



SECOND MONITORING MEETING REPORT

**VALLETTA 2018
7th MARCH 2017**



EUROPEAN CAPITAL
OF CULTURE

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LIST OF ACRONYMS

Arts Council Malta

Centre for Mediterranean Integration

Cultural and Creatives Industries

Culture Participation Survey

European Capital of Culture

European Cultural Foundation

Malta College of Arts Science and Technology

Malta Tourism Authority

National Statistics Office

Non-Governmental Organisations

Participatory Culture and Social Innovation in European Capitals of Culture

Public Cultural Organisations

Valletta Participation Survey

ACM

CMI

CCIs

CPS

ECoC

ECF

MCAST

MTA

NSO

NGOs

PACSECC

PCOs

VPS

COUNTRY CODES

Argentina
Australia
Austria
Belgium
Bulgaria
Canada
Croatia
Cyprus
Czech Republic
Denmark
Egypt
France
Germany
Greece
Italy
Japan
Lebanon
Macedonia, the Former Yugoslav Republic of
Malaysia
Malta
Mexico
Morocco
Netherlands
New Zealand
Poland
Portugal
Romania
Senegal
South Africa
Spain
Sweden
Switzerland
Syrian Arab Republic
Tunisia
United Kingdom
United States

ARG
AUS
AUT
BEL
BGR
CAN
HRV
CYP
CZE
DNK
EGY
FRA
DEU
GRC
ITA
JPN
LBN
MKD
MYS
MLT
MEX
MAR
NLD
NZL
POL
PRT
ROU
SEN
ZAF
ESP
SWE
CHE
SYR
TUN
GBR
USA

INTRODUCTION

This report refers to the current state of affairs and progress of the Valletta 2018 European Capital of Culture (ECOC) project as approved by the Board of Governors of the Foundation on the 17th February 2017. The report is structured around the following main areas:

- A. Strategy**
- B. Governance & Management**
- C. Programme**
- D. Resources**
- E. Milestones in 2017**

A. STRATEGY

Please give an update on your current strategy, how it links with the bid-book; whether you are maintaining the full support of the city council and the other levels of government. What is the current media and public reaction to the ECOC?

Strategy & Support

The Valletta 2018 Foundation was formally set up in 2011, to prepare for the bidding process for the ECOC title in Malta in 2018. The Foundation confirms that planning, programming and implementation of action in the cultural sector and related areas of social and economic interest have been directed, since 2011, at making the most out of this opportunity for dialogue, exchange, regeneration and civic participation within a European dimension. Therefore, the strategy presented in the Final Selection Bid Book in 2012 has remained constant and proceeded successfully.

As part of its cultural engagement with citizens through the regeneration of spaces of Valletta, the Foundation is spearheading four cultural infrastructure projects, namely the Valletta Design Cluster, the National Museum of Art (MUŻA), the Valletta Indoor Market (Is-Suq tal-Belt) and the regeneration of Strait Street as a cultural hub, to allow for the reutilization of existing spaces in Valletta and the regeneration of the areas surrounding these projects. The development of these projects complements the Valletta 2018 Cultural Programme and will allow for a clear and tangible legacy post-2018.

Throughout its work, and in implementing its mission statement¹, the Foundation is committed to making Valletta a dynamic city for the different communities which live, work and interact with it. To this end, extensive work has been carried out to enhance the attractiveness of Valletta through architectural restoration and improving transport links, and the Foundation maintains a commitment to bettering quality of life in the city through various cultural means. The Foundation is working on increasing accessibility to and within Valletta, particularly through the use of alternative means of transport to and from the city, such as extended ferry connections between Valletta and the Three Cities across the Grand Harbour, and Sliema across Marsamxett Harbour. The Foundation has also taken an active role in increasing the public space available in Valletta, restoring popular buildings such as Palazzo Ferreria², the Jesuits' Church³ and the regeneration of the area leading into Valletta from City Gate.

¹The mission statement of the Valletta 2018 is 'to stimulate the cultural, social and economic regeneration of Valletta and the Maltese Islands'.

²A prominent old palace building at the entrance of Valletta, currently housing the Ministry for the Family and Social Solidarity.

³Which forms part of the University of Malta Valletta Campus.

The Foundation also plays a primary role in the embellishment of the Marsamxett strand infrastructure (lower part of Valletta) for which Government earmarked €30 million through EU funds⁴.

The Valletta Local Council has been consistent in providing the necessary support at city level, aided by national and regional government structures which have provided guidance, feedback, and practical and logistical support for preparations for Valletta 2018.

The Inter-Ministerial Commission for the ECoC meets regularly and includes representatives from all Government ministries and related public entities and authorities, reflecting a sense of cohesion, support and collaboration with Government at ministerial level.

Furthermore, to enhance the international appeal of the ECoC in Malta, state and private entities geared at international collaboration, diplomacy and tourism have also progressively become more central to the project under the aegis of the Foundation.

Legacy

A strong legacy is vital to the success of Valletta 2018. Throughout the implementation of Valletta 2018, and ever more so as the ECoC year draws closer, the Foundation has worked at ensuring that the Cultural Programme fosters a participatory approach, allowing for the development of projects, collaborations, experiences and skills which will proceed beyond 2018. Together with a strong emphasis on access and participation, the Programme gives great importance to the development of the creative sector in Malta, through professionalisation, internationalisation and audience-building, it aims to leave behind a strong, tangible legacy. The Valletta 2018 cultural infrastructure projects focus on regenerating various spaces in Valletta and have been conceived with their long-term development and use in mind, ensuring that these remain active long after 2018.

