

PhD. Thesis

Models for collaborative engagement in the recovery and
preservation of Maltese folk music
(seeking new media practices to preserve and disseminate endangered musical genres)

School of Arts
University of Hull

Stephen Borg
201017978PTPG

Certificate of Authorship

Except where clearly acknowledged in footnotes, quotations and the bibliography, I certify that I am the sole author of the thesis submitted today entitled:

Models for collaborative engagement in the recovery and preservation of Maltese folk music
(seeking new media practices to preserve and disseminate endangered musical genres)

I further certify that to the best of my knowledge the thesis contains no material previously published or written by another person except where due reference is made in the text of the thesis.

The material in this thesis has not been the basis of an award or any other degree or diploma except where due reference is made in the text of the thesis.

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given.

.....
Signature of candidate

.....
Signature of chair of the supervisory panel

Date:.....

Acknowledgments

Abela, Ruben, Eng.	president, Wirt iż-Żejtun Heritage Society, Żejtun
Alamango, Andrew	University of Malta graduate in LIA Sciences, Sliema
Axiaq, Mario	M3P contributor, Qormi
Baldacchino, Joe	nephew of folksinger Mikiel Abela Il-Bambinu, Żejtun
Bonnici, Mark	head of audiovisual restoration, De Luxe, London
Brown, Malcolm	archivist photographer CRC archives, University of Edinburgh
Camilleri, Emanuel	President, Maltese-Australian Community, New South Wales
Cassar, Fredu <i>Ic-Cintorini</i>	Maltese folkmusic enthusiast, Żejtun
Chircop, John, Professor	Faculty of Arts, University of Malta
Cooke, Peter, Professor	traditional music researcher, University of Edinburgh
Cumbo, Mikiel <i>l-Izgej</i>	Maltese folksinger and recordings collector, Żejtun
Cutajar, Keith	IT and archive manager, Banda San Filep, Żebbuġ
D'Anastas, Noel	archivist, National Archives of Malta, Rabat
Ellul, Ivan	outreach officer, National Archives of Malta, Rabat
Farrugia, Charles, Dr.	national archivist, National Archives of Malta
Gallegos, Cassandra	IASA communications officer
Gatt, Ġużi	secretary of the Maltese Folklore Society
Guidry Ritter, Jennifer Dr.	ass. director, Louisiana Digital Folklore Archive
Hosker, Rachel	head of CRC Archives, University of Edinburgh
Jarvis, Dale Gilbert	ICH Development Officer, HFNL, St. John's, Newfoundland
Jeal, Frank, Professor	Maltese traditional bagpipe researcher, Dublin
Liubomirskaite, Inga	image archivist, Central Lithuanian State Archives, Vilnius
Mifsud, Manwel, Professor	Department of Maltese, University of Malta
Misura, Maksims	audiovisual curator, National Latvian Audiovisual Archives, Riga

Mizzi, Rayden	bell and wood clapper researcher and recorder, Malta
Monelli, Simone	Maltese folk music graduate, Universita di Bologna
Muscat, Leli <i>Il-Gaxulli</i>	Maltese folk music magnetic reel recorder, Luqa
Muscat, Luke, Dr.	Maltese software designer
O’Flaherty Borg, Victoria	national archivist of St Kitts & Nevis
Pace, Andrew, Dr.	Peter Kennedy Collection curator, British Library Sound Archive
Partridge, Karl Dr.	Maltese traditional bagpipe researcher, Crossgar, Northern Ireland
Pisani, Frans <i>Ta’ Platti</i>	Maltese folk music promoter, Ta’ Sannat
Portelli, Mario <i>Ta’ Percitu</i>	Maltese folk music enthusiast, Marsa
Raasik, Liis	Institute of Estonian Language, Tallinn, Estonia
Ranft, Richard	director, British Library sound archives and Europeana co-ordinator
Sant, Toni Dr.	Malta Music Memory (M3P) founder
Schinas, Periklis	PhD researcher on tsambouna bagpipe, Rhodes, Greece
Seychell, Charles <i>Iż-Żorro</i>	folk music enthusiast, Żejtun
Spiteri, Vivienne	harpsichordist recording artist and acousmatic composer, Paris
Sultana, Francesco	administrator of <i>Strumenti Tradizzjonali Maltin</i> and folk musician
Tai Lee, Phang Dr.	ass. director, National Archives of Singapore
Vizgirdiene, Inga	head of Sound & Vision, Central Lithuanian State Archive, Vilnius
Zahra Sacco, Marced	Maltese folk studies graduate, University of Malta

Abbreviated Terms

ACARM	Association of Commonwealth Archivists and Record Managers
ANIM	Afghanistan National Institute for Music
ARSC	Association for Recorded Sound Collections
AXF	Archive Exchange Format
BAAC	Baltic Audiovisual Archives Council
BALTHERNET	Baltic Heritage Network
BLSA	British Library Sound Archive
BYOD	Bring your own device
CFG	Committee for Guarantee (Malta)
CHIMS	Cultural Heritage Inventory Management System
CISAC	International Confederation of Societies of Authors and Composers
DAT	Digital Audio Tape
DISMARC	Discovering Music Archives
DMR	Depósito de Música Rapanui
ECHO	European Cultural Heritage Online
EDM	Electronic Document Management
ESA	Estonian State Archives
FADGI	Federal Agencies Digitization Guidelines Initiative
FIAF	Fédération Internationale des Archives du Film
FLOSS	Free, Libre & Open Source Software
FNAM	Friends of the National Archives of Malta
GMK	<i>Ghana mal-kitarri</i>
HFNL	Heritage Foundation of Newfoundland & Labrador
HM	Heritage Malta
HTML	Hypertext markup language
IASA	International Association of Sound Archives

IEL	Institute of the Estonian Language
IIF	International Image Interopability Framework
ISP	Inishowen Song Project
ITMA	Irish Traditional Music Archive
LCSA	Lithuanian Central State Archive
	LDFA Louisiana Digital Folklore Archive
LFA	Latvian Folklore Archives
LFCC	Lithuanian Folklore Culture Centre
LOC	Library of Congress
LSA	Lithuanian State Archives
LVKFFDA	Latvian Central State Archives of Audiovisual Documents
MABSI	Maltese American Benevolent Society, Inc. (Detroit)
M3P	Malta Music Memory Project
NAC	National Archives Council (Malta)
NAG	National Archives of Gozo
NAM	National Archives of Malta
NBO	National Bibliographic Office (Malta)
NINCH	National Initiative for a Networked Cultural Heritage
NIRS	Norwegian Institute of Recorded Sound
OAI-PMH	Open Archive Initiative Protocol for Metadata Harvesting
OWL	Web Ontology Language
PHP	Hypertext pre-processor
RDF	Resource Description Framework
SAA	Society of American Archivists
SCH	Superintendence of Cultural Heritage (Malta)
STM	<i>Strumenti Tradizzjonali Maltin</i>
TAD	Tobar an Dualchais
XML	ExtensibleMarkupLanguage

ABSTRACT

The research focuses on the recovery and preservation of an endangered European music genre that, as intangible heritage, is threatened by a lack of political will to implement a planned strategy in order to establish a national audiovisual archive and fulfill international cultural obligations. In addition to safeguarding intangible heritage, as a facet of collective memory within a digital repository and through the use of new media technology, a model will be proposed, though not necessarily institutional, which may provide a stimulus for its revitalisation and continuity.

This study emphasises on Maltese folk music and the important recovery by this author of a substantial magnetic tape open reel collection from the 1957-1988 era. Enthusiasts term this period as the golden age of this genre. The research draws from models of open source collaborative engagement, digital audiovisual practices and new media dissemination to fill this existing black hole in national archiving. With prime folksingers passing away, unique recordings in analog magnetic tape reels and other formats deteriorating, a proposal to address this scenario becomes all the more urgent. Since this musical genre is still active in Malta and no designated repository exists as of yet, new digitally-created folk recordings are also remaining orphaned, and the amount of retrospective material that shall need eventual recovery is ever-increasing.

These tangible results attained by this author will be presented throughout the proposed model, based on various examples, including strands of DIY archiving and online collaboration. It shall also prove that the small nucleus of enthusiast archivists can, with a limited budget, apply the successful workings within it to other endangered musical genres, through trusted long-term preservation plans and use of new media in its many different facets as a tool that prolongs their continuity.

CONTENTS

Keywords: intangible cultural heritage, collective memories, trusted repositories, long term preservation, archiving, citizen curation, online collaboration, dissemination, Maltese folk music

Certificate of Authorship
Acknowledgments
Abbreviated terms
Acronyms
Abstract
Figures
Tables
Glossary

1. Introduction

		<i>page</i>
1.1	Aims and objective of the study	20
1.2	Collective memories	22
1.3	Exposition of topic of research	24
1.3.1	Initiatives to document Maltese folk music	26
1.3.2	Internal conflict and a fatalistic attitude	30
1.3.3	Maltese folksinging's major attributes	33
1.4	New media technologies	34
1.5	Malta and intangible heritage	35
1.6	Thesis synopsis	37

2. Historical background to Maltese folk music

2.1	Introduction	41
2.2	The Catholic Church impedes the growth of folk music	45
2.3	The early British era (1800-1850)	50
2.4	Party spoiling coppers and flying knives (1851-1939)	54
2.5	Better than the dodo: folk instruments saved from the brink of extinction	59
2.6	The Maltese scenario: folk music collectors and dispersed material	62
2.6.1	Challenging a myth: folk music in Dingli and its undocumented heritage	67
2.6.2	Examples of hitherto dispersed models of pre-war folk manuscripts	71

2.6.21	The Capuchin's verses	71
2.6.22	Ġużeppi Borg: his unrecorded lyrics	73
2.7	Categorizing folksingers to enable and acquisition prioritisation	76
2.7.1	How folksingers are classified	78

3. Methodology

3.1	Introduction	82
3.2	Grounded theory – an overview	82
3.3	Designing the research methodology and data collection	84
3.4	Identification of research title and theoretical framework	86
3.5	Knowledge management application to the study	90
3.6	Forming a hypothesis on research topic	92
3.7	Personal fieldwork experiences	99
3.7.1	Folksinger interviews, ethical concerns and timeline	99
3.7.2	Academic fieldwork and interviews	103
3.7.3	Ethical considerations	104

4. Recovery

4.0	Introduction	107
4.1	International audiovisual folk archives to emulate	108
4.1.1	Tobar an Dualchais/Kist o' Riches	109
4.1.2	Rapanui – Easter Island audiovisual archive	113
4.1.3	Irish Traditional Music Archive	115
4.1.4	The Norwegian Institute of Recorded Sound	116
4.1.5	The Louisiana Digital Folklore Archive	116
4.2	Folk music collectors: the notables	118
4.3	Documented fragments of Malta's rich musical heritage	121
4.4	Maltese folk music repositories	124
4.5	Personal recovery efforts	127
4.5.1	Meeting folk music recorder Leli Muscat Il-Gaxulli	131
4.5.2	Brokering the Leli Muscat Folk Music Collection	134
4.5.3	Karl Partridge & Frank Jeal Maltese bagpipe folk music bequest to NAM	143
4.6	Identifying other recoverable magnetic reel recordings	149
4.7	Recovering Maltese vinyl 1962-1984 and compiling a national catalogue	159
4.8	The advent of the compact cassette era 1975-2000	164
4.9	Recovering folk music photographs	165
4.10	Linguistic diasporic challenges hindering recovery	167

4.11	Postwar Maltese folkmusic legacy in Australia: a surpassed impasse	170
------	--	-----

5. How new media can save our intangible heritage

5.0	Introduction	173
5.1	Intangible Cultural Heritage Convention	174
5.2	Digital equipment for DIY fieldwork	174
5.3	Citizen curation and DIY archiving	176
5.3.1	Citizen curation of Maltese soundscapes and ecclesiastical intangible heritage	178
5.4	Online crowdsourcing	179
5.4.1	The Velehanden archive project	182
5.4.2	Maltese folksinging crowdsourcing attempts and proposals	183
5.4.3	M3P Malta Music Memory Project: open source collaboration	185
5.5	Online crowdfunding and pre-order campaigning	190
5.6	Web mapping of Maltese folk music venues	193
5.7	Maltese digital archive initiatives	194
5.7.1	The Maltese-American digital archive	195
5.7.2	The Banda San Filep digital archive	197

6. Long-Term Preservation

6.0	Introduction	200
6.1	Trusted repositories	201
6.1.1	Newfoundland & Labrador ICH strategy	203
6.1.2	Preservation techniques at the British Library Sound Archive	205
6.1.3	Preservation procedures with DeLuxe London	207
6.1.4	Preservation strategies at the University of Edinburgh's CRC Archives	208
6.2	The Baltic audiovisual preservation experience	213
6.2.1	Lithuanian Central State Archives	216
6.2.2	Custodians of Latvian audiovisual heritage	219
6.2.3	The Institute of the Estonian Language	222
6.3	Metadata usage	223
6.4	Maltese folk music carrier formats	224
6.4.1	Leli Music Folk Music Collection content migration	225
6.4.2	Maltese folk enthusiasts' preservation malpractices	228

7. User Conditions

7.0	Introduction	232
-----	--------------	-----

7.1	The UK Data Archive	234
7.2	Access issues pertaining to British folk music archives	235
7.3	The digital files sharing debate	236
7.4	Copyright in Malta	236
7.5	Copyright and Intellectual Property Rights	238
7.6	Data protection, ethical standards and informed consent	238

8. Dissemination & Conclusion

8.0	Introduction	244
8.1	European Union recommendations	246
8.2	OAIS structural mapping	246
8.3	Social media platforms	248
8.4	YouTube: a vivid case of social media functionality or liability?	248
8.5	YouTube and Maltese folk music	249
8.6	Facebook: a case of an inconvenient relationship?	250
8.7	Facebook and Maltese folk music	253
8.8	Social media and the advent of Maltese Modern Folk, Rap and Hip Hop	255
8.9	Europeana Sounds project	259
8.9.1	Inishowen Traditional Music Project	261
8.10	New media access in remote areas: Nepal and Switzerland	261
8.11	Audience development and engagement	262
8.12	Concluding observations	267
8.13	Untangling the Maltese institutional status quo	268
8.14	Recommendations and a possible gateway	270
8.15	The contribution of this study	271

9. Bibliography

9.01	Bibliography	274
9.02	Other references	280
9.03	Consulted digital archive websites	282

10. Addenda

10.1	Improvised verse singing model folksingers 1957-1988	283
10.2	High-pitched singing model folksingers 1957-1988	286
10.3	Ballad model folksingers 1957-1988	287
10.4	Synthesis of EU Reports on Cultural Digitisation and Online	288

	Accessibility 2013-2015 for the Baltic States, Malta, Cyprus and Poland	
10.5	Current social media usage to promote Maltese historic sites, venues and events	292
10.6	VeleHanden image data crowdsourcing projects (2011-2017) in the Netherlands	294
10.7	Folksinger questionnaire consent form	292

Figures

	Caption	Page
Figure 0.1	Maltese prime folksinger Żeppi Buttigieg <i>In-Najs</i>	16
Figure 1.1	Toni Spiteri <i>Tal-Ġebel</i> performing at Ghanafest 2013	19
Figure 1.2	Manuscript copy of an event in 1467 describing folksinging	25
Figure 1.3	19th c. lithograph with folksingers at Buskett during Imnarja	25
Figure 1.4	1930s Maltese folk shellacs on HMV label	28
Figure 1.5	Maltese folk instruments exhibited by Etnika at the University of Malta in 2000	30
Figure 1.6	The 2001 release of Malta stamps, based on author's initiative and research	30
Figure 1.7	Andrew Alamango and Steve Borg, both actively involved in recovering Maltese folk music	37
Figure 2.1	Mikiel Abela <i>Il-Bambinu</i>	40
Figure 2.2	Ċensu Abela <i>Tal-Pitrolju</i>	40
Figure 2.3	Frans Baldacchino <i>Il-Budaj</i> , a folksinger who has sung widely about social issues	43
Figure 2.4	Kekin Cachia from Gudja suggested that there was even a female country dance with hoes	47
Figure 2.5	Kekin recalls chanting the religious hymn <i>Nadurawk Ja Hobż tas-Sema</i> , translated in Maltese in 1924	48
Figure 2.6	Emanuele Cantone's petition on behalf of the Street Musicians of Valletta, dated 26 July 1838	51
Figure 2.7	Dispatch by Lord Glenelg from Downing Street to Government Bouverie, dated 12 Sep 1838	52
Figure 2.8	<i>L-Orkestra tad-Dudi</i> from the island of Gozo	54
Figure 2.9	A folk musician fast asleep with guitar by the bedside, away from police prosecution	56
Figure 2.10	Police Charge no. 543 against twelve young men from the Gozitan village of Żebbuġ	58
Figure 2.11	The Maltese <i>flejtuta</i> was revived by Borg and Gatt	59
Figure 2.12	Salvu Cutajar <i>Il-Miżrut</i> confirmed <i>flejtuta</i> building techniques	59
Figure 2.13	Ġużeppi Farrugia with his friends at their local bar in Imqabba in the early Fifties	61
Figure 2.14	1838. George Percy Badger's <i>Hanina Sejjer Insiefer</i>	63
Figure 2.15	Recording folk music in Malta in the late Sixties	65
Figure 2.16	Ġolin Axisa <i>Ta' Kostanza's</i> wine shop in Żejtun proudly displaying the magnetic reel recorder	66
Figure 2.17	Pawlu Vassallo <i>Il-Bimblu</i> performing with the <i>żaqq</i>	67
Figure 2.18	Ġużeppi Borg (1912-1972)	75
Figure 2.19	Borg's unpublished manuscript of <i>Lil Malta</i> (Ode to Malta)	75
Figure 2.20	1971. Żeppi Meli <i>Ta' Sika</i> with open reel recorders documenting his singing	78
Figure 3.1	Interviewing Salvinu Micallef in Dingli, 5 May 2011	81
Figure 3.2	Folksinger biographies were written in synthesis and in Maltese	100
Figure 3.3	February 2014. Interviewing Mikiel Bonnici <i>In-Negli</i> for M3P	101
Figure 3.4	Interviewing Emanuel Camilleri, President of the Maltese Community in NSW	103
Figure 4.1	Recovering the Leli Muscat Maltese folk music collection in magnetic tape in 2012	106
Figure 4.2	Tobar an Dualchais project has curated thousands of hours of Scot and Gael folk music songs	112

Figure 4.3	Three major Maltese folk music publications by Cassar Pullicino & Camilleri (1998)...	122
Figure 4.4	Rolandi, Cassar Pullicino and Buttigieg also gave some reference to Maltese folk music	124
Figure 4.5	Copy of a PBS folk music catalogue card generated by Mifsud Chircop	125
Figure 4.6	Screengrab of a Maltese folk music record at NLA	127
Figure 4.7	<i>Żaren Ta' Vestru, Salvu Ir-Raġel, Żaru l-Għaxqi, Ninu Il-Kalora and Pawlu l-Bies...</i>	130
Figure 4.8	Meeting Leli Muscat <i>Il-Gaxulli</i> in August 2011	131
Figure 4.9	Malta's foremost folksinger Pawlu Seychell <i>Il-Għannej</i> (1907-1992)	133
Figure 4.10	Seychell's statue in Żejtun	133
Figure 4.11	Recovering the folk music collection from Leli Muscat	135
Figure 4.12	Cataloguing the available data for NAM	135
Figure 4.13	The amount was calculated to be between 150-180 reels, later increased to 207	138
Figure 4.14	Stacked reels and carton box with the names of the eight folksingers and wine shop where recorded	138
Figure 4.15	Snapshot of a holding in the Leli Muscat collection with descriptive metadata and mandatory fields	143
Figure 4.16	Awsonju and Lawrence Bugeja on bagpipe and frame drum in Birgu in 1972	143
Figure 4.17	Bequest to NAM, recovered by the author	143
Figure 4.18	1972. Karl Partridge in Malta with fellow bagpipe researcher Frank Jeal	145
Figure 4.19	Recovered bagpipe recordings made by Partridge & Jeal in 1972 and 1973	146
Figure 4.20	Lazzru Camilleri from Mosta with his bagpipe chanter	149
Figure 4.21	Field notes from Partridge's visit to Gozo	149
Figure 4.22	John Anthony Carter, a Maltese folk enthusiast citizen of British descent	150
Figure 4.23	By 1984, compact cassettes had become the new recording medium	150
Figure 4.24	The author recovering nineteen open reels from Marsaskala on 22 September 2012	152
Figure 4.25	Mikiel Abela <i>Il-Bambinu</i> was a prolific ballad singer who published chapbooks in the 1960s	153
Figure 4.26	NAM has no reel recordings of female folksingers, including Ċetta Borg	154
Figure 4.27	Poster promoting the folk music cultural event in Żejtun in July 2012	158
Figure 4.28	45 rpm sleeve designs depicting 1960s folk releases	160
Figures 4.29-4.30	Fragments of Swiss and Maltese records with data that can be optically retrieved	162
Figure 4.31	Compact cassettes acquired on 7 Oct 2012 from a car boot sale	163
Figure 4.32	A rare 1984 folk cassette from Gozo	163
Figures 4.33-4.34	Water-spoiled photos of a 1978 event, included prime folksingers & event sponsor Mr. Stivala	165
Figures 4.35-4.36	Photographs retrieved from a Marsa wine shop have been scanned according to IASA standards	166
Figure 4.37	Prime folksinger Ġużeppi Camilleri <i>Il-Jimmy tal-Fjur</i> (1917-1994)	169
Figure 4.38	Australia-based Maltese folksingers are a dying breed	170
Figure 4.39	Australian <i>ghanarecordings</i> require urgent recovery	170
Figure 5.1	The Adobe Premiere Pro software	171
Figure 5.2	The TACSAM portable recorder	171
Figure 5.3	Amsterdam City Archives project VeleHanden attained its intended aims	182
Figure 5.4	Crowdfunding of Scottish folk music projects	184
Figure 5.5	Snapshots testifying the absence of geolocated folk music venues in Żejtun, July 2016	192
Figure 5.6	Snapshots testifying the absence of geolocated folk music venues in Rabat, July 2016	192
Figure 6.1	Assessing transfer of Maltese folk music magnetic reels from analogue to digital	196
Figure 6.2	Digital imaging of original documents from the Carmichael Collection	209

Figure 6.3	Resolution levels of the same document	209
Figure 6.4	The Hasseblad H5 at the CRC, University of Edinburgh	210
Figure 6.5	Cataloguing of audiovisual material at the LSCA, Vilnius	210
Figures 6.6-6.7	Audiovisual equipment used to migrate reels from analogue to digital carriers at the LCSA, Vilnius	213
Figure 6.8	Latvian curator Makims Misura explains the digitisation processes	217
Figure 6.9	Challenges encountered in the eventual data transfer at LVKFFDA	217
Figures 6.10-6.11	BAAC Conference in Riga, Latvia with a presentation about the Latvian Audiovisual Archives, Riga	218
Figure 6.12	Leli Muscat with his AKAI recorder at his home in Luqa	221
Figure 6.13	Fredu Cassar <i>Iċ-Ċintorini</i> listening to 1960s folk music ‘preserved’ on optical media	225
Figure 7.1	2 nd M3P editathon held at the National Archives of Malta, Nov 2013	226
Figure 8.1	Major social media platforms and streaming sites	238
Figures 8.2-8.4	Facebook notices by Charles Mangion warning community users against sharing GMK content	249
Figure 8.5	Eighteen million plus Europeana holdings in 2017	255
Figure 8.6	Swiss Audiovisual Archive with its countrywide open access workstations	257
Figure 8.7	Kelvingrove Theatre in Glasgow uses social media outreach	259
Figure 8.8	Unutilised EU-funded theatre in Malta with no new media presence	259
Figure 8.9	Folksingers debating the identity of an erstwhile popular counterpart from a previous generation	263
Figures 8.10-8.11	The author stressing that the UNESCO ICH Convention is unratified by Malta, February 2017	267

Charts & Tables

		Page
Table 3.1	Knowledge management cycle in e-business	91
Table 3.2	UK music sales for 2008-2012 classified by genre	93
Chart 3.3	The 63 IASA members by continent	94
Chart 3.4	The 54 FIAF members by continent	96
Table 4.1	Tobar an Dualchais digitisation project organigram	110
Table 4.2	Tiree Sound Archive Sustaining Framework	112
Table 4.3	Rapanui (Easter Island) anthropological museum personnel structure	113
Chart 4.5	Known repositories of Maltese folk music recordings with comparative ratio of holdings estimate	125
Table 4.6	List of prime folksingers during the 1957-1988 magnetic tape period	128
Table 4.7	Legend signifying Karl Partridge's recorded bagpipe music	146
Table 4.8	Distribution of folksingers by locality during the open reel era 1957-1988	156
Table 4.9	Excerpt of the 'national' catalogue for Maltese vinyl releases	161
Table 5.1	VeleHanden Bevolkregisters crowdsourcing exercise was an absolute success	182
Table 5.2	Statuses by amounts and category of created stub pages or awaiting creation on M3P as on 6 August 2016	187
Table 6.1	The current depopulation of the Baltic states	212
Table 6.2	Organisational structure of the Latvian Audiovisual Archives, Riga	215
Table 6.3	Different formats and classes of material preserved by the LVKFFDA, Riga	216
Table 6.4	Comparitive longevity of new media formats	219
Table 6.5	Maltese folk music carrier format timeline	221
Table 6.6	Analysis indicates the digital condition status % of the Leli Muscat Folk Music Collection	223
Table 6.7	Amount description status of digital recordings	223
Table 8.1	Analysis of social media usage by Shetland Folk Festival performers 2013-2016	242
Table 8.2	Known Maltese folk music YouTube uploads August 2016	245
Table 8.3	EU internet penetration level and Facebook usage by June 2016	246
Table 8.4	Mediterranean littoral internet penetration level and Facebook usage by June 2016	247
Table 8.5	Maltese Modern Folk, Rap, and HipHop on YouTube and Facebook by January 2017	251
Table 8.6	Maltese folkmusic audience response scenarios	260
Table 10.1	Improvised verse singing model folksingers 1957-1988	279
Table 10.2	High-pitched model folksingers 1957-1988	282
Table 10.3	Ballad model folksingers 1957-1988	283
Table 10.4	Synthesis of EU Reports on Cultural Digitisation and Online Accessibility 2013-2015for the Baltic States, Malta, Cyprus and Poland	283
Table 10.5	Current social media usage to promote Maltese historic sites, venues and events	287

Table 10.6	VeleHanden image data crowdsourcing projects (2011-2017) in the Netherlands	289
Table 10.7	Folksinger questionnaire consent form	290



Figure 0.1 Maltse folksinger Žeppi Buttigieg *In-Najs*

(John Chircop)

GLOSSARY

access	CASPAR entity that contains the services and functions which make the archival information holdings and related services visible to consumers
administration	CASPAR entity that contains the services and functions needed to control the operation of the other CASPAR functional entities on a day-to-day basis
archive	organisation that intends to preserve information for access and use by a designated community
archival master file	digital file including essential features meant for long-term preservation
blog	single or multi-user online journal, usually with frequent entries and cross-references from other blogs
CASPAR	Cultural, Artistic and Scientific knowledge for Preservation, Access and Retrieval, an EU-funded initiative that aims to develop solutions for digital preservation
data	reinterpretable representation of information in a formalised manner suitable for communication, interpretation, or processing. Examples of data include a sequence of bits, a table of numbers, the characters on a page, the recording of sounds made by a person speaking, or a moon rock specimen
data migration	process of moving data from one format to another
hyperlink	area of a clickable page to direct user to another location, usually another web page
interface	description of how to use a function, including the name and descriptions of the arguments and return value
link rot	when hyperlinks to webpages or servers become permanently unavailable
metadata	structural or descriptive data that provides information on other data
MIDI	musical instrument digital interface
P2P	peer-to-peer file sharing protocol that distributes files over internet
performer	individual who performs artistic or literary works: actor, musician, singer
producer	individual, entity or company which registers sound recordings for various purposes (broadcast, archiving, commercial sale), or has them made
public domain	on copyright expiry, works become free from economic rights, although authors or their estate have protection of moral rights. Different terms apply in Europe and the U.S.
publisher	individual, entity or company with author's right to duplicate and sell copies of works
refactoring	process of modifying a working program to improve function interfaces and other qualities of the code
RSS	Really SimpleSyndication, protocol for summarizing current stories on other websites, usually news sites or generic ones
sandbox	security mechanism for separating running programs on a computer such that they do not interfere with one another
trust metric	measure of how much someone in a virtual community is respected by other members of the community

Chapter One

Introduction



Figure 1.1 Toni Spiteri *Tal-Gebel* performing at Ghanafest 2013

(Steve Borg)

Chapter One Introduction

‘Masterpieces are not single and solitary births,
they are the outcome of many years of thinking by the body of the people,
so that the experience of the mass is behind a single voice.’

Virginia Woolf (1882–1941)

1.1 Aims and objective of the study

Rapid socio-economic changes associated with communication technologies have left a substantial impact on intangible heritage, and UNESCO is witnessing an increase in languages going extinct and cultural legacies becoming all the more threaten¹. Many professional memory institutions continue to migrate their collections from analog to digital archives which they replicate in remote locations. In contrast, emerging memory projects led by enthusiasts are struggling to sustain new models to recover and preserve intangible heritage.

In 2008, the European Commission launched Europeana as a pan-European archive of audio-visual material, and aims to give access to cultural content held in thousands of institutions, hosted on the contributors’ respective repositories. All EU member states have a national audiovisual archive, besides Malta.

In this international context, a model is proposed by this doctoral research project for preserving and disseminating a musical genre for which there is no sustaining strategy or infrastructure. An essential aspect of such a study must also include a long-term preservation plan.

It would be pertinent to focus on online collaboration and communities of practice by both professionals and enthusiasts. Can a scalable and adaptable strategy provide enough workflow to preserve a collection until standard archival practice eventually curates this legacy? What shall the archival object status be and what if new technology makes its applications obsolete?

¹Available at: <http://www.unesco.org/new/en/culture/themes/endangered-languages/atlas-of-languages-in-danger/> (3rd January 2019).

Making data accessible, a priority for intangible heritage, can be challenged by several obstacles, including the copyright for the content. What fears are held by the community of practice? What if their user-generated content is used by others who credit the work as their own? The community of practice contributing cultural content are also threatened by several symptoms, including the danger of waning interest in the project or the dearth of new data recovery. The challenge is how adequate public interest can be attained by disseminating material, which, in turn, ensures survival, in what Jon Ippolito (2006 & 2014) terms as re-interpretation. The guiding foundation of this research aims to attain results through distributed networked information environments by:

- i) embracing intangible heritage data management through digital archiving, as recommended through authoritative bodies, focusing on digital preservation, curation and online accessibility.
- ii) exploring existing digital media usage opportunities on standard codes of practice, that, as vehicles of information brokerage, procure case study subject preservation and re-presentation.
- iii) understanding practices that aim at **open access accessibility** and **resource longevity**.

The National Archives of Malta (NAM) have digitised their hand-held media collection of Maltese folk music, but they have no evident target dates nor trained personnel, funding or policy of pursuing continuous recovery, nor of consolidating this collection through supplementary material such as folksinger biographies and ephemera. Meanwhile, the Malta Music Memory Project (M3P), a cultural NGO that operates a cultural memory website designed on the Wiki model, which is sustained by volunteers, states in its mission statement that:

‘the main goal of the M3P is to provide an inclusive repository for memories of Malta’s music and associated arts, ensuring that these are kept in posterity for current and future generations.’

The research would also examine the existing community of practice on M3P, assess the community page, address needs of data curation practices, seek appropriate applications and techniques to deepen audience and participant engagement and knowledge creation sessions through editathons. It would present a model that can be applied as a framework by those seeking to recover artistic forms of performing arts or any other legacies that are currently dispersed and in danger of being lost.

Malta is the smallest member state in the European Union. With a surface area of 316km² and a population of four hundred and thirty thousand, it is indeed remarkable to have its native language recognised as an official language of the EU28. Throughout its chequered history, being located in a strategic Mediterranean crossroads, it had always sustained the continuous arrival of colonisers and non-Maltese military garrisons. Nevertheless, the vast majority of Maltese still continued to express themselves in the vernacular. It was only in 1934 that, together with English, it was decreed as the official language of Malta, replacing Italian in the process.

Up until that point in history, high society still preferred Italian or English as the main vehicles of self-expression in intellectual and artistic fora. Aspiring local artistes, including those immersed in the musical world, rarely used the native language. That is, other than folk musicians, who were mostly monolingual.

1.2 Collective memories

As early as the third century B.C., with the advent of the Library of Alexandria under Ptolemaic governance, man has felt the need to assimilate his intellectual output for the reuse of others. Some were in the form of collective memories, and although knowledge, such as medical, logical or mathematical, was guarded and also deemed as a source of power, the early idea of creating a data bank for continued use after the demise of its creator was ever-present.

Many studies have been conducted about collective memories. Since this research focuses as a case study on the preservation of endangered music, it shall refer to the main initiatives that have been taken to address it as a thematic network through culture and new media. The term of collective memories was coined by Maurice Halbwachs (1877-1945) who claimed that it:

‘is in society that people normally acquire their memories. It is also in society that they recall, recognize, and localize their memories. It is impossible to separate psychic memory from that of the larger social structures in which an individual exists.’ (Bollmer: 2011, p.3).

