two full-time staff)

2014

Project Selection Process and Tendering Process (if applicable); and
Baseline study;

2015

Baseline Report published

2016-2019

Data Research Collection

END 2019-2020

Research Programme Results Published

LONGER TERM (2-3 YEARS LATER)

Incorporation of the research model in the local research practices

LONGER TERM (5-10 YEARS LATER)

Longer-Term Analysis of the ECoC Impacts

This timeline captures V.18’s Impacts study process. It does not however include other research projects taking place in parallel to analyse the process leading up to 2018. This information has been indicated in the research programme.

In the process of formulating V.18’s impacts study, a number of other reports issued by former ECoCs have been considered. The ‘International Framework of Good Practice in Research and Delivery of the European Capital of Culture Programme’¹ was also used as a base guideline to understand the best way to structure the impacts study.

¹ European Capitals of Culture Policy Group, 2010. An International Research Framework of Good Practice in Research and Delivery of the European Capital of Culture Programme.

RESEARCH THEMES

The following are main research themes which we plan to include in the analysis of the impacts of V.18:

1. Managing V.18 [Governance & Finance]
2. V.18’s Cultural Offer [Cultural Programme]
3. Performance of the Creative Sector
4. An Educational Evolution [Education]
5. Capturing the Community
6. Urban Space [Infrastructure]
7. Visiting for V.18 [collaboration with ATLAS]
8. Euro-Med Centre
9. Marketing for V.18

These research themes would be analysed through primary and secondary indicators using an index system measuring changes over a number of years. ‘Performance of the Creative Sector’ (Research Theme 3) includes an economic report on cultural contribution to the economy. A report with base data from around 2007 and assessment made in the years 2010-2011 is to be published shortly. Following that, an update of this data may take place in 2015 and 2020, when an assessment of the immediate economic impact of V.18 would take place.

THE EUROPEAN CONNECTION

Besides collaboration with the UoM, V.18 is looking at research collaborations with other universities beyond the Maltese Islands. It has already drafted plans with those of the Dutch candidate cities. V.18 values research conducted both locally and abroad and feels that a combination of the two will ensure a successful research programme with different perspectives and which leaves a long-lasting legacy.

UNeECC

The Valletta 2018 is actively encouraging participation of academic staff at UoM in the University Network of the Europeans Capital of Culture (UNeECC). UoM is an Associate member of UNeECC and V.18 is planning to host a General Assembly in the years leading up to 2018.



SECTION VII: ADDITIONAL INFORMATION

1. What are the strong points of the city's application and the parameters of its success? What are its weak points?

The citizens of Valletta and Malta are the driving force of this bid. They fuel our plans with passion, vision and a belief in the potential of the title to bring about a revival of economic and social activity based on cultural exchange and expression. Our communities aim to generate a Culture Boom, which is accessible and beneficial to as many people as possible and draws on their skills and energy in bringing the project to life. Valletta is enthusiastic about achieving the title and fulfilling its vision in collaboration with all other localities and together with its European and Mediterranean partners. The attitude adopted and promoted by V.18 is one which is positive and non-confrontational in a way which encourages participation, the smart and innovative use of existing resources and the development of successful and fun ways of working together.

The challenges to achieving our goals are significant and require a great deal of planning and serious preparation to address them successfully. These include taking into consideration the limited nature of our resources and the uncertain economic and financial climate which we are experiencing. As shown in the past and as still witnessed everyday, meeting V.18's expectations will take all of Malta's creativity and resourcefulness in order to deliver a Cultural Programme of high quality that brings benefits to be enjoyed for years to come.

2. Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application?

Valletta aims to develop a number of cultural projects over the coming years. It aims to do so as part of its build up for hosting the title in 2018 as well as Malta's presiding over the Council of the EU in 2017. However, these are some of the projects which will proceed irrespective of the ECoC bid outcome. The focus of these projects is the establishment and development of international collaborations in order to create the necessary structures for coproductions, commissions and joint audience development over the coming years across the European and Mediterranean spaces in particular. When it comes to specific cultural operators, we have inspired a list of entities across the arts to collaborate with us and be inspired by our ECoC project, both local and international. Some of the main ones we outline here.

MUSIC

El Sistema – V.18 is in discussions with the *El Sistema* music education project championed by renowned Venezuelan maestro Gustavo Dudamel. *El Sistema*, now established in some 30 countries worldwide, encourages children and young people, in urban areas facing socio-economic issues, to take up music as an inspirational activity with the potential to release their innate creative talent and foster a community spirit to help them rise to the challenges facing their localities. The programme focuses typically on run-down areas beset by long-term problems such as unemployment, housing crises, low educational attainment and crime. Wayne Marshall has opened up exploratory channels to enable *El Sistema* to set up in Valletta.