Whilst the Cultural Programme and cultural infrastructure are both important, a solid structure which acts as a guardian to the Foundation's legacy is fundamental for the long-term sustainability of the regeneration process. The Foundation works closely with Arts Council Malta (ACM) and other national entities across a spectrum of city management areas to ensure that the projects, collaboration and human resources developed are maintained after the ECoC year. With this in mind, the Foundation and its Programming team are in constant dialogue with the ACM's Strategy Directorate and its funding mechanisms and operational strategies.

The Foundation is already working to ensure that any structure established or charged with inheriting the work of the Foundation will continue to build upon both its Cultural Programme as well as its cultural infrastructure projects. Furthermore, this structure will aim to ensure cultural accessibility to and within Valletta through innovative and environmentally-friendly means, and by continuing to invest in the well-being of citizens and local communities by nurturing a healthy interaction between people and space.

One clear example of the tangible legacy of Valletta 2018 is the Tal-Kultura volunteer programme. Volunteering in Malta has a long tradition, and is being capitalized upon for the ECoC. The volunteer programme was conceived to proceed beyond 2018 and to service the cultural sector through inheritance by Arts Council Malta.

⁴ As declared during the Budget speech by the Deputy Prime Minister on 1st November 2016.

Media and Public Reaction

Valletta 2018 is a national event in terms of media and public reaction. The positive reception by the media and the general public towards Valletta 2018 has been steadily increasing as can be demonstrated by the Foundation's ongoing research on public engagement.

Valletta 2018 has running commercial agreements with all local TV stations, the national broadcasting agency (Public Broadcasting Services, which runs a number of television and radio stations, as well as an online portal), and all local newspapers feature news, insights, and commentary related to Valletta and Valletta 2018 in a manner that is growing in regularity and prominence. The strategy now is to step up engagement with the Foundation's targeted stakeholders, including members of the public, informing them further about Valletta 2018 projects and events with an aim to generate greater awareness, excitement, expectation and involvement.

For 2017, the strategy enabling the Foundation to reach these objectives is to continue broadening its reach by engaging with wider audiences in Malta, Europe and beyond. A list of milestones and key dates with regards to activities focused on generating interest and attracting attention from the general public and the media during 2017 is found in Section E.

Research carried out by the Malta Tourism Authority (MTA) for the period of January to September 2016, shows that 28% of respondents were aware that Valletta will be an ECoC in 2018 prior to their visit to Malta. Two thirds of respondents (66%) who were not aware of Valletta 2018 prior to their trip to Malta became aware throughout their stay, via tourism personnel (16%), the local community (11%), and other sources (39%). A small yet significant percentage (4%) of respondents specifically indicated Valletta 2018 as one of their main motivations for choosing to visit Malta.

Furthermore, visibility in print media, traffic on the Valletta 2018 website and mentions on social media have increased significantly during 2016. Table 1 shows data addressing Valletta 2018-related print media statistics. The figures reflect an increased visibility in print media for most months in 2016 when compared to 2015. On the other hand, Figure 1 shows statistics related to traffic on the Valletta 2018 website. There was a considerable increase in traffic in terms of sessions, users and page views between 2015 and 2016, with the peak being reached on 7th June during the Valletta Pageant of the Seas (1,801 sessions). Figure 2 reflects social media statistics for Valletta 2018. There was an increase of 5,412 Facebook likes during 2016. Twitter followers have also been increasing steadily since the first reported data from June 2016. Instagram likes have increased significantly during the period April to August 2016, also reflecting the recruitment of a social media specialist within the team. This increase is also applicable for Facebook likes which have also increased in the same period (April to August 2016).

The third Valletta Participation Survey (VPS) commissioned by the Valletta 2018 Foundation and carried out by the National Statistics Office (NSO) outlines trends from previous editions (2014 and 2015) in terms of the public's reaction to, and awareness of, Valletta 2018. 71% of respondents stated that they are very or rather, likely to participate in activities organised by Valletta 2018. Knowledge of Valletta 2018 is at 67%, up 4% from 2015, with the main source of information being television (57%).

Table 1: Valletta 2018 Print Media Statistics 2010-2016

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sept	Oct	Nov	Dec	Total
2010	0	0	0	0	0	0	0	0	0	0	1	7	8
2011	4	1	2	0	0	3	0	0	0	6	2	0	18
2012	5	3	6	2	5	8	2	7	12	18	7	4	79
2013	6	2	3	2	40	11	8	4	5	2	4	11	98
2014	7	15	13	10	27	28	19	18	42	33	24	15	251
2015	16	29	21	12	37	16	26	29	23	21	12	32	274
2016	39	43	23	14	54	42	35	17	21	30	37	31	365

