



HERITAGE MALTA (HM)

ANNUAL REPORT

2020

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Foreword

2020 has been a memorable year. For all the wrong reasons, some might argue. And they could be right on several levels. However, the year that has tested the soundness and solidity of cultural heritage institutions worldwide, has also proved to be an eye-opener and a valuable teacher, highlighting a wealth of resourcefulness that we might have otherwise remained unaware of.

The COVID-19 pandemic was a direct challenge to Heritage Malta's mission of accessibility, forcing the agency first to close its doors entirely to the public and later to restrict admissions and opening hours. However, the agency was proactive and foresighted enough to be able to adapt to its new scenario.

We found ourselves in a situation where cultural heritage had to visit the public, and not vice versa. We were able to achieve this thanks to our continuous investment in technology and digitisation, which enabled us to make our heritage accessible to the public virtually. In this way, we facilitated alternative access to our sites while also launching our online shop, making it possible for our clients to buy the products usually found at our retail outlets in sites and museums.

The months of complete closure did not go to waste, as Heritage Malta seized the opportunity to boost works on several major projects with renewed impetus and vigour. The ongoing restoration of the Grand Master's Palace, the ambitious Maritime Museum project, the acquisition of Villa Guardamangia, the extensive restoration of the Main Guard in Valletta, the works at Għar Dalam and the Inquisitor's Palace, are just a few of the challenges that saw Heritage Malta rising superbly to the occasion. All employees contributed to the upkeep of our museums and sites during the "lockdown" months. Thanks to this effort, the quality of the visitor experience in all our locations has drastically improved.

In the meantime, we have also kept the renovation of our internal structure constantly ongoing, by reinventing ourselves and challenging the status quo in order to always remain at the forefront of our market. In spite of the past year's setbacks – or possibly because of them – optimism and determination reign supreme within our agency. We are aware of our strengths more than ever before, equipped with the precious lessons garnered from the pandemic's experience, more resilient and more open to new ideas so that we are well-prepared for future hurdles.

We have a very busy year ahead of us, during which we shall continue to fulfil our mission of making history and culture accessible to the public and ensuring a future for our past while placing our clients at the very centre of all our operations and providing them with an ever-enhanced sustainable experience.

Noel Zammit
CEO

1. CAPITAL WORKS

Cottonera Region

Following the approval of the Cottonera Strategy prepared by the Agency, following the issuance of the vision for the area by the central government, the Agency prioritized the various aspects of the vision and started to establish a way forward in its implementation. Mainly, a proposal for an ERDF project, for the 2021-2027 funds, was drawn up to include three elements:

1. The Three Cities Experience
2. The People's Museum
3. Accessibility strategy at the Inquisitor's Palace

The visitor centre, as part of the Three Cities Experience, and a People's Museum shall be located at the Birgu Old Armoury, which has just been transferred to the Agency.

On the other hand, the project at the **Malta Maritime Museum**, after the completion of the phases funded via the EEA mechanism, shall be implemented via local funds. The museum was closed in March in view of the planned restoration and construction works. During the year under review, works on the restoration of the back facade of the museum were completed and the restoration works on all the external timber apertures are progressing as per programme of works and should be completed in 2021. A newly discovered underground tunnel was cleaned, documented and explored. Furthermore, as part of the restoration of the building, a planning application was submitted for the reinstatement of parts of the original yards and terrace along St Lawrence Street, which were backfilled in the 1950s. Apart from providing access to the Naval Bakery from St Lawrence Street and reinstating the back façade configuration, this intervention shall also address the humidity and structural issues affecting the rear area of the building due to water infiltration. Preparatory works are also underway to commence with the restoration of the internal fabric of the ground floor spaces and clock tower, that do not form part of the EEA project. The *Anadrian* hall at ground floor was repainted.

At the **Inquisitor's Palace**, a detailed survey of all the building was prepared, this included also the underground wells and cisterns. Besides documenting this palace, the survey will be used in order to find the best means how to improve the accessibility within this building without impacting negatively on its historical fabric. These proposals are currently being drawn up. It is in this light that the two cisterns in the garden were emptied. The first dry shaft-like well, along the passageway overlooking the main elevation wall in the garden, proved to be a surprising 10 metre-shaft, with some very interesting finds and undisturbed layers dating as back as the late 16th /early 17th century. The second cistern to be emptied was the large well at the centre of the garden. This was emptied from water, debris and mid-20th century trash, with the help of a third-party contractor. All works were monitored by archaeologist Nathaniel Cutajar who also analysed and documented the excavation and finds.

Major works undertaken included the restoration of the back façade along Pope Alexander VII street. This elevation wall was sub-divided into three phases, with phases 1 and 2 now complete and phase 3 planned for 2021. The works included structural consolidation, stone replacement and plastic repair of the masonry fabric, as well as cleaning of the surface, raking out and re-pointing of joints. The asbestos drainage pipework leading to the second-floor sanitary facility along the Pannellini quarters were replaced, and new upgraded facilities are being designed.

Masonry restoration works were also carried out in other areas of the Palace, mainly in the kitchen, while paving works were carried out in prison cells area and *deffun* repairs carried out as required. The armoured cable from the main switch boards beneath the main staircase along the prison corridor leading to the *scale segrete* was removed and rerouted beneath the flooring. This proved to be a good opportunity to reinstate flooring and level the entire corridor using the same flagstones, making it safer and much more accessible. This will have to spill into next year, as the redundant switchboard adjacent to the Tourist Information Office next to the *scale segrete* will now need replacement as per the new disposition. This will in turn allow for the restoration of masonry work in this area. A lot of energy was invested in upgrading the sacristy and the adjoining small passageway leading to the Ruffo apartments along the piano nobile. This included replacing of the old metal electrical circuits, masonry repairs, pointing, treatment of the old wooden beams and general repainting. The most was made from the days the museum was closed to visitors. Works included finishing off the repainting programme for the museum shop furniture and plastering and repainting of walls in the same, upgrading of the IT infrastructure in the Tourist Information Office, painting and repairs of windows, doors and the metal stair and guard rails in the prison yard.

One major milestone was the finalization and installation of the first phase of the reconstruction of the furniture of the *Cancelleria*, based on historic documentation and site information. Work at the *Cancelleria* also included the restoration of the wall paintings/decoration as an integral part of the room furnishing. This is a long-term project which shall continue in the coming years.

At **Fort St Angelo**, apart from the continuous regular maintenance as per established maintenance plan/schedules, the works focused on upgrading/repairing the waterproofing system (including downpipes), including the *deffun* on the various roof areas and repairs to the staircase leading up to the Cavalier platform. The relocation of SMOM's electricity cable from the fort's sub-station, thus removing the cable presently attached to the rampart walls, has also been completed. Minor restoration works were also undertaken in St Anne's Chapel.

Valletta Region

A number of internal working groups were set-up to plan the various projects forming part of the Valletta Vision that the agency prepared for all its sites in Valletta, approved in 2019, in view of securing the required funding. The core teams focused on four identified sites, including the Auberge de Provence (National Museum of Archaeology), the Main Guard, the complex at Biagio steps (presently the Fortress Interpretation Centre), and the underground spaces to be opened to the public. These plans are to be finalized by January 2021 to form the basis of a circa

€40million ERDF project proposal. Nonetheless, works were still carried out in most of the sites the Agency manages in Valletta.

At the **National Museum of Archaeology**, works on the second phase of the restoration of the courtyard, amounting to c. €200,000, has been completed. Works included the restoration of the enclosing wall on the remaining two sides including the side elevation which forms part of 138/139 Melita Street, the restoration or renewal of all the timber apertures overlooking the courtyard, the re-routing of the roof rain water system, and the application of bituminous membrane on the roof as necessary. Other works included internal maintenance in 138 Melita Street to house the post excavation workspace and some office space. Furthermore, following extensive archival research, site investigations also commenced, in order to establish the existence, or otherwise, of certain architectural features shown in the historic drawings/photos/documents. An annual maintenance plan was drawn for the museum in order to facilitate routine maintenance.

Works concerning **Underground Valletta** continued. These included the installation of automated glazed entrances over the access to the space, one at John's Street (close to Merchant's Street) and the other at Great Siege Square (opposite the Law Courts). These works necessitated the preparation of service sleeves/ducts, beneath the existing paving, to enable the installation of service pillars for the provision of electricity supply to the automated entrances and the underground spaces. A focus group was set up in the last quarter with a view to open to the public in March 2021.

Works at the **Grand Master's Palace** registered very good progress. This is the largest project ever undertaken by HM, with an investment of circa €28M, €10M of which are co-financed via the ERDF funding mechanism. All post WWII dangerous concrete slabs over the soffits of the Piano Nobile were replaced by reinstating the original roofing system of timber beams and *xorok*. By end summer all three corridors and the *Uccelliera* roofs had been replaced. These were complemented by the installation of 'replica' stone spouts to drain the run-off all around the Nettuno Courtyard and the restoration of the masonry balustrades around the same courtyard. Furthermore, following the required historical research, the demolition works of accretions inside the *Uccelliera* and *Bitha tal-Gizimin* areas were also completed, including the so-called Parliament lift, with restoration works to follow. Finally, after almost 200 years, the *Uccelliera* and its areas are again free as a distinct space as originally intended in the 1570s. Other accretions were also demolished from the roof terraces, and the internal spaces were gutted out, particularly in the areas earmarked to accommodate the Offices of the President, at second and third floor levels, partly overlying the main grand staircase. A number of rooms at roof level, some of which date to the Order's period, were cleared and documented. The identified accretions, mainly rest rooms and partition walls, were demolished so that the original Order's period configuration was re-instated. The proposal that these rooms are amalgamated with the Office of the President was well received. The President's office moved out of the Palace temporarily since August 2019. Following the hosting of the Republic ceremony at the Palace in December, the remaining artworks were dismantled and stored.

Works were characterized by preparations for the main works to be undertaken post 2021, including structural consolidation, restoration and turnkey works. All the roofs of the palace were tested for structural stability, tests (*scaletti*) were carried out on all walls/ceilings to establish any underlying paint layers/decorations and physical interventions to assess the existence or otherwise of architectural features, based on evidence abstracted from archival research/material. The main find included the uncovering of remaining parts in-situ of the grand staircase in the former Case del Monte area, apart from numerous blocked doors/windows, and evidence of previous phases of the palace. Another important milestone was the setting up of the main server room which shall support all the phases of the regeneration process, while works on the restoration of the Neptune statue have continued and are practically complete. To better connect the old Armoury to the Piano Nobile back of house areas, a blocked door in the curator's office has been reopened allowing access to a staircase that leads to the old Parliament offices areas, making the connectivity between the areas much easier. The Attorney General and State Advocate Offices at ground floor level were finally vacated by end of July and mid-October respectively.

The President of Malta visited the Palace twice to observe ongoing works in May and in October. The Minister for Culture also visited in May and in November, while the Prime Minister visited in October. The planned visit by Pope Francis in May did not materialize because of the pandemic.

The continuous maintenance/restoration and upgrading of the structures at **Fort St Elmo** continued. Works included the regular maintenance of all roofs by *deffun* or liquid membrane, installation of various water gutters and repair of down pipes. Works also continued in the upper level of the Cavalier, including the upgrading of the electrical installation in all structures. The restoration of the ramp and supporting walls of the former lighthouse area were also executed. Structural repairs and interventions were carried in various areas/buildings which included the consolidation of roof stone slabs (*xorok*) and replacement of rusted steel beams, the maintenance of a large number of doors, apertures and metal gates, the installation of gutters and floorlights replacements around the Parade Ground. Localized repointing and stone replacement and paving repairs were also required. Moreover, the 25-ton guns and shells at Abercrombie bastion were blasted and repainted, while other cannon were mounted outside Abercrombie bastion.

The final phases of the **MUŻA** project were implemented. These included the completion of the paving works in Pjazza De Valette which also included an access for all ramp to provide access into MUŻA. On the other hand, snagging and maintenance works were carried out in the rest of the building, mainly focusing on the setting-up of the Preti and Colonial Halls, and the Reserve Collection area.

A new external lighting system for **Tal-Pilar Church** was installed and inaugurated by GHRC as part of a wider regeneration programme, and discussions are underway towards the completion of restoration works in the common areas adjacent to Auberge d'Aragon.

Following the official signing of the contract in June, the agency kick-started the required preparations for the eventual restoration project of **Villa Guardamangia**. Emergency structural consolidation interventions focusing on the stability of two sections of the façade over Guardamangia Hill were carried out since they were in imminent danger of collapse. The overgrown garden was cleared, while the property was cleared from great quantities of unwanted material left behind by the previous owners. Historical research is underway to understand the travailed history and development of the property, data loggers were installed to provide important environment data in order to guide future decisions, two large sized carpets (Air Force) in the main hall of the building were removed from the site for fumigation and the required conservation process so that they are ready when required. In the meantime, a proposal was drafted to present an ERDF project proposal for the restoration and rehabilitation of the site, as well as the implementation of an engaging visitor experience. In preparation for these works, a planning application is being submitted for the restoration of the fabric while a detailed architectural survey, also including a laser scan, is being undertaken as part of the documentation phase of this project.

Considerable progress was also registered at **Villa Frere**. Most importantly, the site and its gardens has been scheduled as a Grade 1 Monument by the Planning Authority, subsequently followed by the scheduling of the abutting Zamittello property. This will be of crucial importance to control the incessant development proposals around the area. The grotto and shelter underlying Villa Frere were surveyed, a water cistern was cleaned, and various minor emergency repairs implemented by the volunteers. A full planning application has also been submitted for the restoration of Villa Hay, Gardeners' Cottage and walls of lower gardens.

South Region

One of the main infrastructural projects undertaken this year included the refurbishment of the visitor centre at **Għar Dalam**. The project included a new reception area with added interpretation facilities, an audio-visual production about the site, new rest rooms for visitors, including an access-for-all facility and new staff facilities. Traditional cement tiles were used to compliment the old section of the museum. The visitor centre has been connected to the main sewer after a sewage pump was installed, thus eliminating the need for the weekly emptying of the cesspit, and the building with its surrounding area are now protected against lightning strikes after a lightning protection system was installed. New outdoor interpretation panels have been installed and a new didactic garden which includes three fresh water ponds has been set up as part of the *Ġnien Dinja Waħda* network. The ponds are made of layers of sand, 2 plastic sheets and 2 layers of clay. Indigenous aquatic vegetation was obtained from a number of valleys and introduced in and round the pond. Work started on the design and construction of a pathway which will connect the entrance of the garden to the ponds and seating area. A low wall at the base of the rock face outside the cave was removed to uncover the rock structure and help put the cave in its context. A man-made structure, probably a feeding trough, which had been covered with soil and concrete was discovered. Two rubble walls were built and a new rest area for visitors was created. A number of old rubble walls were also restored, and a large number of indigenous shrubs and trees have been nursed and planted on site. The project was formally

inaugurated on 23 October. In the meantime, further planning works were underway on Ghar Dalam Park; among others one can mention the planning consent given on the restoration of the vernacular and historic structures found in the park. A geo-survey of Ghar Dalam and its surroundings was also carried out by the Department of Geosciences and the Euro-Mediterranean Centre on Insular Coastal Dynamics.

The working group which was set up for Ghar Dalam National Park also continued with its work to further develop the project in view of lodging an ERDF project proposal for the 2021-27 period for the implementation of the master plan [and interpretation strategy] for all the sites managed by the Agency in the Wied Dalam area.

Following the completion of a number of studies, focusing on (but not exclusive to) the structural condition of the cave, the geological survey of the rock structures above and beneath the cave using ground penetrating radar (GPR), a high-resolution digital elevation model, geo-resistivity, and seismic tomography, the way forward is currently being established to start implementing the required interventions and major works in the cave entrance which shall enable the design of a new walkway in the cave.

The passageway between **Haġar Qim and Mnajdra**, which falls within a NATURA 2000 site, will soon be replaced by a different pathway more in-keeping with the surrounding natural environment and habitat. This pathway was designed in consultation with the Superintendence for Cultural Heritage and the Environment and Resources Authority, and the development planning application has been submitted. It also includes the proposal for the replacement of the security huts at the two temples. Actual works should commence in 2021.

Works in the the car park commenced with the introduction of a zebra crossing, to make passage of visitors from the visitor centre to Haġar Qim safer. Bicycle parking was reintroduced to encourage sustainable transport and active outdoor activities, while traffic lines and parking bays were also repainted. Other maintenance works in the visitor centre and archaeological park included refurbishment of the service kitchen, back-office areas and staff rooms, and repainting of gates, benches and bollards. Rubble walls in the archaeological park were repaired. Maintenance was also carried out on the visitor centre waterproofing membrane and windows, and the cladding on the facade, which was damaged during a storm, was reinstated. A new projector, screen and air conditioners were installed in the Ochre Hall. The damaged panel of the shelter over Haġar Qim, which was torn in December 2019 due to strong winds, was reinstated completed in July after being delayed due to COVID-19. HM is now planning a long-term maintenance and upgrade programme for both shelters.

Maintenance of the protective shelter at **Tarxien Temples** was carried out by the contractor in summer, this being part of the 10-year plan and relative guarantees included with the original works contract. Maintenance was also carried out on shelter and site rain water drains in expectation of autumn storms. The necessary repairs and maintenance to the decking and lighting of the walkway are ongoing. The hand rails and supporting bases of the walkway were painted and the walkway cables serviced during the site's COVID-19 closure. Visitor centre doors,

metal works and apertures were also stripped and repainted. The gift shop and storage areas were rehauled and maintenance work was also conducted on parts of the surrounding boundary wall in order to ensure its stability. The refurbishment works in the curator's office were also completed. Discussions were held with the Tarxien Mayor with regards to the refurbishment, easing wheelchair access and pedestrianisation of the area adjacent to the Tarxien Temples visitor centre. Implementation is scheduled for 2021.

Works at the **Hypogeum** mainly included the sustainment of the massive investment carried out via the EEA funding mechanism and completed in 2017. These works focus on the maintenance of the environmental control system which is critical in the conservation and preservation of this unique site. Nonetheless, certain improvements were required in targeted areas to address particular issues, including the reinstatement of the main water collection open gutter of the roofs and the ventilation of the store and spiral staircase area to ensure better air circulation. Other remedial works work ensued when the site was closed to the public. These included repair of the staff room roof, repainting of the wall over the Upper Level of the site, repairs to reception desk, doors and lockers as well as ongoing maintenance to the lighting programme. Even while the site was closed to the public, audiovisual equipment was switched on daily to ensure that they were kept in working order. The project to pedestrianize the road leading to the Hypogeum's entrance, after the issuance of the planning permit, is planned for 2021.

Several works were undertaken at **Fort Delimara**. These included the reopening of a doorway in Guardhouse, the dismantling of farm partition walls within the 38-ton gun casemates, the dismantling of farm wall closing off upper part of No. 2 BL gun emplacement, the extension of CCTV at main gate, the construction of safety walls at main gate, hatches to close open manholes, drain holes in the main bridge, and new heavy-duty padlocks and information signs for the main gate area. In January and February, in collaboration with the Cleansing & Maintenance Department, more clean-ups of the Fort were organised to remove bulky waste and debris, comprising of terreplein, metal, wood and plastics. In May, HM staff continued the clean-up of the fort especially the Battery Command Post, main gunpowder magazines and No. 2 BL gun emplacement and underground magazines.

Following the archaeological excavations carried out last year at **Tas-Silġ**, and the important discoveries, it was decided to shelve the design proposal for new visitor facilities on this site and instead excavate the whole area under the old farmhouse to expose these important archaeological remains. Therefore, in the past months, after obtaining the necessary planning permit, most of the old farmhouse ruins were removed under the watchful eye of our archaeologists. The excavations held in conjunction with Department of Classics and Archaeology of the University of Malta, to provide information about what lies beneath the farmhouse were due to continue this summer. However, as a result of the circumstances that have arisen due to the Covid-19 pandemic, this year's excavation season had to be postponed for next year.

Minor works to prevent further damage from the increasing visiting requests was the order of almost 100 bollards to mark out a visitor-free area above the ruins, while ensuring that patrons can still enjoy and understand the site. In the meantime, a management plan, outlining HM's

vision for this site, has been submitted and is currently awaiting approval. Of critical importance for the site is the removal of the road that cuts the site in two portions. HM has been working with the different entities to start the procedure for this road's diversion, in line with the Marsaxlokk Local Plan. To this effect, talks have ensued with Infrastructure Malta, which is currently looking into the issue. In direct connection with this, we are currently preparing to re-investigate and document the large cistern that sprawls underneath the road and is thus in danger of collapse.

North Region

The project at **San Pawl Milqi** focused on the design of the first phases of the implementation of the management plan. Hence, a design was prepared to provide accessibility to all to the chapel and sacristy as well as the reinstatement of the parvis. Furthermore, a design was also prepared to replace the existing rooms previously built by the *Missione*. This masterplan was discussed with the relevant stakeholders, mainly the Superintendence of Cultural Heritage and the Planning Authority, and a full development application shall be submitted accordingly. The process of the interior design of the chapel and sacristy was also prepared. Maintenance works were carried out on the *deffun* over the chapel, while a new waterproofing system was installed over the sacristy.

Works at the **Domus Romana** focused on different areas. Primarily, extensive works were undertaken to upgrade the waterproofing and the water run-off management system from the roofs. Secondly, preparatory works were undertaken in view of the planned extensive archaeological excavations to be undertaken, including the supply of site offices, site clearance, etc. Thirdly the replacement programme of the external wooden apertures progressed at a steady pace. Furthermore, the initial studies and design to reinstate the skylight over the Peristyle commenced. This skylight is relevant in interpreting the original architecture of the Domus; nonetheless it poses certain environmental considerations. Research is currently being undertaken to identify the glazing to be installed which shall ensure no adverse effects on the mosaic flooring due to natural light exposure. A planning application shall then be submitted, and the works implemented in due course. New, low consumption lighting was installed around the site, while all showcases are now each being installed with a dimmer system so light's intensity can be adjusted according to the sensitivity of the artefacts in it. Following last year's planting of acanthus saplings in the front garden, a new irrigation system has been installed to ensure that any vegetation planted there can thrive. Finally, a temporary fence was installed around part of HM's lands across Triq l-Istazzjon.

Works at the **Ta' Bistra Catacombs** were mainly focused on routine maintenance, especially regarding water ingress, and the repair of collapsed rubble walls. Works have also started on the acquisition of some planters to permanently re-close the road by the dome. The concrete block that blocked access to this road has been shifted just enough to allow a car to pass through, with the consequent damage to the underlying hypogea and the dome's boundary wall. Developments were also made on the use of the triangular central field. HM was approached by

Birdlife Malta for the upkeep and use of the area for educational activities. A memorandum of understanding should be signed in 2021.

The closure of the site to the public to the pandemic offered a unique opportunity to revamp the gallery spaces of the **National Museum of Natural History**. These included the repainting of the main corridors/staircase and gallery areas. The removal of soffits and repair/restoration/ of the exposed beams and *xorok* ceilings. The Bird's Hall on the upper floor was completely dismantled, including the removal of the soffit, new electricity, lighting and new set-up in all display areas. In collaboration with the Works Department, repair and restoration works of the timber door to the main courtyard commenced.

Works at **St Paul's Catacombs** mainly focused on the refurbishment of the exit shop area, which included the manufacture of new furniture and re-configuration of the space. The closure of the site due to the pandemic also gave HM the opportunity to carry out maintenance to the timber floors. This included the sanding and varnishing of all the areas with decking. Furthermore, all timber apertures were restored. Alterations on the catacombs' lighting system have continued. Other works include the start of a systematic programme of repairs on the walkways. Repairs were carried out in catacombs 6 and 8.

The MOU between HM and *Ambjent Malta* regarding the **Bidnija Olive Grove** has been finalised and should be signed in January 2021. Works have nonetheless commenced. Grass was trimmed twice to prevent fire hazards. Dead twigs and branches from the olive trees were pruned as protection against fire and rot in line with the environmental permit issued by ERA. Dead wood was chipped to create mulch. The remaining pruning of the living wood will be done next year. Some Pistacia trees that are competing with the Bidni olives will be removed. A new survey of the tree species present and tests on the ancient grove were conducted to ensure that none are affected by Xylella. All works were jointly carried out by the two Agencies with the support of the Plant Health Division. *Ambjent Malta* has also secured DNA and Polyphenol tests on the ancient grove through Dr Marion Zammit Mangion of the Faculty of Medicine and Surgery of the University of Malta. Preliminary planning also started with *Ambjent Malta* for the writing of a Management/ Conservation brief for the site, the installation of a new CCTV system, the removal of invasive reeds, and repairs to the Qanat and water supply. Several signs were also installed to prevent unwanted use of the site that may jeopardize the safety of the grove and surrounding archaeological remains. Preparatory work has also started to submit the necessary development application for the restoration of the rubble walls.

Plans are underway to have the current boundary wall of the **Għajn Tuffieħa Roman Baths** replaced by a more secure but less visually intrusive fence. The old water reservoir currently outside of our site boundaries was cleaned from decades of rubbish and thick vegetation in preparation for its inclusion within our boundaries.

Damaged sections of rubble walls were repaired at the **Abbatija tad-Dejr Catacombs**, and all carob trees within the site were pruned in collaboration with *Ambjent Malta*. Works also ensued on the ramp being planned to provide access to a number of garages on one side of the site as

per PA00804/13. Various discussions were held with the Superintendence for Cultural Heritage and Infrastructure Malta; the latter is coordinating the works. Although construction works have not yet started, preliminary works were carried out, including the archaeological cleaning of the rock face and truncated tombs within, remote sensing in the area in question and the road immediately in front of it, as well as a core sample to assess the bedrock's strength. All these were done to ensure that the planned construction does no damage whatsoever to the underlying catacombs and lime quarry.

General maintenance works were carried out at **Skorba and Ta' Hagrah Temples**. These included the repainting of bollards, repair of the steps leading to the security hut, and installation of no parking signs in the field adjacent to the site.

Gozo Region

At **Ġgantija Temples** works focused on the design of the reconstruction of the prehistoric huts. The original Project Description Statement for the *Construction of three traditional huts forming part of the Ġgantija Interpretation* (PA 01641/20) was revised after various discussions with the Superintendence of Cultural Heritage, to ensure that this research project presents the most 'authentic' interpretation of such structures, when considering the limited information available. 3D renders were produced and concluded in December, and consequently submitted to the Planning Authority. HM also embarked on an extensive landscape project for a new visitor recreational space of other parts of the Ġgantija Park. This scheme aims to augment further the experience during the walk from the interpretation centre to the temples and provide ancillary spaces for themed events in the area. Phase 1 of this project will commence in 2021.

The entire reception area in the visitor centre was refurbished with new furniture, designed and manufacture in-house. The main entrance doors were also redesigned and installed. Other rooms/structures in the park were also upgraded to better cater for staff needs. Following the refurbishment of the main reception area of the visitor centre, works progressed on the Exit Shop area. The design of the space was completed, and the project is now in the procurement phase.

Maintenance works were carried out in the multipurpose external area close to the temples. The pathway leading to the North Temple was levelled to provide improved access for wheelchair and pushchair users. The weather station close to the temples was provided with a permanent internet supply, so that readings can be taken remotely from Bighi in an uninterrupted manner, without having to depend on GSM networks. Repair works were carried out to the temples' plaza boundary wall. Plastering and paintwork took place in various display areas of the Interpretation Centre. A team of skilled workers from MTA carried out restoration works on one of the damaged field rubble walls at the Ġgantija Temples. The agreement for the loan of skilled workers from MTA was renewed in November, for the approaching winter. The team started works at Ġgantija in December. A meeting was also held with *Ambjent Malta* to review a planting scheme as part of a wider landscaping project. Actual planting commenced in December, having been postponed due to the pandemic.

Works the **Gran Castello Historic House** mainly focused on the re-design of the visitor route to create a better reception area and potentially other commercial activity to better sustain the museum. The proposal seeks to take advantage of the potential of the garden area within the museum, and to offer an enhanced experience to visitors to the Cittadella. This project is currently being developed and the proposal shall be submitted to the Planning Authority in 2021. Furthermore, several masonry and pointing works were carried out. These included replacement of deteriorated stone blocks and pointing of the internal courtyard in the middle house, as well as pointing of the perimeter walls of the mill-room rooftop. Plastering works were also carried out in some of the internal spaces. A new wooden door was manufactured for a small store room on the same mill-room roof. Additional lighting was installed in a small room at mezzanine level in the northern house, which has been selected to house small temporary exhibitions. The roof membrane on the entire complex of houses was maintained. Maintenance work was carried out on a number of doors and windows. The iron grid covers of the well-heads were renovated. Pigeon repellent spikes were installed in the internal courtyard of the northern house.

The electricity meter at the Old Prison was replaced in November. Several iron grids covering well-heads and underground chambers in the same site were repainted. Maintenance works on the vanes of **Ta' Kola Windmill** were completed in December. All six vanes were dismantled and re-varnished, while the poles and main jib were repainted. HM also supported the Ministry for Gozo by carrying out the entire installation phase of the new mechanism of the **Xewkija Windmill**. The windmill project is now completed.

National Monuments

The testing and consolidation work of the Memorial Bell monument in the Grand Harbour have commenced. These works shall proceed in 2021.

A public call was also published for proposals for a monument to be erected in honour of Prof Oliver Friggieri who passed away in November. Proposals shall be received on 15 January 2021 and the monument is planned to be completed by November 2021, a year after Prof Friggieri passing away. HM is also assisting the Arts Council Malta in the production of a monument for the first Maltese prime minister following self-government – Joseph Howard.

EU CO-FUNDED PROJECTS

The ERDF 05.016 – The Grand Master’s Palace Regeneration Project. Since January this project is being entirely managed by HM (and no longer in conjunction with the Restoration Directorate). The main works throughout this year revolved around the restoration of the Piano Nobile artworks, in particular the wall painting, soffit and lunettes. Works are progressing well and the soffit hanging system is also currently being installed. The main tender for the turnkey works and backbone infrastructure was awarded in December and these works are due to commence shortly. The drafting of the tender for the implementation of the visitor experience and interpretation is also completed and shall be published in early 2021.

On the other hand, the actual civil works forming part of the ‘**The Malta Maritime Museum: local development through cultural heritage**’ have commenced (completion March 2022). These works include the demolition of dangerous structures and accretions, to be followed by the reconstruction of parts of the original dismantled vaults and ceilings (timber beams and *xorok*). Intermediate levels are being constructed in the other silos and preparatory works are underway to demolish the existing staircase to be replaced by a steel staircase as per designs. Furthermore, restoration works are underway in the former *Arsenale* area and construction works are being undertaken to build an intermediate level in the area earmarked for the boat reserve collection which shall have direct access from the road at the rear of the building. The existing timber beams were also tested, and repairs are being executed, limiting replacement to an absolute minimum necessary. As a result of such works, apart from the consolidation/rehabilitation of the structure, the exhibition space within the museum will be increased to 1629sqm from the current 1086sqm. A schedule for clearing and storing of various museum spaces was implemented. Half of the Order of St John section was cordoned off and artefacts packed. The small silos at ground floor were cleared from a large number of metal debris and carted away. The Ancient Shipping section was dismantled in preparation of the restoration works at ground floor. The marble collection was stored in the reserve collection. Electricity in the Boat Restoration workshop was re-routed in view of ongoing works.

The digitisation aspect of the project is also well underway. Procurement processes have commenced for the purchase of the necessary systems and equipment. In view of this, large areas on the third floor of the museum were cleared and organised to make space for the necessary equipment. Work on the digitisation laboratory was started in view of the EEA project. Office spaces were redesigned to fit changes needed for digitisation staff. In parallel, an area in Bighi has been refurbished to include office and studio spaces as required. The target is to digitise at least of 2,600 assets in the maritime collection. Digitisation of the paintings and model collection has started. On 27 May the museum project was visited by the Minister of Culture Dr Jose Herrera.

ERDF 05.019: MUŻA – The National Community Art Museum: works mainly concentrated on the snagging and closing off the final phases of the MUZA EU-funded elements, foremost among which was the building management system. Ancillary phases to the project have proceeded,

including the work in Piazza De Valette, populating the reserve storage area, and various other relatively minor improvements.

2. EXHIBITIONS AND EVENTS

EXHIBITIONS

Several exhibitions planned for this year had to be postponed. These included exhibitions on Giorgio Preca, and practically all the programme of exhibitions by local artists. Nonetheless a number of exhibitions were still organised as follows.

The exhibition **Exploring the Phoenician Shipwreck off Xlendi** was ongoing at the Gozo Area Exhibitions Hall in the Cittadella until mid-March. In January, a 3D model showing a precise replica of the Phoenician shipwreck as discovered underwater was integrated in the exhibition display. The exhibition was re-opened to the public on select days from June onwards.

Following the first Call for Proposals published by HM for MUŻA in 2019, **Strangers in a Strange Land** was the first such exhibition held at MUŻA from 14 February to 8 March. This was the only exhibition which was opened due to the COVID-19 partial lockdown that followed in March. This was a multidisciplinary exhibition about being female in a world narrated by and designed for men. Visual and multidisciplinary artists were invited to react to the status quo of a male-oriented world. The exhibition, produced by Unfinished Art Space, was part of Wikimedia Community Malta's Art+Feminism 2020 Project, in collaboration with *Spazju Kreattiv*. Part of the exhibition was an immersive performance by *Barumbara*.

During the Covid-19 pandemic, a number of initiatives were created by HM, foremost among which was the **Be the Artist** competition – an online art initiative that called for artistic submissions from children aged 16 and under, in accordance to various themes. From prehistoric temples to traditional confections, Roman mosaics to art within MUŻA, Maltese and Gozitan children submitted over 260 artistic pieces. The exhibition switched themes and ran between 8 July and 17 September. The winners were announced during two press conferences at MUŻA, where the selected artistic submissions were exhibited. The first press conference was addressed by Dr Lydia Abela, while the second was addressed by First Lady Mrs Miriam Vella.