Traditional research indicates two forms of collective memory, one based on the individual or personal memory and another based on cognitive group memories, gathered as collective memory. In addition to these, Connerton (1989) proposes a third, which he terms as habit-memory. In this third form, the individual expresses a type of unconscious action with which they relive past experiences in the present, with an immediacy that is:

'heightened by the analysisand's refusal or inability to acknowledge their origin and, therefore, their repetitive character.'(Connerton: 1989, p. 25).

He argues that personal memory is partly an investigation of the life of individuals, where the subject remembers the prototype of his present actions and might deliberately act out a causally determining experience. He outlines that one of the main challenges:

'in developing a theory of memory as a form of cognition has to do with variety of kinds of memory claims that we make and acknowledge.' (op. cit.: 1989, p. 21).

This has been the case with the documentation of Maltese folksinging. Despite being documented as an existing musical genre since the fifteenth century, attempts to record biographies of its prominent performers throughout the years have been lacking, and it is apparent that studies in this area are either incomplete or non-existent. It is a clear example of the power of historians, who have the ability to cause societies to remember details that they subconsciously wish to remember, as well as to impinge a selective blackout, resulting in a collective amnesia for certain aspects of the society; in this case, an endangered musical genre.

Folk music has long been branded as being a nationalistic form of expression; the people's voice, which usually extols the virtues of the nation or ethnic community. Klemenc quotes Bohlman as defining it as:

'ultimately constructed upon a social basis, creating a sense of community or a place with a perceived continuity of tradition. This social basis is continually in flux, as are the forms of transmission and the stratification of musical genres.' (2004,pp. 13–14).

When referring to Slovenian folk music and its importance as a vanguard of territorial independence from itsBalkan neighbours, just as in a scenario similar to Maltese folk music, Arko Klemenc claims that Slovenian folk music is learned and passed down orally, most often its origins anonymous, and performed by musicians who did not attend any music school.

Whereas Bollmer (op.cit, p.5) argues that that one has to define the differences between **history**, the *'virtual presence of all events that have ever happened'* and **memory**, the *'actualization of history in space as embodied movement'*, Gilles Deleuze terms this symbiosis as the 'crystal' link. In terms with Maltese folk music, new

media has brought new dynamics that enrich discourse as to how it can be perceived and understood in collective memory.

1.3 Exposition of topic of research

Maltese folk song *għana* is characterised by the four-line stanza, each line usually consisting of ‘*il-vers tat-tmienja*’, eight syllable verses. Whereas most nursery rhymes, lullabies and folk melodies know their origin in neighbouring Sicily, there is no similarity with any of the Maltese folksinging models. Writing in Luigi Bonelli’s *Saggi del Folklore dell’Isola di Malta* (1895), the renowned Sicilian folklorist Giuseppe Pitrè, comments that:

‘the lyric of the Maltese people...recalls faintly that of Sardinia, and has nothing in common with the ‘canzuna’ of Sicily.’ (Cassar Pullicino: 1961, p. 68).

Cassar Pullicino suggests that Maltese songs offer various points of comparison with the Italian *Strombotto*. The most popular folksinging model is improvised singing, known as *spirtu pront*, and develops around a series of debates or points of contention created spontaneously by the performers during the session, usually lasting close to an hour. The debate develops in turn in the form of duets, termed as *botta* (taunt) u *risposta* (reply). Ciantar explains that if there are six singers:

‘the first għannej is matched against the fourth, the second against the fifth and the third against the sixth. The għannejja rhyme their quatrains on the rhyming scheme of a-b-c-b.’

Ġorġ Mifsud Chircop (2003: vol II, p. 117) refers to the earliest known documents on Maltese folksinging, dating back to 1419 and researched by Godfrey Wettinger at the Notarial Archives of Malta, in which some folksingers are mentioned, including Antoni Haxixe from Luqa, Bernardu Faruge from Siggiewi, and six other individuals.

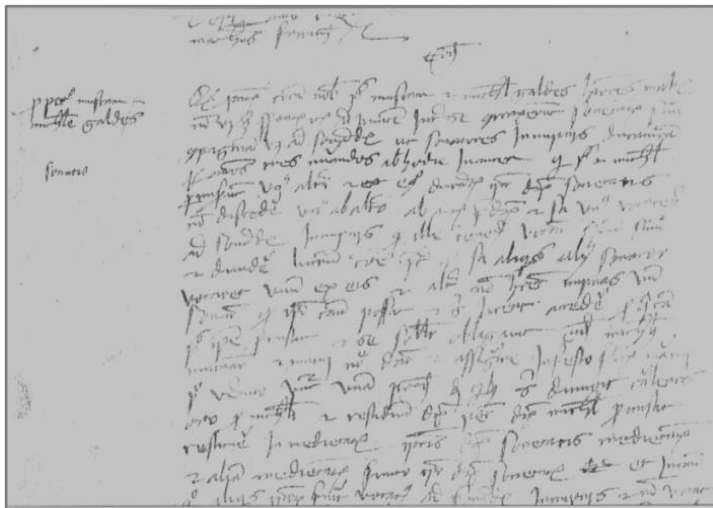


Figure 1.2 Manuscript copy of an event in 1467 describing folksinging.



Figure 1.3 19th c. lithograph with folksingers at Buskett during *Imnarja*. (Görg Mifsud Chircop; Steve Borg)

A version that has a ritualised framework similar to the Maltese improvised verse is the *Chjam e' rispondi* (lit. 'call and response'), practised in Corsica. Although no Maltese musicologist has dwelled on this theory, this calls for further ethnographical studies. Bithwell (2003) describes it as:

'the term used to refer to an exchange, or more often a type of debate or verbal joust, between two or more poets who improvise stanzas taking the traditional format of six octosyllabic lines, sung to variants of a single melodic model.' (op. cit., p. 40).

After the introduction of the Corsican singers, courtesies to the hosts and acknowledgement to the audience are delivered, a topic is chosen and the bout gets under way. It also provides:

'a platform for challenge as well as praise, and a witty retort, often reaching a triumphant climax with an ingenious pun, is highly prized.' (ibid, p. 40).

Like *spirtu pront* in Malta, the encounter can be a medium for one to vent grudges against another singer and the group ensures that this is curtailed and order is kept. Malta's ascent as a prime tourist resort, attracting millions of visitors, and the easy access to worldwide new media influences, continue to incessantly challenge Maltese folk music, commonly known as *ghana*. Ciantar (2000) observes that:

‘throughout the years, both ‘ghana’ (as a genre) and the role of the ‘ghannejja’ in Maltese culture and society have frequently been presented by both Maltese and foreign scholars as representatives of old time Maltese peasant life.’ (p. 2).

Fsadni comments that:

‘what makes the best ghana so moving is the power — the wit, irony and pathos — with which it depicts the lives and concerns of the people who now sing it — urban, working class men.’ (1992, p. 32).

Its death knell has been foretold many a time and, this day, any reference to *ghana* is met with an air of fatalism. Pluralism in broadcasting may have even accelerated the decline of this genre, with several leading commercial radio stations persisting in their refusal to air music in the native language whereaseven established festivals like *Il-Għanja tal-Poplu* (The People’s Song) do not easily find sound corporate partnerships.

1.3.1 Individual initiatives to document Maltese music

There have been several attempts to document Maltese music, on social media community pages, including *Diski Maltin*² dedicated to pop released on vinyl and Charles Mangion’s popular *Ghana mal-Kitarri*^{3,4}, dedicated to folk music. Unfortunately, despite generating community interest, both are hosted by amateur enthusiasts who, despite their good intent, are shorn from any archiving standards or digital fluency and the lack of these requisite skills has conditioned their project’s success.

In late September 2010, the Malta Music Memory Project (M3P) was launched. Spearheaded by Dr. Toni Sant, this multimedia database set one of its aims as to promote an open collection policy of Maltese music. The author perceived this as a golden opportunity to use the M3P as a much-wanted platform to promote Maltese folk music. It was also appealing that this space was on a Creative Commons model and hosted on a university

²Available at: <https://www.facebook.com/diskimaltin/> (Accessed: 20th July 2016).

³Available at: <https://www.facebook.com/Ghana-mal-Kitarri-448434838590076> (Accessed: 20th July 2016).

server, thereby discarding any apprehensions that the contributors' efforts shall be lost due to the lack of long-term preservation standards. Indeed, Sant had highlighted the need for a more democratic pooling of resource input towards the safeguarding of this intangible heritage. He remarks(2012) that:

'one of the main goals of the project is to bring Maltese music and associated arts to new audiences and, as such, exists to ensure that audiences that would otherwise not have access to Maltese music and associated arts in the future are ensured that these are preserved through an elaborate plan for long-term appreciation.' (op. cit., p. 44).

The author has been directly involved in the folk revival of Maltese music since 1999 and has contributed, either as a field or archival researcher or as the executive producer in nine musical releases, all in the Maltese language, which have had a remarkable popular response. The author's last album production was *Hawn Jien*, performed by Corazon Mizzi⁵. He has republican views and has contributed numerous articles in left-wing Maltese publications, was an activist with Greenpeace Mediterranean and ran as a candidate for the Partit Laburista in the European Parliament elections in 2009. His commentaries on Worldbeat, his Radio Malta programme, included opinions in favour of minority rights and peoples seeking self-determination. Although a Roman Catholic, he views the involvement of the Catholic church in social life with apprehension, due to the past church-political tensions in Malta.

In 2001, the author was awarded, together with Etnika co-founder Andrew Alamango, the Malta Music Award for Cultural Achievement. Despite this achievement, the status quo remained; with no national vision policy to develop the framework for a national sound archive. Alamango reiterated the need for an audiovisual archive in his Master of Arts thesis *The Case for a National Audiovisual Archive for Maltese Collections: the Requirements and Hindrances Arising*, presented in 2015. In his research, he assessed the existing material in the various categories found in the main Maltese repositories and claimed that the lack of curation is stifling the possibility of reusing these documents of our collective memory.

Unlike other small Mediterranean islands, such as the Balearics or the Pelagics, Malta has no motherland that offers musical inspiration in folk music. There is also an historical context that needs to be equated. Sicily, the nearest territory to Malta and often visible on a clear day, has sustained an economic, social and cultural

⁵Available at: <http://www.music-news.com/news/UK/75376/Read> (Accessed: 27th September 2017).

threadline with its satellite islands, including the Maltese islands, for centuries, consequently resulting in some musical influence.

Tens of Sicilian merchant vessels, brigs or speronara traded from some twelve Sicilian small harbours to Malta on a weekly basis bringing olive oil, pasta, wood and cereals up to a century ago. Despite these close connections with Sicily, there is cultural ambiguity. Given that Maltese folksinging is folksung in Maltese, which as a language is only spoken in Malta, or overseas by Maltese emigrants, there is no connection with Sicilian folk songs. Cassar Pullicino rightly claims that:

‘the characteristic form of this type of Maltese folk song is the four-line stanza, rhyming abcb, each line consisting mostly of eight or seven syllables. Assonance rather than rhyme is sometimes employed. In this respect our songs have no connection with the songs of Sicily, consisting mainly of eight hendecasyllabic lines.’ (Cassar Pullicino: 1961, p. 67).

If there was no connection in lyrical folk music, there was a strong influence in folk melodies, void of lyrical content and popular songs, making themselves a continuous historical, cultural and political link between Malta and Italy. In 1930, a limited number of radio sets were being imported to Malta, giving listeners access to the Italian stations transmitting music and propaganda from the mainland or Sicily. This direct access to a ‘foreign’ power that was influencing the mindset of the Maltese alerted the British authorities.



Figure 1.4 1930s Maltese folk shellacs on HMV label

(Steve Borg)

In response, in September 1935, the British Broadcasting Relay Service (Malta) Limited station was opened in Rinella Bay. This enabled BBC radio transmissions to Malta to start being received on the 11 November 1935, thereby increasing British cultural influence to counter the Italian one, establishing the Malta Amateur Theatre Group, after the Circolo Dante Alighieri had been set up. The direct cultural contact that Malta had enjoyed with Sicily had been curtailed, but not muted. Maltese folk music survived through all this because the actors and the audience were resistant to change and the genre ran within their veins. It was theirs, and they could not identify with any other.

The ruling British started encouraging Maltese record companies to release shellac records in the Maltese language, and folksinging was the perfect medium to encourage its presence across the towns and villages, and at the same time distancing Italian language further away from the masses.

Reputable companies such as His Master's Voice, Zonophone, Polyphon and Odean all registered Maltese folksingers, balladeers or baritones to sing popular songs such as *Iz-Zaqqieq* (The Glutton), by Emanuel Cilia *Ta' Zabett*⁶ and Guzeppi Xuereb *Ix-Xudi*⁷. In 2010, Alamango released thirty numbers of these shellac records in his *Malta's Lost Voices* project, which he had recovered, restored and transferred to audio files, albeit presented to the public in compact disk format. Commenting on the 1930s folk music shellac releases, Alamango states that:

'Another factor worth noting is that even though the Maltese market was very small and limited, especially in comparison to the hundreds of titles pressed elsewhere it was generally good practice to keep the presses of records running rather than have them idle. Also, the sale of records, despite the size of the market, indirectly helped sales of gramophones.' (2010, p. 24).

Borg (2000) referred to the radio broadcasts in the Maltese language on Rediffusion that were increased in 1946 and the opening of a separate channel, known as the National Network (or 'B' channel). In later years,

⁶ Available at: http://www.m3p.com.mt/wiki/Leli_Cilia_ta%27_%C5%BBabett (Accessed: 14th Aug 2016).

⁷ Available at: http://www.m3p.com.mt/wiki/%C4%A0u%C5%BCeppi_Xuereb_Ix-Xudi (Accessed: 14th Aug 2016).

this channel was to transmit *għana* programmes every Sunday morning, airing pre-recorded 30-minute sessions, approved for public transmission by Rediffusion after clearance by their censor⁸.

In 1992, anthropologist Ranier Fsadni, writing in an article entitled 'The Modernity of Maltese Ghana', observes that with the holding of the first Maltese folklore festival, held in 1953, a new *għana*, bound with regulations about the need to stick to the chosen subject, and the ability to use unusual rhymes, archaic words, proverbs and pastels of Maltese social life emerged.

Whereas the old shellac 1930s releases were all conditioned with a 3-minute time limitation, and the 12 inch, with a 4 minute 20 seconds duration, and the folksingers studio back by musicians playing various instruments, the post-1953 era presented a much more complex and elaborated genre, bringing more social prestige to the prime folksingers. This is the version of the genre, which is mostly endangered and that this research seeks to preserve, which was recorded on magnetic reels. Fsadni writes:

'The ghannejja [folksingers] felt this change in attitude. They were now subject of some attention from intellectuals, asked to sing at festivals and in hotels. One was considered an ghannej by vocation, and the good ghannej emerged as a moral being who was inspired and courageous, a poet and guardian of tradition.' (1992, p. 32).

1.3.2 Internal conflict and a fatalistic attitude

As Herndon (1971: pp. 138-141 and pp. 296-299) points out, Maltese folk music has been hampered by internal feuds and wrangling by rival groups of folksingers, poor dissemination channels and mediocre logistics. Appeals by this author to the Minister of Education and Culture in 2000, when presenting him with his Long Essay *Towards a National Audiovisual Archive* to have a national collection recovered and preserved, failed to create even one hint of a positive response.

⁸Herndon explains the censorship process. "The programmes are then sent to the Rediffusion lawyer for censorship. If a programme is found to contain reference to specific brand names, political figures, or possibly slanderous commentary, it is refused." (Herndon, 1971, pg. 125-126).

From the 1950s, the overall belief amongst the young generations, including those coming from the lower strata, was that it is socially unbecoming to be associated with *ghana* or are merely disinterested, being too engrossed in American and British pop. Although the social stigma remains, contemporary Maltese modern folk groups are addressing these issues with success and acceptance.

Maltese folk musicians performed what was termed as ‘*muzika mhux tas-swali*,’ literally ‘non-concert hall music’. Their manifestations, unless spontaneous, were and are still held at open-air venues, band clubs or Labour party clubs. Most musicians, being labourers, street cleaners, masons, and farmers, possessed poor communication skills and verbal articulation, thereby restricting their artistic efforts to their inner circles.



Figure 1.5 Maltese folk instruments exhibited by Etnika at the University of Malta in 2000



Figure 1.6 The 2001 release of Malta stamps, based on this author's initiative and research

(Steve Borg)

Some exponents claim that only vestiges of this folk tradition remain and that it is too late to recuperate more material. This genre has only solicited a handful of publications, namely those by Ġużè Cassar Pullicino and Charles Camilleri, Ruben Zahra, Anna Borg Cardona and a folksingers' checklist by Anita Ragonesi.

As a Latin race, Maltese people are naturally fatalistic and pessimistic, just like the Portuguese who dwell in *saudade*⁹ in their music, and even scholars that followed this musical genre predicted its doom. Over fifty five years ago, Cassar Pullicino, Malta's leading post-war folklorist, but certainly not an *ghana* expert, wrote that:

⁹Wikipedia describes the “usage of *saudade* as a theme in Portuguese music going back to the 16th century, the ‘golden age’ of Portugal. *Saudade*, as well as love suffering, is a common theme in many *villancicos* and *cantigas* composed by Portuguese authors”. Available at: <https://en.wikipedia.org/wiki/Saudade#Music> (Accessed: 27th September 2017).

‘by and large, however, this type of folk-singing [improvised verse] is on the decline in Malta and has practically disappeared from Gozo.’ (op. cit.:1961, p. 69).

Partridge & Jeal, in their seminal article *The Maltese Zaqq*, published in *The Galpin Journal*, described the Maltese folk music scenario as such:

‘The Maltese with few noteworthy exceptions show little interest in their own folk culture, and any artificial attempts at their revival seem unlikely to succeed. It seems sad that an island that can boast an excellent Scots pipe band, can find no room to preserve, perhaps even to develop its own native bagpipe.’ (1977, p. 137).

The reason why Maltese folk music disappeared from Malta’s sister island of Gozo was not, because of the loss of interest in it as an art form, but rather because the Gozitan folksingers, being mostly lower class labourers, emigrated en masse to Australia, Canada and the United States with their island folk. So much so that from the fifteen (15) folksingers from Gozo that the author listed in the 1957-1988 magnetic tape period, twelve (12) emigrated, mostly to Australia, and the most renowned, Fredu Spiteri *Il-Lavarist*, tragically lost his life in a motorcycle accident in 1965. In a recent visit to Gozo in July 2016, enthusiasts implored the present author to save the recordings and convince the government to organise more folksinging events in Gozo.

There is a marked increase in national awareness on the local heritage due to the increase in cultural programmes on the media¹⁰ and an overall improvement in education. Writing in 2008, JaFran Jones defines the Maltese people as having:

‘led a shadowy existence, obscured by the strategic importance of their islands and the succession of powerful nations that have dominated them. Scarcely noticed by outsiders, their culture has survived, though under-appreciated and only marginally acknowledged, even by many Maltese.’ (op. cit.: p. 634).

¹⁰These include the Valletta Baroque Festival, Kelma Kelma both founded in 2013 and the run up to Valletta being the European Cultural Capital for 2018, the cultural calendar of which is available at:<http://valletta2018.org/cultural-programme>. (Accessed: 1st October 2017).

In the last twenty years, the Maltese parliament has approved several bills to establish several agencies or authorities that are meant to safeguard its vast cultural legacy. These include the Superintendence of Cultural Heritage (SCH), Heritage Malta (HM), the National Archives Council¹¹ (NAC), and within them one finds operating the Committee for Guarantee (CFG) and the Cultural Heritage Inventory Management System (CHIMS). None have shown commitment to take the guardianship of intangible heritage within their fold. Anton Cassar laments that:

*‘if we are not careful, Maltese folk music shall suffer the same fate as the remains of the Neolithic temples, buried under debris. This is done either out of carelessness or by intention.’*¹² (Cassar, 1988: pp. 10-11).

There are no references in the National Strategy for the Cultural Heritage draft, published in May 2012, about folk music, all reference to intangible heritage is restricted to a one-linemention. The NAC, which is set up by virtue of the National Archives Act 2005, Article 15, from the Laws of Malta, has amongst its functions the right to:

*‘draw the attention of the Minister or of any organization or person responsible for archives to any urgent action that may be considered necessary for the better management of archives and records.’*¹³

This has not been achieved with regards to Malta’s musical heritage. The Annual Report of the National Archives for 2007 refers to a forthcoming plan, following an exercise of the changing of film canisters and content cataloguing into a database at the Department of Information (DOI) that possesses a wealth of audio-visual footage shot on 16mm films. The report stated that:

¹¹The National Archives Council is government-appointed. Its does not have at least one representative whose line of expertise is within the audio-visual sector, hence the delay in protecting Maltese intangible heritage. See https://secure2.gov.mt/nationalarchives/Default.aspx?page_info_id=157 (Accessed: 10th October 2012).

¹²The original Maltese text is “Jekk ahna ma noqogħdux għassa, il-ghana Malti sejjer jiġri lu bħal dawk il-fdalijiet neolitici li jintradmu taht it-terrapien. Dan isir jew bi traskuraġni jew ukoll b’intenzjoni.”

¹³Available at: <http://justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=8943&l=1> (Accessed: 25th September 2012).

‘the National Archives convened all stakeholders and sent a questionnaire to PBS (Public Broadcasting Services, DOI and the MCBA (Malta Broadcasting Authority). The outcome of the questionnaire will be used in the formulation of a National Audio-Visual Archival policy.’ (p. 6).

The Report on the State of the Archives (2008) does not mention any preservation policies, nor the need to establish an audio-visual sound archive nor any organisational framework.

1.3.3 Maltese folksinging's major attributes

Despite being marginalised for centuries, even by government artistic agents and directors, and held in low-esteem as an artistic form that only offers entertainment for the unsophisticated masses, Maltese folk music, unlike 'high art' genres such as opera or classical music, has a peculiarity that renders its documentation much more challenging. Each sung stanza in the *spirtu pront* model is improvised and intended to build on the chosen subject or answer the stanza sung by another folksinger who has been paired as an adversary in any particular singing bout.

This ability of intricately webbing stanzas together while replying to their rival has given folksingers like Karmnu Fenech *Handrolla*, Ninu Galea *Il-Kalora*, Pawlu Seychell *Il-Ghannej*, and Frans Baldacchino *Il-Budaj* cult status as prime exponents.

They are known to have been recorded tens or hundreds of times, by different machine recorders either on magnetic reels, reel cassettes, VHS, Beta tape or digital. The availability of the singer for recording depends on any given folksinger's self-confidence, particularly if he feels that his voice or his ability to formulate good rhymes are lacking. This problem persists to this day, as it can cause recordings of certain folksingers to be considered quite rare. It is therefore paramount that all available recordings of the major folksingers in the premier and first division, especially from the golden age, are curated and disseminated, whereas samples of all the lower rated performers are kept as exemplars. Given that, for an improvised verse session, there are four or six folksingers, it would be agreeable to claim that the major collectible sessions number to below ten thousand hours.

It is observable during active folksinging bouts that, in the event that a folksinger uses old lyrics, whether they were originally sung by himself or another folksinger, heavy disapproval is garnered from the attentive crowd. This also relegates the respective folksinger further down the scales of popularity.

1.4 New media technologies

There is a very wide array of new media technologies that are ideal tools for recovery, restoration, preservation, and curation as well as dissemination and communication that allow potential users to harness their functions in order to keep such an endangered music genre alive. One widely accessible and relatively inexpensive

dissemination tool is smartphone technology. Smartphones allow their users the ability to record an event and transmit it live on social media, where it can be viewed by friends, the public, according to the transmitter's preferred setting or a community page's visitors.

Federica Bressan¹⁴(2003) defines new media by referring to Manovich's five principles through which he defines it: 1. numeric representation, 2. modularity, 3. automation, 4. variability and 5. cultural cross-coding.

These principles can be collocated in a hierarchical structure, represented by the following scheme: not all new media obey these principles, which in fact should not be considered absolute laws, but rather general tendencies regarding a culture that is experiencing a phase of computerisation affecting ever more numerous strata of society. These are:

1. *Numeric Representation* – All the new media, digitally born, or migrated from analog, are composed of digital codes; these are therefore numeric representations.
2. *Modularity* – media elements such as audio and visual are depicted as organic sets composed of pixels, characters and sound samples. These elements are assembled in structures of vaster dimensions, that continue however to maintain their separate identities. Hypertext markup language (HTML) virtually presents an analog of text, audio, code and still and moving images in a single element, despite having the original sets unlinked.
3. *Variability* – A new media object can be transformed into differing versions. This is a consequence of the principles of numeric representation of the media and their modularity. In the past, the definitive version of a film, where sound, moving images and text were combined, was saved in one format that remained immutable. New media allows these elements to be modified and sequence changed, edited or enhanced at any later stage.
4. *Automation* – Another consequence of the principles of modularity and the numeric coding of the media is the automation of many operations necessary for the creation, manipulation and access to the media. This means that human will can be eliminated, at least in part, from the process. The 'low-

¹⁴Available at: <http://research.federicabressan.com/tesi/tesi2003/pdf/tesi2003it.pdf> (Accessed: 29th June 2016)

level'automation includes some operations that,by now, are usually incorporated in the most widespread software used in media management, for example touching up images and so forth.

5. *Cultural Cross-Coding* – media is stored in the memory of computers according to a digital code, which means that a musical tune and the photograph of a painting are represented in the same way inside the machine, that is to say, by a series of numbers. Notwithstanding this form, the code is still accessible to human beings, as the computer interprets the encoded objects and reproduces them in the form of sound or image.

1.5 Malta and intangible heritage

The issue is rooted in the absence of an official body that recovered and preserved Malta's intangible heritage. The State of the Heritage Report (2005), issued by the Superintendence of Cultural Heritage (SCH), only dedicated two pages from eighty-four to intangible heritage, declaring that:

'sectors of Malta's intangible heritage where music takes centre stage are to be found in musical archives, band clubs, and festivals (from jazz to Maltese folk music). A few music groups as well as individual researchers and performers are trying to revive traditional folk music and instruments.'(p. 36).

In February 2007, the Cultural Heritage Inventory Management System (CHIMS) was launched within the SCH. Its declared remit was that:

*'it will include data about the cultural property belonging to the state, the Catholic Church and other religious denominations, as well as privately-owned cultural assets made accessible to the public.'*¹⁵

Buhagiar *et al.* (2006) had emphasised that:

¹⁵See the SCH press release dated 9 February 2007, available at:
<http://www.culturalheritage.gov.mt/filebank/CHIMS%20-%20Press%20Release.pdf> (Accessed: 8 October 2012).

‘the Cultural Heritage Act of 2002 identified the Superintendence of Cultural Heritage as the statutory body responsible for the development and management of a national inventory of cultural heritage in Malta. To this end, the Superintendence launched the CHIMS (Cultural Heritage Inventory Management System) Project. The main objective of CHIMS is to create a new knowledge-based context for understanding, managing and disseminating data concerning cultural heritage.’(p. 1).

Nevertheless, there is no evident proof of any achievement and it shies away from investigating what material is being composed, collected or archived nor does it specify who the creators and direct stakeholders are. The SCH could claim that this is attributed to the lack of human resources that afflict them and the heavy workload generated by rampant speculation on the building industry and the continuous discovery of subterranean sites of historical importance.



Figure 1.7 Andrew Alamango and Steve Borg, both actively involved in recovering Maltese folk music

(Emma Mattei)

Prior to the founding of the M3P, the only two individuals who were known to be actively committed to the recovery of released Maltese folk music were Andrew Alamango and the author, pictured above. It was no

coincidence that they were also co-founders of the modern folk group Etnika in 2000. It is a manifestation of the symptomatic malaise surrounding Maltese music, including folk, and probably another reason that led Dr. Toni Sant to found the Malta Music Memory Project (M3P) in 2010. Despite the Convention for the Safeguarding of Intangible Cultural Heritage being agreed upon in Paris in 2003, Malta had delayed its ratification until 2017¹⁶.

1.6 Thesis synopsis

Chapter Two of this thesis explains the historical context of Maltese folk music and the reasons how, throughout the centuries, it has been caught in a cultural dichotomy dominated by Italian and British influence, thereby officially rendering it as a subculture, despite being the only indigenous music expression of the native people. The chapter extols its virtues and cultural richness and how, despite international intangible heritage obligations, Malta was failing to commit itself in preserving its legacy. It also identifies how this shortcoming can be addressed through the practical use of new media technologies, harnessed by enthusiastic citizen curators.

Chapter Three focuses on the methodology used in order to manifest data collection, coding and analysis and the conceptual phases and uses Grounded Theory and Qualitative Data Analysis approaches to seek a model for the recuperation of folk music, its preservation and eventual dissemination through new media.

Chapter Four is divided into several sections, which includes reference to specific music sound archives and folk music collectors' achievements in Malta, compared with exemplary models of archival practice worldwide. While drawing inspiration from international fora, the author recounts his achievements in recovering endangered Maltese music holdings to NAM custodianship, prior to their migration from analog to digital, that constitute the bulk of audiovisual holdings or folk instrument documents currently held at NLM.

In Chapter Five, reference is made to new media applications that can be applied by enthusiasts of traditional, endangered or small musical genres in order to maintain their legacies, including the use of DIY technologies,

¹⁶Available at <http://www.culturalheritage.gov.mt/filebank/STATEOFTHEHERITAGEREPORT2011-May2012.Version2.pdf> (Accessed: 23rd September 2012).

citizen curation and open source collaboration, such as crowd sourcing or crowd funding. Chapter Six highlights the author's research in long-term preservation strategies of trusted repositories following personal visits to four audiovisual archives: the CRC at the University of Edinburgh, the Latvian National Audiovisual Archives, the Radio Latvija Archives in Riga, and the Lithuanian Central State Archives in Vilnius.

Chapter Seven discusses concerns that, while new media technology has allowed the aggregation of so much knowledge that had been created, yet had remained mostly obscure, there are many grey areas with regards to copyright and user conditions. This chapter explores the efforts made by EU institutions in order to establish a strong legal European framework, the issues with filesharing, data protection and informed consent.

Finally, in Chapter Eight, there is an analysis of how crucial dissemination elements of material are in determining the success in the continued regeneration of Maltese folk music, while an assessment of the status of social media platforms available and their usage is made. This chapter also puts forward the conclusions of the study by drawing together the results presented in the previous ones and triangulating the data. It also documents the completion of the processes and phases of data identification, recovery, content migration and storage in a trusted repository on long preservation standards. In addition, it prompts more new qualitative in-depth exploration in recovering more dispersed folk music material, lyrical analysis and comprehensive holding description, while it examines the implications of the research, the contribution to knowledge and highlights future research directions.

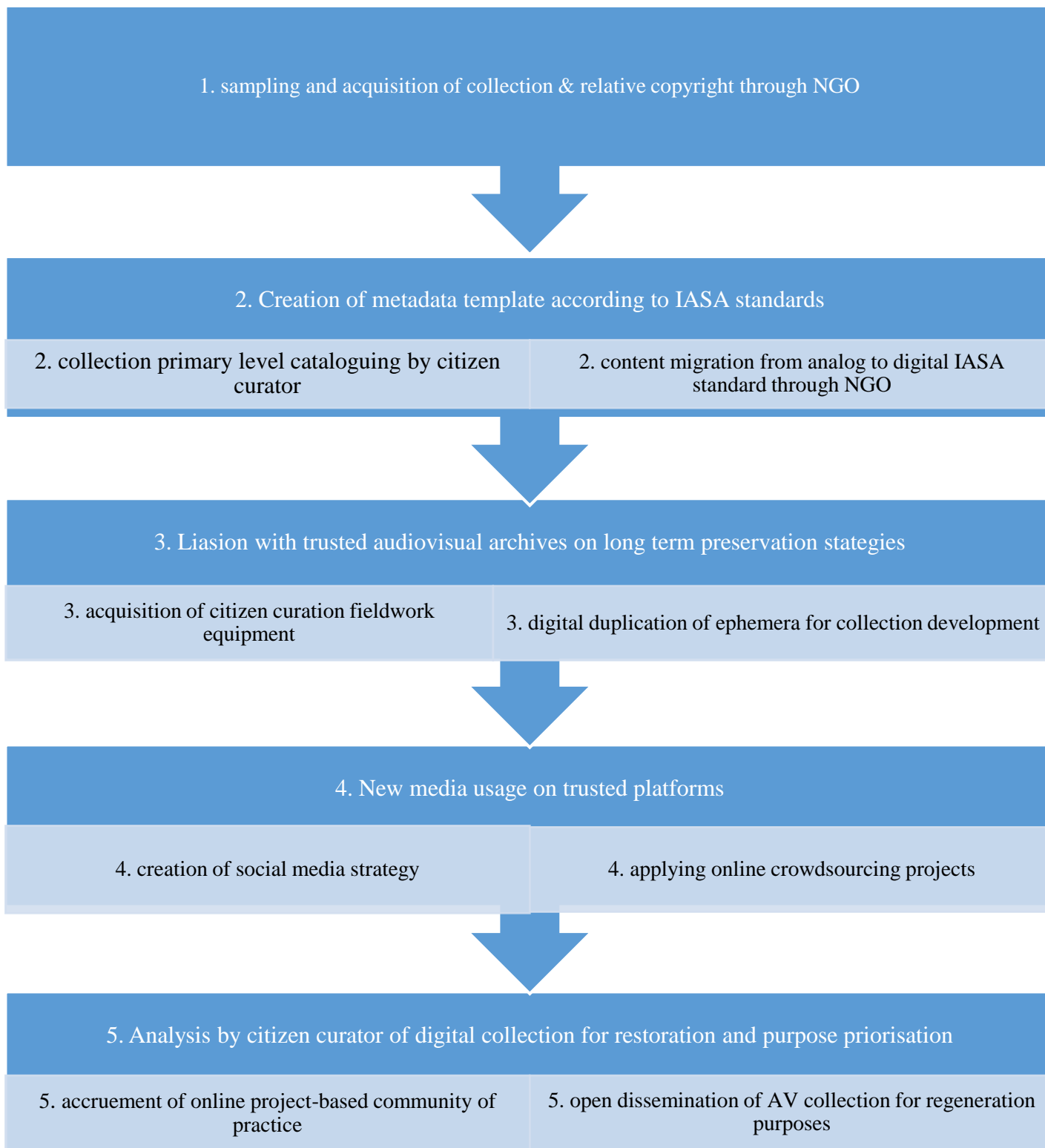


Table x.x Borg audiovisual citizen curator model

(Borg, 2018)

Chapter 2

Historical background to Maltese folk music



Figure 2.1 Mikiel Abela *Il-Babinu* Figure 2.2 Ċensu Abela *Tal-Pitolju*(SKS; Steve Borg)

Chapter Two Historical background to Maltese folk music

‘Tradition is the passing on of fire, not the worship of ashes.’