Figure 1: Valletta 2018 Website Statistics

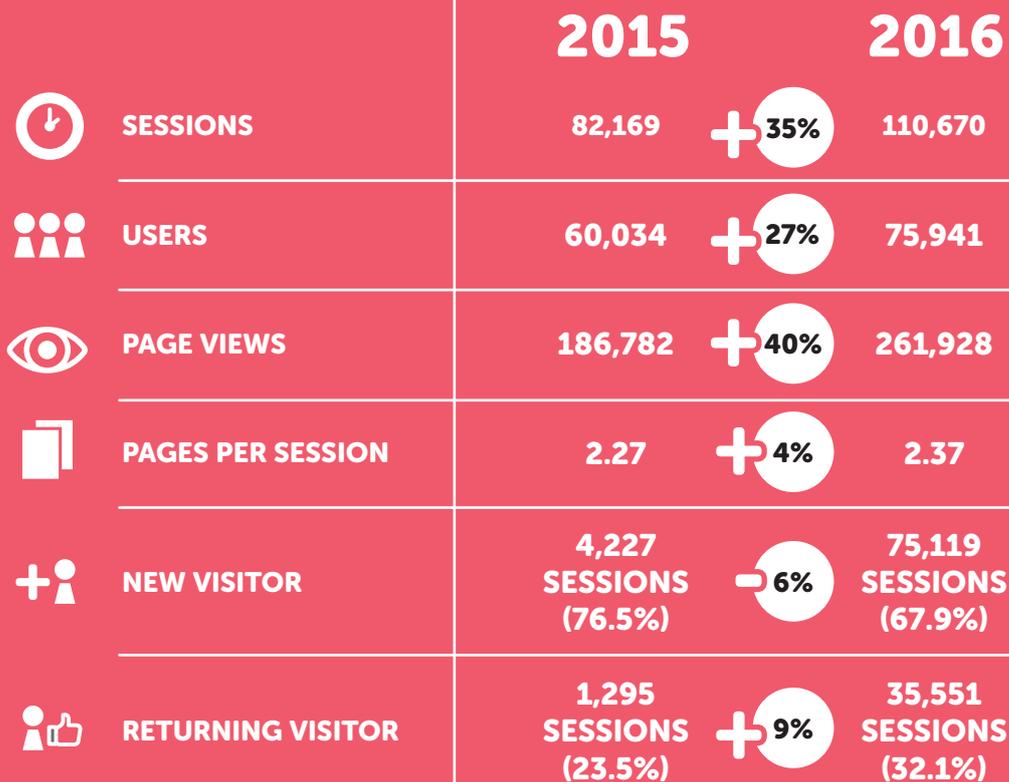


Figure 2: Valletta 2018 Social Media Statistics



LIKES	2015				2016				2017
	Jan	Apr	Aug	Dec	Jan	Apr	Aug	Dec	Jan
	6,373	6,861	7,581	9,664	9,802	11,541	14,191	15,117	15,214

AGE						
13-17	18-24	25-34	35-44	45-54	55-64	65+
3%	16%	33%	24%	12%	7%	4%



FOLLOWERS	2016			2017
	Jun	Sep	Dec	Jan
	5,340	5,492	5,704	5,736



FOLLOWERS	2016				2017
	Feb	Apr	Aug	Dec	Jan
	341	546	1,106	1,261	1,268

MENTIONS	2016					
	Jul	Aug	Sep	Oct	Nov	Dec
	203	88	263	328	566	396

With regard to the change happening in Valletta, 86% of respondents believe that Valletta is changing for the better, a clear indication of the public appreciation and recognition of the investment currently being carried out throughout the run up to Valletta 2018. These figures from the VPS correspond with the qualitative research being carried out as part of the Evaluation and Monitoring research process which shows an overarching realisation among all community groups that the social fabric of Valletta is changing at a rapid rate. There is a positive attitude toward the changes which are understood to have been triggered by Valletta 2018, even when not directly related to the Programme, since these are often seen as upgrading Valletta's profile both culturally and infrastructurally. The VPS also shows that, on a scale of one to five (one being "do not agree at all", and five being "fully agree"), respondents gave an average score of 4.7 when faced with the statement 'Valletta 2018 will be an opportunity for Malta'.

B. GOVERNANCE AND MANAGEMENT

Outline the current situation of the governance, management and administrative structures of the ECOC and highlight any changes since the first monitoring.

This would include among other issues:

- **The structure and working of the Board; of the relationship with political parties and other levels of public administration, the legal structure and status of the ECOC;**
- **How you are measuring the objectives set out in the bid-book.**

Governance

The cornerstone of the progression highlighted above has been the reinforced continuity of the governance and management structures upon which the preparations for Valletta 2018 are based. The formation of the Board of Governors and the management has remained the same in structure, undergoing developments thanks to the addition of key individuals to support and strategically extend existing nodes when required.

Relationships between the different parts of the Foundation are based upon a balance between frequency and efficiency, whereby the Board of Governors is regularly updated with the operations of the management, who in turn seek and receive the required direction and feedback in a timely and informed manner.

The Valletta 2018 Chairman also regularly meets the Parliamentary Group that was set up to monitor and support Valletta 2018. This group, which includes representatives from both the Government and the Opposition, reflects the collaborative nature in which Valletta 2018 was devised and has operated since its inception.

In terms of Governance, Valletta 2018 is part of the national investment and long-term planning by Central Government. This national investment is operating within the larger context of the Cultural and Creative Industries (CCIs). Investment in the CCIs continues to provide an added stimulus to the cultural sector and its human resources in view of, and post, Valletta 2018. Outcomes from research carried out by the Economic and Policy Department at the Ministry of Finance show that the CCIs have continued to grow at an average rate of 9% per annum between 2010 and 2015, with the arts sector being the most dynamic sector, registering double-digit growth rates of 15% per annum over the same period. Furthermore, job creation in the CCIs almost tripled in the same five year period, adding 2,800 new jobs compared to a 1,100 new jobs between 2005 and 2010.

Evaluation and Monitoring

The Valletta 2018 Foundation is measuring the objectives set out in the Bid Book and the impacts of the project through an extensive, longitudinal research process. The process commenced in 2015 and will run until the end of 2018. The Evaluation and Monitoring research plan is structured around five key themes, (i) Cultural and Territorial Vibrancy, (ii) Governance and Finance, (iii) Community and Space, (iv) The Tourist Experience and (v) the Valletta Brand, and is modelled on evaluation programmes from previous ECoCs

and adapted to the local scenario and the Valletta 2018 objectives. The research process includes various individual quantitative and qualitative studies carried out by a number of researchers and public entities, thus capitalizing on existing resources.