Napoleon's letter – following the official presentation of this most important acquisition by HM at the Paper Conservation Laboratory on 14 September, the letter was exhibited from 21 to 25 September, together with other French-period items, on the occasion of Public Service Week, at the National Museum of Archaeology. A replica of the letter was officially presented to HE the President of the Republic, at San Anton Palace on 18 November. Another first public viewing of a most important acquisition concerned Mattia Preti's major work, **Boethius and Philosophy**, which was displayed at MUŻA from 16 July to 31 August in collaboration with the National Development and Social Fund.

Step into MUŻA – a digital exhibition, an innovative way of showcasing Malta's cultural heritage through digital animation of several paintings from the national collection, accompanied by vivid

soundscapes. This immersive exhibition, a joint effort between HM's Digitisation Department and MUŻA, was launched in the courtyard of the Auberge d'Italie on 11 December and will run till early January 2021.

Alien Headaches? The Hypogeum skulls enigma – an exhibition offering a unique opportunity to view the so-called eleven 'elongated skulls' of the Hypogeum since they are usually kept in the reserve collection. The exhibition presents the latest developments and innovative scientific techniques and examines the skulls from an archaeological, osteological and medical perspective regarding context of discovery, age, sex, health and origin. It was inaugurated at the National Museum of Archaeology on 21 December and will run until end April 2021.

MUŻA launched the second **Call for Exhibition Proposals and Artists in Residence** since opening its doors back in 2018, inviting interested applicants to submit challenging, curious, and immersive experiences which will be available on the calendar for temporary exhibitions and residencies between September 2021 and January 2023. The creation of an online application form was disseminated to create ease of access to the necessary documentation for the board of evaluators to evaluate the proposals. This also lessens our carbon footprint due to unnecessary printing and makes archiving all proposals easier. This can be accessed through: <https://heritagemalta.org/call-for-exhibition-proposals-and-call-for-artists-in-residence/>

EXHIBITIONS ABROAD

Most of the exhibitions abroad in which HM was involved, including through the loan of artefacts, had to be postponed. These included an exhibition of select maiolica vases in Gerace and the exhibition on Vittore Carpaccio at the Palazzo Ducale, Venice and the National Gallery of Art, Washington. However, a poster exhibition and lecture on Malta's main archaeological sites and artefacts from the prehistoric up to the medieval period, also including underwater archaeology, was held at the **National Museum of Archaeology in Zagreb** in February. Moreover, a lot of preparatory work was done in view of an exhibition on Maltese prehistory which should be inaugurated next March at the **Rijksmuseum in Leiden**, the Netherlands.

EVENTS

Practically the entire events programme concerning all museums and sites for this year had to be postponed or cancelled due to the pandemic. Only around 145 events could be organised when compared to the 270 of last year. Hopefully they can be organised in 2021 and beyond according to developments. Some events were however still organised before the outbreak of the pandemic and limited ones in summer. The full list of cultural events which the agency hosted, participated in, or organised can be found in Appendix I. The following are worthy of mention in the circumstances:

Tours for the Spring Equinox **Haġar Qim & Mnajdra** had to be cancelled but a livestream of the event was provided through HM's Facebook page. The two temples were opened to the public

for the observation of the Equinox and Solstice sunrise in June, September and December. Livestreams were also provided of the Summer Solstice and the Autumn Equinox. As part of Public Service Week, the Malta Philharmonic Orchestra in collaboration with *is-Servizzi Pubbliku* and HM, performed a piece entitled 'Ħaġar Qim' at the site which was then aired online.

While the pandemic disrupted planned events, a curator's tour of the site which dealt with Temi Zammit's legacy was conducted at **Tarxien Temples** in March. For the event, one of the reed baskets used by Temi Zammit's workers together with Temi Zammit's camera were displayed in the visitor centre. The tour was well received and was also attended by Temi Zammit's grandson and great-granddaughter. A 'Food in prehistory' curator's tour was conducted in summer. In this tour the food available to the prehistoric inhabitants of the island was explored. This event, originally planned as a sit-down meal, had to be adapted due to the pandemic. The curator also filmed a walkthrough of the Tarxien Temples together with the ambassador of the republic of Malta to the UN. This walkthrough, together with a Q & A session, was delivered to the US National Arts Club on International Archaeology Day.

Local artist Victor Agius was given permission to stay overnight at the **Ġgantija Temples** on 19-20 July to carry out artistic research and observation. On 6 October, Mro John Galea led a team of performers, including dancers and small choir, during a recording session at Ġgantija. His orchestral symphony, based on Ġorġ Pisani's poem, was recorded onsite, to be eventually broadcasted on national television. The performance was named 'Feel the Magic'. Since 2020 marked the 40th anniversary of the inscription of the Ġgantija Temples on the UNESCO World Heritage List, and planned public events had to be cancelled, a short feature for local television and articles for local newspapers were prepared instead.

Despite the limitations brought about by the pandemic, the open days and tours held at **Villa Frere** were some of the most successful events ever held at the site during the seven years of project.

Special events organised at **Fort St Angelo** only comprised 'Aspects of the Castrum Maris' & Curator's Tour of the Upper Fort on 2 February. Due to the pandemic, all other planned events had to be cancelled. The annual commemoration of the Great Siege was only held through a mass at the Chapel of the Nativity of the Virgin and representation from the *Kumitat Festi Nazzjonali* and Battlefront Living History Group, all of which was live streamed on HM Facebook Page.

Ten **Taste History** events were held at the Malta Maritime Museum until March, when all upcoming events had to be cancelled. Consequently, the opportunity was seized to refurbish the kitchen and its equipment as follows: re-conditioning of salvaged hood, servicing of extractor, installation of temporary grease trap, new installation of switch boxes which are sanitary grade, and redirecting of water pipes. All stores of food were cleared and upgraded.

An outreach programme was initiated by Taste History including a series of documentaries. A freelance marketing expert assisted the team. A programme of 110 online posts were scheduled from April to December. Curators were asked to custom-write food related posts along with

photoshoots and filming sessions to enhance outreach. The crowning achievement was achieved with the creation of a five 8-minute videos dedicated to food and history. A perfect recipe for online consumption. A script was drafted to create a short, fact-based historic food documentary. The locations visited were Comino, the Cittadella in Gozo, Valletta, Ħaġar Qim and Vittoriosa. The documentaries were viewed by thousands and were also picked up by National Geographic and sold to National Geographic Italia. Taste History was also featured on the popular Amazon television series *From Scratch*, hosted by actor and producer David Moscow. The show discusses culinary heritage from different countries and cultures from around the world.

In December an online event with Alpine Ltd was organised for all major UK companies that are regular clients of Taste History. The event was hosted by UK-renowned DBF Events and was called 'Be Our Guest'. With the global pandemic in full effect, the focus on the virtual market had to doubled. All UK buyers who normally go to such fairs were invited. In December the events hall of the museum was rented for a temporary pop-up fish restaurant, which will operate till February 2021.

The Malta Maritime Museum also acted as film location for the blockbuster *Jurassic World* which was shot in Malta. This was done successfully despite the construction works proceeding on site.

3. COLLECTIONS AND RESEARCH

A considerable number of cultural heritage items and natural history specimens were acquired for the national collection during the year. A full list (including purchases, donations and transfers) can be found in **Appendices 2, 3, 4 and 5** respectively.

The agency also formally acquired Villa Guardamangia in June. The title of the Birgu Old Armoury was also transferred to the agency, while discussions are underway for guardianship deeds regarding other cultural heritage properties.

HM is also actively participating in the Intangible Cultural heritage Board responsible for nominations to UNESCO. It was an important player in the events leading to the official nomination of *'Il-Ftira: The culinary art and culture of flattened sourdough in Malta'* as Malta's first ever inscription in the Intangible Cultural Heritage of Humanity. The nomination was formally approved by UNESCO in December.

In total 2188 **donations** (including more than 1000 items) were registered during the year. Worthy of particular mention are certainly the Carmel Gerada collection of Maltese lace designs donated by one of his daughters Anna Borg, a collection of more than 1100 early 20th century Malta glass slides donated by Joseph Said, a poster and two sketchbooks of Isabelle Borg donated by the Friends of MUZA, and a considerable number of face masks donated by various local institutions and individuals.

Moreover, the agency also invested in the National Collection through the direct purchase of several objects. Forty-six **purchases** were registered, the most significant of which are certainly the painting *Boethius and Philosophy* by Mattia Preti which used to hang at the Grand Master's Palace, the signed letter by Napoleon Bonaparte in which he prepares the attack on Malta, one of the last remaining *Dgħajsa tal-Latini*, and the portrait painting of the last Inquisitor Giulio Carpegna.

Apart from the above, maximum use was once more made of the budget allocation for **Modern and Contemporary Art Acquisitions** (€100,000) through the Contemporary Fund Line Vote 5557. This entails a detailed process of research and external consultation leading to a short-listing exercise of artists and art works, contacting artists or artists' families to select works and discuss prices. Forty-five works of art were acquired, the full list of which is found in **Appendix 2**.

The acquisition of artworks and other objects of interest for the **Gozo Museum** through Line Vote 5824 took place throughout the year. The Line Vote is administered by the Ministry for Gozo, but works are purchased following recommendations by HM. Twelve acquisitions were registered, including the remarkable *Mappa Mundi* by the Gozitan Antonino Saliba of c. 1700. The acquired works are listed in **Appendix 4**.

The Collections Management Department continued with its incessant work to catalogue extant collections and newly acquired objects (transfers, donations and purchases), updating of inventories of long-term loaned artefacts in public buildings, checking their state of conservation, and providing artworks as required where possible according to requests. Following the previous years' exercise of the inventoring and cataloguing of all objects in ministries and various Government offices, during the year under review an effort was made to maintain updated records of such inventories through liaison with the public officers responsible within the relevant departments. It was noted that several ministries are in fact following the correct procedure and have notified, sometimes in advance, of the purchasing or transfer of artefacts registered in the National Collection.

Because of the pandemic, it was inadvisable to carry out on site inventory checks at the various ministries and government agencies. As an alternative, several agencies with relatively small collections of artworks were earmarked. A copy of the last inventory check together with images of the artworks were sent to the relevant member of staff in such ministries, who was asked to confirm that the artworks listed in the inventories were still there. This was successfully done at the Offices of the Financial Arbiter, the Competition and Consumer Affairs Authority, the Malta Medicines Authority, and the Institute for Ageing. Similar inventory checks were carried out at the Office of the Prime Minister and the office of the Principal Permanent Secretary at the Auberge de Castille. In the offices of the Principal Permanent Secretary, newly acquired artworks were registered and all artworks were captioned and labelled as belonging to the National Collection. As similar captioning and labelling exercise was done at the Environment Ministry at Casa Leoni. Other collaborative inventory checks were done at the Ministry of Foreign Affairs at Palazzo Parisio and the Ministry of Health at Palazzo Castellania, where the inventories were updated due to artworks being transferred to and from HM. On the other hand, several site visits were held at the Police general headquarters in Floriana following a request from the Commissioner to transfer all artefacts at the police museum to HM. Instead of dismantling the museum, HM proposed to redistribute the most important artefacts through the police depot, thus keeping them in their rightful context, and transferring only those items directly relevant to the national collections and which could be exhibited in various museums. The exercise is ongoing.

Due to Covid 19, a number of tasks were carried out remotely from home. This concerned mostly two main tasks: the Fotoware project, whereby the CMU identified artefacts and entered related metadata covering to all the conservation projects carried out in 2019-20, and the creation of a database and issuing of a national identification number (object number) to all the artefacts having a FAS (Fine Arts Section) registration number. This exercise covered approximately 8,000 artefacts. This was done in preparation for a Collections Management System.

Various requests were received from entities for long-term loans of paintings to embellish various government offices. To this effect, the Collections Management Unit usually identifies a number of suitable paintings from its reserve collection and proposes accordingly. However, due to the very limited availability of such paintings, and following the issue of a new policy regarding items of the national collection in the various ministries, as from this year reproductions of artworks

belonging to the National Collection are offered as an alternative. Once the artwork/s have been identified, the relevant copy/ies are made and delivered by HM. The costs of such reproductions are borne by the relevant ministry.

Moreover, a total of 127 conservation projects were registered. These included the conservation of 765 artefacts.

During the time when the museum was closed due to Covid 19, the **National Museum of Archaeology** embarked on uploading the digitised images in the collection on to Fotoware. To date more than 12,400 image have been uploaded and all relevant metadata entered in the software. A number of artefacts were also 3D scanned. The Fototeka project has continued with more than 800 glass negatives being cleaned, digitised and inventoried. Furthermore about 3,200 maps and drawings were gathered in one room from various storage locations within the museum and were also inventoried, while more Roman statuary entries were uploaded on the classical sculpture website, a joint project with Prof. Anthony Bonanno. Classical remains and other large stone artefacts which were being kept at Bighi have been transferred to the basement storage of the museum, which was also presented with two donations of old surveying equipment. New interpretation panels were installed in the ground floor permanent display (Neolithic section) of the museum in order to replace the ones which had been originally installed in 1998. New ones were added where information was missing. A focus group has been set up in view of the major project which will be part of the Valletta vision (possibly ERDF funds 2022-27) in order to start the necessary preparations.

On 26-28 February the senior curator attended the conference 'Fostering European Cooperation for Cultural Heritage at Risk' at Dubrovnik, organised on the occasion of the Croatian Presidency of the Council of the European Union. Research focused mostly on architectural and archival studies of the Auberge de Provence (National Museum of Archaeology) and the Main Guard in Valletta, as well as Villa Guardamangia. This ongoing exercise uncovered new information relative to sites within the agency's portfolio, hence setting in motion a side study on the auberges in general and a focused investigation on the early development of the Grand Master's Palace and its subsequent development. On the other hand, preliminary work has started for a future exhibition dedicated to the archaeology of medieval Mdina, particularly to the period from the 11th to the 13th century.

Information on the Auberge de Provence and the NMA was expanded upon for Wikipedia, the HM webpage and Google Arts and Culture. Regular features appear on Facebook about objects and narratives associated with the NMA and archaeology in general. During the Covid-19 lockdown, the museum launched an online initiative called *Fil-Pjazza mid-Dar* to offer the elderly a platform to share their memories. Interviews via Zoom were carried out with a group of Mosta ladies regarding their youth in Mosta. subsequently this Mosta group was given a tour of the museum in summer.

Interpretation panels that had weathered at **Ħaġar Qim and Mnajdra** were replaced. The graffiti at Mnajdra, the anthropomorphic figurine and the large stone block at the visitor centre were scanned in 3D and put on an online platform along with relevant information. As part of the yearly maintenance, accumulated dust and debris was cleared from both Ħaġar Qim and Mnajdra. A new Environmental Monitoring System was installed at both megalithic sites to monitor environmental conditions in summer, while the condition assessment and attribution of a code to each megalith at Ħaġar Qim and Mnajdra was carried out. Currently, the department is also collaborating with the University of Malta to study in detail the effectiveness of the protective shelters. In this regard, lidar equipment and anemometers were installed at Mnajdra. A new Instagram account for both Mnajdra and Ħaġar Qim was set up to reach audiences beyond the sites.

The environmental monitoring system installed at the **Tarxien Temples** in 2019 was commissioned in May. Conservation works continued; these included the stabilisation of megaliths, identification of potential issues and taking preventive measures, and restoration of parts which had already been reconstructed in previous decades but had become unstable once again. All works are reversible in accordance to current best practice. Additional information panels and signs were installed on-site and in the visitor centre to improve visitor experience. Regular Facebook posts highlighting features of the site and finds within continued being uploaded throughout the year. Some of the artefacts present in the Tarxien Temples visitor centre were also digitised by means of 3D scanning.

A programme of works including conservation and surgical interventions at **Borġ in-Nadur** was submitted to the Superintendence of Cultural Heritage. Pending approval, these interventions will be conducted in 2021 in order to ensure the long-term stability and understanding of the site. Meetings continued being held with regards to the setting up of the national park encompassing Wied Dalam and Wied Żembaq. Borġ in-Nadur would be one of the sites of cultural interest managed by HM within the park. A series of geophysical studies were conducted in the areas surrounding the site together with the construction of a digital elevation model by members of the Faculty of Science at the University of Malta. The results will help inform future site interventions and management decisions. New signs leading from the main thoroughfare of Birżebbuġa to Borġ in-Nadur were fixed in strategic places in collaboration with the local council. The number of bollards determining the visitor pathway was also increased. The bollards demarcating the visitor pathway at **Kordin III** are gradually being changed. The area visitors can access was increased.

As part of the Agency's conservation strategy, all megaliths making up **Ta' Ħaġrat and Skorba** have been given an individual identification number for the condition assessment that has been carried out for both sites. As part of this overall strategy, maps of the sites have also been digitised in order to be able to input information from the condition assessment onto a Geographic Information Systems (GIS) platform. As part of the effort to keep the sites accessible when they had to close due to the COVID-19 pandemic, a new Facebook page for the sites was created with regular information in both Maltese and English. Information panels at Ta' Ħaġrat were checked and reprinted. The Department continues to follow an appeal for the sanctioning

of a scrapyard 60 metres away from the site on an Outside Development Zone. The permit was refused but the appeal is still to be heard; the application has been recommended for refusal.

The final excavation of area A of the **Xagħra Circle** had to be postponed to 2021. A documentation plan for post-excavation requirements for finds unearthed from the ongoing excavations was drawn up. Its aims are to quantify the amount of initial post-excavation (and personnel input) required and to have a log of work done while identifying needs for analysis and further specialised work and documentation.

The collaborative project with St Martin's Institute for the development of a virtual tour of the **Hal Saflieni Hypogeum** was continued. The final product was launched at the National Museum of Archaeology in March. Apart from providing access to 3D data and metadata and informative material about the site, the department also assisted in the preparation of interpretation panels for the launch and gave curatorial input for a video produced by the Institute using the VR application. This was launched by the Institute and is available online. Further information and support for another documentary that will be produced by the Institute in 2021 is being provided. During COVID-19 closures, all artefacts exhibited in the visitor centre were digitised through 3D scanning and were then uploaded on an online platform together with information about each artefact.

Air sampling, pest control and environmental monitoring continued throughout the year. More radon sensors were installed in all levels of the site as part of an agency-wide exercise in monitoring levels of this gas. Earthworm casts were once again cleared from the Middle Level with the assistance of colleagues from the National Museum of Natural History. The situation continues to be monitored visually throughout the year and the process will have to be repeated in 2021. A disintegrating wooden cover was removed from on top of the only remaining original deposit in the Upper Level and replaced with geotextile. This was done to eliminate as much as possible organic material from the site and avoid potential contamination of neolithic human remains. Data continued being gathered on the environmental parameters logged by the HVAC system four times a day. The draft Management Plan for the site is being reviewed to include reflections from the periodic reporting exercise (UNESCO) and visitor feedback on an initial draft. It is envisaged that the revised document will be presented to the World Heritage Centre next year.

The Prehistoric Sites Department continued to provide support to several students and researchers focusing their studies on the Hypogeum. These included projects by students from Oxford Brookes University (conservation and authenticity), the University of Salford (acoustics) and the University of Malta (performance archaeology). A new research agreement for the project EXCAVATE was signed with the Department of Geosciences (Faculty of Science) to collaborate on a research initiative that will result in the development of software to manage and interpret data from the site. Curators also provided monitoring and input for the filming of a foreign documentary about the site.

The Prehistoric Sites Department submitted two surveys as requested by the World Heritage Centre, one as part of a Horizon 2020 project of which **UNESCO** is a partner, and the other on the impacts of climate change on World Heritage properties. Feedback from the second survey was included in the Centre's Draft Policy Document on the impacts of climate change on World Heritage properties which was also reviewed by the department. The department also supplied digital content to the World Heritage Centre, which requested such material to be able to share it while world heritage sites were closed to the public. An update report was prepared to be submitted to the World Heritage Centre in January 2021.

The Prehistoric Sites Department continues to be regularly consulted on planning applications in the vicinity of sites that it manages. For each of these cases the department is consulted on each occasion that the applicant submits fresh information or amended drawings.

In an effort to continue to provide access to cultural heritage to the public, more frequent updating of the site's Facebook pages was undertaken. From this year, all posts were also provided in the Maltese language. Online presence has also been increased through the Google Arts and Culture Platform, where write-ups about particular characteristics of the sites were prepared for upload and sharing. Further outreach projects included the filming of short clips about the sites and curators' tours that was broadcast on local television stations. Members of the department were called in for various radio and television interviews promoting prehistoric sites and the Maltese neolithic throughout the year, and were also asked to prepare an online course on Maltese prehistory to be followed on a private learning platform by individuals working in the tourism industry.

Members of the Department conducted research on several topics, including the effect of the COVID-19 pandemic on the Megalithic Temples which was submitted for publication. The department also prepared short reports on works done during site closures for *Tesserae* – HM's journal, as well as a report on these works for Quality Assured sites. A member of the department reviewed the entry on Maltese Prehistory in the Global Encyclopaedia of Archaeology (Springer). The pandemic brought about new challenges both in site management but also in identifying tasks that could be carried out by staff while working from home. These supported in the translation of interpretation materials, reviews of feedback on social platforms and digitisation of documents. This unprecedented situation also gave rise to a number of online seminars among curators worldwide, sharing experiences and planning for the safe reopening of sites. Members of the department followed such seminars when possible, particularly those by ICCROM.

The plans as drawn by J.D. Evans of all prehistoric sites under HM's management were digitised spatially by means of GIS. This is already bearing fruit when collaborating with external researchers. The department assisted researchers from the University of Malta's Faculty for the Built Environment in an ongoing project about the role of the protective shelters in the preservation of the megaliths. The department also conducted research on various aspects of Maltese prehistory and heritage site management. Papers with regards to these have been submitted to peer-reviewed publications. Future collaborations with other researchers have been agreed and will be conducted in 2021. The department is also representing HM in the Italia-

Malta Interreg II Project; Corallo, regarding the Natura 2000 sites linked to HM sites. This project involves the introduction of interpretation measures and educational facilities in order to inform the visitors on the importance and vulnerability of these Natura 2000 ecological sites. This project will be ongoing until 2023.

Of particular pride for the Agency is the **Abbatija tad-Dejr** Community Garden within what was once a dilapidated public garden. This concept was so successful that most of the tenants have agreed to renew the tenancy of their lot for another two years. This continues to strengthen HM's efforts at bringing such sites closer to the surrounding community. On another note, following the successful 3D scanning in 2019 of most of the catacombs at Abbatija tad-Dejr by the USF team in Malta for the *Melite Civitas Romana Project*, Dr Tanasi, who leads the USF team, has applied for the prestigious Shohet scholarship grants issued by the International Catacomb Society. The proposed project, called 'The Digital Afterlife of the catacombs of Abbatija tad-Dejr, Rabat' seeks to build upon the results obtained in 2019 through other means, such as remote sensing across the entire site. The application was successful, and plans are underway to carry out these works in 2021.

Works on the **Bidnija Olive Grove** have progressed steadily. The core team for the archaeological ambit (UM, SCH, HM) met a few times to discuss research on the site. It was decided that this will only commence on completion of the excavations at Tas-Silġ, thus possibly in 2022. Progress was also made on the creation of a digital survey and model of the site. The ancient grove has already been 3D-scanned and we are now in the process of creating a digital model of the remaining site, which will then also enable the creation of a digital 2D plan. This is being done in close collaboration with the Sintegram Project, which will also carry out remote sensing on the site to compliment the geophysical survey done on some fields by the University of Malta and the University of Gent.

Ta' Bistra Catacombs has suffered greatly from this year's particular situation. Taking into consideration the dwindling visitor numbers before the pandemic, it was decided that the site should be open on one Sunday per month (apart from special requests), instead of three-days-a-week as before. The focus will be the use of the site for other purposes such as small events. Work commenced on some of the artefacts found on site during excavations, and on the lamps donated during the *Niftakar Ta' Bistra* event. These are currently being studied internally and by external specialists.

The conservation of the **Domvs Romana** and its assets remains a primary concern, particularly after the report submitted by students of the University College London in 2019. Preliminary works are underway for the design of a new skylight to replace the present one. This will replicate the one that originally covered the peristyle in the early 20th century. The best materials and designs are being identified to ensure that the underlying mosaics and artefacts are not damaged by the increased sunlight, bearing in mind that a new HVAC system shall eventually be installed to mitigate any adverse environmental conditions.

Efforts are being made to include a field which originally made part of the tenement expropriated in the late 19th century (nowadays occasionally used as a parking area) within HM's management. Throughout the year the department's curators were also constantly consulted on the ongoing works along Għerixem road, both for potential archaeological discoveries that can be made during these works, and because of the potential damage that these works could have created to the site.

With respect to interpretation, several artefacts from the site were 3D scanned for online publication. The complete 3D model of the site and most of its artefacts was also received from the University of South Florida. This was part of this group's deliverable towards the *Melite Civitas Romana Project* but will also be used to ensure that the site and its renewed excavations are made digitally available. Next year will mark 140 years since the site was discovered and first investigated by A. A. Caruana. Several events are thus being planned to mark this anniversary and ensure that all the planned alterations to the interpretation – mainly the new displays for Prof. Bonanno's sculpture catalogue, the Ta' Ġawhar dough and Lina Cardona's interview – are be set up in 2021. More importantly, a set of short clips/productions on various aspects of the Domus are currently being researched and planned for production.

This should have been the year in which excavations related to the *Melite Civitas Romana Project* had to commence. Unfortunately the pandemic disrupted the plans, also because the TRAC/RAC conference meant to be held in Split in April, and which was to be the main platform of publicity for the project, was also postponed. Some works were nevertheless carried out. These included the finalisation of the site's digital model – which will be used for numerous purposes including excavation, interpretation and conservation – and a publication about Roman Malta which will be published internationally and being co-edited by members of each of the project partners. This should be published in 2021.

Following last year's backfilling of the *natatio*, a specific methodology was drawn up for the backfilling of the remaining areas of the **Għajn Tuffieħa Roman Baths**. This exercise had to be postponed to 2021. The open day planned for **Tas-Silġ** in conjunction with the *Missione Archeologica Italiana* in November 2019 was moved to 1 March due to unforeseen circumstances. The event was a huge success and was aimed towards a renewed collaboration between the Agency and the *Missione*. However during the year the latter organised two online conferences for which HM was not formally invited to attend or contribute.

Work on **Ta' Kaċċatura** continued to be largely linked with the Għar Dalam National Park. Works carried out directly on the site were thus minimal. The joint research project between members of the department and the University of Malta to study the different methodologies of photogrammetric documentation continues, with refined photogrammetric models of the site and its cistern now nearing completion. Several signs have been installed around the site's boundaries to inform people on what the site is and how they can access it through permission from HM. Unfortunately, the temporary fence installed around the site and the padlocks closing it were not much of a deterrent, and trespassers still managed to enter the site. Damage to the peristyle cistern's concrete roof was noted after this break-in. Damage was also noted on one of

the cart ruts and on the tomb found a short distance away. All were reported to both the Superintendence and the Birżebbuġa Police Station.

Tal-Mintna, Salina, St Augustine's Catacombs and Ras ir-Raġeb saw very little activity. A fresh-water leak that partially flooded Tal-Mintna catacombs was duly resolved with help from the engineers of the Water Services Corporation. Discussions are also underway with the Mqabba Local Council to try and solve the perennial problem of cars parked directly above the hypogea. Several information and directional signs were installed at Ras ir-Raġeb. The guardianship for the **Żejtun Roman Villa** is still in process, however works on the interpretation and accessibility of the site has already commenced in collaboration with Wirt iż-Żejtun. A 3D reconstruction and a short audio-visual were created with the assistance of the Department of Classics and Archaeology of the University of Malta who, as directors of the latest site's excavation, have an unparalleled knowledge of the remains.

The management brief for **San Pawl Milqi** was finalised. Towards this end, preliminary designs are being prepared for the chapel's interior, the present sacristy, two derelict rooms standing on one of the extremities of the site, and the site's path layout. These designs are intended to provide visitors with better access, interpretation facilities, hands-on experiences, and a small permanent display featuring key artefacts found during excavations. The selection of these artefacts is currently underway, a process made slightly difficult by the fact that we can only rely on the preliminary report of the *Missione Archeologica Italiana* and that HM currently has no direct access to the artefacts recovered during excavation.

A state-of-conservation report is being compiled for **St Paul's Catacombs**. Work also continued regarding mitigation measures proposed by the University College London for the proper climatic control of the site's interpretation area. This year saw the installation of an industrial-grade dehumidification system, which is now running in tandem with the area's AC system; all under constant monitoring of the environment. Interpretation was also improved. The script of the site's audio guides and accompanying small panels were finalised with the addition of a shorter script to be used in a downloadable audio guide app without the need of using hardware. Progress was also made with the new display for the skull reconstruction, to be installed in 2021. In a bid to provide the site's information in multiple languages, all the audio-visuals within the site, and the ones created but only used in online platforms, have been equipped with Maltese subtitles. Moreover, before the pandemic, the 3D room was opened on certain occasions, which was well received by those who used it. A number of important artefacts from the site were 3D scanned and will be made available to the public on our online platforms. The site has also been active on the education front. Work this year focused on the creation and acquisition of material for the excavation pit to be installed on site. A concept workbook has been completed and is now being designed for publication to be sold with an excavation pack being specifically created.

An archaeologist was employed in June as the second member of HM's **Archaeological Field Team**. Due to the Covid-19 outbreak, fieldwork was limited to the following:

- site inspections of HM sites, including following up on reports of unusual activity, such as at Għajn Tuffieħa and Ras ir-Raħeb;
- assisting with remote sensing at Għar Dalam and monitoring the removal of alien vegetation;
- assisting with the installation of a fence and monitoring the partial demolition of the western boundary wall surrounding the Roman Domus;
- monitoring the demolition of the farmhouse at Tas-Silġ in preparation for further excavations and the eventual visitor centre;
- coordinating the transfer of excavated artefacts from Tas-Silġ to the National Museum of Archaeology for cataloguing;
- using GIS for a number of tasks, including planning out a grid system to be used for future excavation at Bidnija.
- monitoring works at Xrobb l-Għaġin, namely the Ground Penetrating Radar survey, setting up of grids and benchmarks, core samples and test trenches to facilitate future excavation works and determine whether a tower crane can be installed on site;
- surveying the ceiling of the Grand Master's Palace to assist architects determining the space available for AC units;
- assisting with a photogrammetry/ 3D scanning exercise at Bidnija in collaboration with the Planning Authority;

All other excavation and site-work had to be postponed because of Covid-19 regulations. The field team therefore took the opportunity to catch up on the post-excavation processing of past excavations. The main project tackled was that of St Augustine's Catacombs. All the excavation documents from the 2013 excavation were transcribed and/or digitised. This is important not only because it serves as a back-up of the original documents, but also since it allows easier dissemination of information to a wider audience without having to worry about damage to the original. Digitisation of the manual drawings in ACAD has the added advantage of being able to view all the catacombs of St Augustine together, as opposed to the original drawings which only show the individual tombs. These plans were designed so that they are compatible and can later be imported onto the GIS platform. An additional survey of St Augustine's was carried out to include features which had been omitted from the original survey. Discrepancies were also noted in the levels taken during the 2013 excavation season. Levels were therefore re-taken using a total station, thereby amending the issue. All artefacts and photos from St Augustine's Catacombs were catalogued.

Post-excavation work was also carried out on finds from St Paul's Catacombs, Ta' Kacčatura, the Domus Romana, Ta' Bistra and the Għajn Tuffieħa excavations. While the St Paul's Catacombs visitor centre was closed to the public, a pottery washing exercise was carried out. The washed pottery was checked and re-bagged. Finds from the Melite excavation currently being housed at the National Museum of Archaeology have also started to be catalogued. This exercise should be completed next year.

Preliminary work began on setting up a GIS platform. Results of an overview of HM's digital and GIS requirements were presented to senior management. Since then the Field Team have been sorting through the plans currently housed at the National Museum of Archaeology and selecting survey sheets which possess archaeological annotations. These selected sheets will eventually be scanned, digitised and georeferenced within the GIS platform. To this effect, the Field Team has acquired all the latest digital surveying data from Planning Authority through agreements with the Sintegram Project. These will all be uploaded into a singular GIS platform to be used by the Agency as its main GIS data platform. Work on setting up the new office in Melita Street is currently underway. Research has also been carried out for the purchasing of new equipment (total station, GNSS, field controller, printers, scanners, etc.) for use in upcoming projects, including **Xrobb I-Għagin**. Excavations at the latter site had to start in 2020 but were postponed. Numerous works were nonetheless carried out, including the publication of numerous tenders for the construction of a sub-station and other equipment. Preliminary works have been carried out through an underwater survey carried out by the Agency's Underwater Cultural Heritage Unit, extensive remote sensing, surveying and works and studies for the installation of a tower crane required for the safety of archaeologists excavating the site. Meanwhile, the permits for the excavation of trial trenches were obtained from the Superintendence, while HM experts were regularly consulted by Nature Trust for the interpretation of the site.

The Field Team has also commenced management of archaeological research for some internal projects. First among these is the site at Ta' Qali, where the Agency's new Head Office will be constructed. Work have started for the clearing of the site from accumulated debris and start the clearing of 15 trial trenches that shall allow the preliminary investigations of the site to commence.