Gustav Mahler

2.1 Introduction

As previously mentioned in the introductory chapter, the main adversary of Maltese folk music was the cultural dichotomy that persisted in Malta. In 1947, Cassar Pullicino, who later became a leading folklorist, contributed a detailed article entitled *Facts about Maltese* in which he lambasted the ‘pseudo-Maltese who glory in their unpatriotic efforts to run down their native language’. He wrote that:

‘throughout the centuries, our linguistic heritage has been Maltese, the language of the people and not Italian, a foreign language used by a minority who had nothing Maltese about them but their birth certificate.’(p. 3).

He had most definitely read Rolandi’s 1932 *Musica e Musicisti in Malta* and noticed the manner in which the Italian author downsized the significance of Maltese folk music and the extent of how widespread and ingrained it was with the populace. Cassar Pullicino was not easily dissuaded and, in 1953, he was one of the catalysts for the introduction of the first Folk Song Competition held in Buskett, a small wood near Rabat.

This site is where, on every 28th day of June, the eve of the feast of St. Peter and St. Paul, crowds converge, as they have done for centuries, for a social feast of traditional food, folk music and merrymaking. The feast’s popular name is *Imnarja*, and even though the activity has lost much of its traditional authenticity due to the presence of many fast food mobile kiosks powered with noisy energy generators, it remains popular to this day. He noted that the Maltese folk song society failed, ‘*owing to the litigious nature of some of the singers.*’ (1961, p. 68).

The earliest mention of folk instruments, other than folksinging, played by Maltese people dates to 1466, when we read of a statement in the Bishops’ Court of the trumpet, viola and oud instruments having been played during a wedding. (Mifsud Chircop, 2003, p. 177).

In 1603, four young men from Birgu were charged with having entered the Annunciation church in the same city one hour after sunset in a drunken state. This was presumably to hear mass, since the incident occurred on Christmas Eve. This record was revealed in 1972, by Dominican monk Mikiel Fsadni, who published his findings in *Riflessi*, a local magazine. It is thanks to their assumed drunken stupor that we read of the mention of the frame drum, flute, oud and cittern. The oud and the cittern faded out from local usage and were not mentioned in later documents. Manwel Mifsud (1990) observes that the upper classes, usually bilingual, adapted to the occupiers culture:

‘over the segment of low culture, people of humble occupation, poor and conversant only in Maltese. For him, ‘the fate of Maltese folk singing was decided, and it was destined to persist in an emarginated narrow societal strata that does not enjoy prestigious repute.’ (pp. 4-5).

It had been twenty-two years since Mifsud wrote his contribution and with the rebranding of *Għanafest*, the artistic efforts of director Ruben Zahra, one saw an improvement in the aesthetics presenting folk music events. One may debate Mifsud’s statement, who questioned the intellectual or textual content of *għana* in the context of a ‘low culture’, in his comment that:

‘the simplicity and limitations of Maltese subculture is evident from reading the texts of traditional folk singing, that although containing pure idiom and great spontaneity, they only reflect interpersonal contacts on a sentimental level.’ (p. 4)¹⁷.

The author had confided this preoccupation with folklorist Ġorġ Mifsud Chircop 2001, but, in retrospect, the author’s comments were made on the *għana* recordings that were then available for the author’s consumption, and did not include those recorded on open reels, which had become an obsolete medium and were not publicly diffused in any other format. This preoccupation that folksinging was void of lyrical merit was also expressed in Portugal by *fado* folksinger Carlos do Carmo, who was:

¹⁷The original text in Maltese read as: “*is-sempliċità u l-limitazzjonijiet kbar tas-sottokultura Maltija toħroġ mill-qari tat-testi tal-għana tradizzjonali li, għalkemm fihom idjoma ta’ safa u spontanjetà kbira, jirriflettu biss kuntatti interpersonali fuq il-livell tas-sentiment.*”

‘saddened by the dearth of aspiring *fado* lyricists and conceded that no one was writing *fado* songs about contemporary social problems such as drug addiction and AIDS.’ (Brough, 1995, p. 23).

Portugal has two main forms of *fado*, with its heart in the seedy wine shops of the Alfama district of Lisbon and that of the university town of Coimbra. Broughton et al (1994) remark that they are a:

‘different breed from the bus drivers, barbers, labourers and shoe shiners who use it in Lisbon for cathartic purposes.’ (p. 146).

These included physicians, such as Madeiran Edmundo de Bettancourt and intellectuals like Lucas Junot, who introduced new topics to the music of virtuoso guitarists. Nevertheless *ghana*’s lyrical poetic content has evolved, as manifested by Frans Baldacchino *Il-Budaj*, who is acknowledged by the folksingers as one of their ‘intellectuals’, and Frans Cachia *Il-Budaj tas-Sigġiewi*.

In a session held on 25th August 2012 in Marsaxlokk, when the topic was the electricity and water bills, Cachia condemned the widespread theft of water from the aquifer through illegal boreholes around Malta. Illegality, when committed by the lower classes, was usually bypassed in the social commentary by former folksingers:

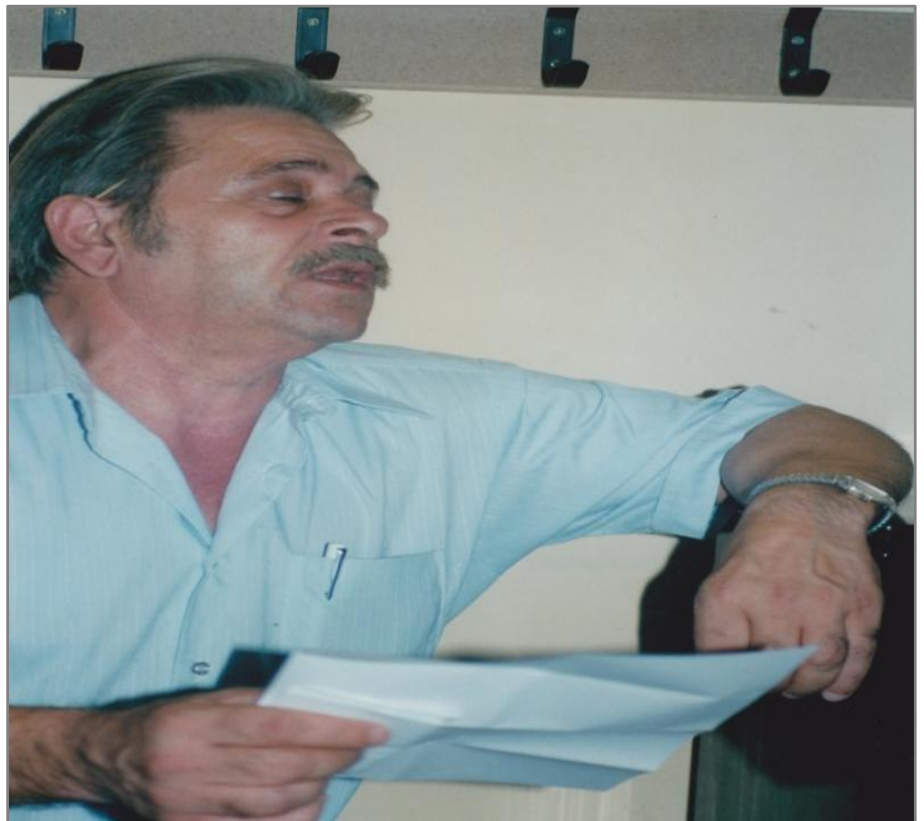


Figure 2.3 Frans Baldacchino *Il-Budaj*, aprime folksinger who has sung about social issues.

(Steve Borg)

Maltese original

*U int mur għid lir-ristoranti
Halli jniżżlu lill-allat
Il-kontijiet jiġu mas-sema
Halli nħallsu lill-kbarat.
Niġu għat-toqob tal-ilma*

English translation (literal)

Go and tell the restaurant owners
To bring down the gods
The utility bills are sky high
So that we can pay the bosses.
I’ll mention the water boreholes

*Għax minn dawn iġdli għalfejn?
Kulhadd mit-toqba jtella' l-ilma
U Alla jbierek ma jhallsu xejn.*

Can one justify their existence?
Everyone's pumping water from them
And God Bless them, they are paying nothing.

The premise that a good folksinger needs to use his sense of wit to challenge authority was, perhaps, never as exemplified as the instance when Mikiel Abela *Il-Bambinu* addressed the Libyan leader Colonel Gaddafi during a night of Maltese talent at the Manoel Theatre in the late seventies. Enthusiasts still remember his improvised verses:

Maltese original

English translation (literal)

*Sur Gaddafi thobb lil Malta
Jien miż-Żejtun bil-mixi ġejt
Nitolbok biex tagħdirna
U fittex raħsilna ż-żejt.'*

Mr. Gaddafi, You love Malta
I've walked all the way from Żejtun
To implore you to empathise with us
And spare no time in selling us oil at a reduced rate.'

There was more to the audience's applause, since the folksinger had probably been tipped by the Maltese premier Dom Mintoff to sing about this subject. The extent of the folksinger's influence is unknown, but Gaddafi did end up selling Malta oil at a preferential price.

Despite these poetic contributions, Ciantar (2000) assuages more defined reasons for why it had been discarded. Other than being perceived as vulgar and oriental, he opines that:

'its traces wiped out in order to preserve the official version of what 'is' the cultural identity of Malta. The reluctance to accept għana as a 'souvenir' of the island's Arabic dominance may achieve a much deeper significance when examined in the context of the current political efforts towards full membership of Malta in the European Union.'(p. 3).

One could have termed these claims as conspiracy theories, but the relevance of his observations were affirmed when in a live interview that Deutschland Radio Berlin conducted with the author prior to accession, he was specifically asked by Magdalene Melchers¹⁸ about how Malta shall deal with its folksinging: to discard and reject it or preserve and cherish?

¹⁸Further information about Magdalene Melcher's contribution to Maltese folk music can be obtained through her official website: <http://www.magdalenemelchers.de/index.php> (Accessed: 9th October 2012).

However, despite singing in a Semitic language, the tradition is not Arabic nor Muslim in nature. In the 1840s, Ahmad Faris Shidyaaq (1804?-1887), one of the founders of modern Arab literature, spent several years living in Cairo and Malta. In his observation of the Maltese folksinging, he remarked that:

‘in music as in other things, the Maltese waver: they are neither like the Franks nor like the Arabs. Their villagers have but a few songs, and when they sing they strain their voices excessively, so that they shock the ear. They resemble the Franks in that they confine themselves to the ‘rasd’, and the Arabs in that when a number of them assemble to sing they use sounds which belong to one mode only, also in that one of them stands up to recite and the others respond. Their notables learn Italian melodies.’ (Cachia: p. 47).

These accounts give rise to the argument that Maltese folksinging does not fit in with any music local to surrounding countries, but, rather, is its own dynamic island genre. Since Ciantar’s article was published in 2000, Malta has acceded to European Union membership and, despite all the negative assumptions that the Maltese language shall be engulfed by the bigger nations, on the contrary, it has even become one of its official languages.

2.2 The Catholic Church impedes the growth of folk music

For many centuries the Roman Catholic Church has exerted considerable influence in everyday life in Malta. It is very conservative in nature, with bishops still preaching damnation to non-believers or those that distance themselves from its teachings.

On the 22nd of November 1903, Pope Pius X issued the *Motu Proprio*, entitled *Tra le Sollecitudini*¹⁹, which was an instruction on the use of sacred music in its churches. ‘Noisy’ instruments, such as the drums, cymbals and percussions were banned, as were all wind instruments. The Vatican was absolute in its position to its faithful, so much that it declared:

¹⁹The Vatican instruction *Tra le Sollecitudini* is available at: <http://www.adoremus.org/MotuProprio.html#anchor40146479> (Accessed: 14th August 2012).

‘We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all. The Church has always recognized and favoured the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages -- always, however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

‘Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces.

‘Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century. This of its very nature is diametrically opposed to Gregorian chant and classic polyphony, and therefore to the most important law of all good sacred music. Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music.’

Maltese *ghana* and folk musicians already suffered the stigma of the upper classes (see Sant Cassia, 2000, and Ciantar, 2000), and this additional condemnation from the Vatican further maligned their cause of celebration and hindered their chances of continuation. This impact was also felt in many other Catholic countries or regions, such as Ireland²⁰, Afro-American Louisiana and the small Caribbean island of Dominica, amongst others.

In Ireland, the Catholic Church had, other than the Papal decree of 1903, released the Lenten Pastoral of 1924, which Smyth sees as having been the result of:

²⁰The Irish parliament enacted The Public Dance Halls Act of 1935, following the publishing of the Corrigan Report, which “*was an admission that the clergy were unable to control their flock in the all-important area of sexual morality and that the state would have to take punitive measures before things got out of hand.*” (Smyth, pp. 52–53).

‘among this litany of putative abuses, one obsession remained constant and central for the next decade: the dangers attributed to the morals of the young posed by unlicensed dance halls and unsupervised dancing of any sort.’ (p. 52).

In Louisiana, there was a prohibition on folksinging amongst the Creole people, who created the fast tempo zydeco dance music:

‘It is to these plantation slaves that we are primarily indebted for that body of songs known now as Creole folk songs. These songs dealt with secular themes, in contrast to the spirituals of slaves in the English colonies. Louisiana’s Afro-French slaves were required by the provisions of the Code Noir to be Roman Catholic, and the formalized worship of their church did not lend itself to spontaneous singing.’ (Borders: 1988, p. 18).

Boissevain (1968) observes that according to the census of 1901, two years prior to the Papal instruction *Tra le Sollecitudini*, the priest was one of five literate persons in his parish [Kirkop] and:

‘because of his high standing in the village, and the contacts with the influential people outside it, his parishioners turned naturally to him for advice. He represented their interest to the outside world.’ (pp. 63–64).

To what extent did the Maltese lower classes adhere to this Vatican instruction? One can only speculate about the impact left on church-fearing mortals, without a doubt, discouraging emerging talent from immersing themselves into their natural world of folk music.

On the 15th of May 2011, the author was attending an informal family barbeque in Tarxien, when his brother-in-law’s grandmother Katrin, known as Kekin, Cachia née Farrugia (born 12th Feb 1920), revealed that she had been a shepherdess and agricultural field worker over eighty years before.

Aware of his ongoing research on folk music, she jovially referred to the days when working in the fields, she and her female cousins danced with, of all things, the hoes they used to dig and till the earth with. These were used in lieu of imaginary male partners, in a celebration she termed as *‘iż-żifna tal-imgħażaq’* (the Hoe Dance). She also referred to the instances when her uncle Indri danced in the middle of the threshing floor.



Figure 2.4 Kekin Cachia from Gudja suggested that there was even a female country dance with hoes, and reminisced about the discouragement of folksinging during cotton picking.

(Steve Borg)

Her information fueled the author’s imagination since he was aware that the

movements of dances featuring Maltese countrywomen had been largely not documented. Two days later, another appointment was made to meet her at her daughter’s residence, in order to note down any particular movements and lines that were sung. This time she surprisingly negated any knowledge relating to such a dance, since:

‘my father was a staunch Catholic and he was very abrupt and strict with us. He would never have allowed us to folk sing while cotton picking, because that merrymaking simply wasn’t for us. Instead he bade us to chant religious hymns, such as Nadurawk Ja Ħobż tas-Sema. We would also spend the time praying and reciting the rosary.’²¹

²¹This hymn was originally written in Latin with the title *T’adoriam, Ostia Divina* by Maltese poet Dun Karm Psaila for the Eucharistic Congress held in Malta in 1913. It has been translated into many languages and has also been sung in the Vatican. The original testimony in Maltese read as “*Missieri kien bniedem tal-knisja u żorr magħna. Mhux se jhallina noqogħdu nkantaw waqt il-qtuġh tal-qoton għax dak iż-żuffjett ma kienx għalina. Waqt il-qtuġh tal-bjud tal-qoton konna noqogħdu nkantaw ‘Nadurawk Ja Ħobż tas-Sema’ u ngħidu xi talb u r-rużarju.*”

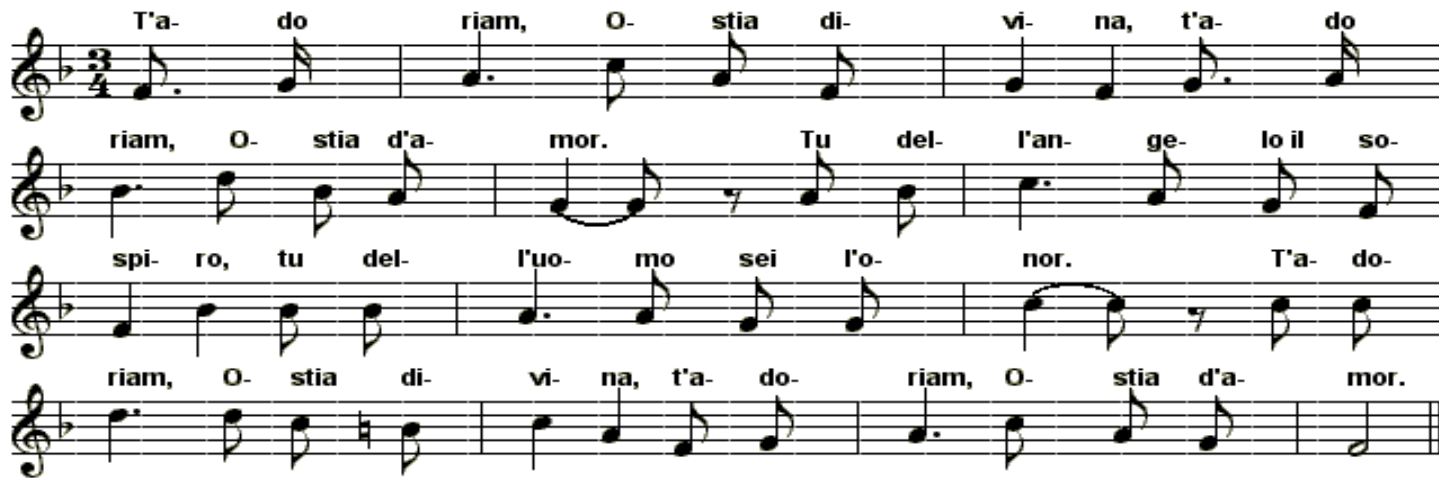


Figure 2.5 Kekin recalls chanting the religious hymn *Nadurawk Ja Hobz tas-Sema*, translated to Maltese in 1924.

The Maltese word she used in defining the act of folksinging was *zuffjett*. Amongst the definitions given by Professor Ġużè Aquilina in his Maltese-English dictionary, the word means ‘frivolous pastime’, ‘want of seriousness’, ‘merry-making’, whereas the related noun form *zuffjettar* is ‘to play the clown’. (Aquilina, 1990, p. 1629).

Therefore, this carries significant weight, since Kekin does not seem to perceive folk music as an important medium for a community to express its thoughts and tribulations or to celebrate its socio-economic activities, such as, in this case, cotton picking. Nevertheless, this may have been conditioned by her father’s religious zealotry, and not necessarily through her own accord.

Additionally, she referred to a village folk musician, a certain Ġanmari Galdes *Tax-Xaban*, who weighed potato crops and carob pods for a living. It was his custom that, every Sunday afternoon, he played mandolin and accordion tunes in his native Gudja, to the pleasure of his fellow villagers.

Until very recently, the Church had decreed that folk music cannot be sung in church. To make matters worse, it has, throughout Malta’s short political party history, clashed severely with the Labour Party, and imposed a mortal sin on those who voted for it. This may have cost Labour two general elections, and party supporters still have deep grievances about the Church meddling in politics, even though their party is currently in government with substantial successive victories.

As discussed elsewhere, most folksingers are Labour Party sympathisers, with whom they identify in principles and social justice. Żejtun happens to be a Labour party stronghold, as are the neighbouring villages where *ghana* has strong rooting and the Minister for Culture happens to hail from there. Musicologist Andrew Alamango and ethnographer Sant Cassia have stated that only remnants of folk music remain. Contrary to this is the rich legacy of sacred music. Bruni (1993) observes that:

“Malta today represents itself as a privileged land for musicological research; it has flourished since the 1500s until the end of the 1700s, with many *A Cappella* music that have contributed to the development of quality material of enormous importance as the musical expression of the Catholic liturgy.” (p. 2).²²

In their thesis on Maltese band clubs, Caruana & Schembri (2011) conducted research on select literary contributions that were published in their publications, usually during the annual feast period. Their findings shed light on the ninety musical societies present in all localities, the high level of community involvement and the substantial amount of releases of sacred music, in honour of their respective patron saints.

Unlike folk bands and folksingers' wine shops, that are private business concerns, all band clubs in Malta are administered by committees, elected by the approved and vetted members, *is-soċċji*, and are funded by social activities or public collections through the respective local communities. They are well rooted amongst them and even purposely present candidates with both main political parties for local council elections, ensuring a direct say in how village affairs are conducted, keeping in mind the best interest of their band clubs.

They have a higher degree of respect in public society and due to their strong connections with the local parish council, even perform at the most prestigious venues, such as the national theatre in Valletta. In addition, band marches also constitute a rich musical legacy that requires proper archiving and dissemination. Suffice to note that information, for example, on Maestro Angelo Pullicino, one of Malta's most notable band

²² The original text in Italian reads as: *‘Malta rappresenta oggi un terreno privilegiato per la ricerca musicologica; essa ha infatti visto fiorire dalla fine del ‘500 a tutto il ‘700, svariate cappelle musicale che hanno contribuito allo sviluppo del gusto materiale grazie anche all’ enorme importanza data all’ espressione musicale dalla liturgia cattolica.’* (1993, p. 2).

conductors, is sparse and most probably not all his compositions are known outside the confines of the band he directed between 1929 and 1969.

Unlike folk music, which was never given recognition through official patronage, band clubs in Malta had the repute of being granted official names even by British royalty, such as the King's Own²³ in Valletta, by Edward VII or the Duke of Connaught's Own Band²⁴ from Birkirkara, with the name adopted following a suggestion by Queen Victoria's son, Prince Arthur, in 1902.

2.3 The early British era 1800-1850

The British era in Malta began with the arrival of Nelson's fleet in 1800 during the Maltese revolt against the French rulers, who were blockaded in Valletta, the capital city. It was not the original intention of the British to move their base to Malta from Mahon in Menorca. To that point, it was not until 1813 that the first British governor was appointed by the Crown. In the interim thirteen years, law and order were under the hands of the Civil Commissioner. On the 16th of June 1804, the Civil Commissioner Alexander Macaulay issued a proclamation²⁵, which decreed that:

'a small section of the population, in the spirit of entertainment, has the habit of doing so during nightfall, to the annoyance of the great majority of the same population. On order of his Excellency, it is considered that it is unlawful to shout, or sing at a high voice after hours, and is therefore punishable by imprisonment, and other considered punishments.'

This was issued only twelve days before the main folksinging activities held on the 28th June in celebration of *Imnarja*, the national feast of St. Peter and St. Paul, patrons of the cathedral of the old capital city, Mdina. The feast had been celebrated for centuries and had also been patronised by the presence of the Grand Master of the Knights of St. John, the rulers of Malta between 1530 and 1798.

²³Official website available at: http://www.kingsownband.org/english#!__english (Accessed: 17th Nov 2012).

²⁴Official website available at: <http://www.dukeocband.com/history.html> (Accessed: 17th Nov 2012).

²⁵The proclamation was issued in Italian, given that this was the official language in Malta. *"Una piccoloissima parte della popolazione quasi in aria di divertirsi cantando ha l'uso do fare di notte tempo, in comodano in siffatta guisa la miglior parte della popolazione istess. Dopo tal'ora sara' colto per le strade a gridare, e cantar ad alta voce sara' considerato per controventore agli ordini di S.E., e perciò punita colla carcerazione, e con altre pene arbitrarie."* NAM SG/01/01 of 1804.

Popular dissent against insensitivity rose steadily in 1838 when Malta's military Governor Lieutenant General Henry Bouverie chose to clear Valletta from all its street musicians, mostly comprised of the elderly and the infirm, and who played in the major passageways to eke out a pittance for their miserable livelihood. Their chosen spokesperson, Emanuel Cantone, wrote a petition²⁶ on their behalf to the Secretary of State in London, lamenting that these Maltese folk musicians are citizens:

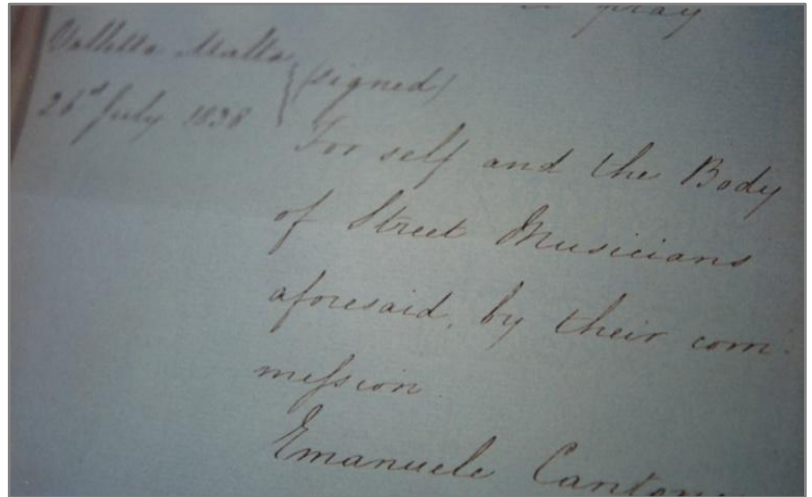


Figure 2.6 Emanuele Cantone's petition on behalf of the Street Musicians of Valletta, dated 26 July 1838.

(Steve Borg)

'who have no other means of gaining their livelihood except their usual occupation, established in the city from time immemorial, of playing music in the streets, on the occasion of any felicitous event, have been at a moment, deprived of their daily bread.'

Other than this petition, nothing is known about Emanuele Cantone, and there are also doubts if he was a Maltese national, since there are no further records of this surname. Nevertheless, his wording indicates that he was a man of substantial education.

Governor Bouverie was notified of this petition and within a few days he himself addressed London, explaining the motivation behind his decision:

*'on the occurrence of any event, however trifling, in a family or to an individual, which these musicians judged to be matter of congratulation, they resorted in different bands to the residence of the parted, before which they played in succession, to the great annoyance of the neighbourhood.'*²⁷

²⁶This petition was sent on the 26th July, 1838. NAM GOV 1

²⁷Separate dispatch sent on the 30th July, 1838. NAM GOV1/ Duplicate 92. Ref. 1.2/17

There may have been more than a grain of truth in Governor Bouverie's statement, given that this habit resurfaced years later by village bands, such as *Il-Banda t'Indri* in Malta and *L-Orkestra tad-Dudi* in Gozo, and elderly people recall that they would cause annoyance by staying put in front of one's house until paid to move somewhere else. Whether Cantone's petition was made on behalf of beggars' pleas or not remains unclear. Even Ahmad Farid comments that:

'Most blind people in Malta make a livelihood by playing musical instruments. Whenever someone returns from a trip, or has a baby, or gets married, or has a child baptized, or is promoted, or makes a very profitable deal, they hasten to congratulate him. Nothing that happens in the country escapes them.' (Cachia, pp. 47–48).

Lord Glenelg, apparently displeased with this petition, deemed it trivial when wrestling with the demanding task of administrating such a strategic Mediterranean garrison island. In a haughty and terse reply²⁸ to his Governor, he expressed his consternation that:

'I entertain no doubt whatever of the propriety of your proceedings in this case, and I can only express my regret that you should have been subjected by the petitioner to the trouble of entering on a formal defense of your official conduct on a matter of the most ordinary police regulation.

You will have the goodness to inform them that the subject of this petition is one on which I could not with propriety interfere with the administration of the local government.'

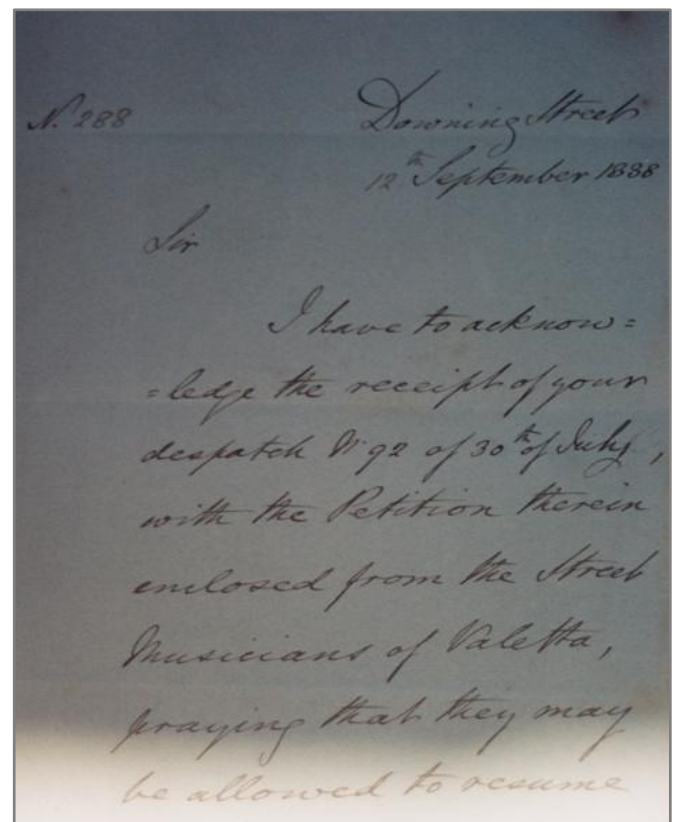


Figure 2.7 Dispatch by Lord Glenelg from Downing Street to Governor Bouverie, dated 12 September 1838. (Steve Borg)

²⁸Dispatch sent from Downing Street, London dated 12th September, 1838 and received on the 4th October 1838 NAM GOV2/1/33. No. 288.

To date there is no known evidence of any music scores or lyrics pertaining to these street musicians from Valletta, and we can only speculate about their artistic merits, as well as whether they manifested any particular model of Maltese folk music, or if they were replaying melodies heard from visiting Sicilian, Calabrian or Neapolitan sailors.

Whatever the case, Lord Glenelg had been dissuaded from attempting to attend to their pleas, at a time when another Englishman was documenting the Maltese way of life, including music. As irony would have it, in 1838, George Percy Badger, a printer from Chelmsford, published in the same year his *Description of Malta and Gozo*. Badger lamented that the traditional instruments the Maltese preferred were noisy, but that even these were falling into disuse. He observes that

‘their place is being supplied by companies of blind fiddlers who are found almost in every village, and whose performances, if exhibited within the hearing of a man acquainted with the science, would certainly put him into a position to serve as an exact counterpart of Hogarth’s Enraged Musician.’ (1838, p. 82).

The instruments that Badger had noted as falling into disuse were the frame drum, the Maltese bagpipe and the friction drum, all of which were the subject of a revival exercise including the author and three Maltese friends in 2000, with the founding of local modern folk band *Etnika*.

The phenomenon of the displacing of traditional Maltese instruments with imported European ones from Italy, Spain and Germany continued with the arrival of the mandolin, the concertina, and the accordion. This was not restricted to Malta, but also to other islands, including the Greek Islands²⁹. Their introduction was facilitated with the shipping lanes that provided Malta with a constant supply of goods and merchandise and the opening of musical instrument shops in Valletta in the nineteenth century, with prices that even the poor countryman could match.

²⁹Rhodian PhD student Periklis Schinas in electronic correspondence to the author, 27th June and 16th July 2012.

