



## EUROPEAN COMMISSION

Directorate-General for Communications Networks, Content and Technology

Media and Data  
Converging Media and Content

### **Questionnaire on the implementation of the Recommendation<sup>1</sup> of the European Parliament and the Council of 16 November 2005 on "Film heritage and the competitiveness of related industrial industries" (hereafter referred to as 'The Recommendation')**

#### **Notes:**

- The replies to this questionnaire shall cover all the film heritage institutions in the Member State, including those of local or regional character.
- The structure of the questionnaire follows Annex I of the Third implementation report, in order to facilitate your reporting. In case that the situation has not changed since your 2011 report, please indicate "NO CHANGE".

Name, phone and e-mail of the contact people that can provide further information:

[permsec.mot@gov.mt](mailto:permsec.mot@gov.mt)

#### **TABLE 1 – FILM HERITAGE INSTITUTIONS**

The national archives' website: [www.nationalarchives.gov.mt](http://www.nationalarchives.gov.mt).

No change since 2011.

#### **TABLE 2 – LEGISLATIVE MEASURES / DEFINITION OF NATIONAL FILM HERITAGE**

The Creative Economy Strategy, devised in collaboration between the Ministry of Finance and the Parliamentary Secretariat for Culture and Local Government within the Ministry of Tourism, proposes a range of measures, including some to improve governance and reduce fragmentation of the audiovisual sector and national heritage:

<http://www.creativemalta.gov.mt/>

The Government programme places emphasis on the reinforcement of initiatives to protect and preserve national heritage. Specifically, the Government programme makes reference to the audiovisual archives:

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<sup>1</sup> OJ L 323, 09.12.2005

[http://eur-lex.europa.eu/LexUriServ/site/en/oj/2005/l\\_323/l\\_32320051209en00570061.pdf](http://eur-lex.europa.eu/LexUriServ/site/en/oj/2005/l_323/l_32320051209en00570061.pdf)

“We will consolidate the National Library and the National Archives, which form part of our country's historical and collective memory. We will also include the audio-visual and picture archives of the Public Broadcaster, of the Department of Information and other Government Departments.” (Measure No 51, p127).

**TABLE 3 – DEPOSIT OF CINEMATOGRAPHIC WORKS FORMING PART OF YOUR NATIONAL AUDIOVISUAL HERITAGE**

The definitions from 2011 remain relevant.

**TABLE 4 – COLLECTION OF MATERIAL OTHER THAN CINEMATOGRAPHIC WORKS FORMING PART OF YOUR NATIONAL AUDIOVISUAL HERITAGE**

The Malta Film Commission continued its work of collecting information on cinematographic works filmed in Malta.

<http://www.mfc.com.mt/page.asp?p=14250&l=1>

**TABLE 5 – CATALOGUING AND DATABASES**

No change since 2011.

**TABLE 6 – PRESERVATION AND RESTORATION**

Over the last two years, the National Archives took the following initiatives related to audiovisual heritage:

1. Field notes were acquired from Professor Karl Partridge and Professor Frank Jeal, who carried out specialist work on the *Żaqq Maltija* (bagpipe) and other musical instruments. These are now being catalogued.
2. Collection of 240 pieces of Maltese folk music purchased from a private owner and now being assessed for potential digitisation, cataloguing and being made accessible to the public.
3. The 'Malta Lost Voices' project was completed. This entailed restoration and conversion to digital format of over 50 recordings on 78rpm records dated between 1931-1932. The database provides the necessary musicological background together with the listening facilities supplied to the public in the main offices of the National Archives.
4. The National Memory Portal is being developed: it is conceived as a platform for current digital content and documentation of oral histories.

**TABLE 7 – ACCESSIBILITY, PROFESSIONAL TRAINING AND EDUCATION**

In the area of training, the Department of Library Information and Archive Sciences of the Media Faculty of the University of Malta continues to be developed and reinforced.

<http://www.um.edu.mt/maks/las>

The Malta Film Commission is implementing a training programme for the audio-visual sector with the aid of European Funds (ESF).

<http://www.mfc.com.mt/page.asp?n=esftraining>

#### **TABLE 8 – EUROPEAN AND INTERNATIONAL ACTIVITIES**

The National Archives are working with the Maltese academic Dr Toni Sant and collaboration in the area of digitisation has been established with the University of Hull, UK.

In the University of Malta, the Department of Library Information and Archive Sciences is developing international collaborations with a number of organisations, including the Hill Monastic Manuscript Library of St John's University in Minnesota, the United States, and University College London. The Department is also a member of EUCLID, the European Association for Libraries and Education, Information and Research.

#### **TABLE 9 – FOLLOW-UP OF PRIORITIES**

See the response to table No 2 and the priorities as set out in the Government Programme, in the Cultural policy and in the Creative Economy Strategy.

#### **TABLE 10 – MEASURES FACING THE CHALLENGES OF THE DIGITAL ERA**

The National Memory Portal is being developed: it is conceived as a platform for digital content.

#### **TABLE 11 – FILM POLICY AND FILM HERITAGE**

As reported in 2011, this is set out in the Malta Film Fund guidelines <http://www.mfc.com.mt/page.asp?p=21541&l=1>

#### **TABLE 12 – PROGRESS IN RELATION TO PROBLEMS ENCOUNTERED IN THE FIRST IMPLEMENTATION REPORT**

The Creative Economy Strategy and the Government programme give priority to the cultural heritage sector with a view to strengthening collaboration between the different public bodies responsible for cinematographic and audiovisual heritage and reducing fragmentation at administrative level.

#### **TABLE 13 – BEST PRACTICES**

For the first time, a cinema digitisation scheme was introduced. Exhibitors will be given assistance to improve their facilities, and will also be required to introduce educational initiatives for young audiences while facilitating attendance by vulnerable groups.

<http://www.tourism.gov.mt/en/Culture/Pages/Cinema-Digitisation.aspx>

**TABLE 14 – NEED FOR FURTHER EU ACTION?**

Help and support under the new Creative Europe programme in the interests of collaboration between the numerous bodies, both public bodies and NGOs, that work in the area of cinematographic and audiovisual heritage.

**TABLE 15 – FOLLOW-UP OF COUNCIL CONCLUSIONS ON EUROPEAN FILM HERITAGE, INCLUDING THE CHALLENGES OF THE DIGITAL ERA**

The implementation of the Government programme in the area of cultural heritage and of the Creative Economy Strategy for the years to come.