The department was also involved in a number of other tasks. The group set up in 2019 to investigate the Dark Tourism potential of HM sites continued its work. A few sites were selected as case studies, following which, each of these site's curators were asked to provide a Dark Tourism action plan. All of these have now been received and are being presented to top management for a final way forward. The working group formed with the Superintendence of Cultural Heritage to study and publish excavations carried out by the two entities continued its work. The two entities have also teamed up with the Department of Classics and Archaeology and will be drafting and publishing a new archaeological manual to be used by all the island's archaeologists as their official standard. Discussions are also underway with the Superintendence and the University to update the Standard Operating Procedures for archaeological works across the Maltese Islands.

Following plans by Infrastructure Malta to commence new road works around the airport roundabout, HM was asked for advice on the small, but very important hypogeum known as **Hal Resqun**. The department coordinated a photogrammetric exercise and two reports on the state of conservation and structural assessment of the site. The Agency's input will continue to ensure that this site remains undamaged by the extensive works that will be carried out around it.

Research commenced on the medieval ceramic material forming part of the reserve collection at the **Gozo Museum of Archaeology**. This research was in preparation for an exhibition that was planned for April, which then had to be postponed. All material being studied will eventually corroborate the storyline in the future Gozo Museum. Professor Michel Bonifay from the Centre National de la Recherche Scientifique (CNRS) paid a visit to the museum and was shown material in storage. He provided curatorial staff with new insights on the amphorae retrieved from several wrecks in Xlendi in the 1960s. He was accompanied by Dr Maxine Anastasi from the University of Malta.

The scientific studies on the human remains discovered buried underneath a split Late Roman amphora at Santa Marija Bay in Comino in 1912, continued with the financial support of the Malta Tourism Authority. These remains are currently exhibited at the Gozo Museum of Archaeology. In July, the skull was transferred to the National Museum of Archaeology for tooth extraction. The 3D facial reconstruction was carried out by Facelab at Liverpool John Moores University. The final video showing the sequence of bone, muscle and flesh layers was finalised in November. Interesting data has been gathered from other scientific studies that included dietary analysis as well as carbon-dating. This young male adult's remains have been confirmed to date to the 3rd-4th c. AD, while his diet seems to have relied heavily on marine sources. This project was a team effort in collaboration with the Superintendence of Cultural Heritage. The final results will be on display for the first time at the Gozo Museum.

A process of reorganisation of the reserve collection at the **Gran Castello Historic House** commenced in March. Having the museum closed to visitors facilitated the process, as many artefacts in storage could be reorganised, photographed and labelled in the display rooms. All objects were packed and placed back in storage. The digital version of the inventory of the smaller store was updated and completed. All artefacts in storage which did not yet have an inventory number, were assigned one. The curatorial team resumed discussions for the continued rehabilitation of the ex-Folklore Museum into a Historic House, establishing a clear mission statement and objectives for renovation. Functions of individual rooms were discussed together with potential furniture items for the relevant room reconstructions.

As a preservation measure, Cuprinol was applied to the main standing beam and the remaining wooden parts of the beast-driven mill in the mill-room at the Gran Castello Historic House. Wooden items in the same room were similarly treated. UV filters were applied on the glass of the apertures on the façade of the entire building. An Integrated Pest Management exercise commenced. Several insect traps were installed in specific locations and monitored every week, and any catches recorded. Two portrait paintings and the small and large lace pillows were sent for treatment. Eventually, the topic of lace will be showcased in this historic house within a more domestic context as one of the household trades, rather than being a display on lace. The 'fishing' room was dismantled. Some objects were sent for conservation treatment since they will eventually form part of the permanent display of the Gozo Museum. The rest will be kept in storage. All changes in the display are being carried out within the concept of a reconstructed historic house.

A new timeline panel to feature in the reception area was prepared for **Ġgantija**. Discussions were held to produce an orientation plan in 3D to be printed and distributed for free to all Ġgantija visitors. As regards the audio-guide project for Ġgantija, discussions were held with the contractor to reconfigure the script for an app-based experience, so that visitors can use their own devices to hear the audio experience. Implementation is envisaged for 2021. Contacts have also been established with Netflix for the production of an upcoming series entitled 'Secrets of the Ancient'. Lime wash was applied by the stone conservators to a number of megaliths forming part of the inner walls of the two back apses in the South Temple at Ġgantija. These works are part of an ongoing maintenance programme. In summer, Terracore carried out basic testing of the movement sensors applied to the scaffold structure and façade of the South Temple. Several repairs to the movement sensors were carried out, while the first benchmark readings were recorded. Another set of readings was recorded in December. Readings will be taken during different seasons and in different climatic conditions to obtain as holistic a picture as possible.

A meeting of the Dark Tourism internal committee was held online in March. Gozo will be participating in HM's action plan for Dark Tourism through the **Old Prison** in the Cittadella. The action plan for the Gozo Old Prison was completed by August. The plan highlights the site's potential contribution towards this particular tourism niche and proposes a course of action. This document will be merged in an overarching action plan for all HM's Dark Tourism sites.

A selection of artefacts from the Gozo Museum of Archaeology, including all amphorae from the various Xlendi wrecks as well as the Phoenician Shipwreck material on temporary display, were 3D-scanned. At the Old Prison, a selection of graffiti was similarly scanned. Other sites included the Gran Castello Historic House, the Gozo Nature Museum and Ta' Kola Windmill, with a few artefacts and architectural features from each site being selected and scanned. Many of the scanned objects were uploaded on Sketchfab. At the Ġgantija Temples, the entire temple structure was scanned in May. Detailed captions were prepared for all 3D scans. This exercise was extended to some non-HM sites that included: a selection of graffiti on the external walls of Ta' Lourdes Chapel in Mġarr, graffiti on the external walls of Tal-Patroċinju Chapel in Għasri, and an inscription on the internal walls of the public wash house at Fontana. Separately, Mr John Brandick voluntarily worked on a 3D digital model of the Ta' Kola Windmill's mechanism.

During April, filming of short features to appear on the MTA's social media platforms took place. Curatorial staff offered short interviews focusing on particularly curious artefacts from various Gozo museums. Visual content on HM's webpage was updated to reflect recent changes in the permanent display set-up both for the Gozo Museum of Archaeology and the Gran Castello Historic House. The Gozo curatorial department collaborated with the Communications and Digitisation offices for the production of a presentation on Google Arts and Culture, drawing parallels between Dr Peter Shields' black-and-white photographs of Mġarr, Gozo of the 1950s and Henry Mayo Bateman's landscapes of the same location of the late 1960s.

Research linked with the **Gozo Museum** project was ongoing during the year. The project is no longer EU funded but is a national capital project being administered by the Ministry for Gozo. Following the workshop held with Studio Adrien Gardère in October 2019, the curatorial team

compiled all object lists for all the galleries of the proposed display, according to the designer's requirements. All material was sent to the museum designer in January. Several additional artworks were selected from the reserve collections at MUŻA and the National Museum of Archaeology respectively. From the latter, a few prehistoric artefacts from Gozo sites were also selected for eventual display in the Gozo Museum.

In February, an exercise was carried out where the different materials constituting each artefact were noted down for each gallery. This data was discussed with DSL, who were also provided with environmental data collected by the University College London (UCL) during their visits in Gozo in 2007 and 2015. 3D renders of each gallery started being submitted by the French designer in March. Between April and August, discussions between HM, NIDUM (the architectural designers) and SAG (Studio Adrien Gardère) were ongoing, following submission of the first museum layout proposals. All workshops took place online. Each gallery was reviewed in detail and feedback was submitted. Where necessary, the designers submitted revised drawings. Artefact lists were constantly updated with details of environmental requirements. HM conservators as well as DSL personnel were consulted when specialised input was required. Non-artefact lists, i.e. intangible material which was necessary to support the stories being told, were also drawn up for each gallery. All these lists were eventually put together in a matrix to be attached to the fit-out tender. Draft scripts were prepared for the projections on the Gozo model and the audio-visual experience in the maritime galleries. An official presentation took place via Zoom at MGOZ in October. The designer presented all work done so far, and draft tender documents for the entire fit-out package. During the same month an onsite visit took place to start discussions with HM regarding museum security control. Preliminary internal discussions on possible didactic resources to be developed by HM in 2021 also took place.

A number of artefacts earmarked for the permanent display of the Gozo Museum were retrieved from the Gozo reserve collections and sent for treatment. Some objects will be displayed for the first time and are being studied and placed in context. Conservation work in preparation for the Gozo Museum was ongoing throughout the year, across all conservation labs. The mid-19th century Bishop's carriage was taken to a conservation workshop in February. Conservation works were carried out on all painted surfaces, including the rear wheels. Upon completion, the carriage was stored temporarily at the ex-War Museum, Fort St Elmo. Matching fabric for the upholstered interior was selected and consequently ordered from abroad. Upholstery works are planned to commence in 2021. In parallel with the retrieval and study of artefacts in the Gozo reserve collections as part of the ongoing research for the Gozo Museum, several off-site stores were reorganised.

Most of the **Fort St Angelo** fortification reports obtained following a research visit to the UK in 2019 were transcribed. Other transcripts and translations were done for all the interviews conducted for the 'Behind Closed Doors' exhibition of 2019. Concurrently, the historical map inventory of the site was upgraded to include all high definition scans which were obtained from the National Archives of Malta for a total of 720 maps. The inventory of historical images of the site was also increased to a total of 1,034. The total number of artefacts in the Fort's collection

amounted to 433 items (an increase of 21 items from the previous year). These included the purchase of items in the form of postcards, photographs and a 31 March 1979 booklet and a number of donations listed in Appendix 5. Preparations are under way to augment the visitor experience through more interpretation. The text for a guidebook on the site was completed, while preparations are in hand for new interpretation panels on Ferramolino's cavalier, in the interpretation centre, and the 18th century barrack room diorama. Interpretation at **Fort St Elmo** was augmented by new interpretation panels around the Fort, new at the HFC, and preparations for a timeline of the Fort's history at Abercrombie Curtain. Other historical documentation was gathered from the National Archives of Malta, with a particular focus on the HFC. Two inventories on historical maps and images were compiled. To date these comprise 331 and 138 files respectively. **Fort Delimara** was unfortunately targeted by intrusions and vandalism. A report was registered at the Birżebbuġa Police Station on 22 June after a video emerged on YouTube showing intruders gaining unauthorised entry into the fort. On 6 August another report was submitted to the police as theft was reported from the Fort including the alarm and solar panels equipment at an estimated cost of around €8,000. Both reports are still open and unsolved to date.

Several works have been carried out concerning the **Palace Armoury** collection. Parts of the reserve collection housed in the old conservation workshop have been transported to the new room at first floor level that is being refurbished into a new conservation laboratory. The room already houses several armour and shields that had been removed from the walls of the Armoury. New trophies of arms are being mounted to replace the trophies found at San Anton and Verdala Palaces, which will be conserved. Apart from the trophies, work is ongoing on the antique wooden mannequins for the suits of armour that had been on display in the Armoury pre-1974, and subsequently displayed in the corridors of the Piano Nobile of the Grand Master's Palace.

An overall assessment of the state of conservation of the collection was undertaken. It was noticed that around half the artefacts still need conservation prior to display in the new Armoury Hall on the Piano Nobile. Apart from several pieces of armour that have already been conserved over the past years, this year four showcases containing rapier and sabre swords have been conserved. Another showcase with Morion helmets has also been commenced. In the meantime the conservation of the garde-rein which forms part of the full parade suite of Grandmaster Aloff de Wignacourt has been completed. Its parts have been studied and reorganised into their original positions. This part of armour is being prepared for display thus attaching it back to the suit of armour. Currently a delicate restoration project on the collection of remaining three powder flasks is taking place at the paper conservation laboratory. Following the closure of the Armoury due to the pandemic, and the consequent lack of ventilation in the halls coupled with high humidity on the ground floor, it was found that some showcases in the weapons hall have been subject to growing mould. The affected cases were opened, and the objects treated and cleaned. The new display at first floor level with a controlled environment should put a stop to this phenomenon.

Martina Pizzuto from the University of Malta's Engineering Department was assisted to study the material composition of armour based on micro-sampling from fragments of armour and non-

destructive testing on the Torre cavalry suit of armour from the collection. This was done in collaboration with the DSL Department. The project has been concluded but the student is willing to continue with her studies on artefacts from the collection. She presented a copy of her dissertation which has been placed in the Palace Armoury library. Through the year a student from the MCAST vocational course assisted the curator to continue the work on the inventory of the collection. This includes photography, data capturing and tagging with brass tags. Considerable preparatory work on the new interpretation has also been carried out, including the mint and the various grandmasters and their coinage, highlights of the collection, a running timeline, traveller's quotes and captions for the showcases.

The organisation of the reserve collection at the **National War Museum** continued. Discussions were held on the storage of textile material, mostly uniforms, while being easily accessible. Apposite boxes were purchased, and bespoke metal shelving is being manufactured. Works are at an advanced stage. Several artefacts were repacked and boxes renumbered according to their period. An agreement was reached with the Malta Aviation Museum whereby members of the latter were given access to examine and take measurements in order to build a replica of Sea Gladiator N5519 CHARITY, since it is the only surviving Sea Gladiator. Sea Gladiators and Gladiators had different features because the former normally belonged to the Fleet Air Arm and operated from aboard aircraft carriers, while the latter were normally operated from RAF airfields. The case of Malta was unique because the RAF was permitted to use Sea Gladiators (the only available aircraft) to defend Malta in the first weeks of the war.

The Italian *Beni Culturali* were contacted for guidance on information about Italian attacks on Malta in 1940-43. Attention was directed to four documentaries held at the Italian Air Force. However, the curator was encouraged to visit the *Ufficio Storico dell'Aeronautica* where the archives are held. This may hopefully take place in future. Research continued at the National Archives, the Public Works Department Archives, the Police Headquarters Archives, the Police Archives at Rabat, the National Library and the Library/Archive of Gozo. In the latter case attention was focused on the French occupation and police reports during WWI and WWII, which concern mostly daily life. The curator also started touring the four Commonwealth War Cemeteries, with the first one being the Kalkara Cappuccini Cemetery, in order to shoot photographs of every marble plaque on the graves of Maltese, British, Commonwealth and Allied servicemen who died defending or in connection to Malta during both world wars.

The curator had a number of interviews for local and foreign TV stations regarding the museum, wartime Malta in general, and Fort St Elmo. The museum brochure was translated in different languages, and the text was prepared for a publication about the 100 core artefacts of the museum and guide book of the museum. The curator also published 'WWII VE-Day Festivities 75th Anniversary' on *Tesserae* and four other features concerning WWII on the *Sunday Times of Malta*. Several artefacts were also acquired for the museum as listed in Appendix 5 below.

Although visits by researchers to the archives were limited during the year, a lot has been achieved at the **National War Museum Archives**. Several queries were answered online, and many posts related to archival material were prepared and uploaded on Facebook as outreach.

Much energy was dedicated to cataloguing. The index of the photo collection was transcribed, images from the archives were uploaded onto Fotoware and metadata of each photograph included. The poster collection at the museum archives have been sorted, catalogued and digitised. This was done through the help of an MCAST student, who also helped in the preservation of collection of red albums at the museum by digitising the photographs and interleaving the albums with acid free paper. The agreement with Maltapost is still in the works although it has experienced delay due to the uncertainty caused by the pandemic. Valuation of photo negatives has been done and a procedure on how the items are transferred to Gozo for digitisation has been outlined. Work should start next year. This will see the 22,000 photo negatives which form the photo archive being digitised and eventually uploaded online.

The archivist attended for a course on digital marketing, a course on oral history organised by the National Archives, and followed several online conferences and talks given by institutions such as the Society of American Archives and the National Archives (UK), to keep abreast with latest developments. Two articles on HM archives were written for *Tesseræ*, while another on the archives of the Malta Maritime Museum and the National War Museum was prepared for the State of the Archives Report published by the National Archives.

Considerable research was carried out in view of the **Grand Master's Palace** project, especially concerning Casa Eustachio del Monte, the original residence and 'temporary' seat of power of Grand Master del Monte. The upper floor of this house has since at least the mid-19th century been the office of British Governors, Governor Generals and subsequently the Office of the President of Malta since 1974. The lower level has since the early British period been the office of various top government officials, and since post WWII of the Attorney General. On the latter's vacating said areas in July, various onsite examinations could be carried out to compliment the extensive research that was already carried out on all ground floor areas of this house.

This house was one of the very first to be built at Valletta and acted as the temporary Grand Master's Palace at the very beginning of the new city of Valletta. It was subsequently after 1570 amalgamated with the first Auberge d'Italie and other purposely built buildings to form the present Palace. The original staircase area in this 'house' was identified from several old plans, and ultimately research on site has revealed that while the c. 1566-67 staircase well walls have been retained, the style and size of the landings and steps had been changed twice from the original. The original 16th cent staircase was typically Maltese with a central newel wall. This was demolished sometime during the next century and was replaced in the mid 18thcent during GM Pinto's magistracy as documented by old plans. The new staircase was wider – making use of another area, presently the entrance hall at ground floor so that the two flights of the staircase were somewhat wide with the original double width well amalgamated into one by the removal of the central newel wall and having semi-circular landings. This was again changed around 1830 with another staircase using the previous double well but having square ended landings. With the permission of the SCH, HM personnel removed a covering floor finished in limestone slabs at first floor level exposing a ceiling made of wooden beams and *xorok*. After the removal of said ceiling, the remains of the third staircase built around 1830 were revealed.

Among the various observations and discoveries around this 'house' was an unexpected pleasant find in the form of a series of *graffiti*. In an area deduced to have been structurally altered by the mid-18th cent, a series of oriental/Muslim looking ship graffiti were found. Under one of them a legend in Arabic characters was revealed. Eventual study has strongly indicated that this legend is in classic near Eastern/Persian Arabic. To have a slave roaming around the Palace and having time to do these graffiti is already interesting, but when one recalls that one of the conspirators of the slaves' plot of 1749 in the GMP employ was nicknamed 'the Persian', it becomes intriguing to say the least.

This year was characterized by a huge effort to clear the Palace from various types of excess non-historic material of every date, kind and nature. The material varied from mere sack loads of dust found in various rooms, to entire metal structures in Neptune's Courtyard. All clearance was closely supervised to ensure that items of interest are not disposed of. In fact, while clearing a room c.4x6m at roof level, which was until recently used as a dump, several items were found. Although not of great artistic value, these items are of historical interest and include some Victorian painted white/red deal bedroom furniture pieces marked with the broad arrow, and an extensive wall covering cupboard system which is comparable to a Butler's pantry. These items are a time capsule of when the Palace was slept in by various British officers, all having their bedrooms. Once this room was cleared and cleaned, it was turned into a store for such items found around the Palace so that in the future they could be used as required.

In November arrangements were made to clear the area recently vacated by the Attorney General in the Grand Masters' Palace. They left behind a lot of material which had to be sorted out. Officials of the Attorney General were contacted to ensure that none of the material was still relevant. Once such material was selected, the remaining material was disposed of in consultation with the National Archives. Some items were kept and sent for fumigation as they were deemed to be relevant to the national collection.

Apart from the artistic and historic items removed from the President's office, several items, paintings and furniture were also removed from their respective rooms, as were damask curtains, valances etc. Three main locations were identified at the Palace for eventual safe storage, one for fabrics (curtains etc.), one for small items and the other for furniture and large paintings. An off-site location, the former NWM was also used for the storage of less important items which will eventually return to the Palace in due course. A good number of paintings were restored, and others commenced. These were mainly portrait paintings of Knights of the Order of St John, still-lives and landscapes. The documentation and restoration of the Perez d' Aleccio paintings in the Throne Room by the University of Malta is still ongoing.

A report on the condition of the 'Pinto' clock and proposals for its restoration has been commissioned to Mr Stephen Zammit. It should be observed however, that skills in antique clock repairs in Malta are practically extinct and possibly foreign expertise is to be sought regarding such antique clocks. On the other hand, the restoration of a mid-18thcent. boulle cased mantle clock was concluded. Its carcass wood was restored and all components replaced and inlay pieces

re-attached after cleaning. In all, at the Palace three Boule clocks are to be found which have been in the palace at least since the early 19th cent, but in all probability were in the palace even during the Order's rule. One should not forget that such clocks were placed in every room of a grand house or palace and during the French period in Malta, such pieces were just utilitarian clocks of little value save as time pieces. One should remember that by then, their style had gone out of fashion as was the system of hours which had been changed for the French Republican system of ten hours...which possibly saved them from sacking.

A number of artistic and historic items were purchased. A pair of French bronze torchers, identical to another ten already in HM's possession, were purchased from the USA so that now the desired set of twelve torchers for the main elliptical staircase has been reached. Moreover, a historic large painting by Mattia Preti titled Boethius and Philosophy was purchased from Sotheby's Old Masters Auction at New York. This painting was documented to have been at the Palace and thus its acquisition was very important. The Maltese government sanctioned its purchase assisted by funds from the National Development and Social Fund. Two pairs of Blackamoor torchiere figures, one in the oriental style, the other in Amazon style, were also purchased from Wannenes Auction House at Genova, Italy.

As a consequence of the current works at the Palace, few if any initiatives could be taken at **San Anton & Verdala Palaces**. San Anton is currently occupied by the President's office. On the other hand the lower level of Verdala which has been proposed to be converted into a display area for state gifts received by the Presidents of Malta. All such gifts presently at the Valletta Palace were packed to be transferred there. A 19th cent gilt settee suit consisting of a settee, four arm chairs and six chairs previously at the Grand Master's Palace was temporarily transferred to Verdala and its upholstery replaced with appropriate damask.

The **MUZA** reserve collection that was previously stored at the National Museum of Archaeology and various rooms at Bigħi was transferred in a staggered way from April till June. A labelling system was defined for the reserve collection. This was followed by a thorough sorting and organisation exercise that has focused mainly on paintings and maiolica collections. This will inevitably spill into next year as various upgrades to storage methods will be implemented to better organise the collections while maximising on the available spaces. A scissors lift was purchased in December. This will allow for the storage in appropriate shelving of the collection of sculpture which currently is housed in the research area corridors.

All boxes containing books originally at the National Museum of Fine Arts were brought to the library. As a classification system for the library is not yet in place, basic sorting was started. Books with signs of past or current pest damage were put aside for monitoring. This monitoring will take place during 2021 under the direction of the Integrated Pest Management Team. Two copies of the book *François Boucher: Küstler des Rokoko* in which one of our drawings by Boucher was published, have been donated to the library.

All artworks pertaining to the National Collection along with their respective documentation are being digitised to preserve and make the collection more accessible to a wider audience. The work involved organisation of catalogue files containing registration numbers and inventory numbers so as to have numbers in numerical order, photography of artworks, creation of an excel sheet containing all metadata found on the inventory cards, use of programmes containing appropriate metadata storage such as Fotoware, photography of inventory cards, research and updating of content which was then included on the excel sheet created specifically for this purpose, arrangement of inventory cards according to medium.

The MUŽA team embarked in earnest on a programme of daily posts for the social media, mainly Facebook, Instagram and, on a less regular basis, Twitter. Images of works from the MUŽA collection accompanied by informative texts were posted with a view to showcase the broad range of artists, artisans, media, styles and periods, while making the national collection even more accessible. This was made possible with the contribution of two Curatorial Supports who joined during the year. The collaboration with the MUŽA Café & Restaurant management continued through the former's selection of works from the art collection and writing of supportive texts for the various menus issued by the latter.

Regular monitoring of the environmental conditions, mainly those that gave rise to mould, was ongoing throughout the year. This ran parallel to great efforts to attest for the full potential for the current environmental control infrastructure and implement permanent solutions. An automatic glass door was also installed between the break-out area next to the restrooms on first floor and 'Gate to Europe' (Europe Galleries), to better control environmental conditions in the said gallery. As part of the Insect & Pest Management programme, insect traps were set up at identified locations throughout the galleries. These traps were closely monitored and reported on a monthly basis.

Panel and canvas paintings, works on paper, prints and photographs that showed early signs of mould attack were sent to the Conservation Department for treatment. As the collections on permanent display have been periodically monitored, many works of art across the four galleries received attention on site. Other works that received full conservation and restoration treatment have been part of the ongoing programme (created in 2014) dedicated to the general upkeep and fully-fledged conservation/restoration needs of the collection. These are included in Chapter 4 below. Conservation of a writing desk (similar in design to that exhibited at the British Empire Exhibition at the Wembley Stadium in 1924) was outsourced together with an 18th century sedan chair which was cleaned and consolidated, and missing parts reconstructed. After finding traces of gold gilt, studies were carried out in order to determine finishes. This will spill into 2021.

A project was initiated to review all the captions in the museum, create the content for missing captions, correct errors and add extended captions where needed. Several galleries were subjected to changes in display in order to strengthen the narratives they were each dedicated to conveying. The areas completed were: 'Mobility, Connections, Directions', 'Gate to Europe' (Europe Galleries), 'Beauty and Purpose', 'Religion and Ritual', 'Signs and Tales' (Mediterranean Galleries), 'At the Service of Empire (Empire Galleries), 'Stage for Change' (The Artist Galleries).

The areas entitled 'Mattia Preti: An Italian Artist in Malta', 'Style for Status' and 'A Noble Space', all forming part of the Europe Galleries, and 'Entertaining Culture' and 'Giuseppe Cali' and Colonial Ambitions', sections from the Empire Galleries, were inaugurated on 11 December.

Research has been conducted on the following topics:

- At the National Archives, Rabat, on the British Colonial Exhibitions and the early history of the Auberge d'Italie as a national museum in the 1920s. Further research included the perusal of a number of online exhibition catalogues which aided in enriching the display contents of the gallery section dedicated to the Colonial Exhibitions that Malta participated in throughout the second half of the 19th century and the early decades of the 20th. This section falls under 'Giuseppe Cali' and Colonial Ambitions' which is part of the Empire Galleries.
- On Giuseppe Cali's 'Death of Dragut' to highlight its political undertones since it was executed at a time when Malta's nationalistic spirit was starting to foment and intensify. Such research was also carried out after contact from a descendant of the 19th century artist, Gina Cali', Visual Researcher for Imagequest, Toronto. Ms Cali requested access to images of works by and information on Giuseppe Cali for a documentary that she was putting together. Due to COVID-19, this project had to be put on hold.
- Two articles were published in *Tesseræ* issues 10 and 11. One is another article from the series discussing modern and contemporary artworks added to the National Collection and another illustrating the pleasant homecoming of Preti's 'Boethius and Philosophy'.
- The collection of Northern paintings and drawings, in collaboration with the RKD - Netherlands Institute for Art History in The Hague, to assign new attributions and confirm current ones.
- Giovanni Farrugia woodblock carved in intaglio, involving communication with the Blocks, Plates, Stones international print history research group. A project has been launched in collaboration with the DSL lab to analyse the use of the block.
- Museum Annual Reports on the O. F. Gollcher and E. Caruana Dingli bequests for captioning purposes.
- Artworks exhibited during the British Empire world exhibitions, in order to add more exhibits to the 'Colonial Ambitions' gallery.
- Ukiyo-e reprints by a selection of Japanese artists which form part of the National Collection following research required for Fotoware and update of inventory cards.
- The collection of ecclesiastical and domestic silver to identify makers' marks and period and any other information, before silverware was put on display or planned for storage.

Through its collection, MUŻA has established several important contacts with renowned experts with whom exchanges of knowledge were made:

- Carole Hirardot and Corentin Dury, Musée du Mans in relation to the two panel paintings by the Circle of the Lorenzetti Brothers
- James Mundy, Director Emeritus, the Frances Lehman Loeb Art Centre, New York in relation to the flatwork by Federico Zuccari

- Dr Françoise Joulie, specialist on 18th-century French art, Château des Bordes, and Barbara Bauer in relation to the works by François Boucher
- Ingrid Rowland, Department of History, School of Architecture, University of Notre Dame, Rome Campus in relation to the portraits of the Grognet couple by Antoine Favray
- Prof. Victoria Coltman, University of Edinburgh, in relation to the five works by Abraham Louis Ducros
- Dott. Gianluca Bocchi, in relation to the works attributed to the Circle of Francesco Noletti and Francesco Guardi
- Dr Nadine Orenstein, Drue Heinz Curator in Charge of Prints and Drawings at the Metropolitan Museum in New York, in relation to works by Theodoor van Thulden
- Grant Lewis, Curatorial Fellow at the British Museum, in relation to drawings in our collection
- Prof. Jean Michel Massing, Cambridge University and Dr Elizabeth Savage, School of Advanced Study, University of London in relation to print matrices and prints in our collection
- Maria Rosaria Nappi, in relation to paintings by François de Nome and his collaborators
- Ellis Dullaart, Curator Dutch and Flemish Old Master Painting, RKD - Netherlands Institute for Art History in Den Haag (The Hague), Netherlands in relation to a painting newly attributed to Herman van Aldewereld and other Netherlandish paintings
- Connection was re-established with Stefania Lumetta in connection with our collection of drawings
- Friederike Schutt, Assistant Curator - Dutch, Flemish and German Painting before 1800, Städel Museum, Frankfurt am Main, Germany – in connection with a print by Giovanni Farrugia after their painting 'A BLACK AFRICAN'S HEAD' by Anthony Van Dyck
- The RKD - Netherlands Institute for Art History in Den Haag (The Hague), Netherlands who are assisting with attributions of our Netherlandish and Flemish paintings which will be added to their extensive online database

MUŻA is also increasingly collaborating with art schools and stakeholders to find new ways and means of effective collaborations which go beyond using museum spaces as venues. Our idea is to learn more about their practices and see how MUŻA can factor in, so that ultimately more people in the art/cultural sector can feel at home in MUŻA. These include the following:

- The School of Art (SoA): MUŻA temporarily hosts the SoA's vast collection of drawings while the latter undergoes major construction works. As from this year, MUŻA was also hosting the SoA art lessons taking place in the Community Space. Discussions were furthered after a successful collaboration to host a number of lectures on-site by one of their lecturers, Joyce Camilleri. The aim is to have more cross-collaborations between both entities by providing curatorial knowledge and practices, access to the National Collection, and the use of spaces within the Auberge d'Italie for lessons.
- The History of Art Department (University of Malta): MUŻA received for the first time students reading their undergraduate degree course in Art History. As part of their

educational programme related to museums, they dedicated an entire credit to a brief staggered stage at MUŻA. While completing their placements at MUŻA, students were required to carry out several tasks involving cataloguing, outreach work, observing visitor behaviour, taking note of operations, and aspects of preventive conservation practices by curators in liaison with conservator-restorers and conservation scientists. The students delivered presentations of their assignments at MUŻA.

- The Bachelor of Fine Arts degree in Digital Arts (University of Malta) students carried out assignments in relation to the website being designed for MUŻA.
- Claudia Garradas resumed the Hill Monastic & Museum Library (HMML) project carried out from October 2017 to February 2018 by starting to enter the metadata of all the flatworks that had been photographed during the time bracket indicated. This involved working with the MUŻA team who conduct research and compile the metadata for these prints and drawings.
- Dr Ritienne Gauci from the Geography Department at the University of Malta contacted MUŻA enquiring about the possibility of a collaboration for a project entitled, SEA-EU. Dr Gauci is involved in the EU-Sub-Committee of SEA-EU which is a consortium of six universities with a maritime dimension at the helm of their teaching and research. This collaboration would involve the creation of a documentary on maritime cartography through which the hydrographical maps from the MUŻA Cartographic Collection could be showcased. The contribution of the Malta Map Society would also be considered for this collaboration. Discussions also included the possibility of designing an online exhibition due to the current COVID-19 situation as well as creating didactic material on cartography targeted for school children, which would also serve to test an educational pilot project. Despite that very little has hitherto materialised owing to the pandemic, preparations are underway for this project to come to fruition in 2021.
- Discussions on a possible memorandum of understanding were held with MCAST so that MUŻA is more present in the students' formation in the form of art history lectures, theoretical and practical knowledge, experiences, internships, etc.

Remarkable progress was registered in implementing the much-awaited interpretive vision of presenting the **Inquisitor's Palace** with a historic house approach offering insights into curious aspects of daily life within reconstructed eighteenth century ambiances which unfold at ground floor, first floor and the prison complex and the relocation of the religious ethnographic displays. The reconstruction project of the early 18th century Cancelleria registered significant progress, as painting conservators were deployed at the Palace from March till December. They studied, cleaned and reinstating back what is left of the original 1733 decorative scheme along all the elevation walls beneath the frieze. The amateurish overpainting resulting from past interventions, including those of the 1920s and 1960s, were painstakingly removed and following the decision to reinstate back the historical Cancelleria, a proper reconstruction (following the

fragmented areas) was done to establish the potential unity of the entire space. Given other pressing commitments, namely the ongoing Grand Master's Palace restoration project, said conservators could not extend their period on site, thus we are currently studying the possibility of outsourcing the restoration of the remaining frieze that runs along the upper part of the hall. The first cabinetry units were installed in July. So far this is an in-house project, utilising the combined, accumulated expertise of the carpenters' workshop, the painting conservators, and the scientific laboratories responsible for analysing the different layers of paint in this and other halls in the piano nobile. More progress is expected in 2021.

Equally exciting is the analysis, cataloguing and conservation works on deposits recovered from the prison cesspit and respective courtyard in 1998 and the works carried out in 2002 in a torture chamber, and the adjacent prison cells carried out in 2016 and 2017. Although this did register progress, the principal curator of the National Museum of Archaeology had to divert his focus on excavation work in the garden dry well, which among many other things yielded a 17th century Ming porcelain cup. With the help of the newly recruited curatorial supports, and interns and students from MCAST's Heritage Skills Diploma, this cataloguing project will spill into next year. The garden central well was also emptied. When historically sensitive material started emerging, detailed archaeological documentation was undertaken resulting in the recovery of important data relating to the Inquisitor's use of the Palace, to the earlier Medieval and Renaissance periods, as well as to the British colonial period. In the meantime, a room was identified to serve as an organised storage and work space for the study of the Palace's archaeology. It is our intention to set this up as reference library of archaeological deposits.