Farini (1934) provides an account of the *Orkestra tad-Dudi*, made up of three violins and a cello, with the four players (rather than musicians) crisscrossing all over Gozo, repeatedly playing old Maltese airs in front of peoples doors and getting the expected tip. But then, he notes:³⁰

‘Id-Dudi passed away. An old player is dead, and there is no one to replace him. It is yet another tradition, of the many that Malta had, beautiful and original, that is now no more...’ (pp. 106-7).

Quite ironically, fado was about to establish itself as an important component of social expression through song in Portugal. This did not dishearten the Maltese from promoting their folksong. In 1840, Ġan Anton Vassallo published substantial excerpts of the ballad *Is-Soldato*³¹ (The Soldier) in *L’Amico della Patria* (Homeland Friend), and also wrote *Għall-Kitarra, ossia collezione di nuove poesie maltesi sul gusto delle popolari* [For Guitar, otherwise a collection of new Maltese poems written in the popular mode] in 1851, whereas, in 1878, issues of the thrice-monthly *Il-Għannej* [Folksinger] came into circulation.



³⁰The original Italian states that “*Id-Dudi muore. Un vecchio suonatore è morto, nè c’è chi lo voglia rimpiazzare. E un’altra bella usanza, di questa Malta che tante ne aveva, bellissime e originali, che muore...*”

³¹This was reprinted in the Maltese Folklore Review Volume 1 No. 2 of 1963, pp. 85–93.

The local periodical *Stenterello* of the 20th July and 10th September 1847 did refer to another street band, called *Ta' Karmnu l-Għama* (Karmnu the Blind), thereby affirming the resurgence of outfits led by the physically infirm. And yet, many from the upper classes chose to vilify the *għana* events due to the numerous times that fights broke out during a singing bout.

2.4 Party spoiling coppers and flying knives

Being the music of the masses, due to it being sung in the native language, *għana* was a natural choice to which the majority of the populace, uneducated, illiterate and uncouth would be attracted. Incidents were quite common and these continued to tarnish its reputation as the music of the riffraff. In Mdina, a quarrel broke out between Toni Vella and Salvatore Vassallo. The Malta Times of the 10th June 1840 reported that:

'six or seven persons were singing in the street, and passing the prisoner's [Vella] door, he being drunk, with bad and blasphemous language abused these people, upon which Salvatore Vassallo, knowing him remonstrated with him, and a quarrel taking place, Vella drew out a knife, and wounded the other twice in the abdomen.'

The Daily Malta Chronicle of Tuesday, 16th September 1890 reported that:

'another case of wholesale murder took place in Birkirkara on Sunday morning. Four men of that village who had been seen at Saint Julian's patrolling the streets and playing the guitar, on their return to Birkirkara quarreled on some futile pretence and one of them stabbed the other three. The wounded are said to be brothers and one of them so dangerously hurt as to consider his case past all hopes.'

The situation on the sister island of Gozo was not so different. The police did not tolerate folksinging in wine shops or in the streets. There were several instances when they arrested people for singing and even arraigned them to court. For example, in 1910, Wenzu Galea, aged 19 from Sannat, was charged by the police at 8.45pm for:

‘having by night disturbed the public good order by playing musical instruments after being warned to desist by the police.’

Galea was arraigned to the law courts and fined 2/6d³². The following evening, Ġużeppi Debattista, aged 24, from the administrative centre of Rabat³³, was charged and later on fined for having played and folksang at 9.30pm. The police occurrence books from Gozo do not refer to other arraignments for folksinging during the First World War years, but these incidents recommenced in the twenties.

On Saturday 15th May 1926, five men from Xewkija³⁴ were reported for having played musical instruments at 10.30pm and disturbed the sleep of others. The peak of police persecution of traditional folksinging was shown a few months later, with two particular incidents in Nadur and Żebbuġ.

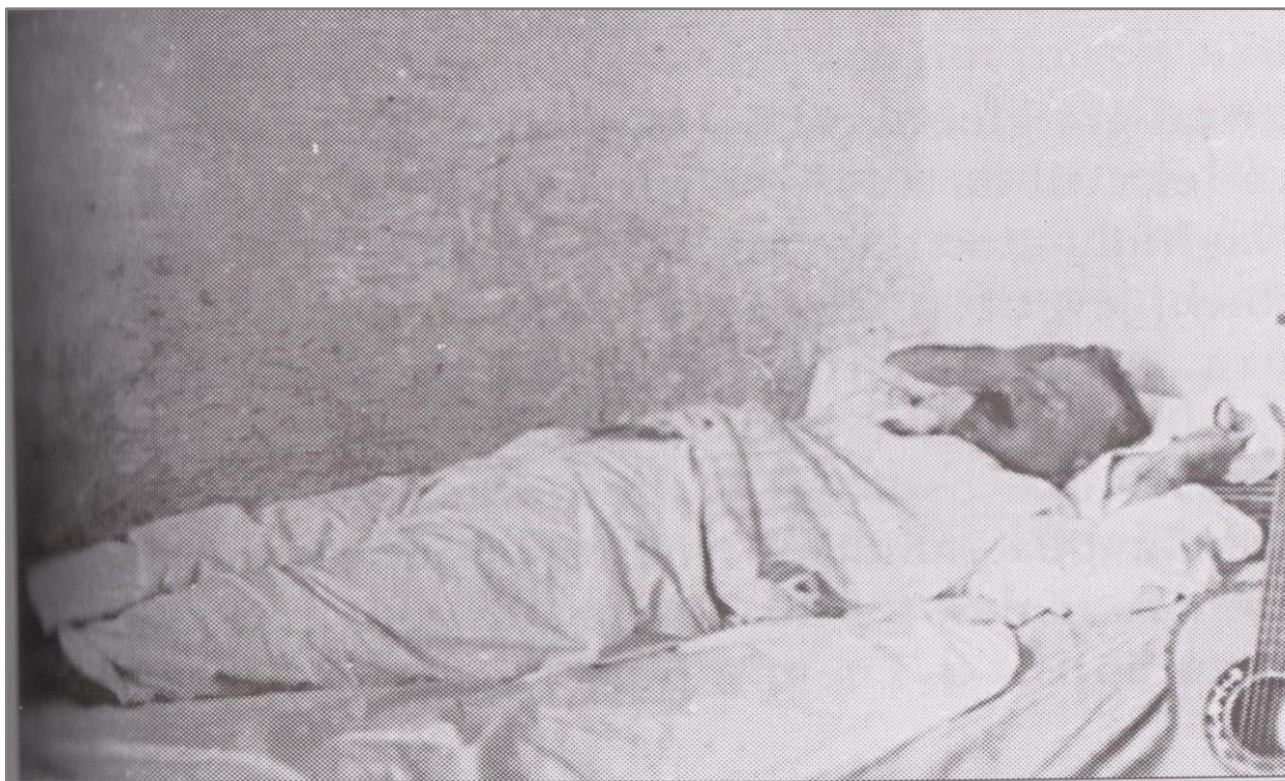


Figure 2.9 A folk musician fast asleep with guitar by the bedside, away from police prosecution

(Zarb)

³²Police Occurrence 1993, dated 30th October 1910. NAG PD 1/70.

³³Police Occurrence 1998, dated 31th October 1910. NAG PD 1/70.

³⁴Police Occurrence, unnumbered, dated 15th May 1926. NAG PD 1/81.

The first occurred on 31st December 1926 at 11.20pm, when the people gathered in two traditional wine shops to celebrate the arrival of the New Year. These two groups in Nadur were warned to refrain from folksinging. The owner Ġużeppi Vella *Tal-Wiss*, aged 55, from Nadur was charged:

‘with having kept the playing of musical instruments in his W(ine) and S.(pirit) at 47A Strada San Blas Nadur without police licence and kept the same shop open after closing hours.’³⁵

We learn that, on the same evening, two folksingers from the same village, namely Toni Buttigieg *Tal-Piccolin*, aged 35, and Pawlu Rapa *Ta’ ĠianMar*, aged 30, were arraigned because they were guilty of:

‘having played musical instruments in the streets and in a W(ine) and S.(pirit) shop after being warned to desist by the Police.’³⁶

Neither Buttigieg nor Rapa are known to have been mentioned in relation to any folksinging activity at any later stage. One can only speculate as to the importance that this social event on New Year’s Eve had to these locals in rural Gozo, who had no electricity or access to events of a higher status to attend to, and the deep remorse shown by the police for interrupting their enjoyment. This was also the evening when villagers took part in the traditional ‘*qarinza*’, a traditional custom which, as explained by Gozitan scholar Agius de Soldanis (in Zarb, 1998), was:

‘carried out by an unknown person who forms part of the Qarinza, which consists of a group of idle but good-humoured fellows who, on the last night of the year, go about the village playing on rustic musical instruments. One of them feigns death and lies prostrate on the ground.’ (p. 335).

More singing follows until the ‘dead’ person is carried around. Lanfranco, who gives a broader description³⁷ of the custom, states that this tradition was still practiced until the 1930s. This incident marked the start of a turn for the worse. On the 5th of June 1927, twelve men from the small village of Żebbuġ were charged by the police:

³⁵Police Occurrence 2393, dated 1st January 1927. NAG PD 1/184.

³⁶Police Occurrence 2394, dated 1st January 1927. NAG PD 1/184.

³⁷See article available at: <http://www.maltatoday.com.mt/2001/1230/people.html> (Accessed: 21st Nov 2012).

'with having transgressed the orders given by the Police for preventing disturbances by cries, by singing and the playing of musical instruments in the street.'³⁸

Zebbug			
ri	24	M. 163 F. Saliba	With having transgressed the orders given by the Police for preventing disturbances by cries, by singing & the playing of musical instruments in the street, moreover insulted M. 163 F. Saliba and M. 303 S. Spiteri while in the execution of their duties.
"	"	M. 303 S. Spiteri	
"	"	Mazara Cassar "lex xaphm" Zebbug.	
tellini	20	Giuseppe Dimich	insulted M. 163 F. Saliba and M. 303 S. Spiteri while in the execution of their duties.
tel	"	"la virginia" Zebbug.	
ny			
Cini	22		

Figure 2.10 Police Charge no. 543 against twelve young men from the Gozitan village of Żebbuġ on the 5th of June 1927, for having conducted in folksinging.

(NAG)

The action taken was harsh, but it shows the official attitude towards folksinging at the time. The police occurrence book notes that the incident took place between 8.30pm and 9.00pm, at a time when these peasant folk would have been enjoying a pleasant relieving breeze after a day toiling under the sweltering Mediterranean heat. The charged, all youngsters aged between 17 and 24 years, were arraigned to the law courts on the 22nd June 1927, found guilty and subsequently fined between half a crown and five shillings.

The list of police charges is limited to the island of Gozo, not because they were more zealous than the ones on the island of Malta, but merely due to the fact that the Police Occurrence Books for Malta are either still held by the Malta Police or have still not been made available by the NAM in the Santu Spirtu repository in Rabat, Malta. One can assume correctly that the police restrained folksinging on Malta, as attested in the interviews with *ghana* enthusiasts from Dingli, who stated that they held clandestine events even within the cliff sides, in order to avoid police detection.

A historical analysis which is overlooked by ethnographers who comment on Maltese music is the dominating influence of the Italian intelligensia and the local literati that minimised the wide diffusion of *ghana* amongst

³⁸See Police Occurrence 543, dated 5 June, 1927. NAG PD 1/185.

the populace. Although folklorists Bertha Ilg, Hans Stumme, and Luigi Bonelli did a significant amount of fieldwork, others had a political agenda to which they needed to adhere. With Mussolini's march into Rome in 1928, Malta came in fascist political designs and with the strong promotion of Italian culture and ideology, and later on, declarations in Piazza Venezia in Rome of intended annexation.

Italy did have its significant class and political divide, hence the Italian saying that *Italia comincia da Firenze* (Italy begins from Florence). In 1955, after having recording folk music in Sicily and Campania, Lomax was taken aback when his Roman friends exclaimed 'that *music isn't Italian, it's the barbarous sound of Africa or some such place*'. Szwed (2011) observes that:

'the political left of Italy, like the right, believed that the masses should be lifted out of their ignorance, enabling them to leave their dialects and folklore far behind.' (ibid, p. 287).

2.5 Better than the dodo: folk instruments saved from the brink of extinction

Notwithstanding this harassment by the police for folksingers to enjoy their music, folk music was alive and kicking in the Thirties. The most common instruments were by then the guitar, frame drum, friction drum, zinc tambourine, accordion and mandolin. The cane whistle flute, *il-flejguta*, had been popular with country people, especially farmers and shepherds, but was on the decline.



Figure 2.11 The Maltese *flejguta* was revived by Borg and Gatt.



Figure 2.12 Salvu Cutajar *Il-Miżrut* confirmed *flejguta* building techniques

(Steve Borg)

In 1885, it was still in use in Gozo if we are to accept the stanza published in *Is-Sebħ*³⁹, which ran as:

Maltese original	English translation (literal)
Waqt li jkunu n-nghaġ jimirhu u jirgħu hemm il-baqriet, Gawdenz mehdi bil-flegjuta Issammaghlek żewġ daqqiet.	While the sheep are wandering and the cows out grazing Gawdenz is busy with his cane whistle flute Playing you some melodies.

The single reed pipe, *iż-żummarra*, had probably fallen into disuse, but the Maltese bagpipe was still played in several villages. In November 2000, the author managed to meet and interview one person who used to build the traditional cane whistle flute, a certain Salvu Cutajar *Il-Miżrut* from Siggiewi. He traced him by pure chance, in the Siggiewi Brass Band club, while sipping a cup of tea with lemon alone in the far corner of the bar. No one from the brass band club was aware that Cutajar, a regular patron, played a folk instrument.

Indeed, he was a *flejguta* player, if only to while away time in his fields, and in earlier years he had even made some thirty such instruments for others. Cutajar constructed two for the author, one made from cane and another from polyvinylchloride. The latter, he claimed, would be more durable than the withering natural one. Inspired by author's investigation and the realisation that one of his daily patrons was an instrument maker, the club's barman Eusebio Buhagiar was compelled to ask Cutajar to build him one.

Another *flejguta* player who has never been mentioned is Anġlu Caruana *Tal-Ftul* from Qrendi. His son Karmenu confides⁴⁰ that the peak of his father's playing was between 1950 and 1959, and he used to practice the instrument on the roof or in his country shack. Then, in 1980, Anġlu's son Żaren bought him a Yamaha Soprano Tenor flute, 'so he could 'perfect' the folklore melodies that weren't like any other'. Neither Cutajar nor Caruana had recognised the importance of maintaining the tradition by playing the cane instrument, but rather saw it as more of a utilitarian tool.

The Maltese intellectuals who leaned in favour of *għana* were few and far between. One was Ġużè Cassar Pullicino and another was the socio-realist author John Joseph Camilleri (1928-2012), who, in his unpublished memoirs notes:

³⁹See article entitled 'Ir-rghajja t'Għawdex' (The Gozo Shepherds), written by E.C. in *Is-Sebħ* of 1 June 1885, issue XXI.

⁴⁰Correspondence sent by Karmenu Caruana to Karmenu Pace on the author's behalf on 2 February 2004.

'We still have a number of old folk songs, but they shall be lost by time. It is a pity that our forefathers did not transcribe them. Those that have survived, passed orally from father to son, are the most simple, ones that one could easily remember by heart.' (f. 219)⁴¹.

A vivid description of musical activity in the post-war period is documented in 89 year-old Ġużeppi Farrugia's personal account of his village Imqabba. Farrugia recalls Pawlu Briffa *Tal-Lampa* as a frame drum (*tanbur*) player in the early thirties, when he was only eight years old. During the *Imnarja* folk festival, he recalls young men who would hire horse cabbies to go to Buskett, buy apples and throw them at the girls they fancied. In Imqabba, there were no newspapers or radio sets. They became available after the war. The men used to while away their time in the wine shops, drinking wine by the pints. Beer was virtually unknown. Yet he remembered no one who played the bagpipe or the friction drum in Imqabba.

His friend Karmenu Zammit *Tal-Għoli*, who was an accordion player, hired a teetotaler outlet, simply named Old Fashioned Bar, which he opened every early afternoon for the village men. Imqabba is known for its limestone quarries, and quarrymen are known to retire early in the evenings to work in the stone quarries early the following day. On summer evenings, as soon as the outlet closed for business, Ġużeppi, who had learned the violin under concert maestros, used to accompany the accordion player and a guitar player as they walked around the urban village core playing instrumental music to the pleasure of the villagers leaning out from their balconies.

Radio influenced their choice of music. In both band clubs in Imqabba, there was a radio set where society members could listen to the Vatican Radio playing sacred music, the news from the BBC, and a station from Toulouse, which was known for the accordion music it aired.

*'I would then go to the city and buy music scores for piano of melodies that I had heard on the radio. We also used to play the waltz Stella Alpina by G. Raimondo, Viene dalle strade dell' bosco tenor by Tito Scipha, Neapolitan songs like 'O Surdato 'Nnammurato' and others.'*⁴²

⁴¹The original Maltese text reads as “*Għad baqgħalna għadd ta' għana popolari qadim Malti, iżda maż-żmien, min jaf minn dan l-għana kemm intilef. Dnub li misserijietna ma kienux jiktbuhom. Dawk li waslulna, għaddew minn missier għall-iben u għax h'fief, wiehed seta' jitgħallimhom bl-ament.*”

⁴²Ġużeppi Farrugia was interviewed on the 16 October 2000 and 17 September 2004 in Qormi.



Figure 2.13 Guzeppi Farrugia with his friends at their local bar in Imqabba in the early fifties.

(Guzeppi Farrugia)

It was due to the persistence of the modern folk ensemble Etnika⁴³ in 2000, in which the author was the archival and field researcher, that the Maltese folk instruments were saved from probable extinction. It also inspired a number of modern folk bands, which shall be discussed in the dissemination chapter in relation to their audience engagement methods. Malta has

been chosen as a pilot study, and the framework can be applied to other sovereign nations or ethnic territories. It is pertinent from the onset to emphasise that, even in 2017, Malta still has no performers' authority list, a national discography has never been published, and audiovisual sound archiving within the NAM is still in an early embryonic phase.

2.6 The Maltese scenario: folk music collectors and dispersed material

'Maltese instruments sound ugly and they deserve to die.'

Comments of a Maltese journalist to Etnika in 2000.

Recovery of Maltese folk music was sparse and primarily undertaken by visiting researchers, including Luigi Bonelli in 1897, Bertha Ilg and Hans Stumme⁴⁴ in 1909 and later on by the local Guze Cassar Pullicino (1921-2005), Charles Camilleri (1931-2009)⁴⁵ and Carmelo Pace (1906-1993). The latter two were composers who

⁴³See the author's article *The Sound of Maltese Folklore* available at: <http://www.allmalta.com/folklore/etnika02.html> (Accessed: 10 September 2012).

⁴⁴The book entitled *Maltesische Volkslieder* was published in Leipzig and contained 500 songs, mainly collected under dictation from persons who called at the German consulate in Malta.

⁴⁵Biography is available on the Malta Music Memory Project site: http://www.m3p.com.mt/wiki/Charles_Camilleri (Accessed: 8 Jan 2013).

used motifs from folk tunes for their compositions, including orchestral suites. Cassar Pullicino, the most eminent Maltese folklorist of the last seventy years, lamented that:

'no organized efforts were made in the past to collect the traditions of the people of Malta. Sporadic collections by foreign scholars or by Maltese individual enthusiasts left the main body of local lore still ungarnered.' (1971, p. 59).

Through the publication of *Maltese Folklore Review*, which he edited, he published a number of songs that he recovered from field or archival sources. Cassar Pullicino had also encouraged Camilleri to compose Three Popular Maltese Dances, the Dance of Youth, the Carnival Dance and The Dance and the Kiss based on the national dance tune called *Il-Maltija*. They were released by Maltadisk and published in 1967 by J. Curwen & Sons of London.⁴⁶ These dances were composed:

'in order to foster folk-dancing in the Maltese Islands, have been performed on various occasions.' (1973, p. 348).

In his *Kitba w Kittieba tal-Malti*, Cassar Pullicino refers to excerpts of a ballad presumed to date from the 17th century, entitled *Il-Ghanja tal-Awditur*, which he heard in Birkirkara before 1944, to lullabies, and the *Il-Vrajs tal-Madalena*, which he transcribed from field work in Gozo in the same period.

Unfortunately, none of these folklorists were musicologists. Why did the establishment distance it from this genre? Throughout history, Malta has been ungrateful to those who had the foresight to strive for its nationhood. The father of the Maltese language, Mikiel Anton Vassalli (1764-1829), was imprisoned and exiled, as was the patriot Manwel Dimech (1860-1921), who sought a republican Malta, and died in a military colonial prison in Egypt. For the majority of Maltese, their deaths brought little sympathy and passed largely unnoticed. Sant Cassia (2000) claims:

'why no Maltese literati or intellectuals attempted to record or transcribe such examples is partly related to their response to 'Western' music. Malta lies on a major cultural 'fault line' between 'Europe' and the 'Arab world'.' (p. 287).

⁴⁶See 'Folklore News' in *Maltese Folklore Review* 1973, 1 (4), p. 348.

It is pertinent to note that there are ‘few transcriptions of the music date from the nineteenth century,’ (ibid: 287) which confirms the absolute lack of initiative towards music collection, especially at a time when, according to Ċikku Schembri Ta’ Ghajjota⁴⁷ from Siggiewi, folksinging was:

‘in everyone’s mouth. All country folk had a sense of singing, and rhyming meaningful quatrains. People knew legends, folktales and songs by heart. Then came the Second World War and the continuous rain of bombs dried the entire muse and gave us tears instead.’

The most vivid example of repetitive quoting, rather than engaging in the field for new material, is George Percy Badger’s *Hanina Sejjer Insiefer* (Dear One, I Am Going Abroad), published in *Description of Malta and Gozo* in 1838.

Its lyrics were reproduced by Pietru Pawl Castagna in *Malta bil-Ghzejer Tahha* (1869, p. 338), Ulderico Rolandi in *Musica e Musicisti in Malta* (1930, p. 17), and Cassar Pullicino and Camilleri in *Maltese Oral Poetry and Folk Music* (1999, pp. 120–121). In 2002, Anna Borg Cardona published *A musical legacy: Malta-related music found in foreign libraries*, that, as the name implies, is restricted to melodies found outside Malta.

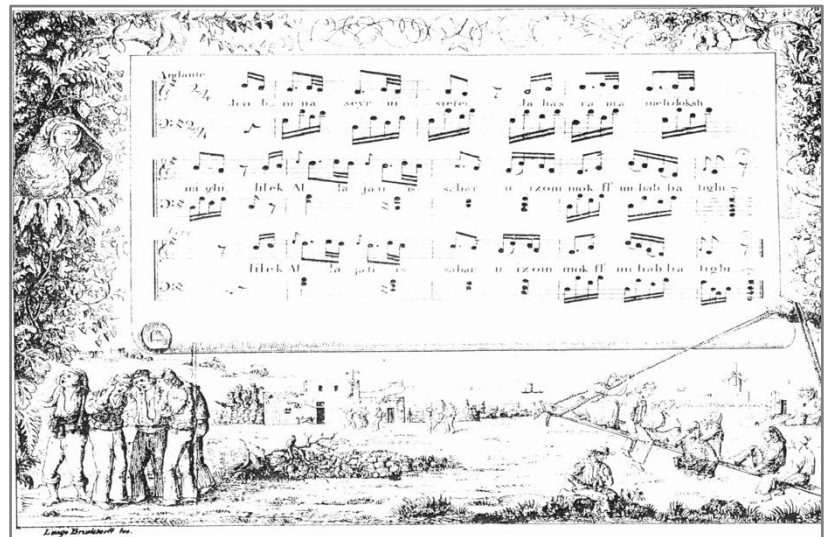


Figure 2.14 1838. George Percy Badger’s *Hanina Sejjer Insiefer*.

(Description of Malta & Gozo)

The author’s contribution towards the recovery of Maltese folk music throughout the last sixteen years has also been very substantial. This has included the recovery of Malta’s oldest known folk melodies from King’s College, London, the production of ten folk or modern folk music albums, and a traditional folk album entitled *Diwja* (Echo) which is in conceptual development and due for release in 2019.

⁴⁷Ċikku Schembri Ta’ Ghajjota was interviewed on 8 April 2003 at the Christian Doctrine Centre in Siggiewi.

Encouragement was forthcoming by Cassar Pullicino himself, who was mentoring the field research on oral testimonies about life histories of Maltese people born in the 1910s and 1920s, the first volume of which was published by Klabb Kotba Maltin and launched by the Maltese Prime Minister in February 2017, with the already-written second volume forthcoming in February 2018.

The prime folk music recorder in Australia is Mannie Casha. He has archived the Maltese community of folksingers for the National FSA and the extent of his endeavours has also been recognised in the Maltese multi-media archival forum.



Figure 2.15 Recording folk music in Malta in the late sixties

(Mario Portelli *Ta' Perçitu*)

But what has become of the open reel magnetic tapes recorded in the sixties? How has the audience changed? Charles Seychell *Iz-Zorro*⁴⁸, an avid folk music listener from Żejtun, and a relative of Pawlu Seychell *Il-Għannej*, recalls spending hours listening to folksinging in his grandfather's wine shop in his hometown:

'My grandfather Ġolin Axisa Ta' Kostanza used to treasure a collection of reels in his shop. He had four marble tables and a bench, where every evening patron would gather to while some time away drinking wine. With a seating for around thirty people, a full house was guaranteed when a folk singing event was in session.

'Father Frenċ mentioned some great names amongst the performers: Żaren [Mifsud] Ta' Vestru, iż-Żewġ Pawlijiet [Pawlu Seychell and Pawlu Degabriele], Jimmy [Camilleri] Tal-Fjur, Leli [Sultana] il-Moni, Mikiel [Abela] Il-Bambinu and Ġużeppi [Abela] Il-Fenka.



Figure 2.16 Ġolin Axisa Ta' Kostanza's wine shop in Żejtun proudly displaying the magnetic reel recorder

(Mario Portelli Ta' Percitu)

⁴⁸Verbal communication with Charles Seychell in Marsaskala on the 25 March 2012.

‘On other evenings when no live performances were being held, patrons frequently requested him to play a folk signing reel. He had two reel players. One day his wine shop was broken into. The money in the till, the spirits and the reels were stolen. It could be that the thieves kept the reels. Well, they couldn’t trade them since that would be a dead giveaway, considering that listeners would immediately establish where the improvised songs had been sung. Unfortunately, there are fewer existing reels from the Sixties available due to several different reasons. I trust that this reality stems from the fact that they are:

- *lost definitely due to original owners of reels becoming deceased*
- *discarded purposely by inheritors afraid that, due to the prevailing social stigma associated with folk singing, they might make them identifiable with the uncouth*
- *guarded as part of the ‘tangible’ family heirloom and consequently stored in inappropriate conditions, irrespective of their fragility*
- *acquired by għana collectors, for garnering social status within the folksinging community*
- *sought by għana collectors for commercial duplication purposes*
- *lack of a national plan or enthusiasm to recover and preserve these recordings.*

2.6.1 Challenging a myth: folk music in Dingli and its undocumented heritage

Salvu Micallef (b. 23 May 1924- d. November 2016) was a former wine shop owner from Dingli, a village in north-western Malta. This small locality⁴⁹, geographically the highest in elevation and also considered to be remote, has rarely ever been mentioned in folk music circles. To emphasise this point, a common belief, albeit erroneous, amongst contemporary folksingers is that ‘folksinging is only spread to Birkirkara.’ [Malt.: *il-għana tasal sa’ Birkirkara*].

This assertion was grounded on unreliable information that Maltese folksinging, popular in the towns and villages of southern Malta, such as Żejtun, Żabbar, Tarxien and Qormi, did not make any sufficient headway in the inhabited areas further north of the central town of Birkirkara to the point of inspiring the locals to engage in their own folksinging bouts.

⁴⁹The population of Dingli in 1932 was of 1,285, of which 154 were under 5 years. The neighbouring town of Rabat, including the citadel of Mdina, totalled 10,289. Source: *Reports on the working of Government Departments during the financial year 1932-33*, Appendix C, R 16, published by the Government Printing Office in 1934.

An interview was sought to challenge this dubious perception, and what better candidate than a former wine shop owner who entertained folk musicians? The interview with Salvu Micallef was conducted on the 5th May 2011, and was facilitated through the intervention of Ms. Connie Bonello, the local councillor responsible for Culture and Education, who acted as an intermediary until the interviewee was assured of the author's good intents. So much so, that descriptions of nineteenth century lithographs depicting people dancing to the shade of the trees in the wood of Buskett, on the outskirts of Dingli, claim that it was the only occasion that folk music was celebrated in the area.

'I was employed with the civil Wireless & Telegraph Department here in Dingli. In the evening I tended a small wine shop, named since 1950, as 'Hand in Hand'. In the Fifties and Sixties there was only one Maltese bagpipe player, a żaqq musician, in this village. He was, as you know, Pawlu Vassallo Il-Bimblu.

I don't know what his nickname means. He had two bagpipes, one made from goatskin and the other from calf. I closed the wine shop in 1972, and he was elderly by then. Pawlu Vassallo was from the Hal Bajjada area of Rabat and moved here when he got married. By day he was a pickaxe labourer, and after work he also tended to till some agricultural land in the area.



Figure 2.17 Pawlu Vassallo Il-Bimblu performing with the żaqq

(Karl Partridge)

'He only played the żaqq during two festive breaks in a year, during Carnival time and in Yuletide. On Christmas Eve and Christmas Day and the three days during Carnival he toured all Dingli's wine shops. There were six in all.

'There was the Pointer Bar owned by Ġużepp Grixti Id-Dusu, a pickaxe labourer as well; Pawlu Zammit Il-Pejsa's outlet which had no name – Pawlu provided his small chauffeur-driven service and

was a direct link out of town; Wiġi Abela Tal-Lieru who owned a grocery store-cum-wine shop, the shop was demolished and built upon; Wiġi Azzopardi In-Niċċa's owned a wine shop but his main occupation was farming;

'Wiġi Muscat Babbas's outlet which had no name and served tea and traditional cheesecakes; and Salvu Micallef Tal-Għemieri, that's me here. We were also known as Ta' Strickland. The bagpiper would stay in the bar according to the amount of men inside, roughly an hour's stay. There would be the usual patrons and not any newcomers lured inside to sap in his music and the aura it created. Standing upright in the middle of the outlet, in Carnival wearing the traditional sash, he would drown the place with the żaqq's drone to everyone's enjoyment.'

'He would receive no payment, but someone would buy him a pint of wine. The crowd would not be composed of Dingli residents exclusively. I am talking of about a group of twenty people, all men, other than a solitary boy. No women around.'

'Pawlu was always accompanied by two men also from the area of Hal Bajjada, on the outskirts of Rabat. One played the friction drum and the other had a frame drum⁵⁰ with small metal plates that he played with his elbows, kneecaps, fingers and forehead. The bagpiper continued droning in the streets, while walking from one wine shop to another, attracting the attention of hordes of children who gathered around him.'

'Il-Bimblu was very fond of the instrument, which had the goat's legs pointing upwards. He never played it in church. Folk singing was not permitted by the police. The law only said that folk guitar music was allowed, but not accompanied with the singing. Someone might pass a snide comment and a fight would then erupt. And then the coppers would come. I never allowed any folk singing session, because within ten minutes you'll be issued with a charge of public disturbance.'

'Because of this, on Sundays afternoon, we used to converge in Buskett or Dingli Cliffs to sing in the open. Men from the village would have been notified by word of mouth and we would have some

⁵⁰This could be been Ġużeppi Dimech, nicknamed *Tal-Lombur*, also from Rabat. He is listed as the frame drum player accompanying Vassallo on a reel recording dated 28th June 1957. (Ragonesi: 1999, p. 40).

folksingers and twenty men listening. Nearly all were from Dingli. The folksingers weren't reputable like the ones from Żejtun, but known locally. They were Leli Muscat Il-Gaxulli, a labourer; Patist Camilleri Pasasu, a pickaxe labourer; Wiġi Farrugia Il-Bużin, a pickaxe labourer as well as Ġużeppi Mifsud Il-Koskolo⁵¹.

'Pawlu Vassallo would also be present but he was not given for folk singing. I recall some lines that were meant to be sung by a female voice and the lyrical content is all versed about teasing a possible spouse. In Dingli, it was always men who ended up singing all the verses, the male and female lines, of course. We refer to them as 'Għana tal-Inkejja', (lit. Teasing Song):

Maltese original	English translation (literal)
Example 1: L-Inkejja tat-Tfajla	Female Taunt
Dik qalbek dahlet go qalbi Bħal kexxun ġewwa gradenza La tafni u lanqas nafek U minn fejn ġibta dil-kunfidenza?	Your heart has pierced my heart Like a drawer in a chest of drawers You do not know me and neither do I (know you) Where have you got this intimacy from?
Iwieġeb Hu:	Male Response
Bi ġmielek kemm int duttur Bi ġmielek iġhdli fejn xtrajt? Le bini u lanqas palazzi, U lanqas ġuvni għadek ma qlajt.	You are so vain about your beauty What possessions have you bought with it? No house nor palaces, No young man is wooing you.
Example 2: L-Inkejja tat-Tfajla	Female Taunt
Għandi l-borma qiegħda tagħli Bis-sikkina nqatta' l-qargħa Inti ġuvni trid tiżżewweġ Mintix kapaċi tmanti l-mara.	I have the pot on the boil With the knife I am chopping marrows You are a young man wanting to get married You are not capable of providing for your wife.
Iwieġeb Hu	Male Response
Għandi l-borma qiegħda tagħli Bis-sikkina nqatta' l-qargħa Sabiex jiena lilek ninki Għandi t-tfal u anki l-mara.	I have the pot on the boil With the knife I am chopping marrows So I'll be able to tease you I have children and a wife.