The results of the research carried out in 2016 were presented during the 'Culture Matters' public seminar held at the end of February 2017.

Complementing the Evaluation and Monitoring process is an extensive review and audit of theatres in Malta and Gozo that was carried out throughout 2015 and 2016, with the results due to be published in March 2017. *Spazji Teatrali (Theatrical Spaces)* is the result of this process and includes a preliminary review of most theatres in Malta and Gozo. The scope of this project is to highlight the breadth of performance spaces across the Maltese Islands and to promote them amongst local and international performing artists and cultural operators through the publication of a freely accessible catalogue. This collection is being shared with local and international theatre practitioners to encourage them to utilise these spaces. This project intends to bring cultural performances to various previously undiscovered or under-utilised venues and localities, thereby further extending the Valletta 2018 Cultural Programme's reach and diversity. This data also supports the work of the newly-formed Teatru Malta, a national initiative by ACM in favour of national theatre in local communities.

The Valletta 2018 Research Department is also exploring ways to continue aspects of the Evaluation and Monitoring process post 2018. A preliminary application under the Horizon 2020 'Participatory approaches and social innovation in culture' work programme was submitted in February 2017. The proposed application, titled 'Participatory Culture and Social Innovation in European Capitals of Culture' (PACSECC), was submitted together with Aarhus University (Lead Partner) (DNK), various ECoCs for the period 2019-2021, including Matera (ITA), Rijeka (HRV) and Timisoara (ROU), and other cultural and academic institutions.

C. PROGRAMME

This will be the main focus of the monitoring at this stage, along with the financing part. The Panel will be interested to learn about the status of preparation of the programme, the main highlights to attract visitors, and how the programme will meet the European Dimension and City and the Citizens criteria (as described in Article 4 of the Decision 1622/2006/EC). The Panel will also look at how it may vary from the one set out in the bid-book (which is the de facto contract for the ECOc as it the basis on which you were selected).

Status of Preparation of the Programme

The Programme has continued to develop rapidly since the last monitoring report, and has been consolidated into a vibrant year-long participatory programme with a growing team to support its efficient production.

The narrative and themes of the year are now clear. The narrative, An Island-Wide Festa, and the themes, (i) Island Stories, (ii) Future Baroque and (iii) Voyages, have been tightened and have shaped the development of the Programme and its dramaturgy. We are confident that this narrative, which adopts the traditional Maltese festa as a metaphor for a contemporary programme, reflects the planned Programme as well as the context in which it is placed. Similarly, we believe that the three themes not only reflect the character of the Maltese Islands with realism and humour, but also addresses the broader realities in Europe and the Mediterranean. The full text of the Valletta 2018 narrative is found as an Appendix to this report.

The Programme's European and international dimension has been strengthened with international artists scheduled to be part of the programme, from countries such as Egypt, Tunisia, Syria, Jordan, Lebanon, as well as Europe and the rest of the world. These artists and their collaborations will expose local audiences to European and international perspectives, and will widen Malta's networks beyond its shores, with further details provided throughout this section.

All projects have shifted from research to development and planning stage. Most contracts have been signed or are due to be finalised during the first quarter of 2017, with the remaining to be signed in the coming months.

The 2018 calendar is constantly being refined with specific dates being locked down and planning and production dates scheduled accordingly. The calendar takes existing local and international events and customs into consideration, and works with Malta's seasons and weather conditions. Bringing these elements together, the Programme creates a dramaturgy that takes audiences and participants through 2018 – from the Opening Ceremony, through the summer months and then towards the end of the year. The ECOc year officially begins on 20th January, however many of the participatory elements will have begun before this date. Many (but not all) of the earlier events will take place indoors, including private spaces and little-known venues or exhibition spaces. As the summer approaches, events, and even workshops and meetings will become much more outdoor-based, and will use Malta's contemporary environments as a backdrop to the Programme, while the end of the year will still allow for a mix of indoor and outdoor events and activities.

Recruitment has proceeded at a rapid pace within the Programming Team, with production teams being brought together for larger projects and across the different parts of the Programme. As confirmed by findings from the Evaluation and Monitoring process, the reflect that capacity building, development of knowledge, competences, skills and contacts are required by the Maltese cultural players involved in the delivery of Valletta 2018 projects is largely unprecedented within the local context, given the scale of the project. Therefore, the significant challenge of identifying and engaging the required human resources is being addressed by targeting experienced individuals who are readily available, providing the necessary training where needed and complementing locally-based managers and creatives with an international pool of experienced practitioners.

Together with the development of the Programming Team, the Special Events Team was also being strengthened in anticipation of the large outdoor events under its responsibility. As a result, both teams have reached out towards one another and are working very closely together to maximize resources and ensure cohesion within the Programme as a whole, in terms of production and in terms of narrative, content and collaborating artists.

The Valletta 2018 Foundation have kept good relations with all Local Councils through its Regional Coordinators, who have become a pivotal point of reference between the Valletta 2018 Foundation and the five regional committees in Malta and Gozo. The Regional Coordinators meet Local Councils regularly to retain their support for large and small-scale participatory projects of which their communities can form part and the Local Councils' involvement is now increasingly visible. Information sessions are planned for several projects and with various target groups. The role of the Regional Coordinators is crucial to this participatory element. Their constant outreach and contact ensures that projects reach their planned target audiences, and communities are encouraged to participate in various projects and initiatives.

Collaborations with Public Cultural Organisations (PCOs) are an important part of the Programme – they provide a support system both in view of the Foundation's strategic goals, as well as in terms of physical production and venue space. The aims and reach of the Programme are still very much in line with the Arts Council Malta's Strategy 2020 and its goals. This close and constant collaboration will ensure a strong post-2018 legacy in the years and decades to come.