On the other hand, not much progress was registered on the physical relocation of the religious ethnographic displays, even though one must consider the positive transfer of the upper floor and courtyard of the Birgu Armoury to the responsibility of HM. This falls within the agency's vision for the Cottonera region, establishing a fourth attraction in Birgu with the aim of serving as an introductory visitor centre for the region with a marked emphasis on the urban ethnographic dimension. This will in turn render greater justice to an Ethnography Section that has been up and running from 1992 but has been missing adequate space and resources to fully exploit the potential of its narratives. For the same purpose, a curatorial support has been recruited as from November. On the other side of the coin is the possibility for the Inquisitor's Palace to consider its long-lived vocation of narrating its unique values in a fully-fledged historic house museum. This would need a lot of consideration through the drafting of a masterplan that would consider both HM's museums and their surrounding contexts. Hopefully progress in this sense will be registered in 2021.

Not much can be recorded in terms of the upgrading of the interpretive provision of the Palace, mainly because the senior curator had to focus on his commitments at MUŻA. Some progress was listed on GAMAR interactive interpretation project with the UK based company. Following the progress achieved last year, filming of all the scenes was recorded except one. Hopefully this will be finalised next year.

Given the limitations of this year, greater emphasis was invested on social media with daily posts offering intriguing insights, fun facts and behind the scene updates. In line with previous years, the Ethnography section has contributed articles for *Tesseræ*. The curator of costumes has contributed with a short article for issue 11 in the Curator's pick section with 'Maltese Bobbin Lace Skirt'. The senior curator has seen his co-authored paper with Dr Noel Buttigieg 'Serving the Inquisitor's Refined Tastes: the kitchen complex at the Inquisitor's Palace' presented for the Malta Historical Society's History Week 2017, published in the respective proceedings.

Significant artefacts were acquired. Most remarkable is the purchase of an oil on canvas signed and dated 1794 portrait of Inquisitor Giulio Carpegna by Giuseppe Pace. This painting has a relatively known history and provenance. It was commissioned by Count Saverio Marchese in recognition to Mgr Giulio Carpegna who in 1784 had consecrated his marriage with Anna Maria Camilleri Bianchi. It was later inherited by his brother Vincenzo who married Elena Ellul Preziosi. The painting passed on to the Preziosi family before it was acquired by its last owner some decades back. This portrait by the understudied late eighteenth-century artist Giuseppe Pace (1755-?), is one among the extremely rare known surviving depictions of Inquisitors in Malta. Besides being important for its secure attribution of both artist and sitter, we only know of another portrait of an unidentified Inquisitor (in the national collection) and possibly another ecclesiastical portrait (at the Wignacourt Collegiate Museum) which may very broadly be hypothetically linked to an inquisitor. The portrait in question is also important on art historical terms, for there are very few artworks which can securely be attributed to Giuseppe Pace. Besides being a rare example, this artwork is of significant historic value, for it is the only known depiction of Inquisitor Giulio Carpegna – the last serving inquisitor and apostolic delegate before the Holy Tribunal was abolished by Napoleon and the French liberal ideals. It was immediately placed on permanent display. Four other paintings were acquired with the intention of going on permanent display; these include two 19th century copies after portraits by Stefano Erardi depicting Don Giovanni Battista Desain and Don Giuseppe Desain, brother-consultors for the Holy Office. Bought from a private collection, the original portraits by Erardi are today in the MUŻA collection, yet these copies are important for they portray the sitters wearing the inquisitorial insignia and include an inscription at the back identifying both sitters. The latter copies were presumably commissioned when the original companion pieces were separated through inheritance. (Two other late 17th /early 18th century depictions of Don Antonio Azzopardi Barbara and Don Matteo Azzopardi Barbara – probably ecclesiastical brothers who also served as consultors, were also purchased at auction, together with a Maltese 18th century long-case clock late in the year – these will be recorded along with the 2021 accessions).

Impetus has finally regained on the **National Textile Collection** following the recruitment of a curator for Costumes and Textiles in May. Work on the collection included amending the textile inventory, sorting and periodically airing the collection. Improvements were also implemented in the storage area when shelving was moved for better aeration from air conditions in the upper tier; and more shelving was added to improve storage space on both levels.

Following internal meetings, it was decided to closely monitor both the storage and display area after signs of active insect infestation and water ingress effecting the wooden roofing were

noticed. Thermographic readings of the display area's ceiling affected by water ingress were taken before, during and after closure of chimney's open cap, and paint was removed from the affected wooden soffit allowing it to gradually dry. The active insect infestation in the wooden ceiling is yet to be tackled. Following further meetings and discussions on the Insect Pest Management plan, a monthly report of both areas was compiled, and the contents of the vacuumed areas were sent to the National Museum of Natural History for further analysis. This has caused the rescheduling of an exhibition for next year, when all these pending works should be done with. In the meantime, preparations are underway. Most of the selected artworks from this year's recent accessions have already been preserved and stored. A quarantine area for incoming textile donations has also been properly set up after clearing the store room next to the Cardinals' Hall. Curator also followed a 100 hour-course in weaving through the Malta Enterprise Scheme with Antoine Vella (aka Antoine tan-Newl) and delivered insight sessions to our internal staff compliment in the textiles area.

A number of significant donations were secured (see Appendix 5 below). These include tailoring patterns, embroidery and Maltese lace designs thus introducing a new section to the National Collection. A special mention is the Carmel Gerada collection of designs donated by his daughter Anna Borg. This donation complements the recently acquired Maltese lace pattern collection at the National Library – the potential of which can be exploited through a possible future collaboration. Following the 'International Lace Day' event hosted at the Inquisitor's Palace in July, a Maltese lace face mask with the 'corona virus' motif displayed by one of the lacemakers was the source of inspiration which triggered an outreach effort for the collection of Covid-19 fashionable face masks in September. Various individuals, voluntary organisations, private and public entities including the Office of the Prime Minister have contributed to this collection. This was featured on the national news bulletin in December and weekly Facebook posts. The collection also had various mentions on the media including: (i) the interview about the Maltese vocabulary in Maltese bobbin lace in the short programme '*Ilsienna*' on TVM; (ii) the interview about 'Maltese Lace: an age-old craft' for Amazon Prime's programme 'Meet the Makers'. Due to the pandemic we had to drop most of the thematic educational visits. Besides two weeks of *//-Malti fl-istorja* sessions, second-year MCAST students following the Advanced Diploma in Fashion and Retail visited the museum for an on-site lecture and first-hand appreciation of 17th century costumes as part of their assignment.

As for the **Industrial Heritage** reserve collection, focus was put on re-organising the stores at Qormi in a way that the larger items such as printing press machinery and parts from the wax factory have been placed next to each other, for better access. Parallel to this, a long overdue exercise was completed, that of moving out artefacts that were either not directly related to the collection or were stored temporarily until the relevant department could take them on. These artefacts included a large stone baptistery (formerly belonging to the Floriana Methodist church, now Robert Samut Hall, before it was transferred to the Fine Arts Museum), early 20th century Palace Armoury showcases and the Ricasoli church sacristy. This move also made it easier to house this year's donations, which included tools and machinery from the last operating tool sharpener in St Paul's Street, Valletta, a 20th century grocery shop display from Rabat, still intact, including glass displays, drawers, and cabinets that stored items sold per weight such as pasta,

herbs and other groceries. Worthy of note is a pristine 19th century-Italian-built horse drawn carriage, completely restored by its former owner, inclusive of all tools and accessories. No progress was registered on the restoration of the 1940 Fordson7v Fire Tender with the Civil Protection Department. As from late this year the industrial heritage curator's role has been redefined as 'Curator Industrial and Transport Vehicles' – this will mean that as from next year further to his curatorial responsibilities for industrial heritage, he will also be responsible for transport vehicles in other collections, namely the Palaces and Military History section, where vehicles are on permanent display and where he will be reporting.

No progress was registered on the restoration of the **Tal-Pilar Church's** artworks; however studies are underway to determine the history of the church's present collections and the whereabouts of others which were along the year transferred to other locations. The study and interpretation of the historic oven of the Auberge d'Aragon is also in progress. Discussions have been held with the Parish of St Paul Apostle and St Nicholas in Malta within the Serbian Orthodox Church (Diocese of Austria, Switzerland, Italy and Malta) for various rentals of the site. It is expected that a memorandum of understanding will be discussed with this community next year.

At the **Malta Maritime Museum**, the first annual meeting with Diane Cousteau focused on museum space and further upgrading of the MV *Calypso* model, which was restored and displayed on the occasion of the donation of items belonging to MV *Lord Strickland* before its conversion to *Calypso* of Jacques Cousteau fame, presented by Mr Charles Demicoli. Other donations included the 1960s waterline model of HMS *Barham* constructed by the late Mr Joseph Paris, donated by his son John Paris, and a collection of 1/87 waterline British submarines and other ships, some still in progress, by the late Mr M. Said, presented by his son Charles. One of the unfinished submarines represents an O class WWII submarine and this was a welcome addition.

Restoration on the mechanism of the museum clock tower, which had been extensively damaged in a storm in 2019, was commenced by Mr Stephen Zammit. Since the workshop was not available for most of the year due to construction works, works focused on of three Admiralty Dockyard desks, two cupboards and five captain chairs, which were concluded. The Hill Museum and Manuscript Library digitised all the pre-1800 manuscripts at the museum. The documents from the Carmel Testa collection were digitised, put on inventory and repacked in appropriate folders. Works on the uniform collection currently in temporary quarantine at Bighi is in full swing and over 30% of the collection is now on inventory. The annual Malta Model Expo was once again successfully hosted at the museum.

The production of the diorama of the Gharghar battery regarding the French Blockade is at an advanced stage. The base structure is ready, and the interaction setup planned. Interpretation of this diorama has developed into an interactive approach and will be animated through different historical vignettes that occurred in the said battery during the blockade. Further research has been conducted on the clothing, hairstyles and equipment used during the period. The figurines are meticulously being scratch built and sculpted one by one.

Some of the models on display had to be transferred to other locations due to work in progress. The models are being digitised as part of the EEA project. A page has been opened on Facebook and is set up as a virtual gallery, daily displaying artefacts from the collection. Traditional boats and ancient vessels featured first, while battleships and sails are in progress. Feedback was very encouraging.

Despite this major setback of the pandemic which resulted in a serious lack of paying divers on our sites, the **Underwater Cultural Heritage Unit** was still active on other fronts. Three new sites were opened: the Douglas A-1 Skyraider, the Ju88 South and the B24 Liberator. Documentation for the designation of the three new sites as areas of archaeological importance at sea was prepared. These documents serve as the foundation for the valorisation of these sites and provide all the relevant information to stakeholders and is the basis of the Notice to Mariners informing on the creation of Archaeological Zones at Sea. A presentation was given to local dive clubs about these new wrecks. The area for the future Xlendi Underwater Archaeological Park was also created through Notice to Mariners No. 8 of 2020, while the Underwater Malta Virtual Museum – www.underwatermalta.org was officially launched in collaboration with the Malta Tourism Authority and the University of Malta.

The Unit organised the digitisation of hundreds of cultural objects in the national collection. The raw data was converted to 3D models which were uploaded to Sketchfab. a GIS database for maritime sites was also organised is to create an evolving database that includes all Malta's underwater cultural heritage sites.

In August the Unit participated in the shooting of a documentary entitled 'World War II by Drone' by organising the relevant sea transport and dives and acting as surface support. The team also formed an integral part of the surface support team of the Phoenician Shipwreck Project by handling the rib to provide emergency assistance should it be needed, acting as support divers and surface support crew. Moreover, a ghost-fishing gear removal project was initiated in collaboration with a local dive club to clear HM underwater sites from ghost nets that are entangled on the wrecks – endangering marine life and divers. The Ju88 aircraft wreck was the first site to be cleared. More are planned for 2021.

The Unit publicised its initiatives locally and abroad through several articles in a number of publications such as HM's *Tesserae*, *Diver Magazine*, Taucher.net, *The Times of Malta*, Airmailnews.com, and *The Travel Magazine*. Others are in the pipeline for next year. More public outreach was achieved through a talk at the Nautical Archaeological Society's annual conference, a webinar organised with BSAC, and the organisation of a photo competition to foster greater awareness on underwater cultural heritage sites.

A position paper on the creation of wreck amnesty in Malta was drafted, including the formatting of documentation relevant to a wreck amnesty and redrafting of the relevant section of law in order to accommodate an amnesty. Moreover, a position paper outlining the benefits and

counterarguments to Malta's ratification of the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage was prepared for cabinet. Both proposals are being considered.

A three-day training course on learning to use the UWIS system for underwater tracking, navigation and communication was organised with the Armed Forces of Malta and the University of Malta. The Unit's team members also undertook several training courses with the aim of improving their skill set, including a Geomatics course, open water and advanced open water scuba diving courses, nautical licence.

Soon after closure because of the pandemic, the **National Museum of Natural History** embarked on projects replacing some of the old displays. The bird's display hall was completely dismantled, the old soffit was removed, and the antiquated lighting system were replaced with new ceiling lights. The showcases were refurbished and new photographic backdrops, highlighting areas of ecological importance in the Maltese Islands were set up. The exhibition will focus primarily on ecosystems. There are also four small showcases highlighting topics ranging from hunting and trapping to birdwatching to ornithology. A new Reptile Hall was set up showing both the local fauna as well as some exotics, including specimens of Nile crocodiles. Another new hall shows a sample of the wet collection with various species of flora and fauna preserved in glass jars. A new Insect display was also setup on the top floor with increased display boxes highlighting local groups (Coleoptera, Lepidoptera, orthoptera etc) and some exotic counterparts. Other exhibits focus on marine turtles and the Amazon, while the Human Evolution display was refurbished, and a children's activity room set up. New interpretation panels were installed in the corridors on all the three levels of the museum. These highlight the different groups of flora and fauna present in the Maltese Islands. New introduction panels were also fixed outside each display hall which now are all dedicated to Maltese naturalists.

Monitoring the House Mouse *Mus domesticus*, Maghrebian Bat *Myotis punicus* and Gaislers' Long-eared Bat *Plecotus gaisleri* populations in and around the museum continued. Specimens of *Mus domesticus* trapped were sexed, measured and now form part of the wet collection. No bats were handled. Monitoring of the breeding bird populations within the museum building also continued. Blue Rock Thrush *Monticola solitarius* two broods, chicks of first brood (four chicks) were ringed as soon as they left the nest in May. A pair of Mediterranean Flycatcher *Muscicapa thyrrhenica* nested again inside the museum with the first nest inside a wall mounted chandelier next to the MLC staircase (four chicks ringed) and a second brood inside the first hanging chandelier where four other chicks were ringed. Because of the COVID 19 pandemic, the annual visit to the plateau on the island of Filfla in collaboration with BirdLife Malta was not carried out.

The entomology collection continued to grow, and a new larger hall had to be found. By December all cabinets were in place and a new lighting system installed. Even the bird collection increased considerably, with three large donations and two confiscations delivered to the museum, the latter consisting of several large-sized species such as eagles, vultures etc. all requiring extra storage space. In view of this another room (Birds Room 4) is being prepared to hold these new specimens. The entire collection is being digitised. Photographs and metadata of

the entire Bankart Lichen Collection were uploaded on Fotoware. This large fossil collection of Dr Hans Friedrich, consisting mainly of material originating from Belgium, Holland and Germany and covering a wide geological timeframe from the Jurassic to the Quaternary, has been 90% digitised; completion, including uploading of photographs and metadata on Fotoware, is envisaged by early 2021. The wet collection was cleaned and digitised and the entire library, now consisting of over 5,000 titles was transferred to the ground floor to be more accessible. Such work was greatly facilitated following the recruitment of a co-ordinator curatorial support. A number of specimens at the museum were 3D scanned, including all the mounted skeletons at Ghar Dalam, and the skull of *Tomistoma gaudense*, which will be made available for the Gozo Museum. Curatorial support was given as required to the ESPLORA NATURA project.

The four volunteers working on the conchological collection, namely Paul Sammut, Charles Sammut, Constantine Mifsud and Charles Cachia continued with their visits up to March. They returned in June up to October, when COVID numbers started rising again. Unfortunately, due to the current situation, it was not possible for the two English volunteers Steve and Noelma Shaw to come to the museum.

Research on the collections continued. Professor Dr David Mifsud studied the Heteroptera (bugs) specimens and Carabids (Coleoptera) beetles for a revision of the two groups. He also identified and organised said groups in the museum's collection. Mr Thomas Cassar (BSc student) made use of the entomological collections for research. His work, entitled 'The praying mantises of the Maltese Islands: distribution and ecology (Mantodea)' was published in November in the journal *Fragmenta Entomologica* 52(2):341-48.

Biological / environmental studies in collaboration with other HM departments continued. The analysis of data of 2017-18 and report writing of Tarxien Temples was concluded. The onsite vegetation at Ħaġar Qim and Mnajdra Temples was mapped. Meetings were held with the Faculty of Built Heritage researchers on scientific investigations at the sites with the aim to devise and execute investigations and collate and integrate current data collected (biological, chemical and physical) to ultimately be able to build a model of changes taking place on a macro, meso and micro scale following shelter installations.

The Integrated Pest Management group is writing a General Housekeeping Protocol for HM sites and museums, and tackled a number of issues as follows: Removal of worm casts from the Hypogeum, but no live specimens were collected (IPM_0001HYP); identification of weevil species from wooden beams and trap setting at the Inquisitor's Palace (IPM_0003INQ and IPM_0004INQ); monthly condition assessment of artworks, adaptation of the general housekeeping protocol, window replacement from termite attack in window sill FF_RM-13, and trap setting at MUŻA (IPM_0006MUZA and IPM_0007MUZA); documentation of insects, collection and identification, setting of traps at the Gran Castello Historic House (IPM_0008GFM); installation of traps in carriage in the ex-war museum store and identification of roach pests from frass (IPM_0009STORES).

The curatorial staff authored the following publications: Borg, J.J., *Italian Ornithologists and the Birds of Malta*. Festschrift in honour of Prof Bruno Massa (Ed. Tommaso La Mantia); Nadège Popoff et al (including John J. Borg): *Ramsar gap analysis: Half of the wetlands of international importance for waterbirds absent from the Mediterranean network*" Biodiversity and Conservation Vol.XX; Sammut, S. & Borg, J.J., 'Għar Dalam – A Natura 2000 Site. Conservation efforts to safeguard Għar Dalam's present ecology', in *Tesseræ* 11. Moreover, the museum sponsored a publication through its core of volunteers, *A checklist on Maltese Lepidoptera* penned by Mr Paul Sammut. A total of sixty copies were printed.

In view of the new reception and shop at **Għar Dalam**, a number of old displays were removed and replaced with information panels. Added to these, two new displays highlighting the micro-fauna (reptiles, bats, shrews and frogs) and the second one displaying bones of some avian species present during the Pleistocene were set up. In the new display area, a new section highlighting the importance of Għar Dalam and its designation as a Natura 2000 Site was set-up. The bones and display cabinets in the Baldacchino Hall were carefully cleaned. New texts were prepared for the audio guide and for a child and adults' video on site. Professor Saviour Formosa carried out a complete 3D scan of Għar Dalam and drone filming inside the cave free of charge. Although no activities were held due to the pandemic restrictions, several interviews related to the project were delivered, while regular information on the ongoing works at Għar Dalam and snippets of general interest about the cave and its deposits were uploaded on Facebook.

Works regarding habitat management continued by the removal and replacing of a number of highly invasive species that continued to re-appear as a result of the seeds still present in the soil. Removal of such will continue for years to come to ensure that they do not invade the area again. Species included *Agave*, *Opuntia ficus-indica*, *Acacia* sp, and *Leucaena leucocephala*. New information panels were installed along the footpath. Another 33 trees were planted and a fresh water pond with seating areas close to it created. A list of the fauna and flora of the site was compiled. The list will be continuously updated especially in view of the habitat improvement work that is attracting new species of flora and fauna to the area. An education strategy for Għar Dalam Heritage Park was written and a bibliography of Għar Dalam related works compiled.

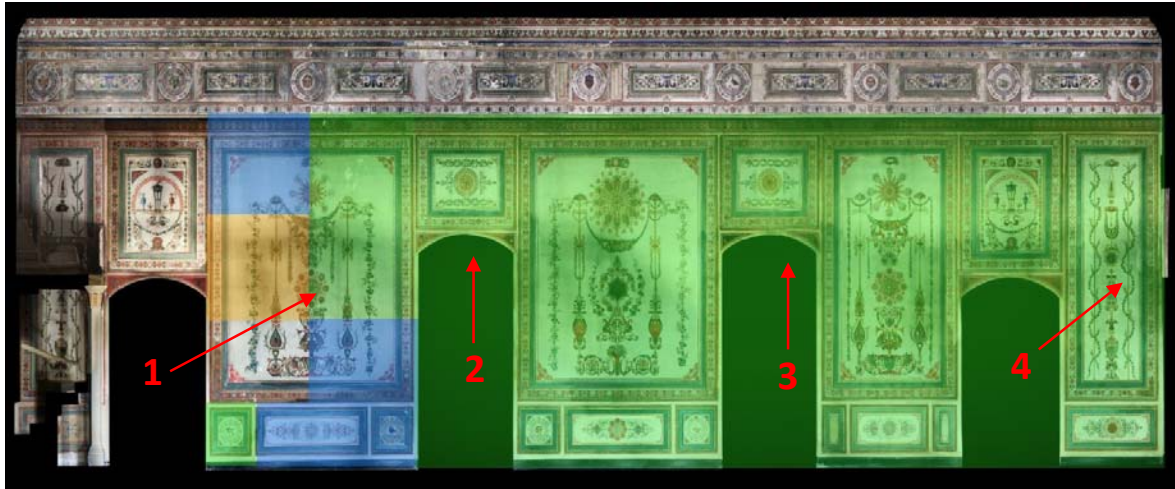
The curatorial support was assigned responsibility for all the floral aspects in all HM sites. A tree and shrub nursery have been set up at Għar Dalam to provide specimens for HM sites as required. He started compiling a database which so far includes the species found at Għar Dalam, St Paul's Catacombs, Inquisitor's Palace and Bighi Head Office, and provided advice and applied for permits. This included pruning and watering advice for trees at the Inquisitor's Palace, applying for permits to plant eight trees in the park and prune a carob tree at Haġar Qim, application for removal of invasive and ornamental species from the ditch, and removal of indigenous trees that are damaging the fortifications at Fort St Elmo, and permits for pruning of trees around apiary and tower so that works on the structures may commence at Għar Dalam Park. He also attended a 'Tree Care Specialist' course with MCAST, in order to further his knowledge and be able to do the necessary works on protected trees as required by ERA, and a 'Beekeeping and the Art of Honey Making' course at the University of Malta, with a view of possibly engaging in such an initiative for HM in future.

4. CONSERVATION

Paintings, Polychrome Sculpture and Wood Department

Documentation, conservation and restoration of the wall paintings at the **Main Guard** registered good progress regarding the west wall (area from the fireplace to the window), the east wall (area from the door to the window), the south and north walls (area to the left of the terrace door). Interventions were carried out on 87 paintings and their surrounding wall, including documentation (normal light, raking light, and UV light photography, mapping of the state of conservation, basic historical research and compilation of reports pertaining to each painting). Paintings which were brought to light after removing several paint layers of the wall were also conserved as follows: removal of cement infills, consolidation of detachments, delamination and flaking, removal of the non-original varnish layer and retouching/overpainting (old interventions), infilling of losses, levelling of infills, and retouching using the *puntini* technique.

The conservation and restoration of the north wall of the **Grand Salon** of the **National Museum of Archaeology** is also in progress. The panel next to the main door (Panel 1) is currently being restored. Due to several complications that arose during the intervention, the conservation methodology had to be altered a few times. With respect to Panel 1, the presence of a fireplace of the British period (which was later removed), and a closed arch, caused major structural damages. The presence of large quantities of salts in the substrate caused severe powdering and lifting of the paint layer, mostly at the top area. The presence of several detachments in the paint and preparatory layers was due to open joints in the wall. Where no original background colour was found, it was decided that the detached plaster had to be removed. This was done to better address the problems in the joints. However, where the original paint layer was present, the detachments were treated accordingly. Tests were carried out using different quantities of $\chi\sigma\eta\chi$ and sand in order to apply over the extensively damaged background. This was implemented since the materials are more compatible to the original. Panels 2 and 3 seem to have only minimal original paint layer present. This required further testing to find the best treatment methodology. Due to salts present in the substrate, new liftings were discovered in Panel 4 after completing the intervention. Consolidation, stucco and retouching had to be carried out again.



Weekly on-site meetings were held at the **Grand Master's Palace** regarding the conservation/restoration interventions being done by the contractor to ensure that all work is done according to modern conservation ethics. Interventions on the wall decorations, canvas lunettes and the Nasoni soffits are well in advance of schedule.

The departments were also directly involved in the monitoring of artefacts in connection with mould and environmental issues at **MUŽA**. Routine monthly condition assessment together with surface cleaning of all the artefacts on display were conducted throughout the year as required.

The following is a list of paintings with their decorative frame completed or in progress this year:

- Fire on the River Tiber by Claude Joseph Vernet, framed canvas painting, MUZA, HM16/16/2020, 51068.
- Seated Nude attributed to Guido Cali Corleo from the School of Art, framed canvas painting, HM16/72/2020, (no object number).
- Portrait of Can. Gio Batta Desain, canvas painting and decorative frame, HM16/86/2020, 63310.
- Cancelleria wall paintings, Inquisitor's Palace, HM16/48/2020, (no object number).
- Self-portrait by Giorgio Preca, framed canvas painting, MUŽA, HM16/17/2020, 51069.
- Still-life by Anthony Sciberras, framed canvas on wood, MUŽA, HM16/71/2020, 51100.
- Capture of the Padrona of Tripoli, framed canvas painting, Gozo Museum, HM16/12/2020, 51060.
- Portrait of Cavaliere Pietro Paolo Bonici Mompalao, by Lazzaro Pisani, framed canvas painting, MUZA, HM16/84/2020, 51119.
- Il Grano d'Oltre Mare, by A. Barrera, framed canvas painting, MUŽA HM16/65/2019, 61990 – in progress.
- Portrait of Giovanni Battista Desain, framed canvas painting, MUŽA, HM16/85/2020, 51120.

- St Jerome, Jose Ribera's workshop, framed canvas painting, Grand Master's Palace, HM16/57/2020, 51088 – in progress.
- Portrait of Melchiorre Gafà, framed canvas painting, Old University Valletta, HM16/92/2020, (no object number) – in progress.
- Portrait of a gentleman, from Customs Dept, framed canvas painting, HM16/15/2020, 51064.
- Christus Passus, Grand Master's Palace, framed panel painting, HM16/101/2020, 51644.
- Grand Master De Rohan, oval canvas painting and frame (no project and object number).
- Still-life with fruits, style of Giuseppe Recco, framed canvas painting, Inquisitor's Palace, HM16/04/2020, 63324 – in progress.
- Grand Master Pinto, framed canvas painting, Grand Master's Palace, HM16/64/2020, 51093 – in progress.
- Ave Maria triptych by Anton Inglott, wooden polyptych painting, MUŽA, minor treatments HM16/135/2015, 60347.
- Pastoral Scene by Rosa da Tivoli, framed canvas painting, MUZA, HM16/18/2020, 51070.
- Annunciation by Gio Domenico Lombardi, framed canvas painting, MUŽA, HM16/89/2020, 51121.
- Portrait of a Knight (featuring a crest with lion holding 3 arrows), framed canvas painting, Grand Master's Palace, HM16/55/2020, 51087.
- Battle Scene, framed canvas painting, Grand Master's Palace, HM16/61/2020, 64620.
- Surgeon Gabriel Henin, att. to Francesco Zahra, unframed canvas painting, HM16/95/2020, 51148 – in progress.
- Death of Cato by Mattia Stom, framed canvas painting, MUŽA, HM16/484/2014, 60080.
- Pope Sisto V, framed canvas painting, Grand Master's Palace, HM16/66/2020, 51095.
- Pope Innocent XII, framed canvas painting, Grand Master's Palace, HM16/65/2020, 51094.
- Pope Clement XIV, framed oval canvas painting, Grand Master's Palace, HM16/54/2020, 51086 – in progress.
- 19th cent copy of Arc. Gio Batta Desain after Stefano Erardi, canvas painting, MUŽA, HM16/87/2020, 63311.
- 19th cent copy of Arc. Giuseppe Desain after Stefano Erardi, canvas painting, MUŽA, HM16/88/2020, 63312.
- St Pascal Baylon, framed canvas painting by Francesco Zahra, MUZA, HM16/90/2020, 51122.
- King George III, framed canvas painting, Grand Master's Palace (no project and object number).
- Cancelleria furniture's decoration, Inquisitor's Palace, HM16/48/2020 (no object number).
- Tests – removal of whitewash to uncover underlying original paint schemes at the Grand Master's Palace and the Inquisitor's Palace.

Besides manufacturing several new stretcher frames, the department also completed the conservation of the following wooden artefacts:

- Set of 35 carpenter's tools, Gozo Museum, HM16/9/2019, (no object no.).
- Set of 18 carpenter's tools, Gozo Museum, HM16/8/2019, (no object no.).
- Cheese drying box, Gozo Museum, HM16/75/2020, 79256.
- Wooden soffit plank (c.4m), Grand Master's Palace, (no project / object nos).
- Decorative frame of panel painting of Virgin and Child, MUZA, (no project / object nos).
- Decorative wooden strips from the Tapestry Chamber of the Grand Master's Palace (no project / object nos) – in progress.
- Repair of a decorative frame of the Madonna and Child with St Filomena, by Antonio Falson, framed bozzetto oil on panel, MUŽA, HM16/120/2020, 51815.

Works by the **Wood Laboratory** include the following:

- French mantelpiece clock, Grand Master's Palace, HM16/159/2013, 81037.
- Chest of drawers, Fort St Elmo, HM16/1/2017, 60592.
- Wall table Gualtieri *sottospecchio*, Inquisitor's Palace, HM16/77/2020, 72335 – in progress.
- Wooden decorative showcase, Inquisitor's Palace, HM16/22/2014, 64262 – in progress.

Textiles, Books and Paper Department

Staff from this department tackled the various challenges presented by the storage of the major uniform/textile collections, especially at the Inquisitor's Palace, Gozo, the Malta Maritime Museum and Fort St Elmo, including the organisation of the required anoxia treatment. Apart from preparing items for display at the National Library and the Inquisitor's Palace, the following list of projects were completed or are in progress at the **Textiles Laboratory**.

- Maritime Museum uniform collection, approx. 400 items, in progress.
- Treatment on 266 items, Gozo Museum, HM16.116.2019, 79287 – 79551, in progress.
- Treatment 21 items, Gozo Museum, HM16.28.2019, 79232 – 79253.
- Carriage (small window and tapes), Gozo Museum, HM16.47.2020, 79560.
- Portrait of young Queen Victoria, Gozo Museum, HM16.44.2020, 51065.
- Queen Victoria 1887 Jubilee bookmark, Gozo Museum, HM16.44.2020, 51065.
- Set of AB Cook Spiridione Cassar uniforms, Fort St Angelo, HM16.6.2020, 62615-62617 & 62623.
- Original Set of WRENS cadets' uniform, Fort St Angelo, HM16.7.2020, 63313.
- Cleaning of 19 textile items from display, Inquisitor's Palace, HM16.45.2020.
- M. Purple waistcoat, 71932.
- Multi-coloured bodice, 71355.
- F. blue jacket, 70675.
- Cope, 71381
- Brocaded chasuble, ETHN/F/508.
- Brocaded burse, ETHN/F/520.

- Beige veil, ETHN/F/564.
- Beige maniple, ETHN/F/570.
- Damask stole, 71409.
- M. black bowler, 50417.
- M. Panama hat, 71922.
- F. white hat, 50388.
- F. blue hat, 72167.
- C. red bodice, ETHN/F/1115i
- C. red skirt, ETHN/F/1115ii
- Mt Lace dress, 70744ii
- Mt Lace bolero, 70744ii
- Ombrellino, 71571.

The following projects concerning flat works were completed or are in progress at the **Books and Paper Laboratory**:

- Scolaro drawings (6), 8 patterns, Inquisitor's Palace, HM16.99.2019, 62574 (81320-81325).
- A Ramble in Malta and Sicily, by George French Angas (1841), Gozo Museum, HM16.22.2020, 61509.
- Ta' Pinu Chapel, pencil and wash, by Giuseppe Calleja (late 19th c.), Gozo Museum, HM16.24.2020, 63480.
- Fungus Rock, watercolour (anon. 19th c.), Gozo Museum, HM16.25.2020, 63478.
- 1848 print from a steel engraving entitled *Pêche à l'Île du Goze*, published in Frederic Lacroix's *L'Universe Pittoresque*, Gozo Museum, HM16.23.2020, 51073.
- Imitation may be the sincerest form of flattery, print on paper by Henry Mayo Bateman, Gozo Museum, HM16.42.2020, 63341.
- Gozo (1977), etching and aquatint Julian Trevelyan, Gozo Museum, HM16.88.2019, 61835.
- Singing Nuns (1970) etching and aquatint Julian Trevelyan, Gozo Museum, HM16.88.2019, 62029.
- Bonzo Bar etching and aquatint Julian Trevelyan, Gozo Museum, HM16.88.2019, 62632.
- Calypso (1970) etching and aquatint Julian Trevelyan, Gozo Museum, HM16.88.2019, 62028.
- Woodcut, Death of the Virgin, Wolgemut, MUŽA, HM16.20.2020, 51071.
- Woodcut, Coronation of the Virgin, Wolgemut, MUŽA, HM16.21.2020, 51072.
- Ducros – View of Valletta and Harbour from Floriana Bastions, MUŽA, HM16.27.2020, 50260.
- Ducros – View of Strada Levante, MUŽA, HM16.28.2020, 50261.
- Ducros – View of Marina with Neptune's Fountain, MUŽA, HM16.29.2020, 64728.
- Ducros – View of Three Cities, MUŽA, HM16.30.2020, 50262.
- E. Caruana Dingli – Corpus Christi procession, MUŽA, HM16.31.2020, 61679.