⁵¹Leli Muscat *Il-Gaxulli* confides that “the folk singers in Dingli were not in the same league as those from Żejtun, Ġużeppi Mifsud *Il-Koskolo* was the best. He was a stone builder by occupation. His voice carried at a distance and he was able of doing melismas.” Verbal communication on 15May 2012.

‘These taunting songs⁵² were replete with sexual innuendo, and folksingers retorted with double entendre rather singing theverses explicitly. Thus, the second example male response has an underlying meaning that could, with introspect be interpreted as:

I am getting aroused
I can surely copulate
To attest my virility
My wife has bore my children.

Salvu Micallef’s lines from *Il-Għana tal-Inkejja* are not dissimilar in vein from those expressed by Toni Camilleri *it-Tommy* from Naxxar, nor from those hummed by an elderly woman, whom the author had sought in order to document fishermen songs.

Marsaxlokk in south-eastern Malta is the home to the largest fishing community and up to thirty years ago was an activity that involved the absolute majority of its residents. Marija Rużarja Muscat Tal-Ispag⁵³ was born and bred in Marsaxlokk, and she grew up with *l-għana tal-banju* (The Washerwoman’s Song), that for her was full of slander related to intimate matters:

‘We would be squashed next to each other in a restricted space, brush in hand scrubbing and rinsing our clothes in soap and water. To while the time, we would indulge in folk singing. I can recall a few related to Marsaxlokk, this being a fishing village.

Maltese original	English translation (literal)	Intended meaning
Jien sajjied bin is-sajjieda	I am a fisherman born out of fishermen	I am an experienced womaniser
U l-hut naqbad minghajr sunnara	Catching fish without a hook	And can lure them without gifts
Jien ġurdien minn tal-imramma	I am a dormouse living in the infill	Even one in a sound relationship
U fejn nidhol nagħmel il-hsara.	I cause damage wherever I enter.	Wherever I go I cause problems.

On 7th July 2012, a man from Żebbuġ, Malta, who wished to remain anonymous, informed the author that his father quit as a folksinger due to his rivals’ taunts about his wife’s voluptuousness and physical beauty. His own children begged him not to sing anymore, since ‘*Bil-għana flok thennina, se tgħallina*’ (lit. Eng. ‘With folksong, rather than pleasuring us, you’re going to land us in trouble.’).

⁵³Interview conducted on the 19 November 2001 and 27March 2002 in Marsaxlokk. Marija’s father Pawlu was a noted fishing trap maker made from dwarf palm fronds to catch octopus and red mullet.

2.6.2 Examples of hitherto dispersed pre-war folk manuscripts

2.6.21 The Capuchin's verses

In June 2011, Mrs. Emma Spiteri from Marsaskala informed the author of a manuscript, entitled *Chi brani leggere questa scrittura c' è qui 'l admittitur della censura* (lit. Those who read these passages are presented with censorable material), that had come to be in her possession. It had belonged to her uncle, a Capuchin priest, who had inherited it from another Capuchin, presumably the author of the writings. These date to the late 1920s, indicated by the fact that one of the songs is entitled *Il Carnival ta Hamsin Sena Ilu 1877 - Allegri Sempre* (Carnival of Fifty Years Ago 1877 – Always Merry).

Another interesting composition that was recovered, entitled *Pastorale*, is a variant of *Ninu Ninu tal-Milied* (Christmas Boy) with lyrics that have, as of yet, not been made public. The melody on which it is played has been traced to be entitled *Capriccio Pastorale*⁵⁴ by Girolamo Frescobaldi (1583-1643), a noted Renaissance composer of keyboard music. The fact that the author of the Maltese 1920s variant refers to it as *Pastorale* may indicate that he was aware of the provenance of the original version.

The lack of a national discography, as recommended by ARSC, or a comprehensive publication about Maltese music constrains the verification of content only by reviewing the author's personal collection. *Ninu, Ninu tal-Milied* has featured in at least three different releases⁵⁵, yet their lyrical content has yet to be determined:

Country girl

Kampanjola

Pastorale

English translation

Modern Maltese version

Original variant

⁵⁴A downloadable copy of this melody from the International Music Score Library Project database available at: http://japanese.imslp.info/files/imglnks/usimg/1/1e/IMSLP28796-PMLP63830-Frescobaldi_Capriccio_Organo.pdf (Accessed: 28 August 2012).

⁵⁵These include *Milied mal-Greenfields* by The Greenfields (s.n., n.d.), *Il-Milied f'Malta* (D'Amato, n.d.) sung by the Birkirkara Children's Choir and the variant written by Dr. Marisa Abela and sung by the Sine Macula Choir of Safi. Recording is available at: <http://schoolnet.gov.mt/socialstudies/Rizorsi/nursery-rhymes/ninu-ninu.htm> (Accessed: 24 October 2012).

Little, little Christmas boy

Those young girls are racing,
Laughing and being noisy
To fill the Christmas ring-cakes.

There is Bomblu with the apron
Blowing the bellows to make fire;
That sweet Girolmina
Arose early to knead the dough.

Maggie arriving with sugar-coated almonds
To finish the sweet biscuits
She is as tall as an soldier
She has prepared the round cheesecakes.

Ninu, Ninu tal-Milied

X'jirgattaw dawk ix-xbejbiet,
Jidhqu u jagħmlu frattarija
Biex ilestu l-qastanija.

Dak il-Bomblu bil-fardal
B'minfah kbir kebbes in-nar;
Dik il-helwa Girolmina
Sebhet tagħgen il-ghagina.

Maggie ġeġja bil-perlini
Halli tlesti l-biscuttini
Dik hi twila daqs suldat
Diġà lestiet il-qassatat.

Ninu, Ninu tal-Miliet

X'irgattaw dawk ixbiebiet,
Idhcu u jghamlu frattaria
Biex illestu 'l castania.

Dak il Bomblu bil fardar
B'minfah kbir chebbes in-nar;
Dich il-Helwa Girolmina
Sephet tagen il ghagina.

Maggy ġeġja bil-perlini
Halli tlesti 'l biscuttini
Dich ittuila daks suldat
Già lestiet il cassatat.

Roza is bringing the milk And Petruzza with a box of raisins These two and Bernardina Are preparing the pudding.	Roża ġejja bil-ħalib U Petruzza b'kaxxa żbib Dawn it-tnejn ma' Bernardina Qegħdin jaħsbu għall-pudina.	Roża ġeja bil ħalib U Petruzza b'caxxa żbib, Dawn it-tnein ma Bernardina Chedin jaħsbu għal pudina.
Oh my, what a pudding! Katarin is going to carry it. Bomblu is not barmy, He has laid the plates for the fritters.	Dik pudina, x'waħda din! Se terfaġħha Katarin. Dak il-Bomblu, mhux żmagat, Lesta l-platti għax-xkunvat.	Dik pudina x'uahda din! Sej 'terfaħħa Catarin. Dach il Bomblu, mux smagat, Lesta 'l platti għax-xkunvat.
Ganna is preparing the almonds Nina is playing with the hazelnuts. And Perpetua, cold allover Is shooting odds and evens.	Ġanna qieġħda tlesti l-lewż, Nina tilgħab bil-ġellewż. U Perpetua kollha bard Bdiet taqta' żewġ u fard	Gianna cheda tlesti 'l leus, Nina tilgħab bil ġelleus. U Perpetua colla bard Bedgħet takta żeuċ u fard.
Pina and Ċensu, well these two Nearly came to blows And Erminia, like a naughty boy Is drinking rum from the bottle.	Pina u Ċensu dawn it-tnejn Għall-mument ma ġewx fl-idejn, U Erminia bħal ferġhun Ir-rum xorbot mill-flixxkun.	Pina u Censu daun it-tnein. Għal mument ma ġeux fl'idein, U Erminia bħal ferġhun Ir-rum xorbot mil flixxkun.
Clorinda is red as a tomato Began to jump like a donkey Little, little Christmas boy That Clorinda with honey cakes.	Dik Clorinda ħamra nar Bdiet toqmos kif il-ħmar. Ninu, Ninu tal-Milied Dik Clorinda bil-qagħqiet.	Dich Clorinda ħamra nar Bedgġet tokmos chif il ħmar. Ninu, Ninu tal-Miliet Dich Clorinda bil cachiet.
Whether it is chilly or cold She out selling with the wicker basket Cheese rings Honey-sesame nougat and biscuits	Sew fil-bard u kemm fil-ksieħ Bil-kannestru ħarġet tbieħ Il-qagħqiet tal-kavatelli Il-penit u l-biskutelli.	Seu fil bard u chem fil ksieħ Bil kannestru ħarġet tbieħ Il cachiet tal cavatelli, Il-penit u 'l biscutelli.
The sweets and sweet biscuits The fritter and the hard-baked biscuits Shouting, making a big din. With the Christmas honey ring-cakes	Iċ-ċejċiet u l-biskuttini L-ixkunvat u l-gallettini Tgħajjat, tagħmel frattarija Bil-qagħqiet tal-qastanija;	Iċ-ċeiċiet u 'l buscuttini L'ixkunvat u 'l gallettini Tghaiat, tghamel frattaria Bil cachiet tal castania;
And Clorinda, with the frantic activity Exclaimed 'I have lost the bolt'	U Clorinda bit taħbit Remgħet tgħajjat 'tlift il-vit'.	U Clorinda bit-taħbit Remgħet tghaiat 'tlift il vit'.
And Bomblu with his lame leg The hook-and-eye fastened her corset Little, little Christmas Boy Drum on, that's how it ended.	Dak il-Bomblu b'sieq miġbuda Il-kurkett żammilha l-kuda Ninu, Ninu tal-Milied Tanbru, tanbru, hekk spedit.	Dach il Bomblu b'siek miġbuda Ic-cruccat żammilha 'l cuda Ninu, Ninu tal Miliet Tamburu, tamburu ech spidiet.

2.6.22 Ġużeppi Borg: his unrecorded lyrics

The author's paternal grandfather, Ġużeppi Borg (1912-1972) from Bormla, was a well known educator, friend of lexicographer Erin Serracino Inglott⁵⁶ (1904-1983) and author Ivo Muscat Azzopardi (1893-1965),

⁵⁶Serracino Inglott is known for his monumental lexicon *Il-Miklem Malti*, published in twelve volumes with 30,000 entries. See <http://www.akkademjatalmalti.com/page.asp?p=12583&l=1> (Accessed: 22 October 2012).

who both lived in his neighbourhood. He passed away when the author was still at a young age, and therefore he was never able to get to know him well, even though he had heard *ad nauseum* from people in their hometown that Ġużeppi wrote songs in Maltese for performances held during the annual school concert activities in the localities of southern Malta, where he taught. Until this present research, his music lay undocumented by his surviving family. Ġużeppi's daughter, Evelyn Camilleri, informed the author that he was inspired by Neapolitan songs, to the point that he wrote comical lyrics to popular tunes of the time.

It is probable that, since singing in Maltese was unbecoming for the educated middle classes, he was not too keen to promote and publicise his writing talents outside of his immediate audience, and on other occasions he used a *nome de plume*. The author's family contend that some of the most popular Maltese songs of the fifties and sixties, performed on stage and later released on vinyl, came from his pen, yet, due to their farcical nature, were claimed by those who sang them. Sadly, no vinyl release ever credited Ġużeppi Borg.

Nevertheless, some of Borg's other songs lingered on in the popular memory for decades, as sung by Esther Pulis from Żabbar, now an octogenerian. She has never been recorded and therefore these were on the verge of being lost. It was fortuitous that Evelyn Camilleri remembered⁵⁷ the lyrics of several songs, including *Il-Fellieħi* (The Strongman) and *Karità ma' Tfajla Għamja* (Charity with a Blind Girl). These are played to the tunes of *Funiculì, Funiculà* and *Torna a Surriento*, written by Luigi Denza in 1880 and Ernesto de Curtis in 1902, respectively. The Maltese lyrics are totally original in context:

Maltese original	English translation (literal)
<i>Karità ma' Tfajla Għamja</i>	<i>Charity with a Blind Girl</i>
1. Karità ma' Tfajla Għamja Li x-Xemx Ma Tafx Kif Inhija Karità Nitlobkom tagħmlu Ma' min ma jafx x'inhì s-Sbuhija.	Charity with a Blind Girl Who has never seen the Light of Day I Beg You, to be Charitable With one who knows Nothing about Beauty.
2. Dal-Laring ta' ġol-Kannestru Hu l-Għejxien tiegħi u t'Ommi Jekk jogħgobkom minnu Ixtru Ĥajr Natikom b'Qalbi u b'Fommi.	These Oranges in this Basket Provide the living for Mother and I Buy Some of them, If You Please I'll thank you with my heart and lips.

⁵⁷These were transcribed by me during an interview with the author's aunt Evelyn Camilleri on the 4th December 2011 in Marsaskala.

3. Qalb Qatt Ferhana
 Ghajnejn Qatt Dahkana
 Qeghdin jitolbu l-Karità
 Qeghdin jitolbu l-Karità...

A Heart that Has never Known Happiness
 Eyes that have never Glistened with Joy
 Are Begging for Your Charity
 Are Begging for Your Charity...

During the Second World War, due to his high level of education, the author's grandfather was assigned by the British military government to work in an enemy aircraft detection station in northern Malta. Cospicua, his place of birth, and home to the Admiralty Dockyard and one of the three cities of Cottonera, was under very heavy aerial bombardment and he was compelled to move his family for a number of years from his city abode to an underground rock-cut chamber that served as an air raid shelter.



Figure 2.18 Guzeppi Borg (1912-1972)

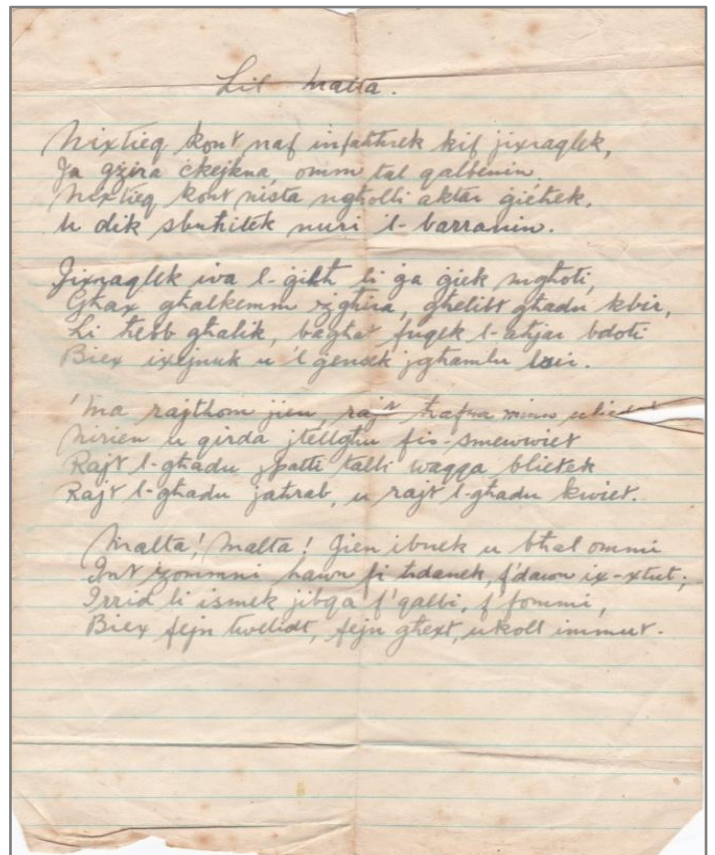


Figure 2.19 Borg's unpublished manuscript of *Lil Malta* (Ode to Malta)

(Evelyn Camilleri)

When, some years ago, the author's paternal aunt was leafing through his writings, she came across another document, hitherto unpublished, which was written as an ode to Malta, hence its name *Lil Malta*. Cognizant of the author's family's personal history, the contents are all seen through their particular perspective and manifest his deep and reverent affection for his native country. Written in 1942, when Malta was being

systematically demolished on a daily basis by the Luftwaffe and Regia Aeronautica as the islands slumbered into hunger and epidemics, awaiting the imminent enemy occupation with trepidation, its verse becomes more relevant:

...

Maltese original

Lil Malta

Nixtieq kont naf infahhrek kif jixraqlek
Ja gżira ċkejtna, omm tal-qalbenin
Nixtieq kont nista nghanli aktar għiehek,
U dik sbuhitek nuri l-barranin.

Jixraqlek iva l-għieħ li ġa għiek mogħti,
Għax għalkemm żghira, għelibt għadu kbir,
Li hebb għalik, baġat fuqek l-aħjar bdoti
Biex ixejnuk u l-ġensek jagħmlu lsir.

‘ma rajthom jien, rajt hafna minn uliedek
Nirien u qirda jtellgħu fis-smewwiet
Rajt l-għadu jpatti talli waqqa’ bliet
Rajt l-għadu jahrab, u rajt l-għadu kwiet.

Malta! Malta! Jien ibnek, u bħal ommi
Int zommi hawn fi hđanek, f’ dawn ix-xtut;
Irrid li ismek jibqa’ f’ qalbi, f’ fommi,
Biex fejn twelidt, fejn għext, ukoll immut.

English translation (literal)

An Ode to Malta

I wish I knew how to praise you
My small island, home of the valiants
I wish I could further extol your virtues
And show your beauty to the foreigners.

You truly deserve the award you have been given
Although minute, you’ve beaten a formidable enemy
That struck you, and sent his best pilots over
To thwart you and enslave your people.

But I’ve seen, so many of your sons
Sending fire and wrath up in the skies
Saw the enemy suffer for having bombed your cities
Saw the enemy flee, and then quieten.

Malta! Malta! I am your son, and like a mother
Hold me in your bosom, on these shores;
I want your name to stay within my heart, my lips,
So where I’ve been born, and lived, I’ll pass away.

Composer Dominic Galea wrote a melody for the lyrics and the song has already been performed by Doreen Galea during the book launch of *Il-Maltin*. It shall be included in a co-released forthcoming album entitled *Diwja* [Echo], featuring folk melodies and lyrics from the 19th century that the author has recovered throughout his years of archival and fieldwork research.

2.7 Categorizing folk singers to enable acquisition prioritisation

With *għana* being a complex, if not ambiguous, affair, enthusiasts categorise folksingers into different divisions according to their artistic merit, where lyrical wit rather than a melodious voice is preferred. Herndon (1971) observed this phenomenon occur in Buskett during an *Imnarja* folk festival. She commented that:

‘the judges know nothing of the intricacies of folk music, so that the best musicians in terms of style are often bypassed in favor of one whose voice pleases them. This fact has caused many musicians to avoid the contest, particularly in recent years.’ (p. 138).

These ratings have remained unpublished and there are no indications that they have been previously documented. Folksingers are aware of their own classification, but these are only discussed within the confines of the devout listeners. This is done to avoid debates that can escalate to arguments between folksingers and their own supporters and other admirers, since a Premier Division, also known as *Il-Krema tal-First* (lit. ‘The Cream of the First Division’), rating brings prestige and draws the crowds. The rating system extends to the Third Division, with singers who do not lure crowds and are not referred to in general conversation between admirers. Nevertheless, they openly comment on each other’s standings without acknowledging their own.

In a session the author recovered, recorded solely by Partridge & Jeal at Lucy’s Bar in Marsa on the 19th September 1973, one finds two stalwarts, Żaren Mifsud *Ta’ Vestru* and Salvu Galea *Tal-Kalora* referring to their own ability to folksing and retain a high standing in the standings according to this unwritten classification. Żaren taunts Salvu by singing:

<p><i>‘Li teħodha kontra missierek Jiena naf li ma tistax Li inti trid titkejjel miegħu Mal-ghannejja ma tiplejsjax.’</i></p>	<p>‘One cannot criticise your father⁵⁸ I am aware that one cannot But for you to be compared with him You do not classify with the folksingers.’</p>
--	--

On publicising a crowdpulling event, organisers tend to name the main six or eight folksingers, and the names of the guitarists and continue the advert with the general words *flimkien ma’ shabhom* (lit. ‘together with their friends’), without specifying further details. If the event is low-key and hosted in a smaller venue, where generally no folksinger would be paid, the advertising poster would simply state the venue, date and time and use the words *kulhadd mistieden* (lit. ‘everyone is invited’).

⁵⁸Salvu Galea’s father is the revered folk singer Ninu Galea *Il-Kalora* (1922-2012).



Figure 2.20 1971. Žepi Meli *Ta' Sikasing* with open reel recorders documenting the session.

(Mario Portelli Ta' Percitu)

In folksinging jargon, this implies that folksingers of the lower divisions, usually from Second and Third Division, can simply turn up and enjoy folksinging to a crowd of enthusiasts who are not there to be enthralled by the lyrical content, but to have a good drink and sap up the aura that improvised verse can provide.

2.7.1 How folksingers are classified

Enthusiasts classify the folksingers according to various merits. For example, to be considered as a Premier division folksinger, one has to be able to rhyme the improvised verses without repeating the same words, keep to the chosen subject of the singing bout, and not only ward off the taunts of the adversary but also go on the offensive against Premier or First Division opponents. It is demeaning for a Premier Division folksinger to bout with one from the Second Division or a newcomer, since, for him, there is no merit to be gained. He must also refrain from making personal remarks aimed at insulting his rivals. To establish himself, he must remain consistent and maintain this level of folksinging for close to ten years. By then, he would also have nurtured a band of enthusiasts who would be devoted to him.

The author has compiled three lists of Maltese folksingers active during the open reel period 1957-1988 with known holdings, mostly in analog format, in public archives. These cover the three major folksinging models, improvised verse (*spirtu pront*), high-pitched (*La Bormliża*) and ballad (*tal-fatt*), as is the locality in which they grew up. These details are important for mapping the diverse dialectal, idiomatic variety, or subject content that should emerge with any eventual linguistic analysis. The listings, found in the appendices, should be an important guideline for archival acquisition and appraisal purposes. In Chapter Four, a list of twenty-five prime folksingers, elicited from published sources, is presented.

In the same chapter, reference is made to Leli Muscat *Il-Gaxulli*, an avid folk music recorder, whose lifetime collection was acquired by the author for the NAM. A number of his reels were re-recordings of Rediffusion broadcasts of the folksinging programme aired every Sunday morning on local radio. To a reader unaware of the lack of pride and crass retention schedule in archiving prevalent at PBS at the time, this might seem as unauthorised duplication of registered and copyrighted material. On the contrary, Muscat was unknowingly preserving a second-generation copy of folk music broadcasts that would have otherwise been lost to the times.

Herndon (1971) observed that the general practice adhered to by Rediffusion technicians was:

‘after a program is broadcast, it is usually erased, so that the tape may be reused. In the case of guitar-only recordings, particularly those of Indri Brincat, tapes may be stored in the archives. In addition, edited versions of special broadcasts and field recordings of special musical events are stored.’ (p. 141).

Therefore, the majority of folksinging archival material was not retained, but rather, copied over with the original content being erased by the Public Broadcasting Services in the process. A similar incident had occurred with film episodes, which were saved through the foresight of Karmenu Gruppetta⁵⁹, a Maltese actor. This lack of appreciation to folk music was not restricted to a fledgling country like Malta, but also found in the United Kingdom at the time. Szwed (2011) refers to the fact that the:

⁵⁹Maltese author and stage actor Marcel Zammit Marmarà confided that Francis Ebejer’s televised play *Il-Hadd fuq il-Bejt* was discarded by PBS. With some foresight, fellow actor Karmenu Gruppetta managed to get hold of a copy, ‘safely’ guarded in a private residence. Verbal communication on 15 June 2000.

'BBC had ceased supporting folk music, and had erased many of its existing tapes because it felt they lacked broadcast interest. Much of the same was true for Scotland and Italy.' (p. 295).

As a presenter for a number of years on Radio Malta, the author had experienced great difficulties in unearthing folk musicians featured in reels or tapes held in the PBS archives, since no serious attempt to appraise and catalogue data content was undertaken by the national station. Thus, he had to request specific reels from the library, whose holdings were written manually on notebooks, and listen to the folk reels, noting down the performers and data content so as to include the information in the author's programme.

Other presenters were not so intrigued and took the easier way out, by ignoring the recordings. Thus, for example, through the author's research, Tape 3282 at PBS includes guitar playing by Pinu Borg Il-Bandla but in Ragonesi (1999, p. 40) when referring to the same recording of 18th May 1984, there is no mention of his contribution. These reels, some recorded in 1957, are still pending professional cataloguing, over fifty years after their creation. The author did eventually succeed in airing deceased folksingers which other presenters could not access due to a lack of a catalogue.

Chapter 3

Methodology



Figure 3.1 Interviewing Salvinu Micallef in Dingli, 5 May 2011

(Borg)

Chapter Three Methodology

3.1 Introduction

‘Data go to concepts, and concepts get transcended to a core variable, which is the underlying pattern. Formal theory is on the fourth level.’

Barney Glaser (1999, p. 840).

This chapter refers to the research methodology to which the author adhered, how it is put into practice with data collection, coding and analysis and the conceptual phases and hypothetical theories that were developed and proposed. It refers to Grounded Theory (GT) and Qualitative Data Analysis (QDA) for seeking a model for the recuperation of folk music, its preservation and eventual dissemination through new media. At this phase of study most of the research has been qualitative, but quantitative methods may be considered to sample any changes brought about in audience engagement with new media applications to modern folk ensembles.

The guiding parameters for this model are being identified during this research and the theory aims to attain two main results through distributed networked information environments:

- new media accessibility of endangered musical genres (folk, blues and world including reggae) to sustain or improve their market share, thereby ensuring their survival;
- adaptation of intangible heritage curatorship as recommended by UNESCO, focusing on threatened musical traditions.

3.2 Grounded theory — an overview

The primary focus of this research is the recovery, preservation and dissemination of Maltese folk music through new media, primarily based on interpreting qualitative data. It is also based on the grounded theory (GT), formalised by Glaser and Strauss in 1967, who define it as:

‘a specific methodology on how to get from systematically collecting data to producing a multivariate conceptual theory. It is a total methodological package. It provides a series of systematic, exact methods that start with collecting data and take the researchers to a theoretical piece that is publishable.’ (Glaser, 1999, p. 836).

GT has three important characteristics: conceptualising data, accepting a level of confusion and tolerating confusion’s regression following data processing. This theory has gained application due to what Glaser terms as three reasons:

- i) variables include profit, management problems
- ii) core variable globalisation occurring by communication and spread of business
- iii) due to cultural diversity, more researchers of evidentiary formulation research become disaffected.

It is also based on three main phases: data collection, adaptation and conceptualisation. For Glaser, it is pertinent to enquire what is going on, how it can be accounted for, the participants’ concern and how they shall resolve the issue. Nevertheless, a concept can be blocked by authoritative guidance. Glaser quotes a business professional who referred to companies that, although claiming that their prime goals are GT compatible, still maintain that their:

‘research descriptions on preconceived practices of marketing, textbook theory, short term profits or long term goals or quick fixes and demand facts on preconceived issues.’ (Glaser 2011, p. 2).

Glaser also links GT to Qualitative Data and terms it as:

‘to ease and growing use, grounded theory is being linked to qualitative data and is seen as a qualitative method, using symbolic interaction.’ (1999, p. 842).

3.3 Designing the research methodology and data collection

Mellenburgh (2003) defines five different stages that distinguishes empirical research:

*‘The first phase consists of the **definition** of the research problem. The relevant literature is studied and the research problem is framed to the theoretical or practical context.*

*The second phase is the **planning** of the study. The research problem is operationally defined in terms of a concrete design and measurement procedure.*

*The third phase contains the **implementation** of the study. The study is actually carried out and the empirical data are collected.*

*The fourth phase consists of the **analysis** of the data. The raw data are processed such that they yield information on the research problem.*

*The final phase is the reporting of the study. The research problem and the study are described, and the results are **interpreted**.’(p. 212).*

Herbert (2001) also refers to five stages for structuring research, which he divides as: i) design, ii) initial research, iii) detailed research, iv) synthesis, and v) presentation.

The first phase of this research topic is the recovery of folk music material. Given that most of the previous academic research was for ethnographical reasons, rather than for a national memory project within the National Archives of Malta (NAM) framework, the dissemination phase is only a consequence due to data accrued. Without data at hand, it would be impossible to disseminate.

Therefore, this research requires substantial fieldwork with a lot of human interaction. The choice of method for obtaining the research data for the study may be conditioned by the researcher’s characteristics and social behaviour. Participant-observation refers to attending events or happenings of the subject being studied, taking notes in the moment, but refraining from asking personal questions about individuals who are key players within the subject.

The method of conducting in-depth interviews can reward the researcher with many more details, which cannot be obtained through participant-observation method, and can even indicate new topics or sources which

are not evident by simply being present at the event. Flexibility in conducting research could entail using both methods adapted, due to circumstances which may change during the progression.

Cassell (1980) differentiates these two research methods of investigation by highlighting that, with fieldwork, the researcher is within the research paradigm, since this:

‘is based on human interaction in all its richness, variety and contradiction. Fieldworkers do have their research agenda and must acquire skill in directing interaction and eliciting information.’ (p. 31).

Pearson (1993) debates the issues which are encountered by ethnographers doing fieldwork in their own geographical area. He also enquires about the processes required for the data to maintain degrees of authenticity.

‘the problem with field research is not just about negotiating access, getting in, staying in, surviving, and then getting out more-or-less intact. There is also the requirement to carry out the narrative ‘back home’, refashioning the fieldwork in a textual form which while it is accessible to a different audience remains true to where it comes from.’ (p. xvii).

The fieldworker has to be able to transmit his findings by linking his performers who are, in this case, the artists/folksingers with their audience, balancing his observations gathered at a ‘distance’ with that which was ‘revealed’ during interviews. Oppenheim (1992) claims that:

‘depth interviews must, as the saying goes, ‘listen with the third ear’. They must note not only what is being said but also what is being omitted; must pick up gaps and hesitations and explore what lies behind them.’ (p. 67).

Content analysis shall also require coding, due to what Stroh (2000) terms as:

‘the sheer amount of unstructured data means that an organizing system is needed into which material can be broken down into manageable chunks. This is usually done through coding.’ (p. 210).

The majority of research used is qualitative inquiry since the focus is on specified music recovery from the field, and therefore entails respondent activity. As Stroh (2000) advises, research methodology that includes qualitative interviewing demands careful selection since the number of interviewees shall be small. A one-to-one interview provides the researcher the ability to document the respondent's opinion in-depth. Freeman *et al.* (2007, p. 27) comment that:

'qualitative researchers' concerns about the quality of their work are evident in discussions about formulating both research design and questions within explicit theoretical and philosophical traditions accessing and entering settings selecting, collecting, and analyzing data; and building a case for conclusions.'

Once the research title is established, the researcher has to embark on identifying stakeholders and locating primary and secondary sources and participants. Even the interviewing methods need to be forethought. One needs to know what to ask, and while sounding natural, be able to elucidate answers.

Italian researcher Simone Mongelli, reminiscing on his attempt to find the venue of a folksinging session in Malta, writes about the unexpected resistance he encountered:

'One day as I was walking in the streets of Żejtun looking for the Malta Labour Party club, a woman refused to show me where it just was because she was a Nationalist (this is Conservative, or Christian democrat). Obviously it was useless to her to explain that I was just an Italian...' (2004)⁶⁰.

This incident is referred to as it epitomises the sensitivity that emanates even from observing a seemingly 'harmless' folksinging session in rural Malta. Mongelli underestimated the polarisation that existed, which still lingers on. The author ran as a candidate for the Labour Party for the European Parliament elections in 2009, which eliminated certain acceptance barriers and facilitated the availability of respondents who were willing to participate in qualitative research, perhaps on the hypothetical premise that a Labour candidate is supposed to like folksinging.

⁶⁰Article available at: <http://eng.babelmed.net/cultura-e-societa/107-malta/78-visiting-maltese-ghana.html> (Accessed: 4 May 2012).

What is the reason for the choice of research topic? Is it because the author is committed to a cause related to him or because his research is needed by society? What original contribution to knowledge shall the completed research provide? Herbert (2001) advises that anyone who is embarking on academic research should choose a topic that in all probability shall keep him interested in it for the study duration. A music-based project entails these activities:

‘reading academic writings, studying manuscripts, editing music, reading old manuscripts, listening to archive recordings, conducting interviews, looking at topics that draw on other subjects – social and economic history, philosophy and popular culture.’ (Herbert, 2001, p. 29).

Folk and ethnic music, loosely labeled as ‘world’, has very often been a cultural expression of subjugated ethnicities or minorities, which was repressed and was constrained to clandestine performances or recitals. Social theorists, including Said (1978), Gans (1979), Henry & Bankston (2001) and Llobera (1998), refer to ethnic stereotyping and cultural repression by the ‘outsiders’, the prevailing political and societal entities. Gans, who has observed the Jewish communities and recent immigration patterns in the United States, defines ‘symbolic ethnicity’ as one that is characterised by:

‘a nostalgic allegiance...a love for and pride in a tradition that can be felt without having to be incorporated in everyday behavior.’ (1979, p. 9).