The Foundation has also continued to work closely with various Non-Governmental Organisations (NGOs) and smaller locally-based organisations in order to ensure a robust legacy and a strengthening of the local cultural infrastructure following 2018. This includes collaborations with local NGOs Blitz, MOVE and Inizjamed among others, local band club associations, the Carnival Association of Malta, as well as craftsmen, artisans and volunteers.

The capital infrastructure planned for Valletta has resulted in close cooperation particularly with the programmes of MUŻA and the Valletta Design Cluster. Both have fostered a bottom-up approach to curation and programme development, and have formed an integral part of the 2018 Programme even during these run-up years. European funding applications have been submitted for both MUŻA and the Valletta Design Cluster. Works on the Valletta Indoor Market is also in progress with completion and opening due at the end of 2017, whereas the regeneration of Strait Street is almost complete, including a specific ongoing calendar of events under the direction of a specifically appointed Artistic Director.

Beyond the four main cultural infrastructure projects, Valletta 2018 has also been involved in community regeneration projects. One clear example is the regeneration of the San Ġorġ Preca Valletta Primary School (situated in the lower Valletta area) which has been refurbished with the support of the Foundation and is now being used by the school, local communities, PCOs and the Foundation for various cultural uses.

The spatial (physical) and social (behavioral) impact of the Foundation's cultural infrastructure projects, consisting primarily of architectural and urban design interventions, are being monitored as part of the Foundation's evaluation process. This analysis takes into account the broader culture-led regeneration objectives by focusing on the impact of these developments on surrounding communities and stakeholder groups.

Main Highlights

Valletta will welcome 2018 through a large-scale celebration across the city on New Year's Eve 2017. The celebration reflects a strong investment and commitment by the Valletta 2018 Foundation to create an awareness of the ECoC and will involve the public in a free and engaging manner. The event, taking place for the seventh consecutive year, will bring an estimated 75,000 people to Valletta to welcome the start of this special year.

The ECoC year will open officially on the 20th January 2018 with the Opening Events taking place in four main squares in Valletta. Each square will feature an open-air performance designed for a large audience. Planning for this event is at an advanced stage, with the artistic, production and logistics aspects all approaching their final stretch. The four squares will host a site-specific outdoor acrobatic theatre created by La Fura dels Baus (ESP), digital projections and video work, a choral symphony and a contemporary dance performance created by ŻfinMalta (MLT). The public will be moving freely between all four squares, accompanied by roving bands and street performances.

Valletta 2018's Main Exhibition, with the working title of *The Sea Our Neighbour* will run for four months, from the end of January until the end of May. This multi-site exhibition, curated by Austrian curator Maren Richter, will consist of an indoor exhibition as well as public interventions and outdoor installations, and will be set squarely in the context of local and Mediterranean realities. The exhibition will invite audiences to exchange ideas and to re-imagine the concept of an island and island-state by looking at paradoxes and connections in relation to the land and the sea. Venues and sites have been secured for the exhibition. Research visits have taken place, and a production team has been brought together. Artists to form part of the exhibition include, Grammar of Urgencies (Helmut Weber (AUT), Klaus Schafler (AUT) and Jonatan Habib Engqvist (SWE)), Tania El Khoury (LBN), Khaled Barakeh (SYR), Antoine Cassar (MLT), Matthew Cassar (MLT) and Austin Camilleri (MLT).

A lively and thoughtful Programme of theatre, performance and opera will open with a Constanza Macras (ARG, DEU) promenade theatrical dance piece, working with local teenagers and community members. Elli Papakonstantinou (GRC) will direct a site-specific piece with local musicians and dancers, while Hafiz Dhaou and Aicha Mbarek (TUN) will create a dance installation piece in collaboration with local communities. In September, the specially-commissioned opera *Aħna Refuġjati (We are Refugees)* will address the human cost of large-scale migration. Later during the year, the large participatory project *Orfeo & Majnun* (working title), in collaboration with La Monnaie (BEL) and Festival Aix-en-Provence (FRA) will be one of our largest participatory projects and will culminate in an opera bringing together European and Arab cultures as well

as live video and local performers. Adopting a similar maritime inspiration, is the Valletta Pageant of the Seas, a large-scale celebration that will take place in June 2018. Valletta's Grand Harbour will be the setting for multi-disciplinary artistic productions on the sea and along the shoreline. International companies have been invited to co-produce and co-perform specifically planned water acts including Walk the Plank (GBR). Local communities will participate in a race across the harbour on purpose-built motor-free vessels, while swimmers will cross between the forts dominating the harbour. Once night falls, a programme of light, fire and magic will illuminate the dark skies.

Existing festivals, particularly the Valletta International Baroque Festival and the Malta Jazz Festival attract audiences to Malta every year. The Foundation is collaborating with these festivals and others (including the Malta World Music Festival, Carnival and the Malta Arts Festival) to ensure that these festivals embrace the same character and philosophy as the Valletta 2018 Programme.

In the height of the summer, a vast 360 degree dance experience will attract Malta's considerable local and international clubbing scene. Malta Calls will turn a built-up architectural landscape into a film screen and multi-media dance stage and will address a new generation of urban Euro-Mediterraneans. The commissioned work brings together music, dance and visual interactive projections, while the production will take place on multiple tailor-made constructed podiums, staircases and circular stage. The performance will be choreographed by Mavin Khoo (MYS, MLT) and DJ'ed by Per QX (SWE, GBR), while digital imaging will be designed by Prickemage (GBR) and lit by Michael Mannion (GBR).