- R. Vella - one drawing from 'Red Cabinet', MUŻA, HM16.32.2020, 50263.
- S. Galimberti – Portrait of A. Sciortino, MUŻA, HM16.33.2020, 50264.
- G. Briffa – Academic drawing of a female nude, MUŻA, HM16.34.2020, 50265.
- R. Caruana – Academic drawing of a male nude, MUŻA, HM16.35.2020, 61566.
- Anna Miggiani – Abstraction, MUŻA, HM16.38.2020, 51077 (in progress).
- Richard England – Haġar Qim Temples, MUŻA, HM16.39.2020, 63977.
- Victor Pasmore - 'Am I the object which I see', MUŻA, HM16.40.2020, 51078.
- Victor Pasmore - 'By what geometry', MUŻA, HM16.100.2019, 62591.
- Marco Cremona – Abstract, MUŻA, HM16.41.2020, 51079.
- Royal Artillery map, Malta Maritime Museum, HM16.78.2019, 62021 (in progress).
- History of the Knights of Malta, Vol 1 by Abbe de Vertot, Malta Maritime Museum, HM16.123.2019, 61938.
- 18th century watercolour of the Palace and St John's, Grand Master's Palace, HM16.86.2919, 62026.
- 18th century watercolour of the Palace and St John's, Grand Master's Palace, HM16.86.2919, 62025.
- Leather pouch, Palace Armoury, HM16.87.2019, 96061 (in progress).
- *It-talba: il Paci tal-Gwerra Ewropea*, National War Museum, HM16.9.2018, 61213.
- E. Caruana Dingli – Boschetto Fair, MUŻA, HM16.6.2013, 80753.
- Royal Opera House drawing, MUŻA, HM16.96.2020, 51149.
- One large map, MUŻA, 80523.
- Ducros – View of Valletta and Grand Harbour from Floriana bastions, MUŻA, HM16.27.2020, 50260.
- E. Caruana Dingli – Corpus Christi procession, MUŻA, HM16.31.2020, 61679.
- Maltese rubble wall and farmhouses, photograph by R. England, MUŻA, HM16.118.2020, 63975.
- Gran Fontana, Rabat Gozo, watercolour by Edward Lear, MUŻA, HM16.108.2016, 80736.
- Ducros - View of Marina with Neptune's Fountain, MUŻA, HM16.29.2020, 64728.
- Twelve photographs, Fototeka, HM16.93.2017, 79181.

Stone, Ceramics, Metals, Glass and Underwater Department

The Objects Department continued with the conservation of items from the National Collection. The top priority was the conservation of arms and armour from the Palace Armoury collection and the completion of the Neptune bronze statue in the central courtyard of the Grand Master's Palace. Works included cleaning previous interventions, corrosion and surface deposits, followed by application of several conservation grade coatings which will protect the statue from environmental conditions. The pedestal will be maintained before conservation can continue. For the first time in its history, the statue was analytically studied. This involved x-rays and several other scientific techniques to analyse the material and its inner contents. This gave conservators

and scientists the opportunity to understand its manufacture, material content and structural state.

Various swords, rapiers, breastplates, backplates, shields and other pieces were among the items conserved. A collection of armour known to be made by the mastersmith of the period, Pompeo de la Cesa, have been very delicately conserved due to their intricate detail and gold gilding. Great care was given to these items to preserve the gilding as much as possible. Another very delicate piece was the garde des reins of the parade armour manufactured for Grandmaster Wignacourt in 1602. This exquisitely decorated item is attributed to the renowned Milanese mastersmith Geronimo Spacini and is lavishly decorated in damascened floral and arms motifs in gold and silver. A garde des reins used to protect the wearer against attack to vulnerable exposed parts such as the buttocks, especially while on horseback. These pieces of armour are very rare and a decorated one is even more special. It is made up of more than a hundred and fifty pieces assembled in a scale pattern. Conservators were also engaged with the continuation of the conservation and restoration of the corridor suits of armour and of the collection within the showcases in preparation for the new set up of the Palace Armoury. These included many metal swords and rapiers, twenty-five morions, full suits of armour and pieces of different armour.

Another important ongoing project is the conservation of the Megalithic Temples. This project was carried out in phases, involving mainly pointing of cracks, filling in and reconstruction using traditional materials and the plastic repair technique. The focus was mainly on the Tarxien Temples, with the application of the black lime technique (*ġir iswed*), which includes pieces of burnt wood mixed together with lime, producing a very porous material. This spotted type of lime mortar was one of the main types of mortar used in the past in Malta especially as a pointing mortar. Unfortunately, it was disused shortly after the mid-20th century. It was decided along with the curators to introduce this material as a pointing mortar within the North Temples and other locations within the temple walls. Another ongoing project is the continuation of the conservation assessments. Ғaġar Qim, Mnajdra, Skorba and Ta' Ғaġrat Temples were assessed. Assessment involves the identification of deterioration phenomena and its location for each individual megalith. This exercise will aid to prioritise the conservation works and requirements of the temples.

Conservators were also involved in the conservation of artefacts for a planned exhibition on Medieval Gozo. The conservation work included the cleaning and the reconstruction of different ceramic typologies, including materials from the 1960s excavations in Gozo, and from more recently excavated material on loan from the Superintendence of Cultural Heritage.

The conservation of underwater artefacts also continued. Currently undergoing desalination are two metal machine guns, loaded bullet and radio belonging to a WWII American aircraft (HM16/52/2019). An interesting project is the aircraft engine Sunderland (pre-World War II) (HM16/53/2019). Other objects include a machine gun (HM16/54/2019), a half bell (HM16/51/2019), and two lanterns (HM16/53/2019). A lot of research on the topic and its conservation is still going on. New basic facilities are being set up within the premises at Bighi.

The department also continued the MUŽA project, including minor touches on a number of plaster casts of busts and the Rimorso plaster statue by Sciortino. Other related minor projects comprise a plaster copy of the bronze bust of Salvatore Pisani for the Ministry of Health, maintenance at a tomb at St Pauls Catacombs, supervision of the transfer of two large Globigerina Limestone lions at the Palace Armoury, supervision of the production of a monument for the Mall gardens in Floriana, and a collection of hand tools from the Gozo Museum. Besides regular inspections at the National Museum of Archaeology, the National War Museum, the Palace Armoury and the Domus Romana to ensure artefacts are in a good state of preservation, conservators were also involved in small projects consisting of WWII medals, adhesion of skulls and bones at the National Museum of Archaeology, and retouching of modern metal art work.

The list of main completed projects includes the following:

- HM16/93/2019 – Wignacourt parade armour (Palace Armoury)
- HM16/93/2019 – Pompeo de la Casa shield (Palace Armoury)
- HM16/93/2019 – Pompeo de la Casa pouldron (Palace Armoury)
- HM16/93/2019 – Seven decorated shields (Palace Armoury)
- HM16/93/2019 – Crucifix breastplate (Palace Armoury)
- HM16/96/2019 – Medieval Gozo exhibition (Gozo)
- HM16/111/2019 – Neptune statue (Grand Master’s Palace)
- HM16/09/2019 – Twenty metal hand tools (Gozo Museum)
- HM16/98/2019 – Collection of nine medals (Fort St Angelo)
- HM16/25/2019 – Elsa head (MUŽA)
- HM16/104/2020 – Five metal coins (Inquisitor’s Palace).
- HM16/104/2020 – Ceramic pot, porcelain cup and two ceramic plates (Inquisitor’s Palace)
- HM16/121/2020 – Sculpture Mediterranea (OPM)
- HM16/132/2020 – Collection of 58 rapiers (Palace Armoury)
- HM16/132/2020 – Twenty rapiers from the reserve collection (Palace Armoury)

Diagnostic Science Laboratories (DSL)

DSL continued its important implementation in taking on projects in support of the curatorial and conservation arms, while continuing the procurement plan for analytical system upgrades.

The procurement plan continued with the Ion Chromatography being delivered and commissioned. A residual fund from the IAEA MAT1001 cycle was presented to DSL for use, in line with its MAT1001 objectives. Since radiography, which was the core of this programme, poses some limitations, a request was submitted to procure an IRR camera, to advance imaging setup for long wave IR reflection capture. While radiography images the throughput of a painting, media such as canvas and panels tend to obscure hidden paintings and sketches. As a result, investing in IRR would circumvent most associated problems since images reflect off the preparation and do not include it. This also tops up on the IR photography tool. The system was

successfully procured following an IAEA tender bidding scheme and fully funded by the IAEA. Moreover, the actual extra budgetary IAEA-HM co-financed MAT1001 procurement plan continued with the issuing of two tenders, namely those for the handheld XRF and XRD systems. Both tenders have been won and the systems will be commissioned in 2021.

DSL continued implementing its IAEA national project MAT1001 by continuing to follow the radiography ASNT online certification course. In addition to this, staff followed the Ion Chromatograph installation and received operational training. The same will follow for the IAEA funded IRR, handheld XRF and XRD systems. All staff will receive training for effective operation of all systems. Earlier in the year, DSL manager visited the Grenoble Synchrotron facility in France for a cultural heritage workshop to showcase the most recent advances in such technology. This established a link for DSL as part of its foreign technology portfolio expansion. Three staff members attended an ISO17025 awareness course, hosted by the Malta Laboratory network. In line with the Government's vision to bring about ISO17025 accreditation to all national labs, DSL staff have all received this first step awareness session.

This year also saw the continuation of the IAEA MAT1001 project, namely following the XRAD online ASNT certification course and assisting the IAEA with technical specifications for tenders to procure the IRR camera, handheld XRF and XRD system. The IRR camera has been delivered, handheld XRF awarded awaiting delivery and training and the XRD pending publication of award.

In combination with the above, Malta's Technical Officer and Programme Management Officer from the IAEA visited DSL in two separate visits. The purpose of both visits was to follow DSL's work closely and discuss project updates and implementation. Positive comments were submitted for DSL's commitment to project implementation and effectivity. DSL's vision was deemed very professional to the extent that both individuals separately highlighted that they see DSL capable of writing a European wide project as well as host students or other professionals for advanced training on x-ray related techniques. This was well received and is testament of DSL's advances that are slowly being made in its regeneration.

Due to the pandemic, certain events could not take place, however events were adapted to cater for a much-needed public engagement. DSL did manage to contribute towards the Tiny Teen Science Café in Xaghra Gozo and a career orientation day organised by HM's education department. Other tours were held virtually via Zoom. Case studies were then presented via PowerPoint. This was very successful.

Malta, via the Radiation Protection Board is participating in an international Radon monitoring campaign. To this extent, since HM manages several sites that are wholly or partially underground, DSL staff assisted in the dosimeter deployment for assessment. These will ultimately be collected and sent abroad for analysis and a contribution to this wider study. HM will receive results in due course.

DSL concluded a total of 43 projects. These were split into eighteen HM conservation and curatorial projects and twenty-five external projects. The latter were split into thirteen private

conservation projects, four private industry projects, two Restoration Directorate projects, one Superintendence of Cultural Heritage Project, four projects from academia and one related to the Kordin Correctional Facility. Open projects (new and backlogged) amount to thirty-four, twenty-five of which pertain to the internal conservation and curatorial domains and nine external projects.

Due to the pandemic outbreak and staff shortage in certain periods during the year, certain projects could not be taken up. Foreign engineers also refused to visit Malta to service our systems during the pandemic, resulting in certain systems having been out for short stints. Notwithstanding this, DSL managed to counter these issues and present an even larger financial income than previous years. In relation to the HM conservation and curatorial projects listed above, DSL provided an equivalent of €7,065 (excl VAT) in analytical and consultation services, when assessed against the laboratory's price structure. This value does not include work done for which the report is still pending, as per above disclosed open project frequency, work which amounts to over €10,000. On the other hand, the external projects undertaken by DSL brought an income of €11,388 (excl VAT). The current secured open external projects load will bring in an additional income of over €5,000 (excl VAT).

Preventive Conservation Unit

The unit is now being administered by a new preventive conservator. Full attention continued being given to MUŻA. Ing. Edgar Neuhaus was brought in as an external consultant to the project on HM's behalf to critically assess the problem and provide a way forward following the automated environmental system's impasse. He also supported the initial stages of design for an environmental control system at the Grand Master's Palace. Another large project concerns the environmental design requirements for the Gozo Museum.

Aside from large projects, PCU was engaged in several requests as per the following list:

Hypogeum – Retrieval of data.

Mnajdra and Ħaġar Qim – Placing of sensors with AIS technicians and continued assessment.

Tarxien, Mnajdra and Ħaġar Qim – Environmental monitoring and data downloading.

Roman Domus – discussing different possibilities for introduction of a new skylight and testing of new bulbs.

Inquisitor's Palace – Costumes storage and display area monitoring.

Natural Museum of Natural History – Consultation on storage room and new lighting.

Villa Guardamangia – Environmental monitoring of the premises prior to restoration.

Anoxic treatment equipment for internal use, with the possibility of offering this service to external companies/entities.

Paintings lab darkroom environmental monitoring.

Report on the storage of HM's photographic collection with recommendations.

Fototeka – Editing glass plate negative scans (part of the cataloguing, cleaning and digitisation project).

Purchasing of environmental monitoring sensors, to be deployed for temporary monitoring in sites prior to any restoration works.

5. EDUCATION, PUBLICATIONS AND OUTREACH

During the year under review the thematic cross curricular programme of activities which started being delivered in a number of sites and museums at the start of the scholastic year 2019/20 was continued. The focus of these activities is one based on the Outcomes and Outputs of the National Curriculum Framework. The aim is to change the perception that a visit to a museum is nothing more than a fun outing with the learning of historical facts as a bonus. Each thematic activity is focused on a particular event or period in history which students are taught about in class, so that the visit to the museum becomes a relevant and important part in the learning experience. As much as possible the activities are programmed in such a way to coincide with the particular time that specific aspect of history is being taught. Through the museum visit students were also allowed to interact more fully with the primary sources referred to in their textbooks. Since most activities are cross curricular in nature, the fluidity and interconnectedness between different subject matters is evidenced. Many of the thematic activities are designed in close collaboration with the various Education Officers in charge of the subjects being tackled; they also have the full support of the Government's Education division.

Activities were open to all schools, and over the scholastic year we have offered activities that could be followed by every level, from kindergarten to post-secondary. With the knowledge that each and every one of us has different learning abilities and skills, we have continued diversifying the activities with the aim of reaching out to students who have different abilities and challenging backgrounds. Thematic programmes were specifically developed for students that fall within the Core Curriculum Programme. Other programmes targeted students which attend the Wardija Resource Centre. The success of both programmes has encouraged us to re-offer the programme in the next coming year and to open it up to more schools whose students face similar challenges.

Students from kindergarten to university, as well as teachers, are given free access to all HM sites and museums when they visit as part of an organised school visit. This concession is also extended to groups which have a social aim in visiting museums such as the 'I Belong' group which aims to integrate immigrants who will be taking permanent residence in Malta.

THEMATIC AND HANDS-ON SESSIONS FOR SCHOLASTIC YEAR 2019

Documents Speak, Secrets revealed	Archives at Fort St Elmo	13-17 January	Year 8, History & Art
<i>Matematika fl-Katakombi Rumani</i>	St Paul's Catacombs	20-24 January	Year 3, History & Maths
<i>Niżfnu l-Parata</i>	Misrah Ir-Rebħa, Birgu	17-20 February	Year 3, History & Performing Arts
<i>Il-Malti fl-Istorja</i>	Inquisitor's Palace	2-6 March	Year 7, Maltese & History
Specialised Site-Interpretation Programmes for	Fort St Elmo	4,5 March	All students attending Wardija

Students with Learning Disabilities			Resource Centre, Wardija
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A series of outreach talks in schools were also delivered. These were:

- *Remembering the Holocaust* for Year 7 students delivered on 27, 28, 30, 31 January and 3, 4, 7 February.
- *Niskopru L-Ipoġew ta' Hal Saflieni* for Year 6 students delivered on 5, 6, 7, 11, 12, 14 February.
- *Il-Katakombi - x'kienu?* for Year 7/8 students delivered on 14 January, 5 February and 4 March.
- *Karrieri fil-Qasam tal-Wirt Kulturali* for Year 8 students delivered on 15, 23, 30 January.

The **HM student Passport Scheme** was continued this year and was offered to the students who started Year 1. On 24 February HM's Conservation Laboratories were opened to students who obtained a VISA as part of the student passport scheme. A Summer Programme was also run for the second time from July to September. It offered students and accompanying adults different activities in most HM sites and museums. Topics covered included Art and Physical Education. Ten activities were offered in all and were open to a maximum of 10 due to Covid 19 restrictions. Another Student Passport event offered this year was 'Xmas during Wartime Malta' in the form of a webinar on 21 and 23 December. This scheme has proved to be once again successful with more than 8,000 child admissions together with around 110,000 accompanying adults. St John's Co-Cathedral was also added to the list of sites and museums which can be accessed for free by the Student Passport Holders.

A specific activity was also held for the **HM Senior Passport Scheme** Holders: 'Dive into the Archives' was organised at Fort St Elmo on 3-5, 18 February, 2 & 4 March. This proved to be very popular with the attendees. It consisted of a short tour of the museum with an emphasis on archives followed by a short talk about how the archives of the National War Museum came about. After a coffee break the senior citizens were shown photographs from the War Damage Collection showing images of the locality that they are from (images were changed according to the group of the day). They would then try and recognise the area where the photograph was shot. After this, wartime and post-war music was played, and our guests had to identify the name. Some of the sessions were lively and one group ended up dancing to the music. Other events unfortunately had to be cancelled due to the pandemic. Nonetheless the scheme has proved to be extremely successful, with more than 6,000 seniors and around 400 accompanying adults visiting museums.

On 27 January HM participated in the Tiny Teen Science Café organised for Year 6 state school students in Gozo. This event was organised for the second consecutive year and took place at the Xaghra Primary School. The purpose is to bring science subjects closer to Year 6 students and give them factual examples of careers in the sector. A presentation was delivered by the manager of the Diagnostic Science Laboratories. A particularly successful event entitled Christmas during

WWII was delivered online in December. It was attended by hundreds of viewers locally and abroad. A similar event is being prepared focusing on health during WWII, drawing parallels with the current situation and showing viewers how archives are used to write history.

Events

A series of events targeting families and the general public were also organised:

- 18 January – Marine Environment activity and guided tour at the National Museum of Natural History in collaboration with Malta Tourism Authority.
- 22 January – Hosting of High5 activity at the Fortress Interpretation Centre, Valletta and Ta' Kola Windmill in collaboration with the Mathematics Department.
- 5 February – Hosting of High5 activity at Haġar Qim Park and Ggantija in collaboration with the Mathematics Department.
- 8 February – Organising and hosting of *Xalata ta' Kitba* in collaboration with the National Literacy Agency at the Fortress Interpretation Centre.
- 15 February – Guided tour and educational activity at the Inquisitor's Palace in collaboration with Malta Tourism Authority.
- 19 February – Hosting of High5 activity at Natural History Museum and Old Prisons in collaboration with the Mathematics Department.
- 2 March – Focused guided tours of Għar Dalam and Haġar Qim Park for Erasmus exchange programme students.
- 3 March – Focused guided tours of Fort St Angelo followed by a treasure hunt for Erasmus exchange programme students.
- 4 March – Hosting of High5 activity at MUŻA and the Gozo Archaeology Museum.
- 6 March – Focused guided tours of St Paul's Catacombs followed by closing ceremony of Erasmus exchange programme students.
- 8 July – Launch of Heritage Malta Student Passport Summer Programme at MUŻA.
- 22 October – 'Ask the Archivist' session with Ms Maria Micallef, delivered via TEAMS from the archives of Fort St Elmo.
- 30 October, 2 November - 'Ask the Curator' sessions with Mr David Cardona, delivered via TEAMS from St Paul's Catacombs
- 3 November – Hosting of High5 Awards Ceremony at MUŻA.
- 11 November – live transmission from Kalkara Naval Cemetery of the Remembrance Day Ceremony via Facebook.
- 10 and 18 December – Organising and hosting of *Xalata ta' Kitba* in collaboration with the National Literacy Agency via TEAMS, topic covered – Tarxien Temples.
- 15 December – Art and ethnography-based activity as part of the Erasmus student exchange programme delivered via TEAMS from MUŻA.
- On 16, 20, 30 January and 6, 13 February a presentation on HM and the different activities that can be held within its sites and museums was given as part of a Quality Assurance programme by the Malta Tourism Authority.

This year, due to the cancellation of activities as a result of the Covid 19 Pandemic, work concentrated on the updating and reviewing of the thematic programmes offered so far. New

workshops are being planned for the scholastic year 2020-21 together with more activities aimed at both Senior and Student Passport holders.

PUBLICATIONS

The publishing arm of the agency continued to build on the achievements of recent years in order to increase awareness and accessibility of the assets in its care, enhance its corporate image and produce quality didactic resources for school children. The complete list of titles published during the year under review were the following:

Books & Brochures

MUZA Exhibitions Series (1) Brochure – Strangers in a Strange Land

Tesserae 10, Spring 2020

Tesserae Turns 10, Index by Author of Issues 1 – 10

Tesserae 11, Autumn 2020 (published online in January 2020)

Didactic Resources

January-March

Map of Maltese Islands with main landmarks

Gatefold brochure on Lent and Holy Week Traditions

April

Activity Booklet on the Prehistoric Temples of Malta (published online on Monday, 13th)

4 Issues of The Portal 2 – 5 (published online on Monday, 20th)

4 Traditional Confections Recipes (published online on Monday, 27th)

May

4 Issues of The Portal 7 – 10 (published online on Monday, 4th)

Craft 1: Knights' Armour (published online on Monday, 11th)

12 colouring & information sheets on Walled Cities & Knights' Fortresses (published online on Monday, 18th)

Craft 2: Pose for Art (published online on Monday, 25th)

June

6 colouring & information sheets on Natural Species (published online on Monday, 1st)

Craft 3: Roman Mosaic (published online on Monday, 8th)

4 Issues of the Portal 12 – 15 (published online on Monday, 15th)

4 Traditional Pastry Recipes (published online on Monday, 22nd)

July

Museums/Sites Poster 1: Inquisitors' Coats of Arms (published online on Monday, 6th)

Museums/Sites Poster 2: Gobelins' Tapestries (published online on Monday, 13th)

Museums/Sites Poster 3: Peasant Costumes (published online on Monday, 20th)

Museums/Sites Poster 4: Knights' Period Coinage (published online on Monday, 27th)

August

Traditions Poster 1: Il-Festi Tagħna – L-Armar ta' Barra (published online on Monday, 3rd)

Traditions Poster 2: Il-Festi Tagħna – Il-Festa Interna (published online on Monday, 10th)

Traditions Poster 3: Il-Festi Tagħna – Il-Logħob tan-Nar (published online on Monday, 17th)

Traditions Poster 4: Il-Festi Tagħna – Il-Purċissjoni (published online on Monday, 24th)

Traditions Poster 5: Il-Festi Tagħna – Il-Komunità Tiċċelebra (published online on Monday, 31st)

September

The Portal 16: 11 October 1909 – Grand Harbour's Breakwater (published online on Monday, 7th)

The Portal 17: 25 April 1970 – Enlargement of Mġarr Harbour (published online on Monday, 14th)

The Portal 18: 3 November 1976 – Ċirkewwa Breakwater & Quay (published online on Monday, 21st)

The Portal 19: 6 April 1990 – Terminal 1 at the Malta Freeport (published online on Monday, 28th)

October

Built Heritage Poster 1: Knights' Buildings at Valletta – Auberge de Provence (published online on Monday, 5th)

Built Heritage Poster 2: Knights' Buildings at Valletta – Auberge d'Italie (published online on Monday, 12th)

Built Heritage Poster 3: Knights' Buildings at Valletta – Auberge de Castille (published online on Monday, 19th)

Built Heritage Poster 4: Knights' Buildings at Valletta – Auberge d'Aragon (published online on Monday, 26th)

November

Traditions Poster 6: Games (published online on Monday, 2nd)

Traditions Poster 7: Games (published online on Monday, 9th)

Traditions Poster 8: Games (published online on Monday, 16th)

Traditions Poster 9: Games (published online on Monday, 23rd)

Traditions Poster 10: Advent & Christmas (published online on Monday, 30th)

December

Traditions Poster 11: Advent & Christmas (published online on Monday, 7th)

Traditions Poster 12: Advent & Christmas (published online on Monday, 14th)

Traditions Poster 13: Advent & Christmas (published online on Monday, 21st)

Traditions Poster 14: Advent & Christmas (published online on Monday, 28th)

6. OTHER CORPORATE

Human Resources Department

HM is currently employing 318 full time employees, ten apprentices, and has thirteen employees on loan. Twenty-four internal promotions were issued, varying from managers to different posts in different collective agreement grades. Twelve employees left the agency due to various reasons. Five resigned, six retired and one due to revocation of detailing. A total of 575 instances were reported as absent due to sickness by various employees during the year. The highest rate of absenteeism was recorded in January, February and March, while the lowest rate was in April and December. This year HM was allocated five new posts and brought forward eighteen posts including spill overs of last year's entitlement and resignations. Six new posts were allocated for the EEA project on definite contract; eight new posts were allocated for the Grand Master's Palace project on definite contract and two new posts for Xrobb I-Għagin project on definite contract.

This year HM concluded the grading and salary structure of the top management of the Agency covering the period 2020-22. Negotiations with the IRU & GWU for the new terms and conditions of the new collective agreement continued and should be concluded by mid-2021.

This was quite a challenging year for the Human Resources Department, especially in view of the new circumstances related to the pandemic. The department continued to strengthen its resources and to focus on its main objectives to implement the restructuring of the agency in various departments, including also the decentralisation of different regions. The department also continued to work on various tasks such as the new Collective Agreement, training and continuous professional development, recruitment, and the introduction of new policies and procedures.

Various training options were offered to employees to keep them updated. This varied from in-house training, in collaboration with other entities, virtual conferences, webinars, sponsorships and training abroad.

An internal expression of interest was issued for museum guided tours, inviting all senior clerks and clerks working in the visitor services section to start conducting guided tours by improving knowledge on the Maltese history and culture. Turnout was very encouraging. Training by curators was conducted in the Harbour and Valletta regions and will be concluded in the first quarter 2021. Only one induction course for new recruits was held in January spread over five days. Two more induction courses had to be suspended. An orientation session was conducted with each recruit instead.

Due to Covid-19, HM invested more in ICT software and tools. Various software such as JIRA, Anydesk, Intranet, slack, vpn and Zoom were introduced. Training was provided to users. Some refreshers courses were also organised to give an update with other ICT tools such as Fotoware,

sims and jticket. A new employee portal was also introduced in June. Employees can securely apply for vacation leave and have access to important documents such as employment contract, payslips etc.

Training to various employees were also provided in collaboration with third party entities. A seminar on *Mummies, tomography and Segmentation: The ASEMI Project* was organised in January, attended by curatorial and DSL staff. In February, DSL staff participated in *Malta Laboratory Network Accreditation Course*. Other courses on Advanced Open water, Nitrox gas blender, advanced gas blender, advanced nitrox diver, decompression procedures and diluent decompression were also organised for the Underwater Cultural Heritage Unit. Human resources and Finance employees also attended courses on Maltese Employment Law, Human Resources Management, Anti-money laundering and VAT. In September several conservators followed an intense course on the latest materials and techniques in the treatment of easel paintings. Subsequently one of the conservators who participated in this course, gave a seminar on this subject to other conservators.

HM in collaboration with the Institute for Public Services (IPS) has again provided different training courses aimed mainly for frontlines and the projects department. Training included foundation courses in customer care, advanced course in customer care and induction course in EU funding process. HM in collaboration with MITA also participated in sessions at the lab for public officers. These were hands-on sessions focusing on the actual use of technologies, including virtual reality, augmented reality, mixed reality, leap motion (hand-gesture motion device), 3D printing and 3D scanning, and microcontrollers. This training was aimed for staff working at the Digitisation, ICT and UCHU sections.

In May, MTA has launched the scheme e-learning training for the tourism industry; an e-learning platform offering online courses to individuals working in the tourism sectors. The courses were all financed by MTA and covered a variety of skills and occupational levels including management and leadership skills, personal skills, self-development, customer care, linguistic skills and specific industry-related skills. This scheme was launched since tourism is on hold due to Covid-19 and this incentive is aimed at making the best use of resources in these challenging times and empower the workforce to come back stronger and better after the pandemic. HM employees from various departments participated in the below mentioned training:

Tour Guiding Reinforcement Course in French (Alliance Francaise)

Communicating Effectively in English

Communication Skills and Customer Care Services

Front Office Basic French Course

Certificate of Attendance in Maltese Culture and Practices

Certificate of Attendance in History and Attractions

Award in Presentation and Public Speaking skills - MQF Level 5

Communication Skills

Business writing

English for the Workplace

Use of Professional English - Written and Spoken
ITS Hospitality and Tourism in English
English for Leadership in Tourism
English for Hospitality and Tourism
English for Tourism Administration Purposes
English for Hotel Management / English for Tourism Administration Purposes / English for Leadership in Tourism / Culture. Tourism and Transport
Customer care for front liners within hospitality
Dealing with stress in a customer facing role
Certificate Digital Marketing
Professional Diploma in Digital Marketing
Supervisory Management

HM in collaboration with the Central Bank of Malta also organised a training course for cash handlers through the campaign 'National Project for the Certification of Cash-Handlers', which involved the education and training of all workers who handle cash during their daily duties.

Virtual conferences, webinars and training abroad: much was disrupted and only five members of staff managed to attend for training abroad. Four were sent in Rome to participate a short course on e-marketing, while an architect went to Pisa to attend a conference. Three webinars were organised for HM employees; one as a general update on all current projects, another to present tourist statistical studies, and another in December to summarize the works carried out during 2020 and to present the projects/plans for 2021. The Human Resources office also participated in different webinars such as webinars on Mental wellbeing at the workplace, HR trends summit, the role of woman at the workplace, and equal pay for men and women.

HM sponsored ten staff coming from different departments who showed the interest to pursue training in different areas. The sponsorship covered up to 75% of the total course fee. Courses varied from tour guiding course, to management courses, visual merchandising & tree care specialist. HM in collaboration with other institutions offered different work placements to various students. Work placements were possible through the Institute for Tourism Studies (ITS) where students following the courses of tour guides and the diploma in travel and tourism were offered placements as front office personnel in various sites. Six students benefitted from this scheme. Other work placements were also possible thanks to the collaboration with Jobs Plus. HM embarked on two main schemes; the Work Exposure Scheme and the Traineeship schemes. In both schemes students were offered placements such as front liners, clerical jobs in procurement, digitization, projects office and collections. Seventeen students benefitted from these schemes. Other placements were possible through collaboration with MEDE; students attending sixth form performed custodian duties, processing the senior passport applications, and helping curators in collecting or processing data. Seven students participated in this scheme.

Apprenticeships

This year HM continued to strengthen its collaboration with MCAST as regards to the apprenticeship scheme. Ten students were employed on apprenticeship and are currently

following full time courses at MCAST. The courses vary from masonry restoration to advanced diploma in cultural skills and in marketing.

This year HM encouraged more remote working to those employees who can perform their tasks remotely. The strategy is to focus more on the output rather than the input. In November the Agency issued a policy and guidelines on remote working with the following guidelines. The Management shall assign specific tasks including number of hours needed to perform such tasks. Tasks assigned to employees benefitting from remote working should be specific and measurable. The Management should monitor that such tasks are being carried out within the stipulated timeframes. The tasks assigned would be reviewed periodically and remote working arrangements can be revised/revoked at the discretion of the management and according to the exigencies of the agency. Employees must follow the work schedules agreed with the Management; are to be sure to meet deadlines, uphold high-quality standards and submit daily reports through pre-established systems and procedures.

This year, like other previous years, HM was committed to organise a good number of social events through the Sports and Social Committee. These events are important in order to build relationships between the employees, acquire new skills, stimulate the mind, increase motivation, understand different perspectives, and the possibility to engage other cultures. However the plan had to change due to the pandemic. Only one dress-down day in aid of CSAF and one Meet and Eat were organised in February, while a healthy living talk was organised on the occasion of World Obesity day in March. In December the Committee organised a fundraising in aid of *Fondazzjoni Sebh* and several team building activities with all due precautionary measures in place.

Marketing and Communication

What could have been a fatal blow to a cultural agency with over 35 sites has turned out to be a unique opportunity to shine a light on the myriad activities and initiatives which HM works on throughout the year, as well as new ones tailored to the post-pandemic reality.

HM focused on consolidating and improving its media presence. This was mainly done by publicising public and virtual events that were organised or supported by the agency.

The agency promoted the voluminous work that happened behind the scenes, particularly during the pandemic when all national museums and sites were closed. HM produced 'Covid Diaries', thirteen short features transmitted on Television Malta, One TV, NET TV and on the agency's social media platforms (YouTube & Facebook). Another series about the main sites was aired on TVM and TVM2. A series of five episodes regarding Taste History was aired on ONE TV.

The agency's response to the spread of Covid-19 was indeed swift. The agency's website, heritagemalta.org started to offer virtual tours of most of its notable sites – from Fort St Angelo to the megalithic temples. Younger audiences can also find entertainment, with the *Kids* section bringing together social media content, and tailor-made educational material. The agency also produced masterclasses on 'Wet Collection at the National Museum of Natural History',

'Picturing History' (Leonello Spada's Fresco Cycle) and 'A Wartime Christmas Dinner'. These were livestreamed on HM's social media platforms.