Henry & Bankston mention the American ‘white ethnics’ perception of the Cajun ethnicity in Louisiana, deemed as socially disconnected. They base their assumptions on:

‘nationalism, social status, class consciousness or even religious beliefs, is inherently symbolic since it rests on the interpretation of a referent.’ (p. 1023).

They also refer to a remark made by Cajun folk music collector Barry Ancelet (1990, p. 1), stating that: *‘twentieth-century Cajuns in films have been consistently described as drinking, dancing and brawling gamblers.’*

Llobera (1998) refers to the Catalan nation that has:

‘lived in a culturally repressive state, and has consequently a pronounced deficit of histories of its own ethno (nation), though it has been fed with a diet of state history which ignores or perverts the ethno (national) history.’ (Llobera, 1998, p. 332).

A salient point of observation is that the Cajuns, Catalans and Jewish cultural proponents have embarked on the curatorship and custodianship of their folk music and embraced new media technology. Henry & Bankston remark that:

‘the ethnic revival of the 1970s gave Cajuns an intensified interest in self-portrayal. Near universal literacy and command of media technology gave them the means. Cajuns are now able to publicize their images and to do so through books, newspapers, documentaries, films, and internet sites.’(p. 1034).

To the contrary, Maltese folk music has, by and large, lagged behind in all facets. The author’s preset intention was to focus on Maltese folk music as a case study, since it is a genre that he has been following and active in for the last twenty-five years. The forethought was based on having it as the main, and likely the exclusive, beneficiary of this research. This conditioning emanated from the wide public disregard to the art form, the result of an unabated barrage of symbolic stereotyping of people associated with it.

Despite the common claims by its detractors that it is on its way out, the intention was multifold, but mainly related to highlighting the recovery, preservation and dissemination of Maltese folk music. Maltese folk music also has the enviable misfortune that, as intangible heritage, it has to compete for public attention, political endorsement and funding with the visual, tangible heritage with which Malta is adorned. Anthony Pace (2000), then-Director of the Malta Museums Department, exclaimed that:

‘so vast and extensive is the archipelago’s heritage, that Malta ranks among the few privileged countries that are densely covered with ancient relics, monuments, palaces, buildings and churches and which also possess a similarly impressive repertoire of artistic works.’ (p. 249).

The research entails substantial qualitative data based on ethnographic material since the subject includes the recovery of folk music. However, specific attention shall be given as to how new media can facilitate this retrieval and even propagate the musical genre, with the inclusion of the Malta Music Memory Project as a vehicle for part of a pilot study. This can be adapted to other musical genres that are underrepresented in new media. Crow believes that:

‘research has the potential to empower people if it gives them the benefit of knowledge that will enable them to control their own destinies. But it is necessary to recognize that research also has the capacity for disempowerment.’ (2000, p. 69).

Most social research tends to focus on groups that are most vulnerable in society. These might be what the law terms as dysfunctional sections of the population, such as substance abusers, community dropouts, sex offenders or juvenile delinquents. Research on minority groups, such as the Roma travellers in Eastern Europe, the survival of the Gaelic language and culture in the Gaeltrachta, or the last vestiges of a dying tradition, such as the fulmar and guga hunters on St Kilda and Sulasgeir, is relatively rare compared to the mainstream in academia.

It is more unlikely for a student to focus on and be given access to the social background of those owning a chalet in Gstaad, the elite holidaying on Mustique or the fiscal morality of the regulars patrons who acquire works of art at Sotheby’s or Christie’s. These seem to be off limits to social researchers, possibly since they appear to have attained the standards the ideal society strives for.

Crow (2000, p. 77) questions the issue raised about who owns and controls the research. Referring to Hegel’s *entfremdung* theory, that of acquiring control on data generated from third parties, and poses three levels of relationship:

- i) that of the researcher with the *subjects* of research;
- ii) that of the researcher with the *funder*;
- iii) that of the researcher with the *academic* community.

Some researchers may be tempted to fabricate findings, in order to achieve the goals that they are seeking as their contribution to new knowledge. Cassell (1980) claims that:

‘those who engage in deceptive research are using unreliable instruments, altering the course of research interaction, and obtaining distorted data.’(p. 36).

Crow terms this fraudulent research with the intention of ‘massaging’ the results by:

‘removing or ignoring data which do not fit the hypothesis the researcher is attempting to confirm. By ignoring the data from some participants, or grouping certain data sets together, it may be possible to obtain a statistically significant result.’ (2000, p.70).

There have been notable examples of data analysis manipulation in the archeological fields, to help assert or dismiss territorial claims of settlement of the specific ethnic group that suits the researcher or his funder.

The Arab community in East Jerusalem has repeatedly accused Jerusalem mayor Teddy Kollek of discarding evidence of Arab settlement in the city in Biblical times, to increase the apparent validity of Israeli claims that they lived in the periphery and not with the Jewish communities. Philip Kohl (1998), in his *Nationalism and archaeology: on the constructions of nations and the reconstructions of the remote past*, refers to the ‘massaging’ of data and historical research, as did Nadia Abu El Haj in her 2001 publication *Facts on the Ground: Archaeological Practice and Territorial Self-Fashioning in Israeli Society*.

3.5 Knowledge management application to the study

Uzelac writes (2011) about two developments concerning new societal developments: network societies (Cassell, 1996) and knowledge societies (UNESCO, 2005) which occurred with the advent of electronic document usage. She argues that these meant:

- i) *‘where the key social structures and activities are organized around electronically processed information networks.’*
- ii) *‘had introduced the term ‘knowledge societies’ to put emphasis on the importance of knowledge as a shared resource and the importance of promoting new forms of solidarity.’* (Uzelac, 2011, p. 7).

Therefore, in concept, UNESCO is in favour of resource-sharing for the attaining and collating of knowledge, in order to uphold its Paris Convention for the Safeguarding of Intangible Heritage. This leads us to knowledge management, which Leung (2012) identifies in two mainstream perspectives: technical and people-oriented. He states that the technical model revolves around the acquisition, evaluation and sharing of an organisation's knowledge by diligent management of its databases and the codification of people's tacit knowledge, whereas the people-oriented model focuses on knowledge sharing through communities of practice.

Jyoti, Gupta and Kotwal (2011) define knowledge management (KM) as:

'an organizational method that utilizes the strategic resource knowledge more deliberately and efficiently.' (p. 315).

They also quote Baptista *et al.* (2005) and Kidwell *et al.* (2000) that:

'tacit knowledge resides in people's brains and explicit knowledge resides in the organizational system and documents, both electronic and on paper, while implicit knowledge is embedded within an organization's processes and procedures, products or service.' (p. 316).

How much resourceful material has been compiled but is dispersed or in a format with closed access? Why is there a great disparity between knowledge sharing initiatives in the developed world and resistance to reveal it in the underdeveloped? The 10th century manuscripts⁶¹ held in private possession in the Mauritanian desert town of Chinguetti are a vivid example. Despite the town being a UNESCO World Heritage Site since 1996, only 10% of the existing manuscripts, which feature diverse subjects including astronomy, law, geometry and mathematics, and were written in the apex of the Arab civilisation, have been recovered.

They remain stored in wooden cases, deteriorating and with the looming possibility of the knowledge ending up lost. Strang (2010) provides a pattern of the KM cycle in e-business. It has become an important component in new businesses that strive to stay competitive, with the realisation that that this must also entail innovative approaches. Jyoti *et al* (2011) claim that:

⁶¹See: <http://www.guardian.co.uk/world/2010/jul/27/mauritania-heritage-books-libraries> (Accessed: 28 January 2013).

‘innovation is extremely dependent on the availability of knowledge and therefore, the complexity created by the explosion of richness and reach of knowledge has to be recognized and managed to ensure successful innovation.’

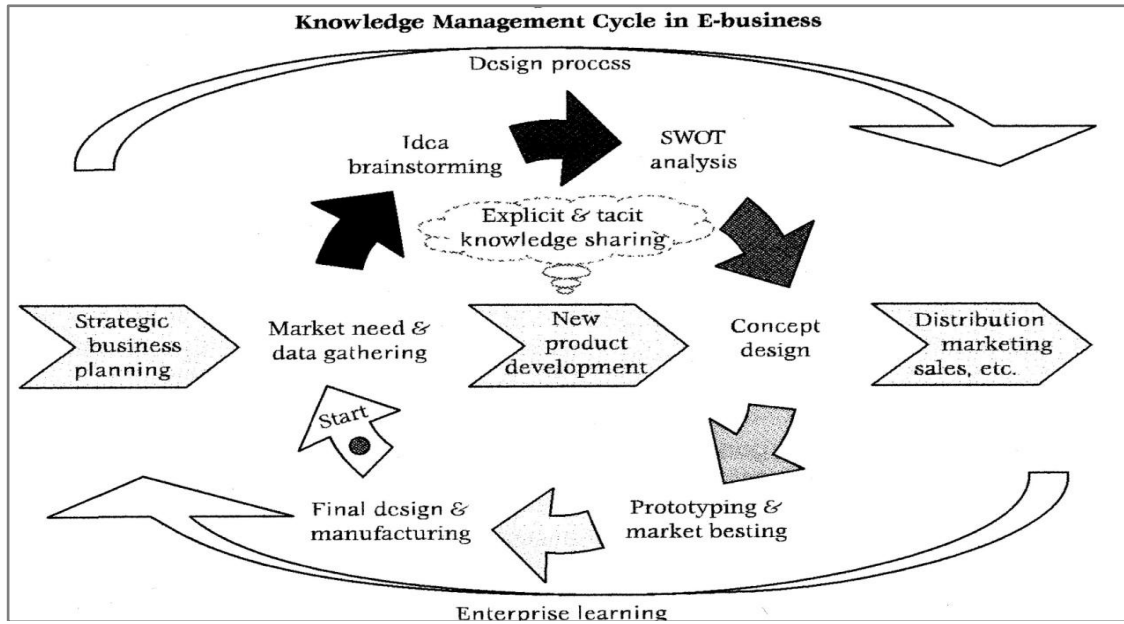


Table 3.1 Knowledge Management cycle in e-business (Strang 2010)

3.6 Forming a hypothesis on the research topic

*‘In this life, nothing is static...the only danger is to not adapt,
to not travel, to stay in one spot,
musically or spiritually.
Our response as musicians must be to go forward.’*

Wasis Diop – Senegalese musician

Kusek (2005) foretold the demise of the music industry unless it embraces the digital world. He stresses that the pivotal points of their influence lies in their ability to reach the market ‘quickly, inexpensively and virally’ (p. 106). Kusek attributes the ten year boom of CD sales to a large amount of re-issuing of the existing catalogue in a new format, and that, according to the Recording Industry Association of America (RIAA), only 250 musicians in the US sell over 10,000 copies of an album. In 2005, independent labels sold half of their product by advertising their releases directly to their niche audience.

January 2013 was a dramatic year for the British music market. On the 2nd of January, The Guardian⁶² quoted the Entertainment Retailers Association (ERA) that over one billion pounds worth of digital entertainment were downloaded in 2012. A total of £383m was attributed to digital music, whereas CD sales decreased by 14.9% during 2011. During that same year, BPI had stated⁶³ that physical CDs still accounted for 60% of total sales. A few months later, digital format sales surpassed⁶⁴ physical format releases for the first time and indications are that the increase shall continue, rising 23.6% in sales per year, while the physical CD sees decreases of 15.1% in revenue income⁶⁵.

The closure of major music stores from all high streets in the UK in the last few months has now included that of HMV which, according to the same source, in 2012 commanded 38% of the physical music market. Their demise follows that of Stern Records, who have now shifted to e-commerce, EMI Hemisphere and other smaller labels. While we have witnessed the demise of the physical carrier to the digital format, we have also seen the major suppliers of physical format, in CD, DVD or Blu-Ray, close their shutters and file for bankruptcy. Digital formats available online now provide spontaneous access to music on demand through social networks such as YouTube.

File sharing, the proliferation of unauthorised downloading by the notorious Kim Dotcom⁶⁶, Apple's iTunes and the global expanse of Spotify⁶⁷, which, in May 2012, claimed to have sixteen million tracks on demand, all impinge on the traditional sales of physical format releases.

In January 2013, the British Phonographic Industry (BPI) also released music sale statistical information for the years 2008-2012⁶⁸, presented by percentage in sixteen genres or categories. If we are to calculate the endangered genres sales percentages as covered by this research, which include folk (1.4%), reggae (1%),

⁶²Article is available at: <http://www.guardian.co.uk/media/2013/jan/02/download-sales-1bn-2012> (Accessed: 6 January 2013).

⁶³http://www.bpi.co.uk/assets/files/Industry%20Income_2012%20Yearbook.pdf (Accessed: 20 October 2012)

⁶⁴See <http://www.billboard.com/biz/articles/news/1095215/digital-revenue-outstrips-physical-in-uk-for-first-time> (Accessed: 23 January 2013).

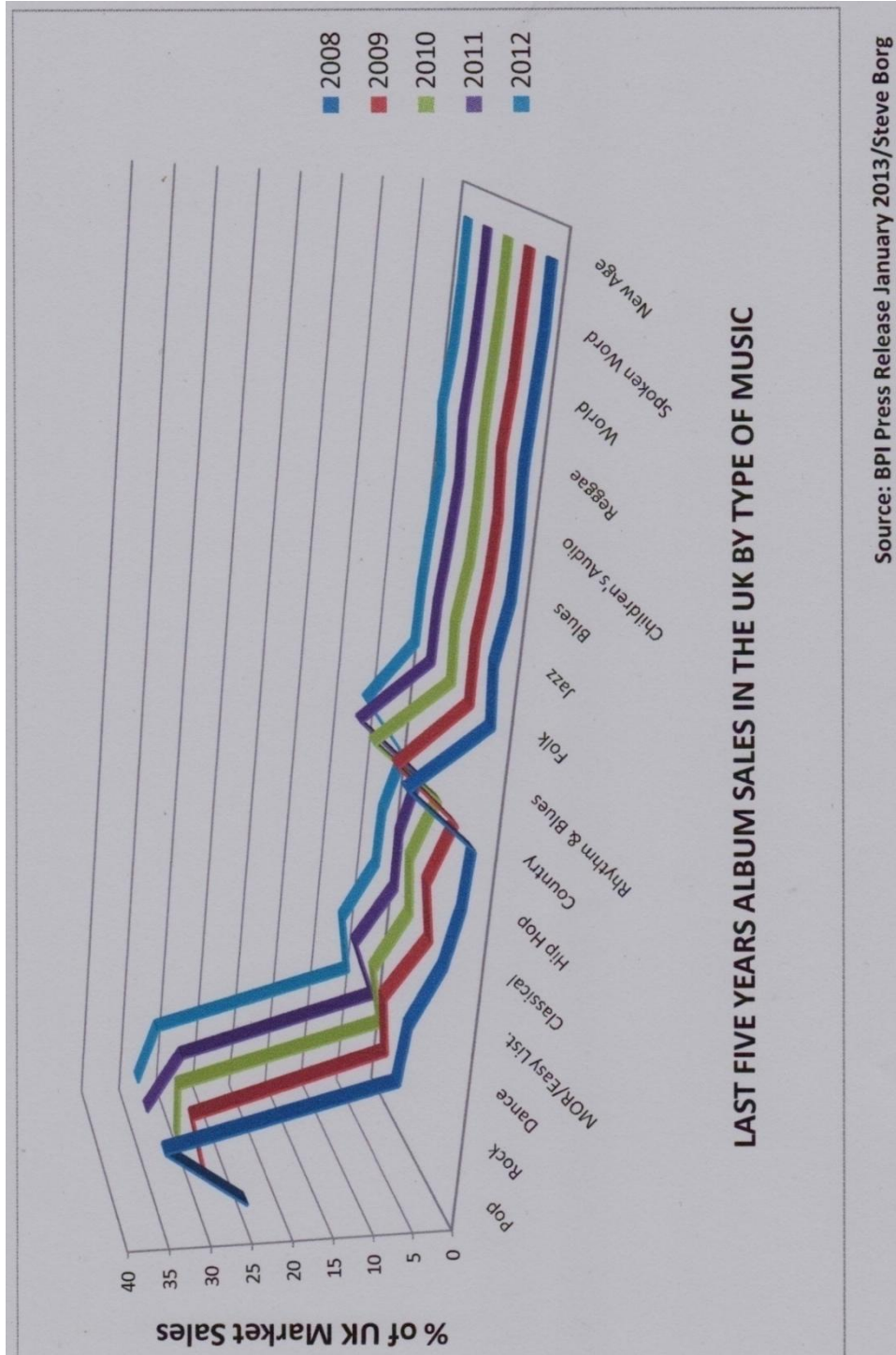
⁶⁵See http://www.theregister.co.uk/2012/05/31/bpi_digital_overtakes_physical/ (Accessed: 24 October 2012).

⁶⁶Available: <http://www.economist.com/blogs/schumpeter/2013/01/kim-dotcom> (Accessed: 1 February 2013).

⁶⁷Available at: <http://www.spotify.com/int/about-us/press/gday-australia/> (Accessed: 31 January 2013).

⁶⁸BPI statistics were published at <http://www.musicweek.com/news/read/bpi-stats-pop-accounts-for-more-than-a-third-of-2012-uk-sales/053145> (Accessed: 5 January 2013).

blues (0.9%), world (0.3%), which total to 3.6%, and account for crossover albums, such as those by Ry Cooder, Ali Farka Toure, Shakira and Bilal Saeed, that filter into R&B (7.2%) and jazz (1.3%), it would be a conservative assumption to credit these genres with around 5% of all sales. This would be equivalent to an annual sale of £50m in the UK alone.



(Borg, 2013)

Table 3.2UK music sales for 2008-2012 classified by genre

Whilst an investigation is solicited on the new media presence of British folk, including Scots Gael, how UK folk festival awardees successfully promote their resource material, the dearth of online access to image and video content of world music, including reggae from their countries of origin, must be addressed if these genres are to sustain their market share. As a former presenter of WorldBeat on Radju Malta, with personal possession of over 30,000 tracks covering over 50 genres, the author could notice the lacking minimal social media presence of some of the lesser known ones. Genres such as makossa, mbaqanga, woussoulou, morna, zouk and sega are barely present.

Maltese folk falls into this category, but has an even bigger handicap. Whereas these genres have given Mano Dibango, Oumou Sangare, Mansour Seck, Ali Farka Toure, and Denis Azorstature an international audience due to their particular melodies, Maltese folk music remains more limited and believed as mainly ‘unexportable’, being a lyrics-based genre of a small language spoken or understood by no other people.

Recent statements by the governments of Jamaica⁶⁹, Grenada and other Caribbean nations, together with academic contributions on the subject, confirm that the Caribbean music industry requires curatorship, promotion and a digital presence at source.

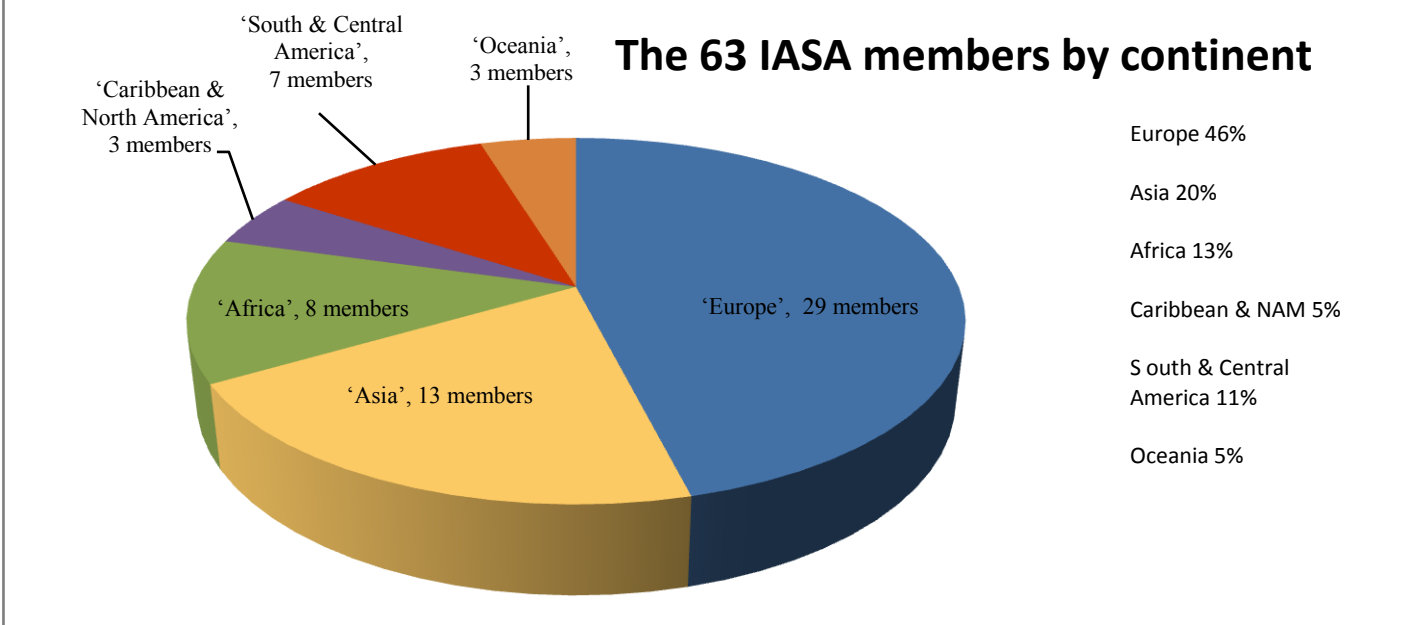


Chart 3.3 The 63 IASA members by continent

(Borg, 2017)

⁶⁹See <http://www.jis.gov.jm/component/content/article/108-youth-sport-culture/29558-jamaica-must-earn-from-exporting-its-culture-with-cuban-ambassador> (Accessed: 15 December 2012).

The official page of the National Archives of Jamaica⁷⁰ attests to this fact. UK reggae sales in 2012 were mostly of home-based artists and the works of Britons of Jamaican ancestry. The Caribbean is represented in UNESCO with 16 members and 5 associate members, but only Jamaica is a member of IASA.

In 2003, Elizabeth Watson from the University of the West Indies, lamented that *'there are more Marley archives outside of Jamaica than there are within the country'* (p. 7). In 2012, the lack of management for the musical data in the Caribbean had still not be addressed. She exclaimed that:

*'when you read about the music of the region one could be left with the impression that Barbados was not a musical isle and that it did not have a musical culture and hence no musical history.'*⁷¹

Another pertinent observation was the declaration by Folk Roots magazine in the January 2013 issue that, while lamenting the reduction in sales of the reputed World Circuit label, also refers to the critics' polls.

*'For nine consecutive years from 1999, our poll was topped by a world music album, invariably West African. This year, the highest placed world music album is previous winner Staff Benda Bilili's Bouger Le Monde at equal 5th, there are only two more in the Top 10 and there isn't a West African record to be seen in the Top 20.'*⁷² [the author's underlining].

A detailed analysis that the author has conducted on the member states of the International Association of Sound Archives (IASA) and Fédération Internationale des Archives du Film (FIAF), which are the world specialist authorities on sound and moving image archiving, provides data which shows a great disparity between Europe, with 46% of the total members in IASA and 67.3% in FIAF, and Third World nations, that it gives these organisations the semblance of European exclusivity.

Africa, which has 54 sovereign states in UNESCO, has only 14.8% that are affiliated with IASA (13% of members) and 9.26% in FIAF (5.5% of members). Asia has 30 sovereign states, equivalent to 43.3% in IASA and 23.3% in FIAF.

⁷⁰Available at: <http://av.jard.gov.jm/news/50-audio-visual-unit.html> (Accessed: 20 November 2012).

⁷¹Electronic correspondence to Steve Borg, dated 16 July 2012.

⁷²Available at: <http://www.frootsmag.com/content/critpoll/> (Accessed: 20 January 2013).

West Africa is comprised of sixteen nations, including Mali, Senegal, Cape Verde, Guinea, Ivory Coast and Nigeria. The Folk Roots editorial recalls the region's musical prowess, yet, despite these successes, none of these countries are IASA members⁷³, and one notes that leading performers, including Mansour Seck and Kante Manfila, who featured in major album releases a few years ago, have scant presence on new media.

Following Islamist fundamentalist control of northern Mali in 2012, France intervened militarily in January 2013, to help the Malian government regain its occupied territory. This invaded area includes the town of Niafunke, the home of African blues legend Ali Farka Touré, winner of two Grammy awards. In December 2012, the BBC reported that Touré's music and its genre had been banned⁷⁴ by the Muslim invaders, therefore highlighting the fragility of losing rhythmic musical traditions.

This hypothesis also believes that it would be opportune for the promoters of M3P to share the same model of an online open source collaboration project with archivists or DIY curators interested in the music of Caribbean and West African nations and also help to establish their national discographies.

Two other countries where the M3P model can be applied are Afghanistan and Armenia. The report submitted by Ahmad Naser Sarmast to Monash University in Melbourne expressed his distraught feelings that there was the urgent need to:

'establish an archive at Kabul University to act as a repository for musical records, copies of academic work on Afghan music, copies of Dari/Persian musical treatises.' (2006, p. 10).

Sarmast also lamented that there were no more sārang and santūr musicians and only one dilruba⁷⁵ players in Afghanistan:

'left to carry on and transmit his skill and knowledge to others. The same can be said about some other traditional instruments and about some musical forms and genres of Afghan traditional music.' (ibid, p. 3)

⁷³Information provided by Cassandra Gallegos, on behalf of IASA on 3 October 2012.

⁷⁴Available at: <http://www.bbc.co.uk/news/world-africa-20624236> (Accessed: 30 January 2013).

⁷⁵This July 2012 dilruba concert in Weimar is found on YouTube but not hosted on www.safar-music.de anymore. (Accessed: 1 February 2013).

In 2010, Sarmast founded the Afghanistan National Institute for Music (ANIM)⁷⁶, which is promoting music but does not have a remit as an archive nor an open source collaborative project through new media. Writing on the dispersed Armenian literature, Chahinian refers to the challenges of a transnational community of authors whose works were dispersed, and whose:

‘literature will be a means of a homeland, which is situated on foreign soil, yet simultaneously saves the displaced Armenian culture from assimilating in those very lands.’ (2008, p. C8).

This dilemma also exists for Armenian music. Attempts to contact Armenian intellectuals and institutes have not elicited any replies. Attempts of online archives of Armenian music include small personal initiatives which are either not updated or now defunct.

The Association for Recorded Sound Collections (ARSC) has provided guidelines to the compilation of discographies, stressing on accuracy and continuity. They acknowledge that:

‘most difficult are the discographies that are drawn from a plethora of sources, although these, arguably, are the most in need of sourcing. The most precise form of sourcing, via footnotes or endnotes, has rarely been used in discography but is encouraged.’ (2006, p. 19).

Online open source collaborations for music have been opted with the Open Directory Project, however these have no clear classification or categorisation. For example, it only lists eight Cajun⁷⁷ bands and four Soca⁷⁸ bands from Trinidad and Tobago. A collaborative project with Europeana is ECLAP⁷⁹ (European Collected Library of Art Performance), which can be sought as an important advocacy network.

⁷⁶Available at: <http://www.afghanistannationalinstituteofmusic.org/history> (Accessed: 15 January 2013).

⁷⁷Available at:

http://www.dmoz.org/Regional/North_America/United_States/Louisiana/Arts_and_Entertainment/Music/Cajun/

(Accessed: 29 January 2013).

⁷⁸Available at: http://www.dmoz.org/Arts/Music/Styles/R/Regional_and_Ethnic/Soca/ (Accessed: 29 January 2013).

⁷⁹Available: <http://www.eclap.eu/drupal/?q=en-US/node/3732> (Accessed: 29 January 2013).

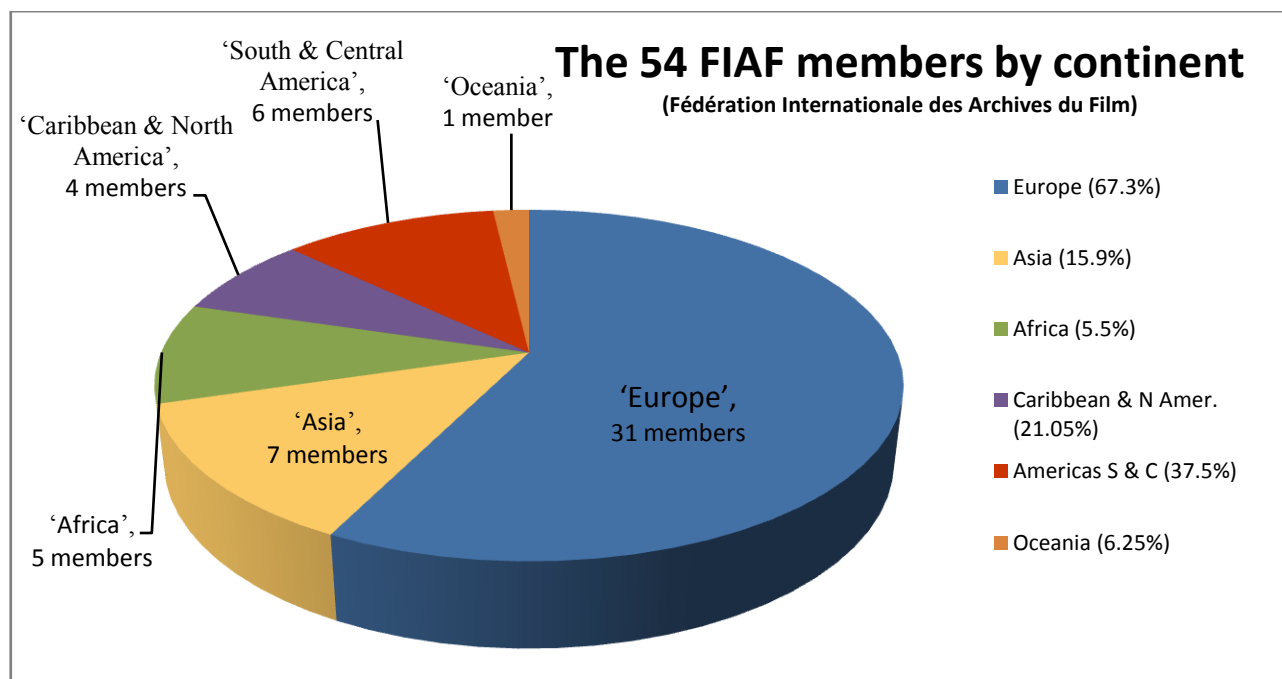


Chart 3.4 The 54 FIAF members by continent

(Borg 2017)

3.7 Personal fieldwork experiences

3.7.1 Folksinger interviews, ethical concerns and timeline

The author spent the research period attending as many folksinging sessions as possible. He preferred to go to the ones that are held in small venues, such as village wine bars, traditional bowling clubs (boċċi), racing pigeon clubs and band clubs where the atmosphere is informal, a bit chaotic and with practically no presenters or comperes, rather than the official government festival Għanafest where protocol and a pre-set time schedule take away the spontaneity that makes improvised verse such a fascinating event.

The informal sessions were publicised either by word of mouth, informal makeshift posters, and usually held on Friday evenings, mainly in Żejtun, Qormi, Tarxien, Siġġiewi and Żabbar. The research has brought the author much closer with the folk music community, and whereas he tried not to side with any particular clique in order to maintain an observer status, rather than an active one, he was also asked to become the President of the Folksinger's Group (*Għaqda tal-Għannejja*), which he politely declined. This offer was made as a sign of respect and recognition of a singular academic giving personal time in documenting and preserving *għana*.

All interviews were written in synthesis in Maltese and then expanded in English. No portable recorders were used during any of the folksinger interviews and hand written notes were always taken. To conduct interviews for M3P, in 2012, the author began writing the biographies of the folksingers with whom he was on speaking terms, including Mikiel Cumbo *l-Izgej*, Anglu Theuma *Tal-Kina* and Zeppi Spagnol *Il-Kelba*, and in order to gain trust, he transcribed and uploaded the biography on M3P within a few hours.