European Youth Orchestra (EUYO) - MCCA holds an annual series of master classes under the tutelage of the EUYO and auditions for orchestra members and summer schools. On a European level it has similar relations with the EU Baroque Orchestra (EUBO) and the EU Contemporary Orchestra.

Within Malta, V.18 liaises with the Malta Philharmonic, the Malta Youth Orchestra and Malta Association of Contemporary Music and is exploring ways of developing projects with band clubs.

PERFORMING ARTS

Theatre director Eugenio Barba has become a familiar figure in recent years in Maltese performing spaces and theatre workshops. Already in talks with MCCA on developing master class series and residencies, Barba is also keen to step up his engagements in Malta in the lead up to 2018. His aim is to invest in young people who demonstrate passion and skill in the performing arts to help see them raise the bar in quality of Malta's current output and international collaboration. Barba's plans would see the meeting of V.18's key objectives of building human capacities, creativity and the overall infrastructure come together in a sound theoretical framework.

ART

The Plus Tate Network supports the development of the visual arts and aims to foster a climate in which exchange and partnership can flourish. The Malta partnership increases the Tate's reach and public access to its contemporary, UK-based collection and also foresees bringing the best of Malta's contemporary scene to international public attention. Joining together to exchange ideas, knowledge, skills and resources, as well as share programmes and collections, the Plus Tate partners, along with and facilitated by Tate, broaden and deepen engagement in modern and contemporary art across their own countries as well.

HERITAGE

Heritage Malta is using V.18's channels with Dutch ECoC candidates to establish active areas of cooperation. The Valletta-based National Museum of Fine Arts is collaborating with the Central Museum, Utrecht, and is joining its international committee to work on a large project for 2018 on Caravaggio and the Utrecht school of Caravaggist painters. Through Heritage Malta's various arms, V.18 can lever on high-level links with a number of European and international heritage bodies, such as the International Council of Museums (ICOM), The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), and the European Network of Conservation and Restoration Education (ENCoRE).

AUDIO-VISUAL

European Film Awards - In December 2012, the 25th European Film Awards is held in Malta bringing top industry professionals together for the prestigious event at the Mediterranean Conference Centre in Valletta. This is an opportunity to build Malta’s and V.18’s relationship with the European Film Academy and subsequently provide Malta’s industry participants with the opportunity to interact with counterparts in the Academy and European and international film-making and professional circles. The event is particular pertinent as it comes at a time when Malta is ploughing greater public funding into its film-making and audio-visual sector.

Over the past five years, Maltese individuals working in the audio-visual sector have attended the EU MEDIA programme-supported training courses for professionals. Malta, through the MEDIA desk hosted within the Ministry of Culture, has hosted a number of training courses by entities such as Torino Film Lab, an international ‘laboratory’ that supports emerging talent from all over the world working on their first and second feature films, and Production Value, which brought Malta 32 film professionals from 16 European countries. These are providing Malta-based professionals with European/international platforms for cooperation and access to high-level networks. The Malta Arts Fund (Mobility Strand) also makes it possible for artists to participate in these international events outside Malta.

Local NGO Kinemastik runs a year-round cultural programme of screenings, talks, exhibitions and concerts culminating with the Kinemastik International Short Film Festival. Kinemastik has a niche presence in the international short film sector but aims to develop its presence, particularly in Europe and the Mediterranean through the forging of long-term partnerships with creative and industry stake-holders. The Malta Film Commission and the MEDIA Desk play a pivotal role in making this happen.

LITERATURE

Literatures Across Frontiers (LAF) advances European cultural exchange in the field of literature and translation through a multilateral cooperation programme. It is an indelible part of the European literary scene not only as a resource but primarily as an enabler and a multiplier. Together with Inizjamed, the Maltese cultural association specialising in literature and established for more than a decade, LAF has been running a multi-annual programme supported by the EU Culture Programme across various European territories.

3. Please add below any further comments which you deem necessary on the subject of this application.

The application was put together thanks to the effort of many people and organisations and the support they expressed towards the Valletta 2018 Foundation. A full list of acknowledgements is found in the Annex.

INSIDE BACK COVER
(SEE OTHER PDF)

BACK COVER
(SEE OTHER PDF)