Exhibitions have also been digitized, including the collection of photographs shot by Dr Peter J. Shield in the 1950s. This caused a considerable nostalgic stir online, with many commenting on life in Malta in what were undoubtedly slower times. This initiative was promoted on timesofmalta.com. Moreover, in collaboration with Dhalia Real Estate Services, HM launched a virtual experience platform which is enabling the general public to tour Villa Guardamangia in 3D. This attracted more than 18,000 viewers in four weeks. The rock-cut, subterranean burial chambers of the pre-historic Hypogeum can also be explored virtually by visitors wearing a headset connected to a computer. This cutting-edge Virtual Reality experience was researched and developed by students and academic staff with Department of Computing at St Martin's Institute of Higher Education with the collaboration of HM. In line with its mission to facilitate access to the National Museums and sites which fall under its responsibility, HM livestreamed the spring equinox and the summer solstice. HM co-hosted with Cyprus University of Technology and the European Cooperation in Science and Technology a webinar dedicated to Digital Cultural Heritage which was organised to commemorate Europe Day.

Looking at the conventional media perspective, the agency has resorted to different modes of conveying the message. A total of 86 press releases were issued, 60 appearances were registered on television programmes, thirteen interviews on radio programmes, sixteen articles on magazines, 275 online articles (mainly on tvm.com.mt, timesofmalta.com, maltatoday.com.mt, independent.com.mt, one.com.mt, netnews.com.mt and illum.com.mt) and fourteen press conferences. HM was mentioned in 192 articles on local and foreign newspapers.

From a digital media perspective, HM is continuing to invest in its media presence. The agency's main website continues to be a focal point to the different audiences accessing the site. During the year there were 951,424 page views; with the 'Museum and Sites Section' and 'Hal Saflieni Hypogeum' being the most popular sections of the site. More than half of the viewership (52%) comes from Malta. Other views come from UK (9%), United States (7%), Germany (3.5%), France (3%), Italy (2.5%), Spain (2.3%), Australia (2%), Poland (1.5%) and the Netherlands (1.5%).

From past experiences, HM's brand activities are more noticeable when using social media marketing. Although Facebook continues to be the social media platform of choice by local audiences, Instagram is picking up in terms of numbers and interactivity. The number of likes on Facebook continues to increase, from 21,115 Likes in 2018, 25,179 in 2019 and 32,396 in 2020. The number of followers on Twitter has increased to 3,526 with a total of 1,035 tweets. The number of followers on Instagram has reached 3,051 followers. These tools are mainly proving advantageous for the promotion of the agency's initiatives and live activities such as the Master Classes, launch of 'Step into MUŻA' exhibition, and press conference about the arrival of Napoleon's Letter in Malta.

Eight museums and sites: the National Museum of Archaeology, Haġar Qim, Hypogeum, Fort St Angelo, Ta' Kola, St Paul's Catacombs, Ġgantija and Fort St Elmo, received the Travellers Choice Awards by Tripadvisor, the world's largest travel site.

From a broadcast media perspective, HM has invested in numerous media appearances and advertising. Due to its documentation aspect, HM kept its participation in the programme *Malta u lil Hinn Minnha*, *Maltarti*, and *x'Urietna* on the national broadcasting station and The Local Traveler on ONE TV. HM staff are continuously booked to participate in numerous television and radio programmes promoting various activities ranging from events held throughout the year to more focused topics. Radio is still proving to be a medium that attracts attention and therefore HM has invested in continuous radio adverts and participation throughout the whole year.

In terms of advertising, HM continues to invest further in the field with the aim of publicising its corporate and commercial activities. The Agency has invested in 44 printed adverts. The main area of publicity was mainly aimed at the events organized by the different museums and sites and online shop. Apart from the printed adverts HM is also advertising via digital billboards in four different locations (two in Marsa, one in Żejtun and another in Naxxar).

HM has also promoted extensively its exhibitions such *The Future is Behind Us*, *Be the Artist*, *Boethius and Philosophy*, *Napoleon's Letter*, *Step into MUŻA*, and *Alien Headaches? The Hypogeum Skulls Enigma*. Featured were produced and aired on social media platforms.

Another area of advertising that was substantially supported through adverts focused on getting local and foreign visitors to visit HM museums and sites. This included schemes and packages such as the multipass packages and membership schemes. The launch of the HM's Online Shop is being backed up with television adverts during popular shows such as *Malta's Got Talent* edition and continuous campaigning on HM's online platforms. The area of publicity concerning the commercial aspect of the Agency was mainly aimed at the rental of venues for corporate events and services for weddings at HM venues. The student passport scheme has been extended to include St John's Co-Cathedral. This is one of the benefits reaped following the signing of a memorandum of understanding detailing a collaboration between HM and the St John's Co-Cathedral Foundation. This initiative is being promoted on various channels.

As a transparent organisation, HM supports the fostering of strong, professional relationships with all media houses. Communications and Marketing Department issued an internal policy regarding the Contribution and Engagement with the Media. The policy was designed to ensure that HM makes the most of its media coverage and public relations activities to help protect and boost its reputation. The aim of the policy is to support staff and ensure that HM makes the most of its media coverage and public relations activities to help protect and boost its reputation.

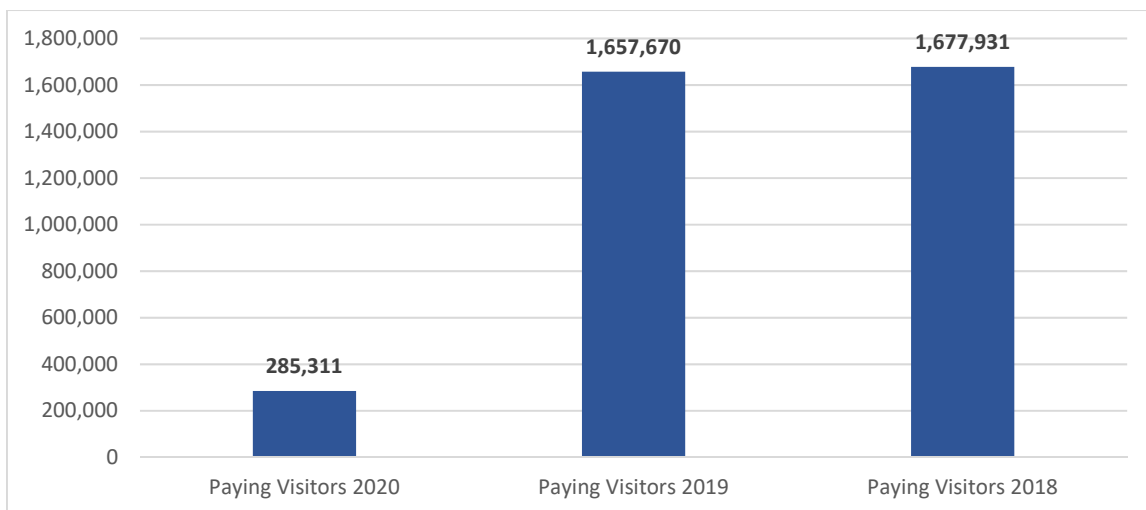
In collaboration with SMOM, the agreement with HM was renewed on 31 August whereby **Upper Fort St Angelo** is available to all visitors at the Fort. In this regard, the admission price was revised to €10 Adults, €6 Seniors & Students, €4 Children. SMOM receives a share (€1 Adults, €0.50 Seniors & Students, €0.50 Children) of the entrance ticket as per agreement.

7. VISITOR STATISTICS

General overview

Paying visitors

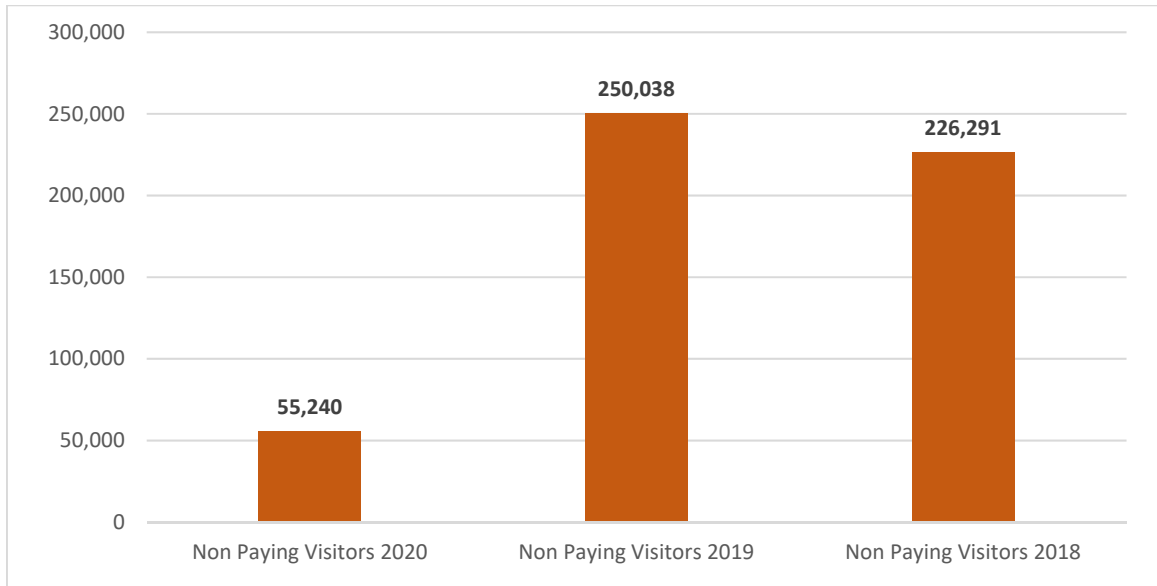
HM ended the year with an unprecedented decrease of 82.7%. Due to the Covid pandemic, the number of paying visitors dwindled by 1.3 million admissions. During the last three years the number of paying admissions stood at 285,311 in 2020, 1,657,670 in 2019 and 1,677,931 in 2018. Between April and June all HM sites/museums had to close to the public due to the pandemic. Refer to Graph 1.



Graph 1: The number of paying admissions 2020 vs 2019 vs 2018

Non-paying visitors

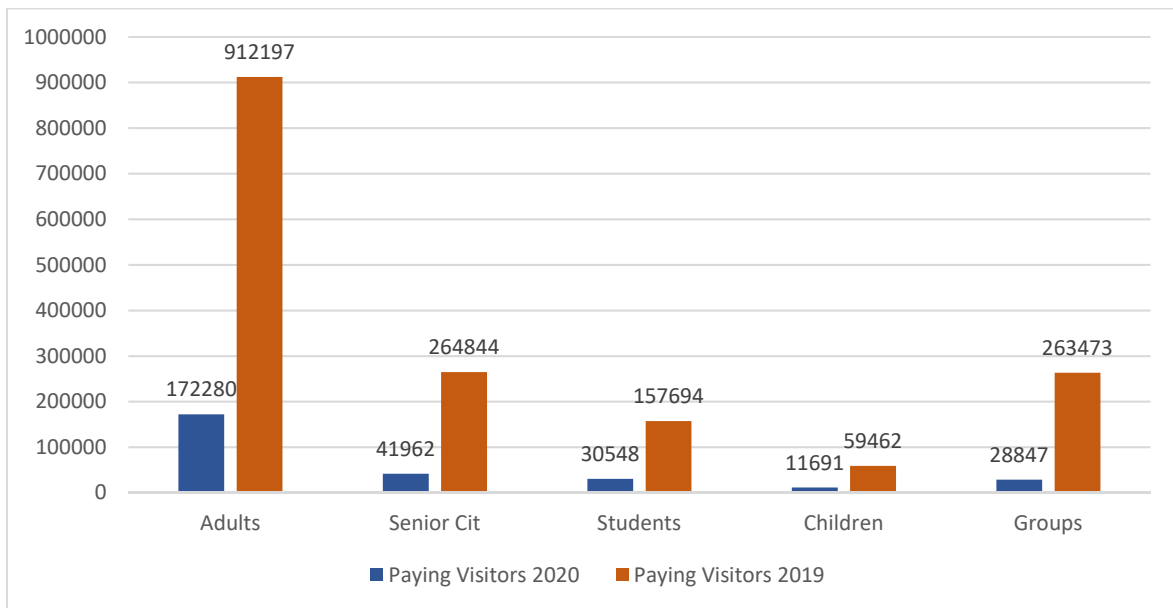
The number of non-paying visitors has also been severely limited. Refer to Graph 2. Compared to previous year, the number of non-paying admissions has gone down from 250,038 in 2019 to 55,240 in 2020. The student passport scheme lured over 19,000 visitors, while the senior passport scheme attracted almost 7,000 visitors.



Graph 2: Non-paying visitors 2020 vs 2019 vs 2018

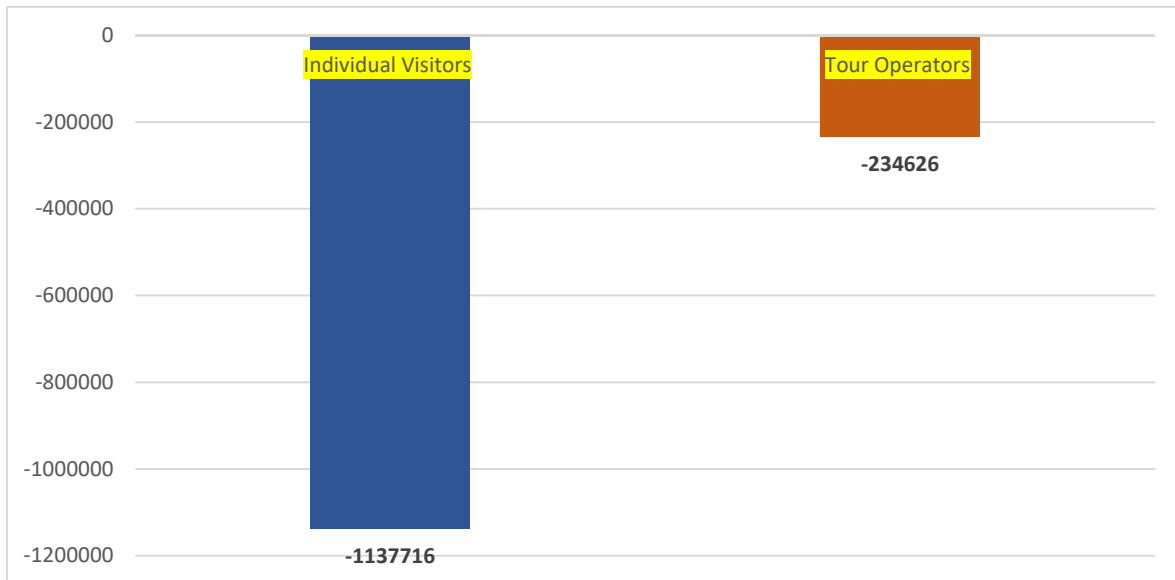
Market Segmentation: Individual admissions and tour operator admissions

A closer statistical analysis reveals that all categories of paying visitors declined by an average of 80%. The most significant drop resulted in the tour operator segment; a decrease of 89.05%. The adult category endured a loss of 81.11%, while the senior and the student categories suffered similar losses. The child categories plummeted by 47,000 visitors. Refer to Graph 3.



Graph 3: Changes in the number of paying admissions grouped by category 2020 vs 2019

Individual visitors had a net unprecedented decrease exceeding 1.13 million, while the tour operators experienced a loss of 200,000 visitors. Refer to Graph 4.

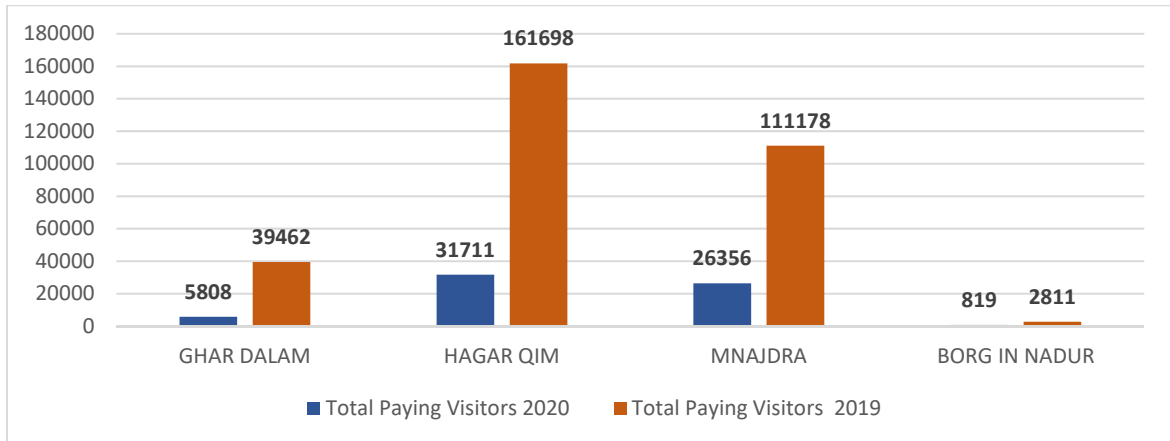


Graph 4: Changes in the number of paying admissions split by individual categories and tour operators between 2020 and 2019

Paying Admissions by Regions 2020 vs 2019 vs 2018

Southern region

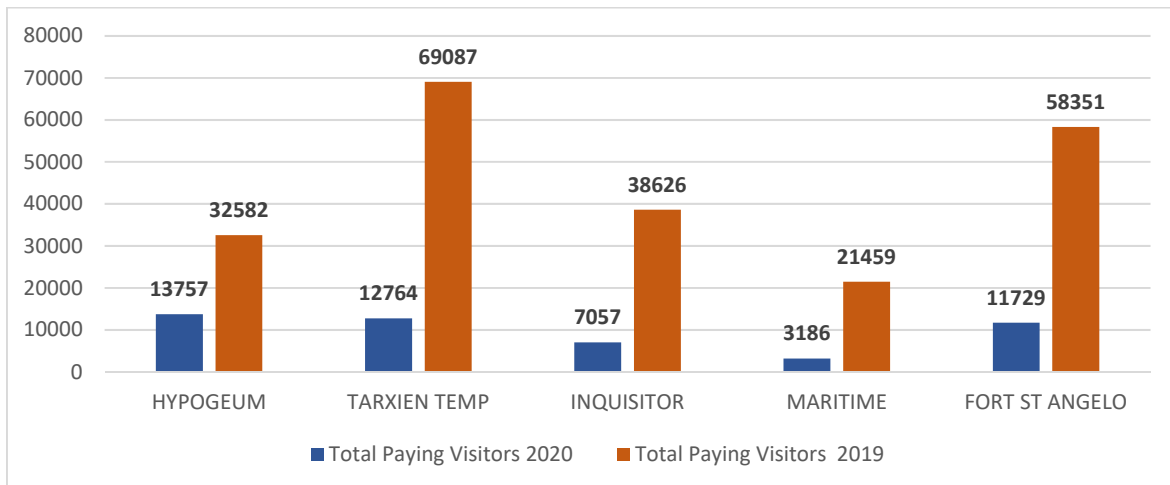
The Southern region sustained an average loss of 79%. Ghar Dalam has been negatively affected by pandemic. Paying entrances dropped from 39,462 in 2019 to 5,808 in 2020. Admissions at Hagar Qim and Mnajdra temples saw a sharp decline exceeding 214,000 visitors. Compared to previous year, Borg in-Nadur recorded a decrease of 70%. Refer to Graph 5 & Annex 1.



Graph 5: Paying visitors 2020 vs 2019 in the Southern Region

Paola / Tarxien & Vittoriosa region

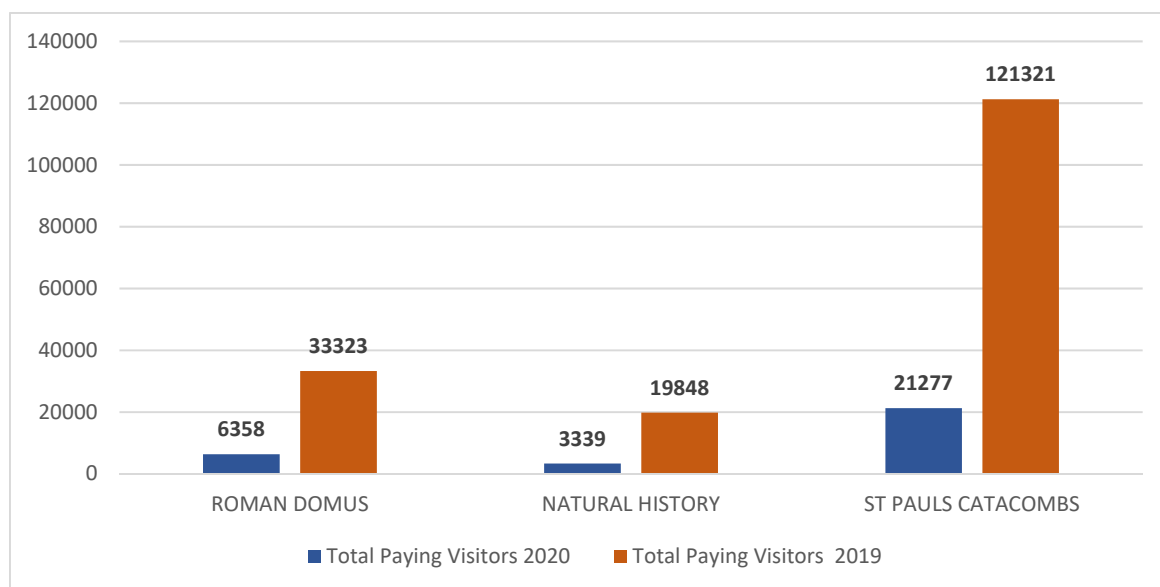
Tarxien temples recorded a significant drop in the number of paying admissions. During the period under review the temples lost 81% of its visitors. Meanwhile, the Hypogeum sustained a decrease of 57.78%. Fort St Angelo saw a sharp drop 79.90% which numerically equates to a reduction of 46,000 visitors. Paying admissions for the Inquisitor’s Palace dwindled by 31,000, while the Malta Maritime Museum encountered a drop of 85%. Refer to Graph 6 & Annex 1.



Graph 6: Paying visitors 2020 vs 2019 in the Paola, Tarxien & Vittoriosa area

Rabat region

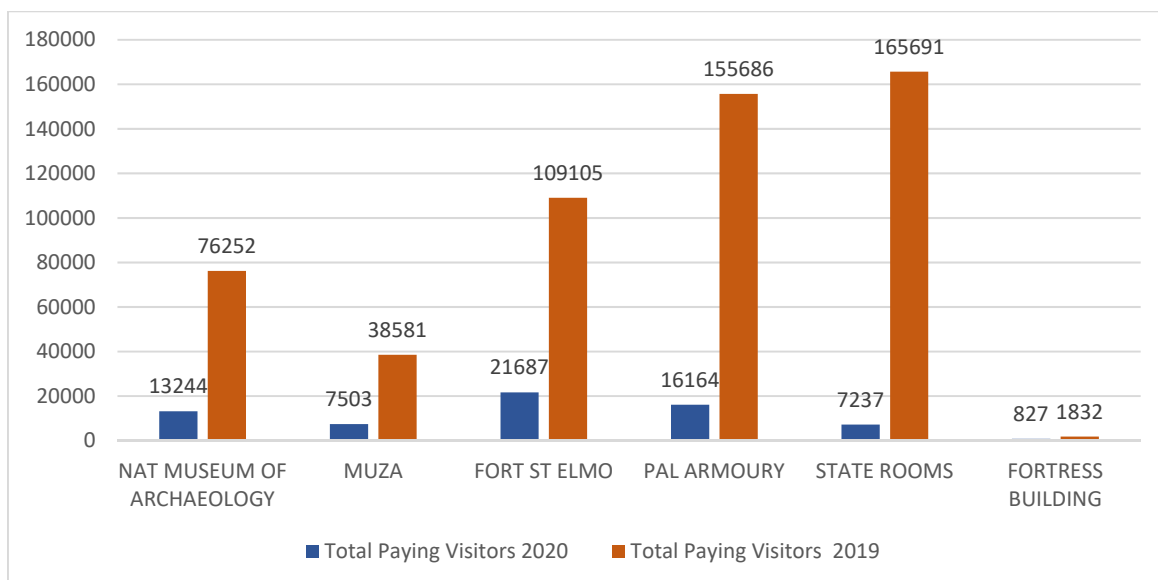
St Paul Catacombs registered the worst reduction in the number of paying entrances. Admissions dwindled down from 121,321 in 2019 to 21,277 in 2020. Throughout the same period under review the Domus Romana recorded of reduction in visitors of 80.92% while that of the National Museum of Natural History was -83.18 %. Refer to Graph 7 & Annex 1.



Graph 7: Paying visitors 2020vs 2019 in the Rabat Region

Valletta region

The Grand Master’s Palace logged significant losses. The Palace Armoury and Staterooms lost almost 300,000 visitors. Fort St Elmo endured another substantial loss of 87,000 visitors. Paying visitors emanating from the National Museum of Archaeology went down by 82.63%, equivalent to a loss of 63,000 visitors. In 2019 MUZA registered 38,581 paying visitors while in 2020 the number of paying visitors stood at 7,503. Refer to Graph 8 & Annex 1.

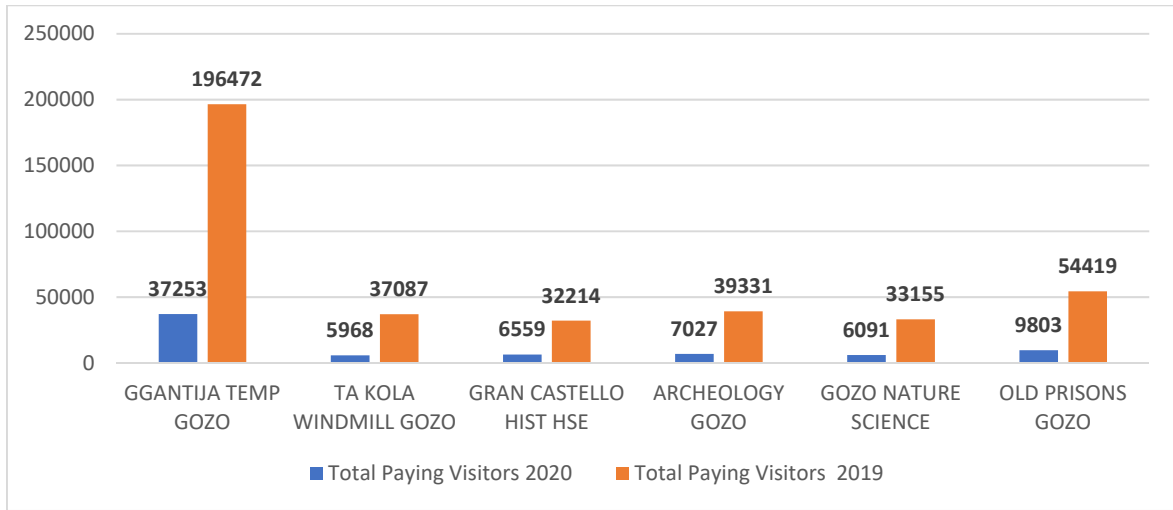


Graph 8: Paying visitors 2020 vs 2019 in the Valletta region

Xaghra Region & Cittadella sites

Throughout the year Ggantija temples suffered one of the heftiest declines in the number of admissions. Compared to previous year, 160,000 visitors were lost. Meanwhile Ta' Kola Windmill saw a reduction exceeding 30,000 admissions. Refer to Graph 9 & Annex 1.

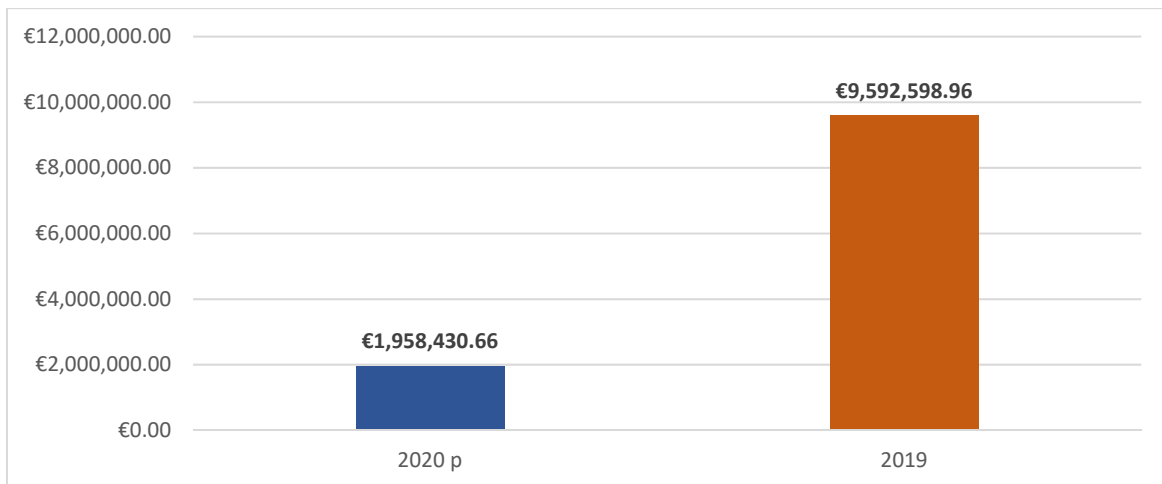
HM museums in the Cittadella have all ended in a negative territory. The biggest reduction in paying admission were noted at Gozo Old Prison museum (-44,616), Gozo Museum Archaeology (-32,304), Gozo Nature Museum (-27,064), and the Gran Castello Historic House (-25,655). Refer to Graph 9 & Annex 1.



Graph 9: Paying visitors 2020 vs 2019 in the Xaghra Region and Cittadella sites

HM revenue

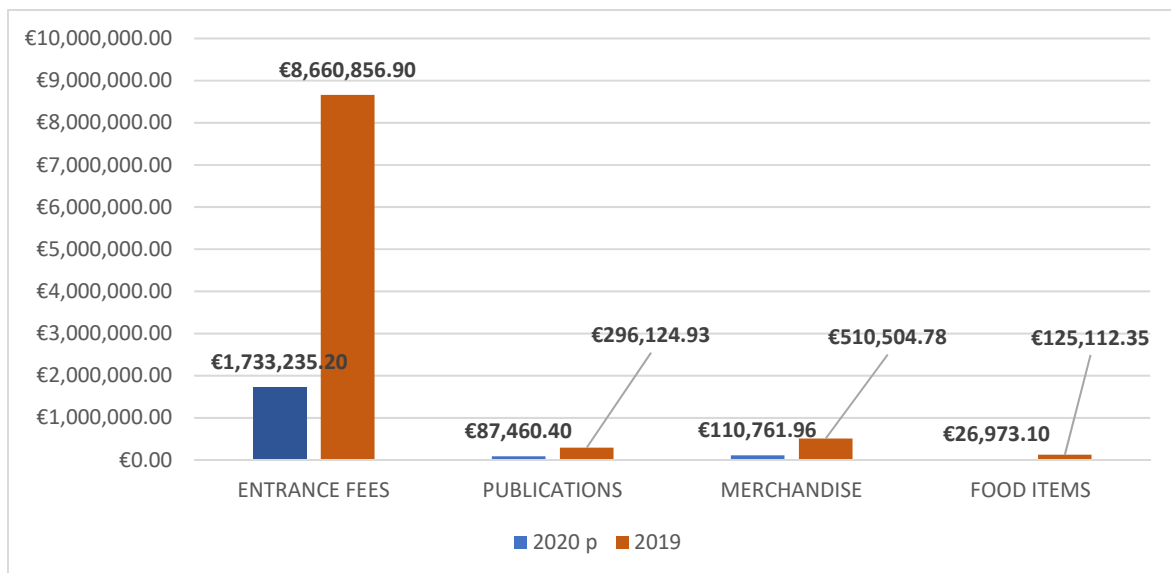
As at 31 December, HM's financial performance deteriorated significantly due to the pandemic. Total revenue figures spiralled down from €9.59 million in 2019 to €1.95 million.¹ Total revenue decreased by 79.58 %. Refer to Graph 10.



Graph 10: HM's revenue 2020 vs 2019

¹ 2020 revenue figures are provisional

Revenue originating from the sales of tickets decreased by 79.99%. Publications sales declined by 70.47%. During the same period under review, merchandise and food items experienced decreased of 78.30% and 78.44% respectively. Refer to Graph 11.