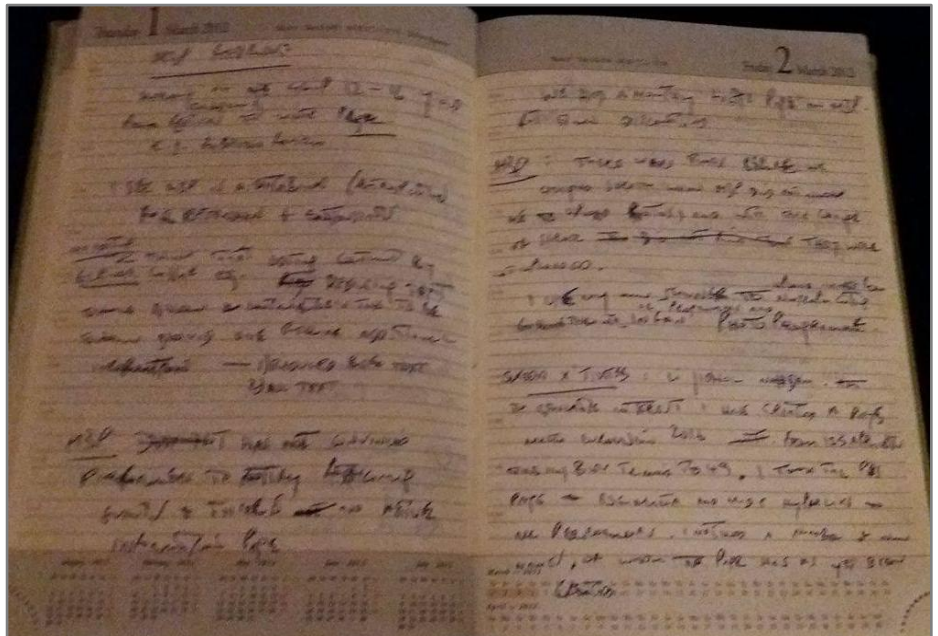


Figure 3.2 Folksinger biographies were written in synthesis and in Maltese

(Steve Borg)

He advertised these biographies by plugging in the link on Facebook, where he has over six thousand friends on two accounts. This online visibility added further trust and encouraged others to come forward and be interviewed. The personal details, including date of birth and locality, were taken from John Cassar's allmalta.com webpage, now defunct, from Ragonesi's folksinger checklist, and from Farrugia's weekly page *Uljed is-Seklu l-Iehor*. Following the compilation of the Ethics Consent Form, the author began populating a category with stubs for folksingers, using the available Cassar and Ragonesi folksinger lists as a stem to create entries. Secluded areas were found within the indoor venues, permitting these interviews to be conducted with privacy and frankness.

He then proceeded to attend folksinging events in order to interview folksingers, folk promoters and folk guitarists, and immediately transcribe the interview and upload it on the M3P website. The folksingers were all asked the same six questions:

1. Full name, nickname and provenance (town or village);
2. Reasons that attracted him/her to folk music;
3. First time that he/she participated in an event and with whom;
4. Folksingers of all time that inspire him/her and reason for;

5. His/her most memorable performing event;
6. Favourite folk ballad.

All the responses to these questions were translated during transcription from Maltese into English and available on the M3P website. The responses from the forty-seven folksingers and promoters, together with the available literature, clearly defined the Premier Division folksingers. Another eight folksinger biographies were written from published secondary sources and nine folk music promoters, who are not folksingers. They have indicated outstanding sessions which one ought to acquire for our collective memory, but may be held by private collectors.

From the data collected, new information emerged about existing recordings that might either be in their possession or with others. All this empirical research, which is now available on separate pages online, provides evidence of the folksingers locality and their fathers' occupation (Maltese women, by tradition, were housewives in the 1957-1988 period) and therefore can also contribute to concrete sociological data that affirms the strata that attracted *għana* performers.

This data has yet to be analysed since it was not deemed as relevant to this research. The data analysis also indicated that only ten biographies from the identified twenty-five Premier Division folksingers, listed in Table 4.6, had been written by the time that this research was concluded.

Several contacts with the children or relatives of the other fifteen were made after the research was closed and interviews can be pursued in the near future.

Three interviews could not be conducted since the folksingers were always inebriated and therefore not in a position to consent to interview and also be able to deliver a coherent set of answers. For most, it was the first ever interview and they had to be guided so as not to stray from the main subject – their involvement and contribution to *għana*. Personal details about intimate affairs within the folksinging community meant to rivals were not transcribed and in the compilation of questions to be asked, he chose close-ended ones.

There were two instances when the author opted to create stubs rather than interview the folksingers due to their criminal records, and this was done by using knowledge already publicly available. Nor were the handful

of folksingers under eighteen⁸⁰ included, and a stub about one was only included towards the end of this research, when he was of age.

Folksingers and place names were hypertext-linked in order to increase viewer visits to other pages within the M3P site. Some of the interviews that the author uploaded ended up being cannabilised for news features whenever a featured folksinger passed away, as was the case with Mikiel Bonnici *In-Negli*, when an uncredited literal translation⁸¹ of the article was used.



Figure 3.3 February 2014. Interviewing Mikiel Bonnici *In-Negli* for M3P

(Steve Borg)

Of relative importance was Mario Portelli *Ta' Perçitu*, who was very

helpful in giving the author permission to take framed photographs home, where they were unframed and scanned according to IASA standards, as referred to in the Recovery chapter, whereas Joe Baldacchino emailed photographs of Mikiel Abela *Il-Bambinu*. Mikiel Cumbo *L-Iżgej* has also expressed that he shall allow the author to reproduce copies of his extensive photographic collection, as has chief librarian Laurence Zerafa, offers that shall be taken up after this research is completed.

⁸⁰ Available at: <https://www.timesofmalta.com/articles/view/20130408/local/Six-year-old-g-ana-singer-shows-extraordinary-talent.464660> (Accessed: 10 October 2017).

⁸¹ Available at: <http://www.newsbook.com.mt/artikli/2016/12/28/telfa-kbira-ghal-kull-min-ihobb-l-ghana-malti.54880/> (Accessed: 22 July 2017).

Timeline for author's data creation for M3P Project

	2012	2013	2014	2016	Total
Folksingers					
Creation of stubs	2	81	22	32	137
Biography through oral or written interviews	2	33	2	1	38
Biography written from secondary sources	1	6	1	0	8
					183
Folk Music Promoters					
Creation of stub	1	2	3	1	7
Biography through oral or written interviews	2	6	1	0	9
Biography written from secondary sources	0	0	0	0	0
					16
Folk guitarists					
Creation of stub	0	4	0	1	5
Biography through oral or written interviews	0	0	0	0	0
Biography written from secondary sources	0	0	0	0	0
					5



Figure 3.4 Interviewing Emanuel Camilleri, President of the Maltese Community in NSW

(Steve Borg)

3.7.2 Academic fieldwork and interviews

Research of colonial dispatches and departmental files held at the National Archives of Malta and their branch in Gozo was made following compiling registration forms with these government agencies and only restricted to documents that had surpassed their disclosure dates and therefore registered as open access. Additional research of book or journal publications was made at the University of Hull libraries in Hull and Scarborough and at the reference library of the University of Malta, and through the downloading of many journal contributions through Athena.

Interviews with Dr. Karl Partridge and the late Professor Frank Jeal were conducted both through correspondence and verbal communication while they were visiting Malta, whereas e-correspondence was used with Dr. Phang Tai Lee, National Archives of Singapore, Professor Peter Cooke of the University of Edinburgh, Inga Vizgirdiene and Inga Liubomirskaitė of Central Lithuanian State Archive, Grace Toland of ITMA, Dublin, Dr Jennifer Guidry Ritter of the Louisiana Folk Music Archives, Dale Gilbert Jarvis of HFNL, Newfoundland, Simone Mongelli of Milan, DIY archivists Rayden Mizzi and Vivienne Spiteri, social media uploader Luke Muscat, and Francesco Sultana, administrator of *Strumenti Tradizjonali Maltin*.

Other than the folksinging community, verbal interviews were carried out with Keith Cutajar of Banda San Filep, DIY contributor Mario Axiaq of M3P, archivist Noel D'Anastas and outreach officer Ivan Ellul of NAM, Professor Manwel Mifsud of the Department of Maltese, University of Malta and Anita Ragonesi, librarian of the Audiovisual Archives at the University of Malta. Interviews conducted with Ms. Lisa Raasik of the Institute of the Estonian Language and Maksims Misura of the National Latvian Audiovisual Archives during the BAAC conference in Riga, Dr. Andrew Pace of the British Library Sound Archives, Mr. Mark Bonnici of De Luxe London, and Rachel Hosker of CRC in Edinburgh were all recorded by the author's handheld Sony digital recorder and are available on request.

The visit to the Baltic Audiovisual Archive Council 2014 annual conference in Riga, Latvia was made following a request for permission from the University of Hull, which was instrumental in the author being given observer status and allowed to register by organisers. This conference also included site visits to Radio Latvija Archives and the National Latvian Audiovisual Archives, also in Riga. Subsequently, a visit and site tour was made to the Central States Archives of Lithuania in Vilnius. In 2016, the author also went on a visit

and site tour to the CRC Archives at the University of Edinburgh following intermediary correspondence by Professor Milena Dobрева from the University of Malta.

3.7.3 Ethical considerations

As with any research project that involves interviews with human subjects, this study was performed within the ethical framework proposed by the University of Hull. A set of questions as indicated above was submitted for consideration in conjunction with an ethical clearance form identifying potential issues that needed addressing. Primary among the ethical concerns is a consideration for data protection. However, it was also essential to ensure that no vulnerable subjects (vide Article 111 of the Research Ethics Policy) were approached without appropriate consideration.

In terms of data protection, the folksingers, musicians, academics and other individuals interviewed for this study were not asked to provide any personal data that falls within the remit of data protection. The Data Protection Act of Malta (Chapter 440)⁸² was also consulted since this research was carried out in Malta.

No home addresses, email addresses, telephone numbers, dates of birth or other personal information were gathered from any of the people interviewed. None of the subjects interviewed were below the age of eighteen (vide Article 98 of Research Ethics Policy), pregnant women, or individuals afflicted by disabilities or other aspects that would render them vulnerable in terms of ethical considerations.

Naturally, in considering this study, the ethical framework espoused by the University of Hull exempted this project from any specific recommendations or requirements vis-à-vis ethical issues. This is in line with conventional guidelines as highlighted in Cresswell. On collecting data from the field, he stresses (2014: p. 133) that the researcher has to:

- make certain that all participants receive the same treatment;
- avoid deceiving participants;

⁸²The Data Protection Act of Malta (Chapter 440) is available at: <http://www.justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=8906&l=1> (Accessed: 2 November 2012).

- respect potential power imbalances and exploitation of individuals;
- do not ‘use’ participants by gathering data and leaving site;
- avoid collecting harmful information.

Full consent was sought and acquired from every individual human subject interviewed even though there was no individual information that required data protection considerations. Interestingly, as most of the folksingers and musicians are illiterate, the consent was acquired verbally and recorded as part of the interview notes. Similar consent from interviewees who are not illiterate was acquired in writing. A sample of the questionnaires and consent statement is included in the addenda.

Chapter 4

Recovery



Figure 4.1 Recovering the Leli Muscat Maltese folk music collection in magnetic tape in 2012

(Steve Borg)

Chapter Four Recovery

*‘Il-lejla ġejna ngħannu,
Biex il-ġhana nżommu ħaj
Mabbli jkellem lil Anġlu
u jien inkellem lill-Budaj.’⁸³*

4.0 Introduction

In other chapters, reference has been made to framework models that are adopted by audiovisual archives that recover, preserve and disseminate material. From all the musical genres performed in Malta, the author shall only be focusing on folk music since that is his chosen topic. One would have assumed that the more popular musical genres that are sustained by commercial sponsorships, such as classical, pop and rock, are being collated and preserved for future generations. This chapter is divided in several sections, which includes reference to specific music sound archives and folk music collectors’ achievements in Malta and worldwide.

The role that the M3P (Malta Music Memory Project) has as an open source collaborative project is mentioned briefly but shall be discussed elsewhere. There is a popular misconception that the recovery of folk music, including all the diverse genres found in world music, concerns fragments from the past since modern technology and electronic gadgetry can provide us with the facility to record any event or minor happening, irrespective of relevance and artistic merit.

The Athena Cultural Project 2008–2011, funded by the European Commission, sought to ingest existing national plans, identify and recover cultural content online and provide a workflow plan to migrate data from content providers to Europeana. In the Core Content Map for the Recognition of Digital Cultural Heritage Content⁸⁴, Malta was categorised as weak in all fields: text, image, video and sound (op. cit., p. 23).

⁸³Transcribed during a folksinging event, held by the Madonna *Tad-Duttrina* band club in Tarxien on 2 June 2012. Literal translation is ‘We met tonight to folk sing, to keep folk music alive, Mabbli shall rival Angelo and I shall face Budaj.’ Evidence that folksingers are aware of their need to maintain the tradition.

⁸⁴Athena Core Content Map is available at:

https://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/ATHENA/Deliverables/D5.3%20Core%20Content%20Map%20for%20the%20Recognition%20of%20Digital%20Cultural%20Heritage.pdf (Accessed: 15 March 2014).

It is a gross misconception to believe that Malta attempted to address this weakness, and evidence of this is manifested in the Malta Report for 2011-2013⁸⁵ to the European Union. In response to the EU 711/11 Recommendation, the author's initiative involved in the recovery of Leli Muscat's magnetic tape open reel collection of Maltese folk music is the sole national reference of a digitised musical project. This further highlights the gravity of the situation.

4.1 International folk music audiovisual archives to emulate

Folk music collection of existing undocumented material is still at a primary level in many developing countries, and persists in the field even in the United Kingdom and mainland Europe. Reviewing the tenth volume of *Scottish Life and Society*, William Donaldson claims that:

'Scottish culture is inescapably a popular culture and that we should welcome any investigative technique which would help us explore and define it. The days of Popular Antiquities are perhaps not yet at an end.' (2009, p. 131.)

Timothy Neat recorded Scottish Gaelic poet-singers in the Outer Hebrides and Highlands as recently as the late 1990s, and John MacInnes transcribed his findings. When writing in their publication, *The Voice of the Bard: living poets and ancient tradition in the Highlands and Islands of Scotland*, they described their subjects as:

'a group under-educated, unsubsidized and publicly neglected. Contemporary bards are not only important as creative critics of life but symbols of renewal.' (1999, p. xi-xii).

The arrival of new media technologies had changed the concept of audience engagement, a topic that shall be dealt in the chapter on dissemination. McPhee was aware of this Hebridean scenario when he wrote that:

⁸⁵Available at: <https://ec.europa.eu/digital-agenda/en/news/malta-progress-report-2011-2013> (Accessed: 20 February 2016).

‘Modern life, with all its developments and innovations, means that traditional singing has much more competition than it used to, and is no longer at the centre of every community. It also means that the potential audience for Gaelic song is much wider, with non-Gaelic speakers having the opportunity to hear Gaelic singing on CDs or radio.’ (2008, p. 52).

Therefore, with the embracement of new media technologies, together with the application of aesthetic considerations, we are presented with an opportunity for even the most remote community to have access to a much wider and international audience. The British Sound Archives in London, the Library of Congress Music Archive and the Smithsonian Institute, with its Folkways label, in Washington D.C, the Swiss National Sound Archives and Austrian Sound Archives are amongst the leading music sound archives. There are many other repositories of worldwide repute. However, for recovery purposes, it is the operational layout of folk archives that also include unreleased field material, rather than those repositories of commercially released songs that fall within the author’s research area. Folk music is defined as:

‘that part of a nation’s culture that has accumulated from the experiences and needs of the people as a whole rather than being created by and for an intellectual minority. What is thought of as ‘true folk’ music, timeless and beyond documentation, is almost inevitable of no known authorship.’ (Gammond, pp. 198–199).

It was opted to assess the operations of smaller archival institutions, considering that the model sought can be applicable for minute countries such as Malta, being the case study, or larger Third World nations where music archiving and dissemination is on a much smaller scale than Britain or the United States.

The practices of over thirty-five sound archives have been observed, including the successes of the Irish Traditional Music Archive (ITMA), the Louisiana Digital Folklore Archive (LDFA), the Norwegian Institute of Recorded Sound in Stavanger (NIRS), the ongoing English Folk Dance and Song Society (EFDSS) digitisation project including the Vaughan Williams Memorial Library in London, the *Tobar an Duichais* project in Scotland, the fado digital archive in Lisbon and the Swiss National Sound Archives.

The plagued efforts of the Revival of Afghan Music (ROAM) project, which is piloted together with the Monash Asia Institute and Monash University in Melbourne, Australia, were also witnessed, as were the

archives in several Caribbean states such as Jamaica, St. Kitts & Nevis, and Barbados, and African countries with an immense musical heritage, such as Mali, Senegal and Cape Verde.

4.1.1 Tobar an Dualchais/ Kist o'Riches

Scotland, with its increasing nationalistic spirit and political will for self-determination, offers excellent examples of recent digitisation that are aimed at preserving the dwindling Scot and Scot Gaelic heritage, that was documented but still dispersed, undigitised and digitally inaccessible. What is remarkable is how a developed nation only started digitising its largest folk music audiovisual material in the last decade. Foremost of which is the Hamish Henderson Collection⁸⁶, for which a trust was founded and documents put up for sale by the family, acquired through volunteers who believed that his writings should become public trust as part of the national patrimony.

The Scottish Traditional Music Forum⁸⁷ (TMF) describes the major threats that could undermine dissemination success⁸⁸ and state that the common factors underpinning the communications action plan are:

- **consistency** – presenting a strong, recognisable and coherent brand;
- **personality** – communicating Traditional Music Forum's passion and individuality;
- **dialogue** – encouraging stakeholders to interact with Traditional Music Forum and one another;
- **collaboration** – working with or within the processes of other established organisations;
- **efficiency** – using content from one communications channel to feed another;
- **dynamic content** – keeping content and channels current and updated;
- **user generated content** – encouraging stakeholders to share their information rather than generating it all internally;
- **subtlety** – drawing stakeholder attention to Traditional Music Forum and its work without giving them the 'hard sell'

⁸⁶See <http://www.hendersontrust.org/index.php/en/2011-07-07-13-40-46> (Accessed: 20 June 2016).

⁸⁷See <http://www.tracscotland.org/tracs/traditional-music/traditional-music-forumhttps://twitter.com/ScotStoryCentre>

⁸⁸See: <http://www.tracscotland.org/sites/default/files/TMF%20communications%20plan%201.pdf> (Accessed: 20 June 2016).

TMF also identified that the potential threats to the success of its communications plan, also faced by its stakeholders were 1) limited resources (time, money, skills); 2) changes to the funding/policy environment and 3) competing priorities.

A collaborative project that sets as a primary example of a functioning archive is the Tobar an Dualchais⁸⁹ (TAD), known also as Kist o Riches, a project that employed forty people with offices including the School of Scottish Studies in Edinburgh, Sabhal Mòr Ostaig in Skye and units in South Uist, North Uist, Lewis and Shetland. The TAD organigram managing the project is branched as:

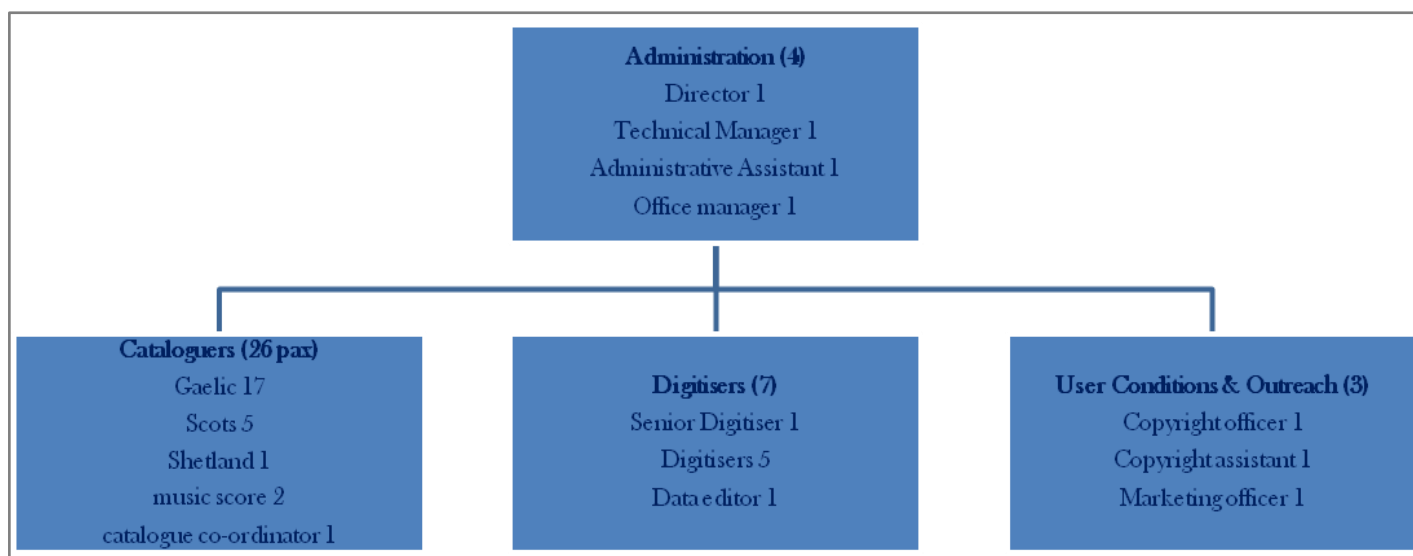


Table 4.1 Tobar an Dualchais digitisation project organigram

(Borg 2017)

Chris Wright, the Scots language cataloguer and one of the mainstays of the TAD project, together with Steve Byrne, writes about the main challenges that led to the 2006 initiation of digitising and cataloguing over 12,000 hours of audiovisual material, held in over 30,000 oral recordings on mostly reel-to-reel tapes made from the 1930s onwards, and held in three different repositories at the Sound Archive of the School of Scottish Studies (SSS) at the University of Edinburgh, the Gaelic archives of BBC Scotland and the Canna collection.

⁸⁹See <http://www.tobarandualchais.co.uk> (Accessed: 2 March 2016).



Figure 4.2 Tobar an Dualchais has curated and disseminated on open access thousands of hours of Scot and Gael folk music (TaD)

This collective memory of thousands of Scottish people had been virtually untapped, other than a few recordings that were issued by Tangent Records (1974-1989). With their transfer to digital and being made available online for free, Wright claims that:

‘with the click of a mouse, it’s easy to perform detailed detailed searches based on any number of different criteria, including the recording location, the name of the contributor, collector, the song title, and so on. We’ve also included several add on features, such as a playlist function that allows you to build upon a personal catalogue of your favourite tracks.’ (Wright, 2011: p. 31).

Byrne discusses with frankness the challenges he found in cataloguing the material, given that several of the SSS’s Scots song book indices were written in no set manner, at times writing down the first line of the song as the title, different approaches from numerous fieldworkers, and how he worked with a laptop, a pair of headphones, listening to hours of tape processed into downloadable mp3s. He recalls that:

‘From 2007 to early 2010, I had the distinct privilege, with a small team of colleagues, of working on the landmark Tobar an Dualchais/Kist o’ Riches project, which after some 15 years in the making, (including significant fundraising efforts and a pilot project set about digitising and cataloguing the School’s sound archive for the first time. The project has benefits for all parties — the School in having its material safeguarded and catalogued, plus easier access for researchers, descendants of contributors to the archive, and the general public to the material therein.’ (Byrne, 2010: pp.281-282).

A TAD offshoot project was Pròiseact Thiriodh⁹⁰, covering the Inner Hebridean island of Tìree, where audio recordings made in the previous forty years were digitised and made available online with charge. The project succeeded by indentifying relevant stakeholders and sponsors, that also included local heritage societies. The organisational set-up for Pròiseact Thiriodh consisted of :

Edinburgh University Web hosting and audio digitisation	Tìree Historical Society funds for equipment and travel	School of Scottish Studies archival audio holdings and metadata structure	University of the Highlands & Islands admin support and funding	BBC Scotland archival audio items and equipment loan
---	---	---	---	--

Table 4.3 Tìree Sound Archive Sustaining Framework

(Borg 2017)

4.1.2 Rapanui (Easter Island) audiovisual archive

Bendrup (2005) relates his personal experience in the setting up of the Depósito de Música Rapanui⁹¹ (DMR), the Sound Archive for Rapanui, also known as Easter Island. His first challenge was to convince the islanders that, unlike other previous researchers, he was going to deposit his field recordings on the island, where the performers themselves could listen their own music, and with the reassurance that:

‘all research collaborators were aware of my research aims and objectives as prescribed by the Macquarie University Human Ethics Committee.’ (p. 6).

⁹⁰ Available at: <http://www.tiriodh.ed.ac.uk/indexe.html> (Accessed: 15 February 2016).

⁹¹ DMR page is hosted on the Rapanui Museum website, available at: <http://www.museorapanui.cl/Biblioteca/LaColeccion.htm> (Accessed: 2 October 2012).

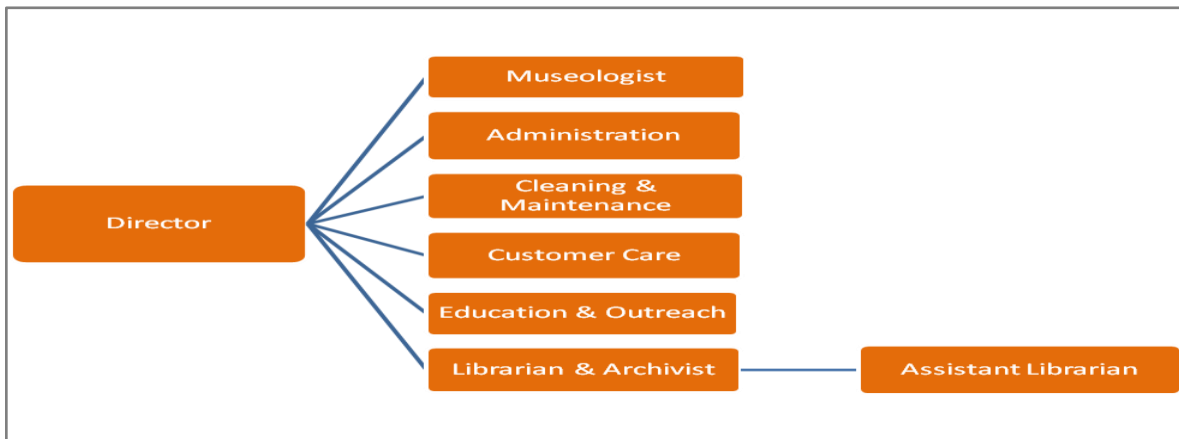


Table 4.3 Rapanui anthropological museum personnel structure

(MAPSE 2016)

Bendrup, together with a number of Chilean archivists, had to devise a catalogue system for the audio collection, and transferred a section of the collection to a computer terminal for public access. He also found means with which to repatriate copies of previous recordings, some dating to the 1950s, back to the island, and his commitment to local concerns gained him the trust he sought.

Previous misdemeanours by ethnographers had bred a degree of reluctance amongst the Rapanui people to participate in this initiative. The DMR countered this fear by clearly advising through its internet page⁹² that it:

‘respects the intellectual property owners of deposited material, that no part of the collection can be released or duplicated from the archival repository without the explicit authorization of the owner of those rights.’

Bendrup reiterates that:

‘the DMR demonstrates that cultural preservation initiatives can be undertaken even in the absence of dedicated funding, provided that sufficient logistic support can be obtained.’ (p. 10).

⁹²The original text in Spanish affirmed that “*El DMR respeta los derechos de la propiedad intelectual en relación al material depositado, por lo cual ninguna parte de la colección puede ser retirada de las instalaciones o duplicada sin la explícita autorización del depositante o el propietario de los derechos.*”

4.1.3 The Irish Traditional Music Archive

The Irish Traditional Music Archive⁹³ (ITMA), founded in Dublin in 1987, prides itself to be:

‘the first body to be exclusively concerned with the making of a comprehensive reference collection of materials for the appreciation and study of Irish traditional music.’

Since their inception, ITMA has based its operations on four functions: i) collection, ii) preservation, iii) organisation, and iv) dissemination.

When the author visited the archive in August 1999, they had five employees whose designations were a director, secretary, cataloguer, sound engineer and archive assistant. Within ten years ITMA had accrued:

‘10,000 hours of sound recordings, 6,000 books, 3,000 ballad sheets, 3,000 photographs and a mass of ephemera, etc., etc.’ (1997, p. 9).

In 1999, this also included 2,741 shellacs from between 1910 and 1950, 2,822 33rpm vinyl from between 1960 and the 1980s, 1,791 commercial cassettes and 3,301 CD from the 1980s onwards (Borg, 2000, p. 65). ITMA also receives bequests of instruments, recordings, videos and other material for its collection growth and makes copies to keep as preservation copies of lent material. It is stringent in its work, making copies of holdings that are not in public domain, and thereby covered by the Irish Copyright Law of 1963, and the EU Copyright Regulations of 1995.

It had already begun computerising its collections by the 1990s, including that of Alen MacWeeney, made of the reel-to-reel sound recordings he made in Ireland between 1965 and 1971. In 2011, ITMA released an eighteen track album, entitled *Irish Travellers Songs and Music*⁹⁴, based on the digitised reels originally recorded by MacWeeney. Its dissemination of folk music through new media shall be discussed in the relevant

⁹³The official ITMA website is available at: <http://www.itma.ie> (Accessed: 5 November 2012).

⁹⁴Further information is available at: <http://www.cdbaby.com/cd/irishtravellerssongsandm> (Accessed: 4 November 2012).

chapter. By 2012, the archive had organised, catalogued and digitised twenty-one folk music collections⁹⁵ it had brokered or acquired for its repository through third-party cooperation agreements.

4.1.4 The Norwegian Institute of Recorded Sound

A lasting impression was made by the clear and defined structure shown by The Norwegian Institute of Recorded Sound (NIRS)⁹⁶, based in Stavanger, which manages a collection of recorded music and associated items and is one of the largest private collections of its kind in Europe. Located on the west Norwegian coast, it is an archival resource for researchers that would otherwise have to travel long distances across mountainous terrain to the National Sound Archive in Oslo. NIRS has been bequeathed with several substantial collections of shellacs, vinyl, reels, recording equipment and music sheets. It claims that:

‘part of the preservation strategy is to digitise the collection. At the moment the priority is to digitise 78-records with Norwegian music and/or Norwegian performers. The digitised recordings are saved both as high quality files and as mp3-files to use online and for everyday use. Digitised recordings that are no longer under copyright protection will eventually be made available through our website IC sheets.’

They have sought a private public partnership in the EU project Memories (2006-2009), which, at the time, states that it *‘will design an audio semantic indexation system allowing information retrieval for the access to archive content.’* The author has spoken by telephone with its curator Jacqueline von Orb, who also served as IASA vice-president, about its operations and the intention to lobby for a close relationship and probable Maltese membership with IASA.

⁹⁵The collection list is available on the CECILIA music collections site: <http://www.cecilia-uk.org/html/search/verb/ListIdentifiers/set/location/428> (Accessed: 5 November 2012).

⁹⁶ Website available at: <http://www.recordedsound.no/english/collections/subcollections/> (Accessed: 25 Sept 2012).

4.1.5 The Louisiana Digital Folklore Archive

The Louisiana Digital Folklore Archives⁹⁷ (LDFA) is the main archival repository in the United States for Cajun and Zydeco music, a small regional musical genre. Based in the University of Louisiana at Lafayette, it is:

‘the most comprehensive repository of recorded and transcribed materials on French in Louisiana, as well as the Upper Mississippi River Valley, French Canada, the West Indies, and Africa.’

The archive holds a number of music events for fundraising purposes, which are streamed online from the university campus on the Acadian radio KRVS 88.7fm⁹⁸. Cajun music represents the Acadian minority that was displaced from Nova Scotia, Canada, in 1755, and resettled in the poorer southern state of Louisiana. Its music centres on the fiddle, accordion, banjo and guitar, and is celebrated through several Cajun and Bayou festivals held in Baton Rouge and Lafayette. The Cajun French Music Association (CFMA)⁹⁹, founded in 1984, and has 2,000 families as members. The CFMA is the host of the annual LeCajun music awards, and a promoter of this culture through all regions where there are communities of Acadian ancestry.

Correspondence was made with Dr. Shane Bernard¹⁰⁰, an authoritative author on Cajun culture and folklore, enquiring about the ideal person to contact in relation to the recovery and preservation of Cajun and Zydeco music. He referred the author to Dr. Jennifer Ritter Guidry¹⁰¹, the assistant director of the LDFA who answered four main queries relevant to this research that were presented:

‘1) How are you conducting the outreach programme to collect reel recordings from private collectors, including those made in the Fifties and Sixties and some from virtually unknown Cajun or Zydeco musicians?’

⁹⁷Available at: <http://ccet.louisiana.edu/tourism/cultural/archives.html> (Accessed: 11 November 2012).

⁹⁸See mission statement available at: <http://krvs.org/about-us> (Accessed: 12 November 2012).

⁹⁹Available at: <http://www.cajunfrenchmusic.org> (Accessed on 12 November 2012).

¹⁰⁰Electronic correspondence from Dr Shane Bernard received on 6 May 2012.

¹⁰¹Electronic correspondence from Dr. Jennifer Ritter Guidry received on 9 July 2012.

‘Most of our reel to reel recordings were donated some time back, and stemmed from research conducted in the 1970s by faculty associated with the university. Through the years, we've attempted to identify any other such recordings and request a donation of the original material or the option to make digital copies of the material for research purposes. We now have copies of Library of Congress recordings made in Louisiana as well as other audio collections. Much of the reel to reel material was identified and acquired by Dr. Barry Ancelet.

2) Do you have an ongoing program of transferring to digital the existing tapes within your collection? If yes, do you have any reports I can quote?

‘We do have an active digitizing program, and our archivist, Chris [Saguna], can give you more information on the process. We have not published any white papers, but we do conform to IASA standards.

‘3) How extensive (%) is your vinyl collection from the known releases in 45 and 78rpm and have they also been digitized? If yes, how do disseminate the newly digitized recordings through new media?’