At the end of summer, a large-scale, participatory music event will attract a Maltese and international crowd of participants. Through workshops and with the help of local musicians, MewġaMuzika will bring thousands of people together for a large-scale outdoor music performance, directed by Ondamarella (PRT), together with composer Tim Steiner (GBR).

The ECoC year will officially draw to a close in mid-December with a large participatory initiative which includes a large number of brass bands from all over Malta creating a day of music and melody all around the capital city.

Addressing the European Dimension

The Programme, along with its themes and content are built upon a philosophy of participation, whether this participation is long-lasting and enduring or intensive and short-term. However this citizen-centric approach does not eschew a wider, European dimension. Following advice from the Monitoring and Advisory Panel, Valletta 2018 has thrown open its Programme to European and Mediterranean influences. The Programme now attempts to shift Malta's cultural world-view from Northern and Central Europe to the Mediterranean and to all those countries which share its shores. Through its geographic, historical and contemporary position, Valletta will link its unique cultures with those to its North and South.

This shift is confirmed by the research being carried out into the Valletta 2018 Cultural Programme, which shows clear progress in the consolidation of the Programme and an intensified drive towards contemporary projects, establishing international links and exploiting the Euro-Mediterranean dimension.

Working with artists from these regions was the first step towards a stronger European dimension. These artists will work with local stakeholders, communities and artists to engage with local realities from different, international perspectives.

This international dimension is also reflected in a number of projects specifically addressing international and multi-cultural narratives. Projects such as Subjective Maps and Utopian Nights allow the local to become international, treating Mediterranean concerns with sensitivity and optimism. Works like Orfeo & Majnun mix European and Middle Eastern cultures, while allowing a strong layer of local participation and ownership.

The content of the Programme now looks decidedly outwards; performances speak to the cultures surrounding Malta and take their references from all over the Mediterranean and the world. This focus on mixing Europe & Arab cultures is a subtle way of addressing and reflecting Malta's complex historical and linguistic identity without resorting to nostalgia or tokenism.

As a Foundation, we have further developed collaborations with different European, Euro-Mediterranean and international networks, including the Centre for Mediterranean Integration (CMI) the European Cultural Foundation (ECF), and the Roberto Cimetta Foundation. Valletta 2018's annual international conference on cultural relations in Europe and the Mediterranean is also a platform through which these networks have been consolidated and strengthened every year since 2014. Through initiatives such as the conference and other network-building platforms, Valletta 2018 seeks to form sustainable partnerships with cultural operators around the Mediterranean.

Collaboration with Leeuwarden 2018 (NLD) is strong, with the agreement signed in 2014 still in operation. This collaboration has taken shape through a variety of disciplines and project types, working with various educational facilities and organisations. Collaborative projects are: (i) Poetry in Potato Bags; (ii) Taf X'Naf (called Behind the Front Door in Leeuwarden); (iii) Escape; (iv) Aida; and the long-term, very successful cooperation between the Malta College of Art, Science and Technology (MCAST) and the Frisian colleges, Friesland College, Roc Friese Poort College and Nordwin College. This collaboration includes student exchanges and travel of projects in the fields of design, engineering, new media, creative arts, applied sciences and business. This year around 100 students will travel between the colleges. MCAST are currently preparing an application to obtain funding to extend these projects with the cities of Plovdiv 2019 (BGR) and Matera 2019 (ITA).

Some collaborative initiatives with Paphos 2017 (CYP) have been programmed, including the photography project A Tale of Two Cities and collaboration through our respective Artists in Residence Programmes. Other exchanges between the cities include performances and exhibitions by Maltese artists in Leeuwarden and Paphos.

Valletta 2018 is involved in three EU funding applications. One application is a Creative Europe large scale cooperation application for funding in favour of the aforementioned project Orfeo & Majnun (working title). Another funding application is a Creative Europe network application, submitted with several past and future ECoCs, which aims to provide a more formal structure to the 'Informal ECoC network' by focusing on capacity building and international cooperation. The third application refers to the PACSECC Horizon 2020 application, previously referred to in Section B.

Addressing the City and the Citizens Dimension

Citizens, their lives, rituals and concerns are at the centre of 2018's Programme. As mentioned previously, the role of the Regional Coordinators is a vital part of this participatory philosophy, in ensuring that as many communities as possible, throughout all of the Maltese Islands, are actively involved in the Programme. Their work targets communities very specifically to ensure that all sections of society become part of the ECoC year.

Various 'entry-points' into participation in the Programme have been created to allow participation on all levels. Participants can take part in longer-term, more intensive projects (Cabinet of Futures, Ġewwa Barra), while others can take part in shorter workshops and more casual forms of participation (MewġaMuzika, Orfeo & Majnun, Shake It!).

All 68 Local Councils are actively involved in the Programme, and strategic placement of projects and activities will ensure that the Programme reaches all localities in Malta and Gozo. Through collaboration with the Parliamentary Secretariat for Local Government, Valletta 2018 supports the Local Councils funding scheme which allows Local Councils to create cultural events in their localities.

Citizen-led projects are further integrated into the Valletta 2018 Cultural Programme through an endorsement process which has been established. Although this endorsement does not involve any financial support, these projects nonetheless form part of the ECoC Programme and benefit from the added value, visibility and prestige that this entails.

The Valletta 2018 Open Space will be an open, physical stage, available for performances and workshops from artists, groups, individuals and societies.

The Music Strand has adopted a particularly open curatorial approach and has dedicated a proportion of its budget to an open-call process. Part of its budget is also earmarked to be used for programming by young audiences.