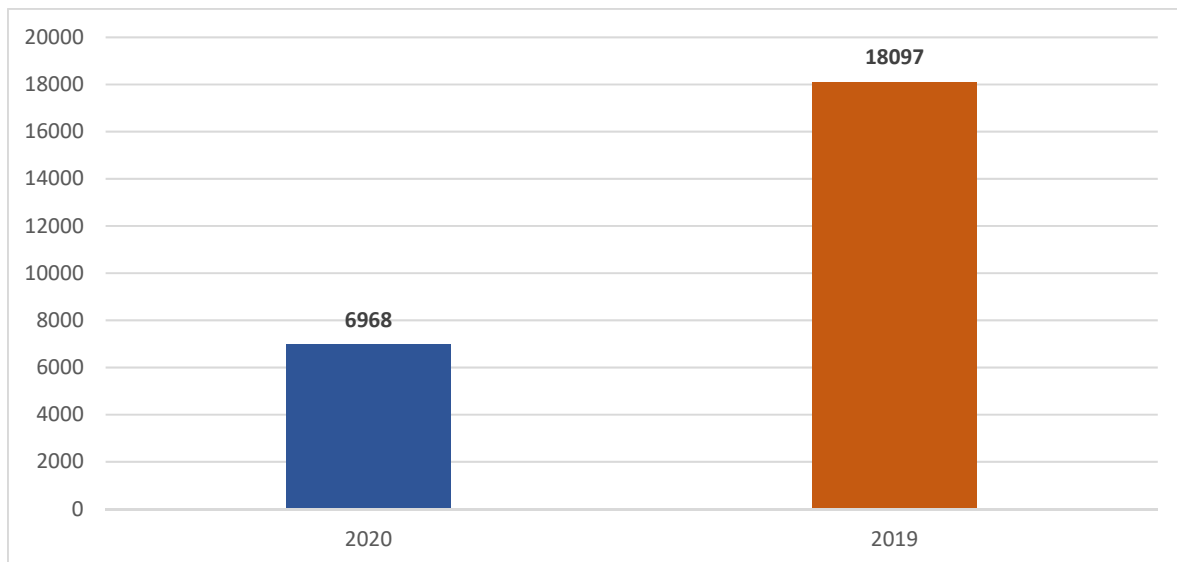
Graph 11: HM's revenue by segments 2020 vs 2019

The Passport Schemes

The Student Passport

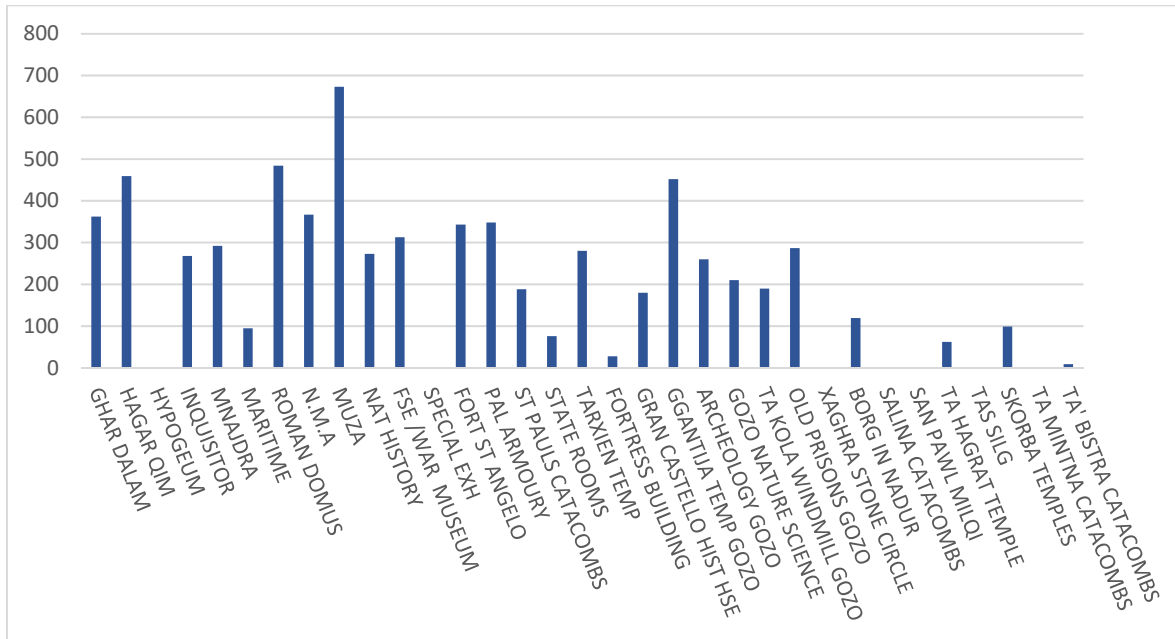
The student passport scheme was launched in November 2019. From 1 January to 31 December the number of entries through the student passport schemes reached an audience of 19,000 visitors. Ggantija, Ghar Dalam, Hagar Qim & Mnajdra Temples, and the Gozo Old Prisons were the most popular sites. Refer to Graph 12.

In May 2019 a new passport scheme was launched aiming to lure the elderly people. In 2020, the number visitors using the senior passport scheme equated to 6,900 visitors. The admission generated from the use of the student passport scheme plummeted by 61%. Visitors dwindled from 18,097 in 2019 to 6,968 in 2020. Refer to Graph 14.



Graph 14: Visitors using senior passport scheme 2020 vs 2019

MUŻA, Ғағар Qim, the Roman Domus and Ğgantija Temples were the most preferred sites among senior passport holders. Prior to the pandemic the number of admissions amounted to 5,200 visitors. Refer to Graph 15.



Graph 15: Visitors using the student passport scheme in 2020

Annex I

SOUTHERN AREA	Total Paying Visitors 2020	Total Paying Visitors 2019	% Change
GHAR DALAM	5808	39462	-85.28%
HAGAR QIM TEMPLES	31711	161698	-80.39%
MNAJDRA TEMPLES	26356	111178	-76.29%
BORG IN NADUR	819	2811	-70.86%

POALA & TARXIEN AREA	Total Paying Visitors 2020	Total Paying Visitors 2019	% Change
HYPOGEUM	13757	32582	-57.78%
TARXIEN TEMPLES	12764	69087	-81.52%

VITTORIOSA AREA	Total Paying Visitors 2020	Total Paying Visitors 2019	% Change
INQUISITOR'S PALACE	7057	38626	-81.73%
MARITIME MUSEUM	3186	21459	-85.15%
FORT ST ANGELO	11729	58351	-79.90%

RABAT AREA	Total Paying Visitors 2020	Total Paying Visitors 2019	% Change
ROMAN DOMUS	6358	33323	-80.92%
NAT. MUSEUM OF NATURAL HISTORY	3339	19848	-83.18%
ST PAULS CATACOMBS	21277	121321	-82.46%

VALLETTA AREA	Total Paying Visitors 2020	Total Paying Visitors 2019	% Change
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NAT MUSEUM OF ARCHAEOLOGY	13244	76252	-82.63%
MUZA	7503	38581	-80.55%
FORT ST ELMO	21687	109105	-80.12%
PALACE ARMOURY	16164	155686	-89.62%
STATE ROOMS	7237	165691	-95.63%
FORTRESS BUILDERS	827	1832	-54.86%

XAGHRA AREA	Total Paying Visitors 2020	Total Paying Visitors 2019	% Change
GGANTIJA TEMPLES	37253	196472	-81.04%
TA' KOLA WINDMILL	5968	37087	-83.91%

CITTADELLA SITES	Total Paying Visitors 2020	Total Paying Visitors 2019	% Change
GRAN CASTELLO HIST HSE	6559	32214	-79.64%
ARCHAEOLOGY GOZO	7027	39331	-82.13%
GOZO NATURE MUSEUM	6091	33155	-81.63%
GOZO OLD PRISONS	9803	54419	-81.99%

SMALL SITES	Total Paying Visitors 2020	Total Paying Visitors 2019	% Change
TA' HAGRAT TEMPLES	859	3390	-74.66%
SKORBA TEMPLES	783	3374	-76.79%
TA' BISTRA CATACOMBS	192	1335	-85.62%

APPENDIX I

CALENDAR OF EVENTS

EXHIBITIONS HOSTED BY HM

21 – 25 February: **ModernExpo 2020**, Scale Model Exhibition at the Malta Maritime Museum.

14 February – 8 March: **Strangers in a Strange Land**, coordinated by Margerita Pulè, at MUŻA.

27 March – 26 April: **Botanical Portraits**, art exhibition by Carmen Forder, at the National Museum of Natural History.

29 February – 8 March: **The Statue of the Immaculate Conception**, by the *Socjetà Mużikali Madonna tal-Ġilju*, at MUŻA.

EXHIBITIONS ORGANISED BY HM

27 March – 19 April: **Passio Domini** – exhibition of miniature Holy Week statuettes, at the Gran Castello Historic House, the Citadel.

8 – 29 July: **Be the artist – Prehistoric Temples** exhibition, at MUŻA.

21 – 25 September: **Napoleon's letter**, on the occasion of Public Service Week, at the National Museum of Archaeology.

11 December – 10 January 2021: **Step into MUŻA**, digital exhibition of animated paintings at MUŻA's courtyard.

21 December – 31 March 2021: **Alien headaches? The hypogeum skulls enigma**, at the National Museum of Archaeology.

EXHIBITIONS IN COLLABORATION WITH OTHERS

18 August 2019 – 12 January: **The exhibition of one painting – The portrait of Catherine the Great with St George's Ribbon**, at the Ekaterininsky Hall, Grand Palace State Museum Tsaritsyno, Moscow, Russia.

1 January – 31 December: **Exploring the Phoenician Shipwreck off Xlendi, Gozo** – an exhibition highlighting discoveries from this site, at the Gozo Area Office exhibition hall, the Citadel, Gozo, in collaboration with the University of Malta, the Ministry for Gozo, the Malta International Airport and the Honor Frost Foundation.

12 March – 12 April: **The future is behind us: Navigating history in virtual reality**, at the National Museum of Archaeology, in collaboration with St Martin's Institute of Higher Education.

16 July – 31 August: **Boethius and Philosophy** – first public viewing of Preti's major work, in collaboration with the National Development and Social Fund, at MUŻA.

EXHIBITIONS IN WHICH HM PARTICIPATED

1 April – 28 February 2021: **Monument** – a photographic exhibition on monumental prehistoric European structures, at the Galway City Museum, Ireland.

11-23 February: **Malta's archaeology through the ages**, as part of the events of the Festival of European Archaeology on the occasion of the Croatian presidency of the EU at Zagreb, Croatia.

2-4 October: **Ancient languages in Maltese archaeology**, organised by the Superintendence of Cultural Heritage, at the Superintendence's offices, on the occasion of the European Heritage Days.

3-11 October: 'Heritage and Education' exhibition of the finds of the **2019 Tarxien Punic Tomb**, at the Dar tal-Kejka, Tarxien, organised by the Superintendence of Cultural Heritage on the occasion of the European Heritage Days.

LECTURES ORGANISED / HOSTED BY HM

24 January: **Monitoring of Prehistoric Temples from a biologist's perspective**, by Stephanie Sammut, at the National Museum of Natural History.

30 January: **Fabrics for an Order: technical and artistic appreciation of the liturgical vestments of the Order of St John**, by Evelyn Baluci, at the National Library of Malta.

25 January: **Tattooing and Japonisme: High-Class Commodity Tattooing in the late 19th Century**, by Dr Matt Lodder from the University of Essex, at the Malta Maritime Museum.

12 February: **Cafà's Golden Rose**, on the statuette of St Rose of Lima recently purchased by Heritage Malta, by Keith Sciberras from the Department of Art History of the University of Malta, at MUŻA.

27 February: **Joyful Jewellery: Jewellery in Carnival and Social Events**, by Francesca Balzan at the National Library of Malta.

6 March: **Shedding light on a 1980s archaeological discovery: Roman remains hidden under a car park in Rabat**, by Maxine Anastasi of the University of Malta, at St Paul's Catacombs.

13 March: **Archaeology of the Sea**, by Timmy Gambin, at the Swieqi Local Council.

18 March: **The Jebel Moya Project: Pastoralists and Farmers in Southern Sudan**, by Isabelle Vella Gregory of the University of Cambridge, organised by the Archaeological Society of Malta at the National Museum of Archaeology.

9 July: EU LIFE Closing Conference on Zoom from Wignacourt Tower, Salina. Senior Curator Natural History key speaker on **Seabird Studies in Malta – A Historical Perspective**.

14 October: **Picturing history: Leonello Spada's fresco cycle at the Grand Master's Palace in Valletta**, by Frederica Agius, live streaming on HM's Facebook in collaboration with the Art History Department of the University of Malta.

13 November: **Preserving Natural History Collections** – The wet collection, Facebook live Master Class from the National Museum of Natural History.

23 November: **Butterfly Conservation Workshop** on Zoom – Presentation by the curator and another presentation on the origin of the entomological collections at the museum by the senior curator of the National Museum of Natural History.

EVENTS ORGANISED BY HM

3 January: **Tell me a story** – HM passport event at the National Museum of Archaeology.

9 January: Organised tour and hands-on **activity for educational officers** at Fort St Angelo.

9 January: Activity on **Evolution and Extinction** for HM Passport Holders at the National Museum of Natural History.

13, 14, 16, 17 January: **Documents speak, secrets revealed**, thematic event on primary sources and digitisation at the National War Museum, Fort St Elmo.

14 January: **Discovering the Roman catacombs** – Outreach talk at Kirkop Middle School and visit to Ta' Mintna Catacombs.

15, 23, 30 January: **Karrieri fil-qasam kulturali**, outreach talk in schools for Year 8 students.

16 January: **Official presentation of an original lino print and three drawing albums by Isabelle Borg**, by the Friends of MUŻA to HM, at MUŻA.

18 January: Behind the Scenes: The **HM Publishing Unit**, exclusive event for HM members, at the National Museum of Archaeology.

20-24, 27 January: ***Niskopru l-Matematika fil-Katakombi***, mathematics trail including history and art, at St Paul's Catacombs.

21 January: **Dinosaurs – An Introduction**, a talk to kindergarten school children at Mosta Primary School.

22 January: **High 5 Mathematics challenge**, at the Fortress Builders and Ta' Kola Windmill.

26 January: **Open Day at Borg in-Nadur**, including guided tours.

29 January: **Holocaust Memorial Day** – Outreach activity at Ħandaq Middle School, on the occasion of the 75th anniversary of the liberation of Auschwitz.

30 January: **Holocaust Memorial Day** – Outreach activity at Tarxien and Kirkop Middle Schools, on the occasion of the 75th anniversary of the liberation of Auschwitz.

31 January: **Holocaust Memorial Day** – Outreach activity at Naxxar Middle School, on the occasion of the 75th anniversary of the liberation of Auschwitz.

2 February: **Aspects of the Castrum Maris** – curator's tour and 15th century military re-enactments at Fort St Angelo.

3 February: **Holocaust Memorial Day** – Outreach activity at Blata l-Bajda and Rabat Middle Schools, on the occasion of the 75th anniversary of the liberation of Auschwitz.

3-5 February: **Dive into the Archives** – Thematic event on Heritage Malta's archives for HM's Senior Passport holders at Fort St Angelo and the Malta Maritime Museum.

5 February: **High 5 Mathematics challenge**, at Ħaġar Qim and Ġgantija Temples.

5 February: ***Niskopru l-Ipoġew ta' Ħal Saflieni*** Outreach Programme, outreach talk for Year 6 students, at Mellieħa Primary School.

7 February: ***Niskopru l-Ipoġew ta' Ħal Saflieni*** Outreach Programme, outreach talk for Year 6 students, at Mqabba Primary School.

10 February: **Mass and guided tour at San Pawl Milqi** on the occasion of St Paul's Shipwreck.

11 February: **Holocaust Memorial Day** – Outreach activity at Ta' Paris Middle School, on the occasion of the 75th anniversary of the liberation of Auschwitz.

12 February: ***Niskopru l-Ipoġew ta' Hal Saflieni*** Outreach Programme, outreach talk for Year 6 students, at St Aloysius College Birkirbara.

14 February: ***Niskopru l-Ipoġew ta' Hal Saflieni*** Outreach Programme, outreach talk for Year 6 students, at Marsa Primary School.

15 February: **Behind the scenes curator's tour** exclusive for HM Members, at MUŻA.

17 February: ***Niskopru l-Ipoġew ta' Hal Saflieni*** Outreach Programme, outreach talk for Year 6 students, at Naxxar Primary School.

18 February: ***Niskopru l-Ipoġew ta' Hal Saflieni*** Outreach Programme, outreach talk for Year 6 students, at Għasri Primary School.

19 February: **High 5 Mathematics challenge**, at the National Museum of Natural History and the Gozo Nature Museum.

17-20 February: ***Nizfnu l-Parata*** – animated tour of Birgu and re-enactment of the traditional Carnival dance at St Lawrence Church parvis, Birgu and the Inquisitor's Palace.

24 February: **Conservators at work** – Tours of the conservation laboratories exclusive for HM's Visa student passport holders, at Bighi, Kalkara.

25 February: **From scales to feathers** – exclusive event on the extinction and evolution of birds for HM's Student Passport holders, at the National Museum of Natural History.

31 January: **Official launch of Heritage Malta's programme of events for 2020**, at the Admiral's Hall, Fort St Angelo.

2 March: Tour and heritage trail for participants of the **Erasmus Plus project 'Evolving Patterns of Diversity'**, at Għar Dalam and Haġar Qim Temples.

3 March: Tour and heritage trail for participants of the **Erasmus Plus project 'Evolving Patterns of Diversity'**, at Fort St Angelo.

2, 4 March: **Dive into the Archives** – activity for HM Senior Passport holders focusing on memories of WWII, at Fort St Elmo.

4 March: **High 5 Mathematics challenge**, at MUŻA and the Gozo Museum of Archaeology.

2-6 March: ***Il-Malti fl-Istorja*** – activity on cotton and costumes, including a re-enactment, focusing on the Maltese Language, at the Inquisitor’s Palace.

6 March: **Guided tours of St Paul’s Catacombs** and closing ceremony of the Erasmus students exchange programme.

7 March: **Behind the Scenes: Underwater Cultural Heritage**, presentation and virtual reality experience for HM members, at the Malta Maritime Museum.

8 March: **1920-2020 – Temi Zammit’s legacy at the Tarxien Temples**, curator’s guided tour at Tarxien Temples.

19 March: **Live streaming of Spring Equinox**, at Mnajdra Temples.

5 June: **Official signing of the deed of ownership of Villa Guardamangia**, at Villa Guardamangia.

10 June: Official launch of the **Main Guard conservation project**, at the Main Guard.

17 June: Official presentation of the **donation of parts of the vessel *Lord Strickland***, later refitted as Calypso by Jacques Cousteau, at the Malta Maritime Museum.

21-22 June: **The first rays of summer**: The summer solstice livestreamed from Ħaġar Qim and Mnajdra Temples.

8 July: **Official launch of the HM Student Passport summer programme**, at MUŻA.

18, 25 July: **Tour around Filfla** about the history and wildlife of this island by the senior curator of Natural History.

21 July: **Art Blast** session as part of the HM Passport Summer Programme, at the Inquisitor’s Palace.

22 July: **Physical Education** session as part of the HM Passport Summer Programme, at Fort St Angelo.

24 July: **Food in Prehistory**, focusing on diet and food supplies in prehistoric Malta, at Tarxien Temples.

30 July: **Art Blast** session as part of the HM Passport Summer Programme, at MUŻA.

31 July: **Behind the scenes tour of Villa Guardamangia** for HM members.

1 August: **Lights on Mattia Preti** – artistic workshop for HM Student Passport holders, at MUŻA.

5 August: **Art Blast** session as part of the Heritage Malta Passport Summer Programme, at MUŻA.

30 July: **Art Blast** session as part of the Heritage Malta Passport Summer Programme, at MUŻA.

7 August: Exclusive viewing of the **Fireworks Festival** from Fort St Angelo.

12 August: **Art Blast** session as part of the Heritage Malta Passport Summer Programme, at St Paul's Catacombs.

20 August: **Physical Education** session as part of the Heritage Malta Passport Summer Programme, at Fort St Angelo.

28 August: **Behind the scenes tour at Villa Guardamangia** for Heritage Malta members.

3 September: **Art Blast** session as part of the Heritage Malta Passport Summer Programme, at Ġgantija Temples.

8 September: Live streaming of the mass from the historic troglodyte Chapel of the Nativity of the Virgin in commemoration of the Great Siege of 1565.

11 September: **Physical Education** session as part of the Heritage Malta Passport Summer Programme, at Fort St Angelo.

17 September: **Art Blast** session as part of the Heritage Malta Passport Summer Programme, at St Paul's Catacombs.

14 September: **Official presentation of Napoleon's letter**, at the Paper Conservation Laboratory, Bighi.

21 September: **Valletta sites open day** – free access to Fort St Elmo, the National Museum of Archaeology, the Palace Armoury and MUŻA on the occasion of Public Service Week.

23 September: **Livestreaming of the Autumn equinox** from Mnajdra Temples.

27 September: Two free **guided tours at San Pawl Milqi**.

3 October: **Growing up in prehistoric Malta**, education programme at Hagar Qim Temples.

17 October: **Qrendi walking tour**, special HM members event.

22 October: **Ask the Archivist session**, delivered via TEAMS from the archives of Fort St Elmo.

23 October: **Official inauguration of the newly refurbished Għar Dalam** visitor centre by the Minister for National Heritage, the Arts and Local Government.

25 October: Free **guided tours of Kordin III Temples**.

30 October: **Ask the curator session** delivered via TEAMS from St Paul's Catacombs.

11 November: Live Facebook transmission of the **Remembrance Day ceremony** from the Kalkara Naval Cemetery.

18 November: **Official presentation of a replica of Napoleon's letter** to HE the President of the Republic, at San Anton Palace.

11 December: **formal opening to the public of five new exhibition halls**, including Preti, Favray, Cali and other major artists, at MUŻA.

15 December: **Art and ethnography-based activity** as part of the Erasmus student exchange programme, via TEAMS from MUŻA.

20-21 December: **Winter Solstice** live event at Mnajdra Temples.

22 December: **Webinar 'A wartime Christmas dinner'**, from the National War Museum.

EVENTS IN WHICH HM PARTICIPATED

28 February: St Brigid's Reception – **Celebrating the Creativity of Women**, organised by the Irish Embassy, including a talk about Neolithic figurines and a tour of the hall of Neolithic human representation, at the National Museum of Archaeology.

18 June: **Laying of foundation stone of Gozo Museum**, by Minister for Gozo and Minister for National Culture, at the Gozo Museum.

5 July: Lacemaking on the occasion of **International Lace Day**, at the Inquisitor's Palace.

2-5 November: **EUROMED digital cultural heritage conference**.

13 November: Inauguration of restoration project of **Francesco Zahra paintings**, at the Żejtun parish church.

2 December: Majjistral Park online talks – **Mammals in Malta with the National Museum of Natural History**.

EVENTS ORGANISED IN COLLABORATION WITH OTHERS

4 January: **Open day at Villa Frere gardens** in collaboration with Friends of Villa Frere.

9 January: **Dance documentation: Moving stories**, second appointment with *Movimento* in collaboration with *ŻfinMalta*, at MUŻA.

16 January: **Malta Tourism Authority Quality Assurance seminar**, at the Malta Maritime Museum.

18 January: **Discovering marine environments**, tour of the museum and hands-on session, in collaboration with the MTA, at the National Museum of Natural History.

20 January: **Malta Tourism Authority Quality Assurance seminar**, at Fort St Elmo.

30 January: **Malta Tourism Authority Quality Assurance seminar**, at Haġar Qim.

6 February: **Movimento** – interactive dance event in collaboration with *ŻfinMalta*, at MUŻA.

6 February: **Malta Tourism Authority Quality Assurance seminar**, at the Malta Maritime Museum.

8 February: **Xalata ta' Kitba** – Literacy skills activity in collaboration with the National Literacy Agency, at the Fortress Builders.

13 February: **Malta Tourism Authority Quality Assurance seminar**, at Haġar Qim.

15 February: MTA **Carnival activity for children** - Xkunvat educational programme, at the Inquisitor's Palace.

24 February: **Malta Tourism Authority Quality Assurance seminar**, at Fort St Elmo.

29 February: **Omnia Quartet** – an international ensemble performance, in collaboration with the Malta Philharmonic Orchestra, at the Inquisitor's Palace.

1 March: **Open Day at Tas-Silġ**, including guided tours by officials of the *Missione Archeologica Italiana*, in collaboration with the *Missione Archeologica Italiana*, the Italian Embassy and the *Istituto Italiano di Cultura*.

4-5 March: **Specialised site interpretation programme** for students with learning disabilities, for all students attending the Wardija Resource Centre, at Fort St Elmo.

4-5, 9-11 March: **Roman Mortuary Rites** – special activity for students of the Wardija Resource Centre, in collaboration with the Health Department, at St Paul's Catacombs.

5 March: **Malta Tourism Authority Quality Assurance seminar**, at the Malta Maritime Museum.

30 June: Official launch of **The Virtual Museum – Underwater Malta**, in collaboration with the Malta Maritime Authority and the University of Malta, at Fort St Elmo.

19 August: **Official visit to MUZA by HE the President** Dr George Vella, in collaboration with the Office of the President.

4 October: Official presentation of additional funding for the **Perez d’Aleccio wall paintings project** by the Planning Authority to the University of Malta, at the Throne Room, Grand Master’s Palace.

4 October: **Clean-up of Fort Delimara**, in collaboration with Battlefront Re-enactment Group.

15 October: **Virtual tour of Tarxien Temples** in collaboration with the Permanent Representative of Malta to the United Nations, on the occasion of International Archaeology Day.

10, 18 December: **Xalata ta’ Kitba** on Tarxien Temples, via TEAMS, in collaboration with the National Literacy Agency.

EVENTS HOSTED BY HM

12, 19 January: **In Guardia!** Historical re-enactment by the Malta Tourism Authority, at Fort St Elmo.

2, 9, 16 February: **In Guardia!** Historical re-enactment by the Malta Tourism Authority, at Fort St Elmo.

1, 8, 15 March: **In Guardia!** Historical re-enactment by the Malta Tourism Authority, at Fort St Elmo.

13 May: **Equality, Diversity and Inclusion** conference by ICOM Malta on the occasion of International Museum’s day, at the national Museum of Archaeology.

10 August: Official presentation ceremony of the warrants by the **Bord tal-Warrant tar-Restawraturi**, at the National Museum of Archaeology.

24 September: Official launch of the **Birżebbuġa heritage trail** by the Ministry for Tourism, at Għar Dalam.

3 November: Official presentation of awards to students for their performance in the **Mathematics Without Borders** championships, by the Directorate for Learning and Assessment Programmes, at MUŻA.

APPENDIX 2

PURCHASE OF MODERN AND CONTEMPORARY ARTWORKS (Vote 5557)

Artist	Title of work	Price in €
Joseph Chetcuti	Male nude, drawing, Firenze, 1984	200
	Processional statue stand (forcina)	100
	Self-portrait, Firenze, 1983	200
	Reclining nude, drawing, 2004	250
	Female nude, ink drawing, 2008	250
	Female sitting nude, drawing, 2013	250
	Stallion, bronze sculpture, cast in Fonderia del Giudice, Firenze (1983-87)	20,000
Andrew Diacono	Tall man with baggage in green, mixed media sculpture	1,500
	Reclining female nude, painting	2,000
	Beach scene, relief sculpture	2,000
	Mother & child, bronze sculpture	2,500
	Man on bicycle, mixed media sculpture	1,500
	Seated figure, ceramic sculpture	1,500
Toni Pace	Ballerina, 1966, metal sculpture	5,400
	Cactus, 1964-5, metal sculpture	3,000
	Faldetta, 1964-6, metal sculpture	4,000
	Self-portrait, 1987, oil on canvas	1,300
	Streetscape, undated, oil on canvas	900
	The Red Chimney, 1957, oil on canvas	900
	Collage, undated, collage on canvas	300
	Abstract, undated, oil on canvas	600
	L-Għajn, undated, oil on canvas	400
	Seated Nude, fibreglass relief on board	400
	Toni Pace easel, archival material	1,000
Joseph Mary Genuis	Untitled, 1969, plaster (belonging to Toni Pace's collection)	2,000
Oliver Agius	Il-Ġostrà, undated, oil on canvas (belonging to Toni Pace's collection)	800
Paul Scerri	Useless Keys, stoneware, engobe, glaze, platinum (precious metal application on glaze)	3,500
	Ostracised, stoneware, engobe, glaze, platinum (precious metal application on glaze)	4,500
Francis Ebejer	Day's End on Southern Cliffs, pen and felt tip on paper, signed, 1984	1,500

	Fisherwoman (Tal-Ħut), pen and felt tip on paper, signed	1,500
	Africana Queen, pen and felt tip on paper, signed	1,500
	Workaday Day Dreams, pen and felt tip on paper	1,500
Anton Agius	1979 Design for Drawing by Anton Agius Exhibition poster	1,200
	Study for Emanuele Vitale monument	1,300
	Christ linocut	1,300
	Study for Manwel Dimech monument	1,950
	Study for St Paul	800
	Torso study	800
	Study for Bishop saint and St Peter	950
	Study for a dog	800
	Study for Manwel Dimech Monument	1,900
	Study for horses	1,200
	Concept drawing for Ai Caduti monument in Piazza Regina	1,000
	Study for dog, fish and rock formations	1,300
	Bozzetto in plaster for Dun Mikiel Xerri	3,800

APPENDIX 3

ACQUISITION OF NATURAL HISTORY SPECIMENS

Numerous specimens of snails and other mollusca were presented to the museum by the volunteers. A detailed list is being compiled.

Ms Anna Attard of Attard donated a collection of ca.300 Lepidoptera (butterflies and moths), mostly collected by her brother in law from Australia with a small sample from the Maltese Islands. The species are being identified and a detailed list compiled.

Carcasses of a Vervet Monkey with five young individuals and two still-born skunks were donated by Joseph Galea of Rabat and will be included in the wet collection.

A large collection (several hundred) of Jurassic and Quaternary fossils from Germany, Belgium and Holland and three Palaeontology books were donated by Dr Hans Friederich from Gozo. Cataloguing and digitization are in progress.

A 'block' of fossils leaves (Maltese Quaternary) was donated by Dr Charles Galea Bonavia.

A second batch of rocks, fossils and other specimens from the old University collections held at the Argotti Botanical Gardens were presented by the University of Malta, Institute of Earth Systems. Identification and cataloguing are in process.