A schools programme has opened the Valletta 2018 Programme to school children across Malta. University of Malta students are participating in workshops (School of Performing Arts with Każin Barokk), and design initiatives (Faculty of Built Environment with Valletta 2018 Space and Utopian Nights), while MCAST Institute of Creative Arts students are taking part in costume design (Aida) and digital imaging (MCAST projections).

The volunteer programme, Tal-Kultura, currently has more than 400 volunteers registered, varying in age, nationality and background, with the vast majority having already participated in Valletta 2018 projects and events with tasks ranging from ushering and guiding to archiving and documentation. Tal-Kultura seeks to grow a large and diverse team of individuals who will give their time and energy to the project in return for self-fulfillment.

Since the Programme will reach all towns and communities around Malta and Gozo, special attention is being given to their delicately balanced community ecosystems, particularly within Valletta itself. The regeneration of Valletta's infrastructure is accompanied by initiatives and projects which aim to involve

residents to a larger degree. For example, the Valletta Design Cluster programme interacts directly with its immediate neighbours to ensure a common framework for the development of the Cluster. The Valletta 2018 Annual Conference addresses uses of community space particularly within Valletta, and takes care to give a platform to local voices during its programme. The Foundation's Evaluation and Monitoring research observes a growing realisation that the social fabric of Valletta is changing rapidly. The Valletta 2018 Programme acknowledges these changes and provides a space for 'old' and 'new' communities to work towards a common goal.

The Bid Book and Programme Information

The Programme has developed and evolved since the submission of the Bid Book in 2012. The spirit of the Bid Book remains, and many projects have continued since then together with other new projects. The narrative and themes have also evolved and been transformed. However, their essence is still contained in the new themes and the contents of the Programme as it appears today.

D. RESOURCES

Please describe:

- **Any changes to the staffing of the ECOCs with regards to the first monitoring and the current staffing plan**
- **Your current financial projections (please use the tables in the file attached, they follow the ones in the bid-book: Expenditure should be detailed in the first sheet, and Income in the second sheet); and indicate how firmly committed funding is; your plans for private sector funding and your audit arrangements.**

Staffing of the Foundation

As noted above, the Programming Team is on the increase with additional administration, finance and sponsorship/partnership officers. The team of Regional Coordinators is now complete with one Regional Coordinator per region (North, South, South East, Centre and Gozo) and a Regional Coordinator responsible specifically for Valletta. The Communications Team has also grown to include a social media specialist and an administration support officer. The Research Team has benefitted from the addition of a data analyst to analyse data arising from selected events happening throughout 2017 and 2018, as well as from reinforced administrative support.

Finance

Tables 2 and 3 reflect Income and Expenditure figures for Valletta 2018. Total income is expected to amount to circa €46 million with 95% of the amount forthcoming from the public sector. 2% of the total income is being sought from the private sector through sponsorships and income generated from ticketing revenue, while 3% of the total income will be received through the Melina Mercouri Prize, should this be awarded to Valletta 2018 in September 2017. Income from the public sector originates from national funding and is secured. Income from the private sector and EU funding is currently listed as planned. With regards to income from ticketing, the Foundation is currently working on identifying an existing ticketing platform which will be entrusted with the sale of tickets for Valletta 2018 events where applicable. Discussions are still at initial stages and will be consolidated in the second quarter of 2017. With regard to sponsorship, following a review of potential sponsorship funds which has been carried out in 2016, the services of a sponsorship officer have been engaged to identify possible new sponsorship for Valletta 2018, linking specific projects with suitable partners by seeking to nurture links between them through support in cash and in kind. A call for another officer has been issued to seek partnerships for the Valletta 2018 programme, linking specific projects with suitable partners by seeking to nurture links between them through support in cash and in kind.

The total operating expenditure presented in Table 6 therefore consists of: (i) Operating expenditure (National Government + EU Funding + Other Income); and (ii) Aegis expenditure. 68% of costs relate to Programming, 12% relate to Communications and 20% refer to Administration. These percentages vary slightly since the last figures submitted by the Foundation (Progress Report, September 2016) where

Programming costs amounted to 69%, Communications costs amounted to 12% and Administration costs amounted to 19%. These minimal variations in percentage and in the operating expenditure (€23,808,000 in 2017 versus €23,632,000 reported in September 2016) are due to the audit process undertaken by the Foundation since the submission of the September 2016 report.

Audit arrangements are still in place with PwC. The firm has been entrusted with auditing the financial statements and operations of the Valletta 2018 Foundation since 2012.

Table 2: Valletta 2018 Income from the Public Sector

Source of income	In Euros	%	Please specify: Amount planned, available, secured?
National government	43,840,000	95	Secured
City	-	-	N/A
Region	-	-	N/A
Province	-	-	N/A
EU	1,500,000	3	Planned
Others	756,000	2	Planned
Total Income	46,096,000	100	-

Table 3: Valletta 2018 Operating Expenditure by type

Operating expenditure (in Euro)	Programme expenditure (in Euro)	Programme expenditure (in %)	Promotion and Marketing (in Euro)	Promotion and Marketing (in %)	Wages, overheads, admin.	Wages, overheads, admin. (in %)	Others (Please specify in the text)
23,808,000	16,172,000	68	2,809,000	12	4,827,000	20	0

E. MILESTONES IN 2017

Your key milestones in 2017 including the presentation of the final programme, the plans for the opening ceremony, marketing, evaluation, sponsorship, etc...

Table 8 refers to the milestones for Valletta 2018 during the year 2017.