The following donations were also added to the collection:

George Micallef (Kalkara) Birds

Great Crested Grebe *Podiceps cristatus*
Black-necked Grebe *Podiceps nigricollis*
Scopoli's Shearwater *Calonectris diomedea*
Eurasian Teal *Anas crecca*
White-cheeked Pintail *Anas bahamensis*
Australian Shelduck *Tadorna tadoroides*
Pacific Black Duck *Anas superciliosa*
Australian Wood Duck *Chenonetta jubata*
Northern Shoveler *Anas clypeata*
Garganey *Anas querquedula* x 2 (M+F)
Mallard *Anas platyrhynchos* x 2 (M+F)
Pink-eared Duck *Malacorhynchus membranaceus*
Chestnut Teal *Anas castanea*
Northern Pintail *Anas acuta*
Mandarin Duck *Aix galericulata* x 2 (M+F)
Northern Gannet *Morus bassanus*
Great Cormorant *Phalacrocorax carbo*

Grey Heron *Ardea cinerea*
Purple Heron *Ardea purpurea* x 3
Squacco Heron *Ardeola ralloides* x 4
Night Heron *Nycticorax nycticorax*
Little Egret *Egretta garzetta* x 2
Little Bittern *Ixobrychus minutus* x 2
Greater Flamingo *Phoenicopterus roseus*
Glossy Ibis *Plegadis falcinellus*
Osprey *Pandion haliaetus*
Honey Buzzard *Pernis apivorus* x 7
Marsh Harrier *Circus aeruginosus* x 4
Montagu's Harrier *Circus pygargus* x 3
Pallid Harrier *Circus macrourus*
Red-footed Falcon *Falco verpertinus* x 5
Lesser Kestrel *Falco naumanni* x 2
Common Kestrel *Falco tinnunculus*
Eurasian Hobby *Falco subbuteo*

Eleonora's Falcon *Falco eleonora*
Chukar *Alectoris chukar*
Common Quail *Coturnix coturnix*
Moorhen *Gallinula chloropus* x 2
Spotted Crake *Porzana porzana*
Common Coot *Fulica atra*
Collared Pratincol *Glareola pratincola*
Northern Lapwing *Vanellus vanellus*
Oystercatcher *Haematopus ostralegus*
Black-winged Stilt *Himantopus himantopus*
Golden Plover *Pluvialis apricaria*
Grey Plover *Pluvialis squatarola*
Little Ringed Plover *Charadrius dubius*
Ringed Plover *Charadrius hiaticula*
Dotterel *Charadrius morinellus* x 2
Turnstone *Arenaria interpres* x 3
Sanderling *Calidris alba* x 4
Greenshank *Tringa nebularia*
Marsh Sandpiper *Tringa stagnatilis*
Redshank *Tringa totanus*
Ruff *Philomachus pugnax*
Curlew Sandpiper *Calidris ferruginea*
Little Stint *Calidris minuta*
Black-tailed Godwit *Limosa limosa*
Bar-tailed Godwit *Limosa lapponica*
Common Sandpiper *Actitis hypoleucos* x 2
Whimbrel *Numenius phaeopus*
Stone Curlew *Burhinus oedicnemus*
Woodcock *Scolopax rusticola*
Common Snipe *Gallinago gallinago* x 2

Yellow-legged Gull *Larus michahellis* x 2
Black-headed Gull *Croicocephalus ridibundus* x 3
Mediterranean Gull *Larus melanocephalus*
Sandwich Tern *Sterna sandvicensis* x 2
White-winged Black Tern *Chlidonias leucopterus* x 2
Black Tern *Chlidonias niger*
Scops Owl *Otus scops*
Short-eared Owl *Asio flammeus* x 2
Turtle Dove *Streptopelia turtur* X 2
Collared Dove *Streptopelia decaocto*
Great Spotted Cuckoo *Clamator glandarius*
Common Cuckoo *Cuculus canorus* x 2
Alpine Swift *Apus melba* x 2
European Nightjar *Caprimulgus europaeus* x 2
Kingfisher *Alcedo atthis*
Roller *Coracias garrulus*
Hoopoe *Upupa epops*
Wryneck *Jynx torquilla*
Fieldfare *Turdus pilaris* x 2
Ring Ouzel *Turdus torquatus* x 2
Songthrush *Turdus philomelos*
Rock Thrush *Monticola saxatilis*
Blue Rock Thrush *Monticola solitarius*
Black Redstart *Phoenicurus ochrurus*
Black-eared Wheatear *Oenanthe hispanica*
Golden Oriole *Oriolus oriolus* x 2
Woodchat Shrike *Lanius senator*
Spanish Sparrow *Passer hispaniolensis*
Tree Sparrow *Passer montanus*
Cockatiel *Nymphicus hollandicus*

Martin Pisani (Siggiewi) Birds

Shelduck *Tadorna tadorna*
Scopoli shearwater *Calonectris diomedea*
Purple Heron *Ardea purpurea*
Grey Heron *Ardea cinerea*
Night Heron *Nycticorax nycticorax*
Squacco Heron *Ardeola ralloides*
Little Bittern *Ixobrychus minutus*
Northern Gannet *Morus bassanus*
Marsh Harrier *Circus aeruginosus* x2
Montagu's Harrier *Circus pygargus*
Honey Buzzard *Pernis apivorus*
Hobby *Falco subbuteo*
Common Kestrel *Falco tinnunculus* x3
Red-footed Falcon *Falco vespertinus*

Moorhen *Gallinula chloropus* x3
Black-winged Stilt *Himantopus himantopus*
Little Ringed plover *Charadrius dubius*
Lapwings *Vanellus vanellus* x 2
Stone Curlew *Burhinus oedicnemus*
Black-tailed Godwit *Limosa limosa*
Pratincole *Glareola pratincole*
Ruff *Calidris pugnax*
Common Snipe *Gallinago gallinago*
Great Snipe *Gallinago media*
Great skua *Stercorarius skua*
Mediterranean Gull *Larus melanocephalus*
Sandwich Tern *Sterna sandvicensis*
Woodpigeon *Columba palumbus* UK x 2

Collared Dove *Streptopelia decaocto* UK
Barbary Dove *Streptopelia risoria*
Nightjar *Caprimulgus europaeus*
Short-eared Owl *Asio flammaeus*
Scops Owl *Otus scops*
Wryneck *Jynx torquilla*
Hoopoe *Upupa epops*
Bee-eater *Merops apiaster* x2
Cuckoo *Cuculus canorus*

Joe Bonnici (Gudja) Birds

Mallard *Anas platyrhynchos*
Teal *Anas crecca*
Garganey *Anas querquedula* x 2
Great Crested Grebe *Podiceps cristatus*
Black-necked Grebe *Podiceps nigricollis*
Scopoli's Shearwater *Calonectris diomedea*
Northern Gannet *Morus bassanus*
Grey Heron *Ardea cinerea*
Night Heron *Nycticorax nycticorax*
Little Egret *Egretta garzetta*
Squacco Heron *Ardeola ralloides*
Great Bittern *Botaurus stellaris*
Glossy Ibis *Plegadis falcinellus*
Marsh Harrier *Circus aeruginosus*
Montagus Harrier *Circus pygargus* x 2
Honey Buzzard *Pernis apivorus* x 3
Hobby *Falco subbuteo*
Red-footed Falcon *Falco vespertinus* x 2
Common Kestrel *Falco tinnunculus*
Water Rail *Rallus aquaticus*
Corn Crane *Crex crex*
Spotted Crane *Porzana porzana*
Moorhen *Gallinula chloropus* x 2
Common Coot *Fulica atra*
Black-winged Stilt *Himantopus himantopus* x 3
Golden Plover *Pluvialis apricaria*
Dotterel *Charadrius morinellus*
Northern Lapwing *Vanellus vanellus*
Dunlin *Calidris alpina*
Black-tailed Godwit *Limosa limosa*
Common Redshank *Tringa totanus*
Spotted Redshank *Tringa erythropus*
Ruff *Philomachus pugnax*
Common Snipe *Gallinago gallinago* x 2
Jack Snipe *Lymnocyptes minimus*
Woodcock *Scolopax rusticola* x 2

Fieldfare *Turdus pilaris*
Golden Oriole *Oriolus oriolus*
Woodchat shrike *Lanius senator*
Magpie *Pica pica* UK
Cartoon Crow *Corvus corone* UK

Mammal – 1 Red Squirrel *Sciurus vulgaris* from Southern Ireland

Whimbrel *Numenius phaeopus*
Yellow-legged Gull *Larus michahellis*
Black-headed Gull *Croicocephalus ridibundus*
Gull-billed Tern *Gelochelidon nilotica*
White-winged Black Tern *Chlidonias leucopterus*
Barn Owl *Tyto alba*
Short-eared Owl *Asio flammaeus* x 2
Scops Owl *Otus scops*
Turtle Dove *Streptopelia turtur*
Hoopoe *Upupa epops*
Common Cuckoo *Cuculus canorus*
Bee-eater *Merops apiaster*
Roller *Coracias garrulus* x 2
Kingfisher *Alcedo atthis* x 2
White Wagtail *Motacilla alba*
Fieldfare *Turdus pilaris*
Song Thrush *Turdus philomelos*
Rock Thrush *Monticola saxatilis*
Golden Oriole *Oriolus oriolus*
Common Starling *Sturnus vulgaris*

Mammals – Weasels x 2
Shells – one 'lot'
Reptiles – Chameleon x 2

Donation of a collection of 37 bird specimens, three birds' eggs, one Loggerhead turtle, one cat and two bulls horns by Prof. L. F. Cassar on behalf of Argotti Botanical Gardens:

Birds

King Bird of Paradise, *Ciciniis regius*
Red Bird of Paradise, *Paradise rubra*
Magnificent Riflebird, *Lophorina magnifica*
Crinkle-collared Manucode, *Manucodia chalybatus*
Trumpet Manucode, *Phonygammus keroudreni*
Great Sickle-billed Bird of Paradise, *Epimachus speciosus*
Halmahera Paradise-crow, *Lycocorax pyrrhopterus*
Red-breasted Toucan, *Ramphastos dicolorus*
Purple Heron, *Ardea purpurea*
White Stork, *Ciconia Ciconia*
Black Crowned Crane, *Balearica pavonine*
Common Crane, *Grus grus*
Ruff (Reeve), *Philomachus pugnax*
European Roller, *Coracias garrulus*
Abyssinian Roller, *Coracias abyssinicus*
Blue and Yellow Macau, *Ara ararauna*
Golden-chevroned Parakeet, *Brotogeris chiriri*
Cactus Parakeet, *Aratinga cactorum*
Orange-winged Amazon, *Amazona amazonica*
Budgerigar, *Melopsittacus undulatus* x 2
Sulphur Crested Cockatoo, *Cacatua galerita*
Umbrella Cockatoo, *Cacatua alba*
Vieillot's Barbet, *Lybius vieillotti*
Jacobin species (Hummingbird)
Helmeted Guineafowl, *Numidia meleagris*
Houbara Bustard, *Chlamydotis undulata* x 2
Red-footed Falcon, *Falco vespertinus*
Quail dove sp. *Zentygron* species
European Nightjar, *Caprimulgus europaeus*
Tawny Pipit, *Anthus campestris*
Blue Rock Thrush, *Monticola solitaries*
Common Hill Myna, *Gracula religiosa*
Greater Blue-eared Starling, *Lamprotornis chalybaeus*
Northern Cardinal, *Cardinalis cardinalis*
Cut-Throat Finch, *Amandina fasciata*
Australian Magpie, *Gymnorhina tibicen*
Crimson-backed Tanager, *Ramphocelus dimidiatus*

Birds Eggs:

Ostrich, *Struthio camelus* x 2

Emu, *Dromaius novaehollandiae*

Reptiles:

Loggerhead Turtle, *Caretta caretta*

Mammals:

Domestic/feral Cat, *Felis catus* (skull)

Domestic Bull, *Bos taurus* horn x 2

APPENDIX 4

PURCHASE OF ITEMS FOR THE GOZO MUSEUM (LINE VOTE 5824)

Object Type	Object ID	Title	Author	Date	Supplier	Price in € (excl. taxes)
Coin	63484	Florin Alfons IV	N/A	1416-58	Numiscollection, Frankfurt	895.00
Coin	63485	Half florin Alfons IV	N/A	1416-59	Numiscollection, Frankfurt	790.00
Coin	51066	Florin Martin I	N/A	1396-1410	Vivescortada, Barcelona	716.00
Rare book	79601	Guide to Gozo	N/A	1937	Prof William Zammit, Żabbar	300.00
Rare books	79597	x7 out-of-print books by Gozitan authors/poets	Ġorġ Pisani, Ġużè Aquilina, Anton Buttigieg	20th c.	Malta Online Bookshop	194.00
Rare book	79599	Bildersaal (3 Volumes)	Hermann Ludwig Heinrich von Pückler-Muskau	1840	Antiquariat & Auktionshaus Schramm, Kiel, Germany	277.70
Map	79600	Mappa Mundi	Antonino Saliba	c.1700	Daniel Crouch Rare Books, London	40,000
Engraving	79604	Fungus Rock	Jean Houel	1782	Maltese Antiquarian	580.00
Rare book	79598	Marine di Gozo	Arturo Mercieca	1958	Prof William Zammit, Żabbar	250.00
Certificate and Gozo lace	79605, 79606	Nicola Bugeja silver medal award certificate and priest's alb	N/A	1886; alb poss early 20th cent.	Joseph Mario Vella, Victoria	1,100.00
Pen and ink drawings	79607, 79608	Citadel composition and view of Għarb church	Richard England	2020, early 2010s	Richard England	2,500.00
Engraving	79609	The Clockmaker's Saltworks	Jean Houel	1782	Maltese Antiquarian	560.00

APPENDIX 5

ACQUISITION OF CULTURAL HERITAGE ITEMS

I. PURCHASES

Seller	Object No.	Description	Price in €	Collection
J. Gatt	63342 63343 63344	Three coins of GM Wignacourt	150	Grand Master's Palace
Gingell Littlejohn Auctions	51060	18th c. oil painting, Capture of the Patrona of Tripoli	2400	Gozo Museum
stephenmurray@btinternet.com	51065	Portrait of Queen Victoria, stevensgraph	70.43	Gozo Museum
Tosca, UK	51067	The War in Egypt: The Hospital at Gozo, print	26.15	Gozo Museum
Jan Studemann	51073	1848 print, <i>Peche a l'Ille du Goze</i> , F. Lacroix	22	Gozo Museum
Pio Borg Antiques	79569	Pair of men's razors	50	Gozo Ethnography
ebay.com	51063	Postcard showing Fort St Angelo from Barriera wharf 1970s	7.69	Fort St Angelo
ebay.com	51076	Photo, Fort St Angelo from Senglea, with HMS Hibernia, 1900s	20.99	Fort St Angelo
ebay.com	51118	Postcard of Fort St Angelo	8.11	Fort St Angelo
ebay.com	51124	Postcard of Fort St Angelo from St Barbara Bastions	12.39	Fort St Angelo
ebay.com	81547	Set of seven photographs of Dockyard Creek featuring FSA, 1920s	8	Fort St Angelo
Delcamp.net	51648	Postcard showing Fort St Angelo from Upper Barracca Gardens, 1890s	10.79	Fort St Angelo
Delcamp.net	51649	Postcard of Fort St Angelo from Senglea point, 1920s	10.19	Fort St Angelo
ebay	54914	Photo of Fort St Angelo from Senglea point	12.25	Fort St Angelo

Ryan Pillow	51071, 72	Two woodcuts, Death of the Virgin, Coronation of the Virgin, 1493	75	MUZA
Catawiki	53483	Etching of GM de Valette by D. Zeno, 1565	237.45	MUZA
ebay	54916	Postcard of Malta Pavilion, Wembley 1924	6.52	MUZA
Prof R. England	63310 63311 63312	Three paintings by Stefano Erardi	45,000	MUZA
Private Collection, Gozo	72420	Four 1930s school books	20	Ethnography
Carboot sale, Birgu	72424	Two dolls national costumes of Malta	1	Ethnography
Bro L. Baldacchino	72445/6	Two pieces of Irish and Maltese lace	400	Ethnography
Belgravia Auction	54182	Painting, Portrait of Gonzi	800	Maritime Museum
Joseph Gauci	51125	Carriage belonging to Francia Family	7000	Villa Francia
Ray Grillo	81546	Oil on canvas, View of Kalkara and Bighi Hospital	500	Heritage Malta Head Office
Keith Sciberras	54922	Etching of St Catherine of Siena, SF Ravenet	1500	MUZA
Keith Sciberras	54921	Etching, Still life with musical instruments	1500	MUZA
Vassallo Auctions	54988	Watercolour, Artillery Officers Quarters St Elmo, 19thc	300	National war Museum
Vassallo Auctions	54989	Four Mountbatten chairs	740	Villa G'Mangia
Roger De Gaetano	72588	Portrait of Inquisitor Giulio Carpegna, Giuseppe Pace signed and dated 1794	18,000	Inquisitor's Palace
eBay	54008	1851 International Exhibition Expo medal	78.27	MUZA
eBay	54990	Lithograph, The Great Exhibition 1851	401.63	MUZA
Gigi's Antiques	54983	Malta souvenir with four flags	100	National war Museum
Gigi's Antiques	54984	Photo Maltese Rating A. Zahra	45	National war Museum
Gigi's Antiques	54985	1930s & 40s bar tokens	160	National war Museum
Gigi's Antiques	54986	Book, A Short History of the RAF, E. Hawks	30	National war Museum

F. Cachia	54987	Four Royal Navy plates	100	National war Museum
Gigi's Antiques	72618	Poster Annunciation in Tarxien 1961	30	Ethnography
Alan Farrugia	72333	Nine pieces of 1960s men's underwear	39	Ethnography
Walter Rene Urbanek	54994	<i>Dghajsa tal-Latini</i>	10,000	Maritime Museum

Purchases by Government Entities

Seller	Object No.	Description	Price in €	Collection
Belgravia Auction	63478	19th C. Fungus Rock painting	332	Ministry for Gozo
Belgravia Auction	63479	Oil painting of Fungus Rock	1,589	Ministry for Gozo
Obelisk Auction	63480	19t C. watercolour on paper by Giuseppe Calleja	6,354	Ministry for Gozo
Christopher Saliba	51074	Aerial View of Valletta, painting	1500	Min. Agri & Fisheries
Christopher Saliba	51075	Mgarr Harbour, painting	2000	Min. Agri & Fisheries
I. Borg	51126	Bantry Bay Reen, painting	1650	OPM, PPS office
I. Borg	51128	Untitled, painting	490	OPM, PPS office
D. Curmi	51127	Above the clouds, painting	1100	OPM, PPS office
G. Caruana	51129	Untitled, ceramic	5780	OPM, PPS office
G. Caruana	51132	Spatial concept, ceramic	4850	OPM, PPS office
M. Galea	51130	Metal Freedom, sculpture	450	OPM, PPS office
V. Agius	51131	Terrea Series, painting	830	OPM, PPS office
R. Cefai	51133	Merchant Street, painting	1050	OPM, PPS office
Rupert Cefai	51134	The Dome Between Buildings, painting	890	OPM, PPS office
Josette Casha	54943	On Her Wedding day, painting	950	Min. Justice, Equality & Govern.
Josette Casha	54944	Abortion, painting	950	Min. Justice, Equality & Govern.

II DONATIONS

Donor	Object No.	Object description	Collection
J. Cassar	63321-22	1937 & 1967 Commemorative booklets	Villa G'Mangia
Russell Muscat	63336	Golden Jubilee 1952-2002 commemorative plate	Villa G'Mangia
Kenneth Gambin	63486	Two postcards of the Royal Family	Villa G'Mangia
M. Scicluna	51080	One 'Horse Brass' decoration Elizabeth II 1952	Villa G'Mangia
M. Scicluna	51081	One metal tray Royal Wedding, 1981 Prince Charles & Lady Diana	Villa G'Mangia
M. Scicluna	51082	One magazine Royal Souvenir Andrew & Sarah	Villa G'Mangia
M. Scicluna	51083	One booklet, The Royal Wedding Day (Prince Charles & Lady Diana)	Villa G'Mangia
James Aquilina	51061	Police Uniform PC 732	Ethnography
Mrs C Farrugia	72296-300	35 pcs embroidered gauze soft furnishings	Ethnography
L. Schembri	72301	Two boxes 'Ghana' cassettes	Ethnography
Ms C. Farrugia	72296	One set yellow satin soft furnishing	Ethnography
Ms C. Farrugia	72297	One set pink pillow throws	Ethnography
Ms C. Farrugia	72298	One set yellow dollies	Ethnography
Ms C. Farrugia	72299	One set embroidered yellow gauze	Ethnography
Ms C. Farrugia	72300	One set embroidered yellow gauze with blue ribbon	Ethnography
Mrs M. Farrugia	72311-13	Two sets of lace patterns	Ethnography
Ms A. Gatt	72314	One set of three round linen dollies	Ethnography
Prof M. Borg	721315-17	Three fox fur collars and stole	Ethnography
S. Muscat	72334	Grocer shop furniture and fittings	Ethnography
E. Magro Conti	72336-417	83 religious and historical publications	Ethnography
M. de Raffaele	72418	Three Russac synthetic leather handbags	Ethnography
Dr R. Balzan	72419	Sharpener's tools	Ethnography
Mario Colerio	72421	Brown waistcoat	Ethnography
Annamaria Gatt	72422-23	1960s Singer knitting & sewing machine	Ethnography
Annamaria Gatt	72425	Knitting instructions	Ethnography
Nuns of St Ursula	72427-29	Five items of clothing	Ethnography
Doris Cutajar	72430-32	Twenty items of clothing	Ethnography
Tony Spiteri	72442	Horse drawn carriage	Ethnography
Gh. Muzikali San Filep	72448	Face mask with emblem	Ethnography
Gh. Muzikali Maria Bambina	72447	Face mask with emblem	Ethnography
Kreattiv Design	72444	Face mask depicting a Luzzu	Ethnography
Gh. Muzikali San Leonardu	72449	Face mask with emblem	Ethnography
Ms J. Ellul	72443	Synthetic leather handbag	Ethnography

Ms Rita Borg	72451	Women undergarments c.1890 (skirt and blouse)	Ethnography
Mario Coleiro	72459	Three 20th cent. altar servers' vestments, <i>Spellizza</i>	Ethnography
Renald Borg	72460	St Helen Band Club mask	Ethnography
Kenneth Scerri	72461	Facemask with emblem 'The Maltese Emergency Nurses' Association'	Ethnography
Josette Ellul	72462	Face mask with the emblem 'Ghaqda Pellegrinagg Muturi u Roti, Haz-Zabbar'	Ethnography
Victoria Police Station	79588	Two brass plates belonging to wagon 629 Z	Gozo Museum
Victoria Police Station	79585-87	Three metal plates engraved Gozo driver 1924 numbered 42,53,54	Gozo Museum
Victoria Police Station	79589-92	Four pairs of brass plates belonging to private wagons numbered 5989 P, 16663 P, 16688 P, 16784 P	Gozo Museum
Victoria Police Station	79593	Sixteen small metal police dog tags dated 1973	Gozo Museum
Joseph Said	63341	Cartoon print by Henry M Bateman	Gozo Museum
Shinzo Abe	63337	Two copies of a photographic album Japanese Navy in Malta 1917	Maritime & War
G. Aquilina	51107-17	Ten publications and nineteen magazines	Maritime & War
Guzi Sammut	51135-47	Thirteen miscellaneous war-related items	Maritime & War
Joseph Gafa	51059	Military camp, J.P. Mifsud KOMR	National War Museum
J. Saliba	51106	WWI medallion commemorating the Fallen	National War Museum
Dr Anton Borg	51062	Letter of thanks from HMS Bulwark, 1973	Maritime Museum
Friends of MUZA	63338-40	Two sketch books & one poster by Isabelle Borg	MUZA
Malta Customs	51064	Portrait of a gentleman, Painting	CMU
Josette Ellul	72466	T Shirt, Soc. Fila. Maria Mater Gratiae	Ethnography
CRPD	72467	Two face masks with CRPD logo	Ethnography
LESA	72473	Two face masks with LESA logo	Ethnography
MTA	72474	Two face masks with MTA logo	Ethnography
Min of Health	72475	Two face masks with Ufficcju DPM logo	Ethnography
Min. Soc. Accommodation	72469	Face mask with MSA logo	Ethnography
MCVS	72476	Two face masks with MCVS logo	Ethnography
AFM	72470	Two face masks with AFM logo	Ethnography
MEIB	72471	Two face masks with MEIB logo	Ethnography
Malta Business Reg.	72472	Two face masks with MBR logo	Ethnography
M. Davies	63345	Set of 60 photos of HMS St Angelo 1970	Fort St Angelo

M. Fanciulli	72309-10	Six religious books	Ethnography
KSU	72464	Face mask with KSU logo	Ethnography
PBS	72463	Face mask with PBS logo	Ethnography
Christopher Saliba	74917	British legion uniform, Ldg. Sm J. Saliba	Fort St Angelo
Christopher Saliba	74918	Four certificates belonging to Ldg. Sm. J Saliba	Fort St Angelo
Natasha Buhagiar	54919	Marble plaque Princess Elizabeth at St Elmo & stone marker with GR cipher	Villa G'Mangia
MFEA	72480	Two face masks with MFEA logo	Ethnography
Min. Justice & Equal.	72481	Four face masks with MJEG logo	Ethnography
Andrew Diacono	54899 i - x	Ten drawings	MUZA
Helen Cini	54924	Two antique stone mason's ropes	Gozo Museum
Mr T. Gauci	54925	letter/notice re Capt. Henry Clark Coombs, 1854	Maritime Museum
Fiona White	54926	colour slide collection, Malta 1965-68	Heritage Malta
Mr N. Pace	79603	Story of Malta, 1893 by M. Murray Ballou	Gozo Museum
SCSA	72489	Four face masks with SCSA logo	Ethnography
Michael Caruana	54940	Set of AB winter uniform 1970s	Fort St Angelo
Michael Caruana	54941	Set of AB summer uniform, 1970s	Fort St Angelo
Michael Caruana	54942	Brass m'head crown holder, Admiral's Barge, 1970s	Fort St Angelo
Mr T. F. Langley	54947	Sleeveless top with Nazi eagle	National War Museum
Mr E. G. Harris	54948	Luff Badge	National War Museum
Tru' Mgr J. Vella Gauci	54946	Turkish scimitar	Palace Armoury
Mr C. E. Riay	54949	Shell dressing	National War Museum
Mr D. Kay	54950	Badge of HMS Furious	National War Museum
Mr T. Luxton	54951	Cap Talley	National War Museum
Mr L. W. Bridge	54953	Badge, HMS Cleopatra	National War Museum
Mr J. Hodgkinson	54954	Cap badge & Shoulder title, Royal Engineers	National War Museum
Mr H. M. Howard	54955	Blazer Badge, Royal Signals	National War Museum
Mr H. M. Howard	54956	Cap Badge Royal Corps of Signals	National War Museum
Mr H. M. Howard	54957	Nazi German Eagle cap badge	National War Museum
Dr E. Aguis	54958	Elevation Scale plate with Trigger Held & Aut Fire	National War Museum
	54952	Miniature flags	National War Museum

	54959	AFM uniform patches	National War Museum
	54960	British Expeditionary Force Active Service Card	National War Museum
	54961	Castle Tobacco Factory Tin	National War Museum
Mr A. Gauci	54962	Royal Electrical Mechanical Engineers, Car Badge	National War Museum
Mrs M. Learoyd	54963	Kings Own Yorkshire Lt Inf Memorial plaque	National War Museum
Antonio Espinosa	54964	Two SO patches	National War Museum
Maria Warren	54965	Pair of Plotters green gloves	National War Museum
Maria Warren	54966	Bakelite cross, ring & brooch 'Maria'	National War Museum
Maria Warren	54967	White metal brooch 'MW'	National War Museum
Maria Warren	54968	Map pins used at War Headquarters	National War Museum
Maria Warren	54969	RMA Officers Mess whiskey or gin ticket	National War Museum
Mr A. Wait	54970	George Cross 50th anniversary commemorative medal	National War Museum
A. F. Urell	54971	Pair of Wardmaster Lt RNVR shoulder ranks	National War Museum
Ebay	54972	Book; Machine Warfare by Major Gen. JFC Fuller	National War Museum
Ebay	54973	Book; Marshall Foch by A. Hilliard Atteridge	National War Museum
	54974	Memorial plaque pertaining to C. Saliba HMS Europa	National War Museum
Ms M. Zarb	54975	WWI 18 pdr cartridge	National War Museum
Ms M. Zarb	54976	WWII British Army water bottle	National War Museum
Ms M. Zarb	54977	REME Lamp	National War Museum
Ms M. Zarb	54978	Three blue enamel dishes	National War Museum
Ms M. Zarb	54979	British Army Y strap webbing	National War Museum
Anon	54980	Two Maltese lace handkerchiefs	National War Museum
Anon	54981	KOMR inter-company Tug of War Cup 1935	National War Museum

Anon	54982	B Co. Best Shot Challenge trophy	National War Museum
Ms J. Spiteri	72450	Zimmara Dress – consisting of 4 pieces	Ethnography
	72495	Ten wooden spools with thread	Ethnography
Ms A. Peel	72492	Cream coloured nylon underskirt	Ethnography
Ms C. Farrugia	79694	Two woollen blankets	Gozo Ethnography
Mr M. Cutajar (Min. of Tourism)	72482	Four face masks with Malta emblem and text	Ethnography
Mr M. Cutajar (Min. of Tourism)	72483	Two black face masks Cleansing and Maintenance Division logo	Ethnography
ARMS Ltd	72488	Two black face masks with Arms Ltd logo	Ethnography
Josette Portelli	72491	One child green coloured Christmas face mask	Ethnography
Annamaria Gatt	72493	Hand embroidered flower motif	Ethnography
Mr J Galdes Giappone	72494	Long black nylon gloves	Ethnography
Ms A. Gatt	72496	Girl lace white Holy Communion bag, gloves and holy medal	Ethnography
Ms A. Gatt	72497	Cream and pink silk floss doilies, six small and three medium	Ethnography
Ms D. Bonello Bedingfield	72498	Pair of high heel wedding shoes	Ethnography
Mr N. Borg	72532	Black wedding dress (blouse and skirt), black silk material for Ghonnella, cream coloured piece of calico	Ethnography
Mr T. Stivala	72509	Long rectangular Forza Malta, red and white cotton scarf	Ethnography
Ms J. Ellul	72511	Cream colour linen money bag	Ethnography
Jerosolimitan Nuns	72526	White feather mounted on plastic fan sticks	Ethnography
Ms C. Galea	72527	A pair of long black machine lace evening gloves	Ethnography
Ms A. Borg	72533	Embroidered cream coloured chenille fabric shawl	Ethnography
Ms. Jane Demarco	72534	Hand-made white cotton knitted bedspread	Ethnography
Dr Robert Abela	72521	One black face mask with the emblem of the Prime Minister's secretariat	Ethnography
Dr Robert Abela	72522	One blue face mask with Maltagov logo of the Members of Parliament Government	Ethnography
Ms J. Portelli	72479	Two black face masks 'Cleansing and Maintenance Division' logo and text	Ethnography
Mr N.E Muscat Preca	72465	Two face masks and two visors with the logo FSWS (foundation for social welfare services)	Ethnography
Ms A. Gatt	72517	Maltese Balla lace mask with the motif of the Cancelleria's panel at the Inquisitor's Palace	Ethnography
Sport Malta (Carlo Stivala)	72468	Two face masks with Sport Malta logo	Ethnography

LCA (Lianne Cassar)	72484	Two face masks of the Local Councils Association	Ethnography
Josienne Cilia Mumfurd	72485	Two white face masks with the text and logo of Zurrieq Local Council.	Ethnography
Ms A. Debono	72486	Two blue face masks with 'Identity Malta' logo	Ethnography
Ms M. Mifsud	72490	Two black face masks with Land Registration Agency logo	Ethnography
Mr J. Caruana	72499	Two black face masks with TM logo	Ethnography
Mr J. Caruana	72500	Two black face masks with Infrastructure Malta logo	Ethnography
Mr J. Caruana	72501	Two black face masks with GHRC logo	Ethnography
Mr J. Caruana	72502	Two black face masks BCA logo	Ethnography
Ms Ethel Zammit	72505	Two black face masks with Malta Freeport corporation logo	Ethnography
Mary Gambin	72506	Two reversal black crimplene face masks one side with small lilac diamond shapes	Ethnography
Mary Gambin	72507	One reversal green gingham face mask	Ethnography
Mary Gambin	72508	Three reversal rectangular face masks	Ethnography
Mr J. Cassar	72510	One black face mask with il-Veduta logo	Ethnography
Car boot seller	72512	One maroon face mask with the Maltese flag	Ethnography
Car boot seller	72513	One black face mask with the Fondazzjoni Dar il-Hena logo	Ethnography
Car boot seller	72514	One white face mask with the Manchester United logo	Ethnography
Yendrick Cioffi	72516	One blue face mask with Ghaqda Madonna tal-Karmnu Valletta emblem	Ethnography
Yendrick Cioffi	72503	One blue face mask with the words 16 ta' Awissu	Ethnography
Yendrick Cioffi	72504	One T-shirt (2020) with Ghaqda Madonna tal-Karmnu Valletta emblem	Ethnography
Institute for Education	72519	Five different coloured face masks: orange, red, yellow, blue and green	Ethnography
RRRA	72520	Two blue face masks with the Resource, Recovery & Recycling Agency logo	Ethnography
Ms D. Galea	72523	Two face masks with logo Society of Medical Radiographers, Malta	Ethnography
Mr M. Mallia	72535	One black face mask with St Albert the Great College emblem	Ethnography
Etienne Farrell	54991	Six photos & two bird cages installation	MUZA
Roger De Gaetano	54992	Ten sketches, one wood sculpture, one bronze sculpture, two clay sculptures by Anton Agius	MUZA
Phyllis Debono	79610-38	Collection of textiles (28 pcs)	Gozo Ethnography
Antonia Sammut	79639-78	Lot of clothing belonging to M. Zahra (39 pcs)	Gozo Ethnography
Tonya Lehtinen	79679-83	Black silk fabric & Gozo lace items (four pcs)	Gozo Ethnography

Alda Bugeja	79684-88	Five Carnival costumes	Gozo Ethnography
Antonia Sammut	79689	Photo album belonging to Mary Zerafa	Gozo Ethnography
Antonia Sammut	79690-93	Four blankets	Gozo Ethnography
Joe Galdes Giappone	72318-32	Fourteen pairs of ladies gloves	Ethnography
Joe Galdes Giappone	72302-08	Seven pairs of 20 th century hats	Ethnography
Kenneth Gambin	72578-80	One mattress cover and two bedsheets	Ethnography
Moira Portelli	72539-44	18 embraided items	Ethnography
M. Farrugia	72603-08	Six Maltese lace designs	Ethnography
Kenneth Gambin	72617	20 th century framed print, Life of St Gaetano	Ethnography
Pierre Bonello	72596	Selection of newspapers related to the Pope	Ethnography
Pierre Bonello	72597	Articles related to Good Friday	Ethnography
Pierre Bonello	72598	SMA birth certificates	Ethnography
Pierre Bonello	72599	Malaga Good Friday postcards	Ethnography
Pierre Bonello	72600	Sicilian saints	Ethnography
Pierre Bonello	72601	Mid-Med Bank Cheque book covers	Ethnography
Pierre Bonello	72602	Political material on Eddie Fenech Adami	Ethnography
Annamaria Gatt	72613	Notebook with knitting instructions 1940	Ethnography
Tony Spiteri	72609	Horse carriage accessories	Ethnography
Doris Cutajar	72428	Six flannel vests	Ethnography
Doris Cutajar	72439-41	Three items of babies clothing	Ethnography
Kenneth Cassar obo Jerosolimitan Nuns	72433-37	Five items of clothing	Ethnography
Doris Cutajar	72536	Black silk Ghonnella	Ethnography
Rita Muscat	72574	Three black Ghenienel	Ethnography
Annamaria Gatt	72612	39 advertising ball point pens	Ethnography
Annamaria Gatt	72610-11	Three ashtrays	Ethnography
Hugo Agius Muscat	72545-72	27 household textile items	Ethnography
Jane Buttigieg	72528-31	Four items of 1904-45 wedding attire	Ethnography
Lina Baldacchino	72518	Baby's christening dress	Ethnography
Mary Gatt	72575-77	Six items of children Holy Communion attire	Ethnography
Annamaria Gatt	72589	162 wooden lace bobbins	Ethnography
Hugo Agius Muscat	72595	Collection of Ix-Xewka newspapers	Ethnography
M. Pullicino	72478	Face mask Naxxar Peace Band Club	Ethnography
Annamaria Gatt	72515	Three baby swaddling bands	Ethnography
Annamaria Gatt	72590	Two copy books	Ethnography
Annamaria Gatt	72591	Two writing pads with Queen Elizabeth on covers	Ethnography
Annamaria Gatt	72592	Two Matchboxes with Maltese Cross	Ethnography

Annamaria Gatt	72593	Two Christmas cards	Ethnography
Annamaria Gatt	72614	1950s tin toffee box	Ethnography
Annamaria Gatt	72615	Twelve cheques to various entities	Ethnography
Annamaria Gatt	72616	Eight birthday and business cards	Ethnography
Russell Muscat	72594	COVID 19 crib figurine	Ethnography
Carl Azzopardi	72487	Two Indis face masks	Ethnography
Josette Ellul	72525	Six embraided white cotton serviettes	Ethnography
Fabian Falzon	72537	Two Jobsplus face masks	Ethnography
Mitchell Scerri	72538	MFRA face mask	Ethnography
Heritage Malta	72581	Fourteen HM face masks	Ethnography
Heritage Malta	72582	Seven children's HM face masks	Ethnography
Joseph Said	54993	c. 100 early 20 th century Malta glass slides	Heritage Malta