Period	Item
January – February 2017	Continuous dissemination of 2017 Programme in English and Maltese
January 2017	Internal presentation of Evaluation results for 2016 by the Evaluation and Monitoring Steering Committee
February 2017	Culture Matters seminar presenting Evaluation results for 2016
March 2017	Start of ongoing information sessions with Local Councils, stakeholders, artists and communities for participatory projects
March 2017	Launch of Valletta 2018 Programme Preview along with Programme narrative and themes
March 2017	Launch of Valletta 2018 mobile application
March 2017	Launch of Spazji Teatrali (Theatrical Spaces)
March 2017	Launch of Music Programme open call
April 2017	Launch of quarterly newspaper in English and Maltese with Programme highlights
April 2017	Quarter 1 internal evaluation update for 2017 by the Evaluation & Monitoring Steering Committee
June 2017	Majority of Programming-related contracts finalised
June 2017	Marketing campaign for Valletta 2018 intensifies ahead of the launch of the 2018 Programme in autumn
June 2017	Opening ceremony scripts and tech riders finalised, bands fully contracted, ŻfinMalta music score (phase 2) completed, Castille Square mapping filming (phase 1) completed, lighting design for San Ġwann completed
June 2017	Launch of Culture Participation Survey (CPS) in collaboration with ACM & NSO ⁶
June 2017	Music Programme through open call set

⁶The CPS is the third survey of the series, following the last one conducted in 2011. This aims to identify cultural participation in Malta and analyse various audience segments and the relation between cultural participation and well-being.

June 2017	Launch of Valletta 2018 Space & call for participation and events (programme to be updated monthly)
July 2017	Final adjustments to Human Resources and Valletta 2018 office
July 2017	Quarter 2 internal evaluation update for 2017 by the Evaluation & Monitoring Steering Committee
September 2017	Opening ceremony mixing elements into mapping sequence, mapping and scoring of the picture for Castille projections (phase 2) completed
September 2017	Start of PR campaign of major visual arts exhibition
October 2017	Launch of full 2018 Cultural Programme
October 2017	Informal ECoC network meeting in Valletta
October 2017	National campaign related to Programme up until mid-December including publicising of sponsors
October 2017	Launch of ticket sales online, through mobile app and via ticketing office and outlets
October 2017	Launch of outdoor brand campaign to increase Valletta 2018 visibility in strategic areas around the island
October 2017	Opening ceremony ŻfinMalta choreography (phase 3) completed; projections at Castille finalised
October 2017	Fourth Valletta Participation Survey carried out
October 2017	Quarter 3 internal evaluation update for 2017 by the Evaluation & Monitoring Steering Committee
November 2017	Opening ceremony Bands Rehearsals start; Castille soundtrack completed; recruitment & workshops for Triton Acrobats completed
November 2017	Valletta 2018 Fourth Annual International Conference
December 2017	Opening ceremony Castille Square Mapping: final trial; meeting with stewards
December 2017	Submission of 2017 evaluation reports by the Evaluation & Monitoring Steering Committee
December 2017	New Year's Eve public celebration in Valletta to welcome 2018
January - December 2018	Monthly newspaper updates of Programme highlights in English and Maltese along with monthly e-newsletter
6 January 2018	Second phase of the outdoor branding campaign
20 January 2018	Valletta 2018 Official Opening



APPENDICES

VALLETTA 2018 NARRATIVE AND THEMES

VALLETTA 2018: AN ISLAND-WIDE FESTA

When you live on an island, the horizon always holds the promise of new and exciting connections to be made, while the shore draws you back home to a wealth of detail that's just waiting to be explored.

Malta and Gozo can be likened to tiny but vibrant stages packed with drama, excess and exuberance constantly playing out in close quarters, amid tight-knit communities; all the while, these small island scenarios have co-existed with the comings and goings ordered by our harbours, and today they walk alongside ever-growing international connections.

The strategic geography of the Maltese Islands – which places them right between Europe and Africa – thus puts our communities in a unique position to host such a diverse cultural celebration as the European Capital of Culture. And our Mediterranean style is another valuable feature of the islands' identity, capable of reaching out to the varied and valuable perspectives that surround it

HOW DO WE CELEBRATE ISLAND LIFE?

Maltese celebrations are best known for their brightness and exuberance. Since local tradition is steeped in passion, enthusiasm and *air*, we're set to celebrate our European Capital of Culture year through the best festive language we know – that of the traditional Maltese *festa*, as experienced in the most present and contemporary sense.

For the Maltese, the village *festa* – or village feast – conjures up crowded streets lined with gold-leaf pillars, bright lights and banners, boisterous laughter, and the sight of *reworks* as they fly up and unfurl against the sky. And while such exhilarating moments may be fleeting, the community celebrations and the spirit of the *festa* are bound to linger about a locality long after such sights, sounds and smells have faded into the night air.

The traditional Maltese *festa*, in short, is an event where people and families meet to celebrate and talk; it serves to infuse our localities with warmth, life and colour, while bringing the community together. And this is why we wish our European Capital of Culture year to look to this enduring celebration for inspiration.

Making our European Capital of Culture experience fruitful, inviting, living, breathing, surprising and delightful is no small feat. The great energy of the *festa* is held up by the active participation of different people and the meeting of ritual, passion, drama and community. Similarly, the success of Valletta 2018 requires the initiative, enthusiasm, talent and collaboration of people from all walks of life, who willingly give their time to contribute to our Cultural Programme. Any European Capital of Culture is therefore bound to flourish when valuable contributions from all communities come together to create a wonderful shared experience.

In 2018, our European Capital of Culture celebrations invite such close creative collaborations between people of different backgrounds on an Island-wide scale, as well as on a European, and even global, level. As we unite to bring a truly unique year of contemporary culture to our capital city, it's time to forge long-lasting friendships and new traditions that allow for open dialogue, creativity, innovation and collaboration all over our Island – and beyond – for generations to come.