‘Our vinyl collection is a relatively small component of our holdings. We recently purchased a turntable to digitize those items. Again, Chris can give you further information. Dissemination is tricky with commercial recordings, which would be the bulk of the vinyl materials, because of copyright concerns. Generally speaking, all material is digitized and cataloged, and several high-quality back-ups are made of the material and a low-grade MP3 is generated for access by researchers.

‘4) Do you also have an outreach exercise to Acadian minorities or bands that play Cajun music?’

‘We have various forms of outreach, including regular programming and consulting on an individual/organizational basis. We work with individuals, researchers, tourism professionals, small business owners and local and state governmental branches in a number of capacities. We serve as the official repository for music performances for 2 of our local festivals and we have 2 CD series through which we offer archival material.’

There have been innumerable field recorders who have collected thousands of songs and melodies. Every nation has its own champions. Notable recorders include John Lomax, his son Alan, Ewan McColl, Hamish Henderson, A.L. Lloyd, Edward Jones, Cecil Sharp, Maud Karpeles and Timothy Neat, who are all well known in Britain. Others who are lesser known and have covered their particular territory or genre include Felix Quilici with Corsica polyphony and Barry Jean Ancelet, who was the foremost collector of Cajun music in Louisiana. Alan Lomax (1915-2002) remains the most revered song collector of modern times. He has recorded in every corner of the world and his feats shall most probably remain unequalled. The collection:

*'contains approximately 650 linear feet of manuscripts, 6400 sound recordings, 5500 graphic images, and 6000 moving images of ethnographic material created and collected by Alan Lomax and others in their work documenting song, music, dance, and body movement from many cultures.'*¹⁰²

One of Lomax's principal advantages over other collectors was his new approach to fieldwork in the musical work, since he ignored social prejudices or stigma and talked:

'to everyone, from scholars and police, to farmers, priests, prostitutes, children, tourists, intellectuals, making notes on what they said and how they lived.' Szwed (2011, p. 272).

His successes have not been without pitfalls. Szwed (2011) refers to Lomax's continuous scrutiny by the FBI on suspicion of having embraced communism. They were perplexed when their findings indicated that:

*'neighbourhood investigation shows him to be a very peculiar individual in that he is only interested in folklore music, being very temperamental and ornery. He has no sense of money values, handling his own and Government property in a neglectful manner, and paying practically no attention to his personal appearance. He has a tendency to neglect his work over a period of time and then just before a deadline he produces excellent results.'*¹⁰³

and the adverse reaction when:

¹⁰²See the Alan Lomax Folklife Collection at: <http://www.loc.gov/folklife/lomax/> (Accessed: 17 October 2012).

¹⁰³Quoted from http://www.culturalequity.org/alanlomax/ce_alanlomax_index.php (Accessed: 21 September 2012).

'the professional committee that directed the ethnic music archive of the Accadèmia Santa Cecilia urged the Accadèmia to sue Alan and Rounder Records for using the recordings Alan and Diego [Carpitella] had made [in Sicily].' (p. 416).

The Penguin Book of English Folk Songs, edited by A. L. Lloyd and Ralph Vaughan Williams, published seventy songs, which had been recovered in England in the first decade of the twentieth century from the two thousand, previously published in the *Journal of Folk Song Society*.

In the introductory pages, Lloyd refers to the folk revival, in youth hostels, city pubs and skiffle cellars, thanks to the recovery and publishing of such songs, printed in settings for voice and piano and for choirs. For him, folk songs *'are tough, and show an obstinate will to survive.'* Lloyd was criticised for his editing of original recovered material. Winick (1997) claims that:

'Lloyd's treatment of industrial folksong later came under fire not only because of his penchant for editing the texts and tunes but because that editing was part of a larger, prescriptive definition of folksong.' (p. 331)

Lloyd (1980) had justified his approach of having transposed some of the melodies in what he terms *'in the interests of orderliness and sing ability'* and in very rare cases *'canceling a few words'* by writing that:

'the old habit of cleaning-up or even entirely writing the texts led to the false supposition that folk songs are always 'quite nice'. The folk singer has no objection to plain speech. His is likely to be forthright in his treatment of the pleasures and pains of love.' (p. 8).

Laaksonen *et al.* (2006), Marshall & Rossmann (2011), Bendrup & Cook (2006) comment about acquisition of primary data collection methods. Laaksonen pinpoints that the:

'acquisition process can be divided into three distinctive stages: identifying potential datasets, negotiating with data creators, and receiving the data and other relevant material.'(p. 7).

Writing on the Finnish and Slovenian data acquisition experiences, she highlights the importance of tracking down older research material and establishing contact with academics, who have published in the field. The acquired material shall then attract secondary research.

The recovery of folk songs has made it possible for record companies to release the material with enhanced audio quality and in the latest formats. The album *Hidden English*, released by Topic Records in 1995, is:

‘among the first recordings of English source musicians ever released on CD, some truly marvelous pieces of music committed to the lasting and relatively clear digital format the tracks originated as field recordings, 78 rpm discs, and EP and LP tracks. They are all united by the high quality of the performances.’ (Winick 1997, p. 328).

Hamish Henderson (1919-2002), a Scottish folk song collector who, according to what the Guardian¹⁰⁴ reported, had been blacklisted from the British state broadcasting media. It wrote that:

‘Unfortunately, BBC Scotland, for the best part of 50 years, determinedly kept this “dangerous man” at distance. Many of his recordings remain unheard and uncatalogued, but like his collaboration with Calum MacLean, they are a resource that will fuel centuries to come.’

Probably due to his leftist and nationalist views, he could understand the difficulties realities that Lomax was operating in. Henderson had collaborated with Lomax and reminisced that:

‘Alan did not regard folksong as something “on the side”; he viewed it as part of the community involved. His ruthlessness and intolerance of anything smacking of humbug earned him enemies. However, my own feeling is that Alan is, in his own way, a man of genius.’ (Szwed, p. 266).

¹⁰⁴ Available at: <http://www.guardian.co.uk/news/2002/mar/11/guardianobituariebooksobituarie> (Accessed: 5 Nov 2012).

There have been a handful of researchers who have contributed material on Maltese folk music, that resulted in a number of printed publications, of which there is no catalogue. Unfortunately, none were archivists and therefore did not see the need to press for the formulation of a policy that guaranteed the continuity of folk music as genre. The most prominent were Ġużè Cassar Pullicino, Ġorġ Mifsud Chircop and Charles Camilleri.

Ġużè Cassar Pullicino was a University of Malta librarian, and an eminent folklorist, as was his student Ġorġ Mifsud Chircop, a teacher whose main interests were collecting and publishing children's fables and reviving the annual official folk music festival. Charles Camilleri was a professional musician, who used motifs from folk music for his own compositions.

Book publications that refer to Maltese folksingers as a result of individual and new fieldwork are minimal and therefore many folksingers have remained obscure except for those within the folk music community or their village. The most salient publication was the 1998 work *Maltese oral poetry and folk music*, written by Ġużè Cassar Pullicino and Charles Camilleri. In the foreword they state that:

'the tunes included in this book were collected from various localities in Malta and Gozo at different times since the Second World War. For many years before we decided to collaborate in the production of this present publication, we had taken an active interest in the surviving folk-poetry and musical tradition, which we consider to be an essential characteristic of our national ethos and identity.'
(1998: xi).



Figure 4.3 Three major Maltese folk music publications by Cassar Pullicino & Camilleri (1998), Ragonesi (1999) and Zahra (2006)

Ruben Zahra's 2006 publication *A Guide to Maltese Folk Music*, edited by this author, was the first publication that grouped the six Maltese traditional instruments, and also presented a detailed terminology of all the body parts that had hitherto been documented. This had been compiled through field research by this author and Ġużi Gatt. The book also included a compact disc with twenty-five recordings taken from the Public Broadcasting Services Archives or performed by Zahra's folk group Nafra.

As the title suggests, it is primarily a guide and not a detailed account of folksinging or folk music. Through its elegant design, it was meant to brand folk music in a more refined manner, rather than the brazenness and lack of finesse normally associated with the traditional model. In a publicity flyer handed out during the book launch at the Robert Samut Hall in Floriana, it was exclaimed that the:

'music for the compact disc has been carefully selected. The aim has been to provide an entertaining compilation that could be appreciated for its musical value.'

'As a composer Zahra is engaged in the process of creating new music with folk material and transposing the traditional instruments to a contemporary platform. Thus, besides the vintage recordings from the PBS Sound Archive the compact disc features seven new recordings by the folk ensemble Nafra which portray an innovative interpretation of Maltese folk music.'

Anita Ragonesi's *Maltese Folksong 'Għana': a Bibliography and Resource Material* (1999) is the essential reference guide required for checklists relating to Maltese folksingers and folk musicians. Since it was issued in 1999, it featured the ones still alive or active from the now-deceased, and, with no subsequent edition, it requires updating. Nevertheless, it remains the first serious attempt to group them together, including the numerous musicians that had emigrated to Australia, the United States and Canada in the post-war period, their localities and dates of birth. These details proved essential when the author started writing the folksingers' biographies on the M3P website.

Although one must laud Mifsud Chircop for launching the Argotti Gardens folk music festival, later known as Għanafest, as Ragonesi's book editor, he made little effort in attempting to compile folk musician details and notable omissions are found throughout the publication. For example, folksingers from the island of Gozo are simply referred to as *Fredu l-Għawdxi* (Alfred the Gozitan), *Rafel l-Għawdxi* (Raphael the Gozitan) or *Elija tal-Għarb* (Elija from Għarb), which, in Maltese, is termed as *il-kunje* (the native locality), and not their nickname. These details were corrected with this research.

There were no attempts to amplify on the minimal data provided, when for example, Tape 760 (p. 44) and Tape 1003 (p. 42) both state that they include traditional bagpipe music but do not refer to the performers or length of recording. Ragonesi is aware of these limitations and forewarns that the:

'data collected is not exhaustive and is not in keeping with rigorous folklore research. The information on folksingers and folk guitarists could also be extended by personal contacts. To date no photographs have been collected.' (op. cit. 1999, p. ix).

The checklist could have been corroborated with the one hosted on the website www.allmalta.com, which was dedicated entirely for Maltese folk music and folklore. Managed by John Cassar, a Maltese emigrant living in Glasgow, the site was the unofficial portal for followers of Maltese folksinging, since there was minimal, if any, direct contribution to the written content by the folksingers themselves. As of 2014, the site is not hosted anymore.



Figure 4.4 Rolandi, Cassar Pullicino and Buttigieg also gave reference to Maltese folk music

Cassar Pullicino, Mifsud Chircop and Camilleri have all passed away and the most distinctive element that elicits discourse is that, despite their efforts, the situation still remains that:

- 1) their publications and releases served mainly as documentation records;
- 2) there was no proposed strategy of the long term preservation of the genre itself;
- 3) there is no guardianship of previous works and no proposed continuity exists;
- 4) no effective digital dissemination of their own publication;
- 5) their publications are largely out of print and no e-copies exist.

4.4 Maltese folk music repositories

Ragonesi's pioneering publication had shed light on the amount of *ghana* reel tapes that were held in the repositories of the Public Broadcasting Services (PBS), the University of Malta (UoM) and Labour Party-owned One Radio. Recalling that *spirtu pront* is based on improvised verse, and that these cannot be repeated in any subsequent session, the legacy of Maltese folk music is dispersed over thousands of reels that have been recorded and are now held in various collections, the great majority being held in private possession. Reel-to-reel recordings have changed the way that field researchers collect their music. Woods quotes (1979) American musicologist Bertrand Bronson in his observation that:

‘in the second quarter of the century, sound-recordings have tended to take over more and more of the burden of responsible preservation and transmission of evidence. The right procedure for a future editor...will probably be to prepare a series of vocal recordings from authentic sources, and accompany them with critical and analytical notes.’ (p. 23).

In his recent thesis, Alamango (2015) refers to the alarming situation within PBS Archives, where he estimated 33,963 magnetic tape open reels, 15,077 of which contain local material, including folk music. With reference to this section and the general cataloguing records, he remarks that the most complete are those listed by folklorist Ġorġ Mifsud Chircop, *‘who catalogued his recorded and aired programmes, as well as compiled an inventory of the earliest tapes of folk music recorded by the station.’*

Tape No.	RI/Sp//Tr	Type	Subject	Contributing	Date	Dur.	Lib.No
7738R	7" 3¼	Ghana	Il-Hadd Ghall-Ghana taghna	Min 4-Festival tal-Ghana li sar f' Meju 2001 fl-Argoti l-Furjana Gorg Mifsud Chircop jintroduci: Ghana Maqsum minn Kalcidon Vella - id-Danny, Cikku Degiorgio - tal-Fjuri u Ibnu Gorg. Prim kitarista Ronnie Calleja - tal-Mosta, Frans Casha - Ta' Saqajn u Salvu Tanti - il-Kanadiz. Nisinghu lill Cikku Degiorgio, Gorg Degiorgio u Kalcidon Vella jghannu 'Bil-kelma' wara nisinghu daqq fuq il-kitarri minn Ronnie Calleja - tal-Mosta, Frans Casha - ta' saqajn u Salvu Tanti - il-Kanadiz. Fl-ahhar nisinghu Spirtu Pront minn Kalcidon Vella, Cikku Degiorgio, Gorg Degiorgio u z-zghir Twannie Spiteri. Prim Kitarist Ronnie Calleja u shabu.	17.02.02	44'	121(10)
5322R	7" 3¼	Ghana	Il-Hadd Ghall-Ghana taghna	Gorg Mifsud Chircop jipprezenta Ghana min-4 Festival ta' l-Ghana li sar f' Meju 2001 fl-Argoti l-Furjana. Nisinghu ghana Spirtu Pront minn Mario Xuereb - iz-Zebbugi, Joe Grech, Jason Seguna u Guzeppi Meli - Ta' Sika. Prim kitarista Johnny Saliba akkumpanjat fuq il-kitarri minn Mario Azzopardi - is-Sufu u Kalcidon Vella - ta' Mustacca. Nisinghu Ghana tal-Banju minn Carmenu Bonnici - il-Bahri u Spirtu Pront minn Guzeppi Meli - Ta' Sika. Prim kitarist Johnny Saliba - ta' B'Bugia u shabu. Daqq fuq il-Prejem minn Kalcidon Vella - ta' Mustacca, Mario Azzopardi - is-Sufu u Willie Vassallo - tal Black Sorrows, Johnny Saliba jdoqq fuq il-Mandolina u l-kitarri. Fl-ahhar nisinghu 2 ghanijiet minn Rose Mary Saliba tal-Black Sorrows, Kalcidon Vella - ta' Mustacca u Mario Azzopardi - is-Sufu.	24.02.02	42'	121(11)
7022R	7" 3¼	Ghana	Il-Hadd Ghall-Ghana taghna	George Mifsud Chircop jipprezenta Ghana mir-4 Festival tal-Ghana li sar fil-Gonna ta' l-Argotti l-Furjana f' Meju 2001. Nisinghu Ghana Spirtu Pront minn Fredu Abela - iz-Zejtuni, Leli Lija - tas-Setti, Salvu Cassar - il-Hamra, u Leli Axisa - il-Baqra. Fuq il-kittari: Prim Joe Pace akkumpanjat minn Toni Pace u Desmond Bezzina. Fl-ahhar nisinghu daqq ta' Prejem mill-istess kittaristi	03.03.02	42'	121(12)
7022R	7" 3¼	Ghana	Il-Hadd Ghall-Ghana taghna	George Mifsud Chircop jipprezenta l-ahhar program ta' ghana mir-4 Festival ta' Ghana li sar fl-Argoti fil-Furjana li sar f' Meju 2001. Nisinghu Ghana Spirtu Pront minn Jimmy Pony u uliedu Ethiene u Jean Claude Zahra. Prim Kitarista Johnny -ta' B'Bugia, Kitaristi Lonzu u Pullu - ta' Karta. Il-program ikompli b' ghana Spirtu Pront min Joe Grech, Zeppi Meli - ta' Sika, Jason Seguna u Mario Xuereb. Prim kitarist Johnny - ta' B'Bugiau shabu.	10.03.02	41'	121(13)

Figure 4.5 Copy of a PBS folk music catalogue card generated by Mifsud Chircop at PBS

(Alamango 2015)

One would have assumed the University of Malta to have digitised their audiovisual collection of folk music, listed in Ragonesi's (1999) list. She, however, informs¹⁰⁵ that they remain in analog format on magnetic tape and, although the collection is augmented by private donations, such as Australia-based folklorist Mannie Casha, none have been digitised. There is no listening room and no playable cassette player to hear folk music in that format.

The database of the existing records is compiled on a Filemaker Pro file, which is not available online. Ragonesi also referred to another collection, namely the Ġuże Cassar Pullicino oral testimony series with folksingers, whose custodian was the Department of Maltese at the University of Malta.

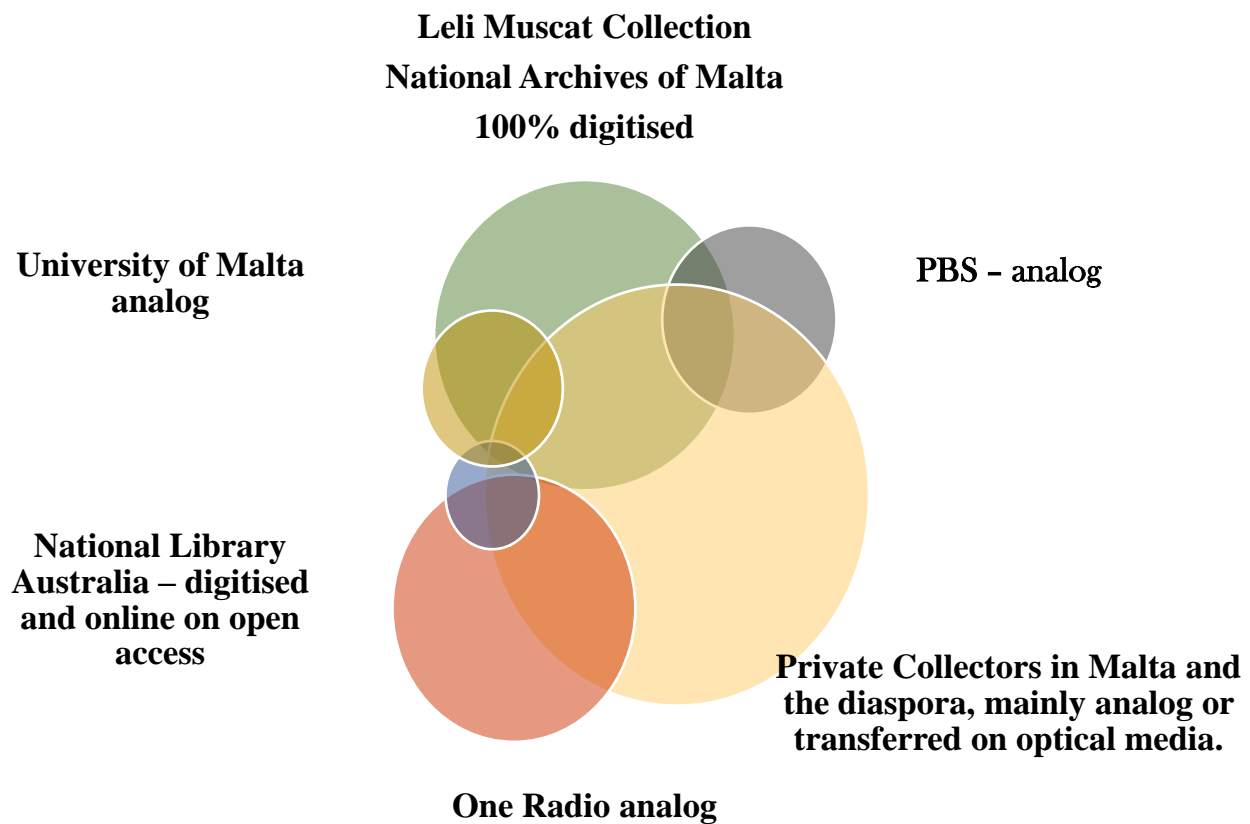


Chart 4.5 Known repositories of Maltese folk music recordings with comparative ratio of holdings estimates (Borg, 2017)

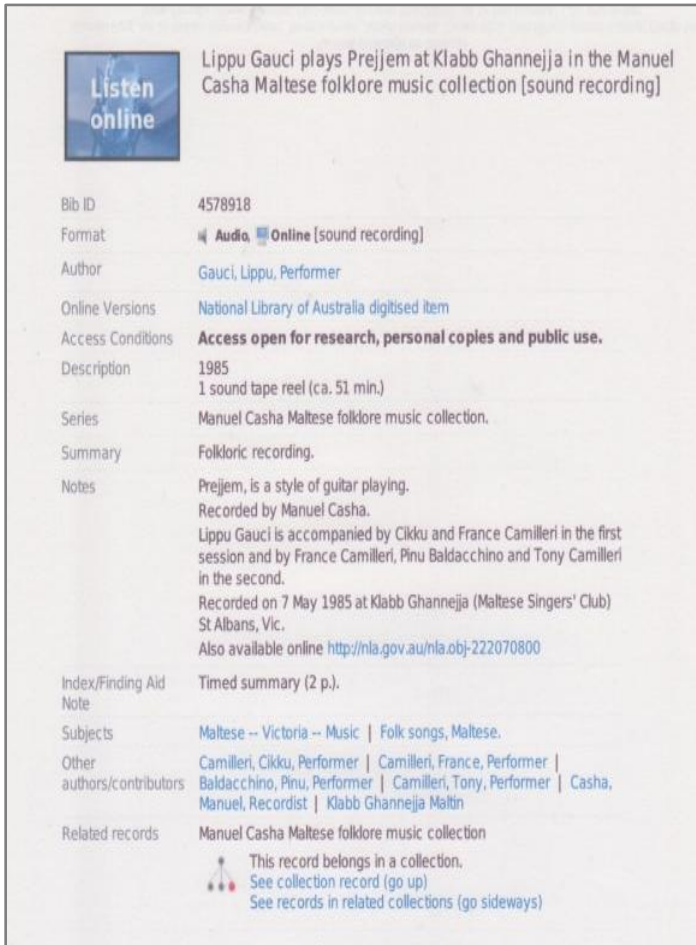
¹⁰⁵ Verbal communication with Anita Ragonesi, librarian at the audiovisual unit University of Malta, on 29 February 2016.

Professor Manwel Mifsud of the Department of Maltese informed the author that in late 2015, the Ġuże Cassar Pullicino oral testimony series, recorded on magnetic tape in the 1960s and 1970s with folksingers, had been digitised and the digital copies had been deposited with the Melitensia library within the same university.

The National Library of Australia (NLA) in Melbourne holds two collections of Maltese music. One comprises 29 recordings¹⁰⁶ made by folklorist Manuel Casha, totaling 440 minutes, which includes interviews and recorded music, dating from 1986 onwards. They are available in digital format, but only within the library.

The second series was also recorded by Manuel Casha with Kevin Bradley in various venues in Australia. All recordings have been migrated to digital format and are available online on open access status. The NLA¹⁰⁷ have catalogued the items on Resource Description and Access, using Library of Congress subject headings and MARC21 template.

In these Maltese folk music recordings, one finds several who had not been immersed in the genre prior to leaving Malta and are therefore not well known in the motherland. One particular guitarist, Ġorġ Aquilina *In-Nofsillejl*, is arguably one of the most renowned, and therefore no serious attempt of recovery of Maltese folk music can ignore these holdings.



The screenshot shows a digital record page from the National Library of Australia. At the top left is a 'Listen online' button. The main title is 'Lippu Gauci plays Prejjem at Klabb Ghannejja in the Manuel Casha Maltese folklore music collection [sound recording]'. Below this is a list of metadata fields:

- Bib ID:** 4578918
- Format:** Audio, Online [sound recording]
- Author:** Gauci, Lippu, Performer
- Online Versions:** National Library of Australia digitised item
- Access Conditions:** Access open for research, personal copies and public use.
- Description:** 1985, 1 sound tape reel (ca. 51 min.)
- Series:** Manuel Casha Maltese folklore music collection.
- Summary:** Folkloric recording.
- Notes:** Prejjem, is a style of guitar playing. Recorded by Manuel Casha. Lippu Gauci is accompanied by Cikku and France Camilleri in the first session and by France Camilleri, Pinu Baldacchino and Tony Camilleri in the second. Recorded on 7 May 1985 at Klabb Ghannejja (Maltese Singers' Club) St Albans, Vic. Also available online <http://nla.gov.au/nla.obj-222070800>
- Index/Finding Aid Note:** Timed summary (2 p.).
- Subjects:** Maltese -- Victoria -- Music | Folk songs, Maltese.
- Other authors/contributors:** Camilleri, Cikku, Performer | Camilleri, France, Performer | Baldacchino, Pinu, Performer | Camilleri, Tony, Performer | Casha, Manuel, Recordist | Klabb Ghannejja Maltin
- Related records:** Manuel Casha Maltese folklore music collection. This record belongs in a collection. See collection record (go up) See records in related collections (go sideways)

Figure 4.6 Screenshot of a Maltese folk music record at NLA

¹⁰⁶ Available at: <http://catalogue.nla.gov.au/Record/4583662> (Accessed: 2 March 2016).

¹⁰⁷ Available at:

[http://catalogue.nla.gov.au/Record/4578816?lookfor=subject:"Folk%20songs,%20Maltese."&offset=14&max=22](http://catalogue.nla.gov.au/Record/4578816?lookfor=subject:) (Accessed: 2 March 2016)

Focus for recovery purposes was set on the 1957–1988 period, on the premise that the first-known folk music recordings held by PBS on reel-to-reel date¹⁰⁸ back to 28 June 1957. The tape was the ¼ inch non-professional tape that was also used in Maltese government schools. Writing in 1961, Cassar Pullicino (1961, p. 68) informs readers that, by then, several folksingers had already possessed their own tape-recorders, and a few exchange tapes containing recordings of their songs with their counterparts who had emigrated to Australia and the United States. Samples of the author’s ongoing contribution towards the recovery of Maltese folk music material are presented in four distinct sections:

- i) field work and archival material that is mostly of ethnographical nature;
- ii) recorded holdings including open reels and images that were acquired;
- iii) compilation of a national discography for vinyl releases;
- iv) active folksingers’ lists for the open reel era distinguished by model.

The chosen cut-off date of 1988 was due to foundevidence¹⁰⁹ that, by then, folksinging recordings had moved on to a new carrier, the cassette format. An important basis on which to compile the wish list for reel recovery, other than the subject bibliographies, was the comment by Herndon (1971) that:

‘there are not more than fifty Maltese who sing regularly, and perhaps fifty to a hundred more who sing occasionally. This relatively small ratio of singers to general population is the result of a selection process, rather than a reflection of a dying tradition.’ (p. 40).

Using the Cassar (n.d.), Herndon (1971) and Ragonesi(1999) lists as a starting base, the author compiled three lists comprising of 181 names who were active in the given 1957-1988 period. Some folksingers are listed in two lists, having folksung in two of the three main models. There is very scant information on the majority of minor folksingers which could be extended to over 200, given that content analysis of reels is concluded, and folksingers, who always identify themselves by mentioning their name and nickname in the beginning of a bout, are listed.

¹⁰⁸See Ragonesi (1999), p. 40.

¹⁰⁹Cassette tape recordings held in John Anthony Carter’s *ghana* collection date from 1984 onwards.

Of the compiled lists, 25 were classified as prime folksingers, or Premier Division class of *għana*'s golden age and they feature prominently in the Leli Muscat Folk Music Collection. The list was validated through three main sources, being the list of noted folksingers featured on Rediffusion Sunday morning programme, the 'Hall of Fame' pages on the now-defunct allmalta.com webpage, and also corroborated in Joe Julian Farrugia's published series *Uljed is-Seklu l-Ieħor* (lit. Children of the Other Century), on the Sunday newspaper *It-Torċa* from 2002 onwards. The series ran for 165 weeks and, in it, he featured, amongst others, interviews with the prime folksingers' families. The prime folksingers are:

Name and Nickname (in italics)	Dates of Birth and Death	Locality
Abela Fredu <i>Il-Bamboċċu</i>	1944–2003	Żabbar
Abela Fredu <i>Iż-Żejtuni</i>	1940–	Żejtun
Abela Mikiel <i>Il-Bambinu</i>	1920–1991	Żejtun
Azzopardi Leli <i>Il-Bugazz±</i>	1928–2003	Tarxien
Baldacchino Frans <i>Il-Budaj</i>	1943–2006	Żejtun
Camilleri Ġużeppi <i>Il-Jimmy Tal-Fjur</i>	1917–1994	Luqa/Australia
Camilleri Karmnu <i>Tal-Haxix±</i>	d. 1960s	Żurrieq
Cassar Wigi <i>Il-Pewx±</i>	d. 1980s	Qormi
Cumbo Mikiel <i>L-Izgej</i>	1945–	Żejtun
Cutajar Mikiel <i>Is-Superstar</i>	1963–	Żejtun
Darmanin Salvu <i>Ir-Ruġel±</i>	1905–1976	Żabbar
Degabriele Pawlu <i>Il-Bies±</i>	1908–1980	Żejtun
Degiorgio Ċikku <i>Tal-Fjuri±</i>	1925–2011?	Qormi
Galea Ninu <i>Il-Kalora±</i>	1922–2012	Naxxar
Galea Salvu <i>Tal-Kalora</i>	1944–2008	Naxxar/Australia
Farrugia Indri <i>Il-Miramew±</i>	d. 198-	Mosta/U.S.A.
Fenech Karmnu <i>Il-Handrolla±</i>	19--? –	Mosta
Meli Żeppi <i>Ta' Sika±</i>	1929–2009	Marsa
Mercieca Żeppi <i>Is-Simenza±</i>	1893–19--?	Tarxien
Mifsud Żaren <i>Ta' Vestru±</i>	1924–1999	Żejtun
Mifsud Żaru <i>Il-Għaxqi±</i>	1993–2001	Għaxaq

Pace Salvu <i>Is-Sulari</i>	1947–	Tarxien
Seychell Pawlu <i>Il-Ghannej</i>	1907–1992	Żejtun
Spiteri Ġanmari <i>Amletu</i> ±	1907–1962	Qormi
Sultana Leli <i>Il-Moni</i> ±	1921–2003	Marsa/Australia

Table 4.6List of prime folksingers during the 1957-1988 magnetic tape period

(Borg 2017)

± Signifies folksinger for whom only a stub of information is currently available on the M3P website.

Why are reel recordings so important as prized documents of an improvised form of song? Richard Elliot, author of *Fado and the Place of Longing* (2010) states that:

‘Writing and recording are both examples of the transference from the witnessed to the re-presented in both; something of the original event is inevitably lost in the process of ‘getting it down’. Writing and recording are vital tools in allowing us the possibility to forget as much as to remember.’ (p. 2).



Figure 4.7L to R: Zaren Ta' Vestru, Salvu Ir-Ruġel, Żarul-Ghaxqi, Ninu Il-Kalora and Pawlu Il-Bies feature prominently in original reel collection that this author steadily lobbied with the FNAM to acquire as part of Malta's National Memory Project

(Frans Pisani Ta' Platti)

A serious threat to the master reel recovery process is the annual return of Maltese migrants who live in Australia or Canada, who are on the hunt for such material to take with them as mementos of their journey.

These visits usually coincide with the religious patron feasts that are celebrated in summer in all parishes in Malta and Gozo, since these generally involve a whole community that reunites and shares news and updates on their social lives in other parishes in Malta or abroad. Maltese migrants are known to be industrious, aiming to secure a considerable income over the years, to either acquire immobile property or return to Malta to enjoy retirement in their homeland.

The acquisition of reels or rare recordings of their contemporary folksingers signify a successful exploit, driven by nostalgia, of returning with a coveted original item from their ancestral home to share with fellow members in their respective Maltese social clubs in their adopted countries. Their actions, of unintentionally impoverishing an endangered musical legacy that as yet has not been quantified or given a merited appraisal, make this proposed model all the more urgent. Anthropologist Sant Cassia (2000) defines the state of collection development by observing that:

“għana’ was never considered worthy of recording or salvaging, and was peripheral to the nationalist enterprise. In the process, ‘għana’ has acquired a history of a lack of history, or more precisely it has acquired a history of being perceived as ‘traditional’ but without many historical examples.’ (p. 287).

4.5.1 Meeting folk music recordist Leli Muscat *Il-Gaxulli*

Fortune favours the brave, yet one feels that, at times, fate lends a good hand. The Catholic Church still wields considerable power in the rural villages and no one in his right mind, and who has aspirations to rise in the social ladder, would object or disagree to such a proposal, since all mechanisms in the community would be geared to socially ostracise the objector from public events of some significance.

Thus, while it is common to find monuments in public spaces commemorating clerics and religious laymen all over Malta and Gozo, there are a few notable exceptions. Żejtun, being the *għana* capital and a Labour Party stronghold—a party that has experienced a historically uneasy relationship with the diocese of Malta—does things differently.

In August 2011, acquaintance was made with Leli Muscat, nicknamed *Il-Gaxulli* (1930–2015), an octogenarian originally from Dingli. A shepherd and avid bird and rabbit trapper, then policeman, his other great passion in life was folksinging. For his last sixty years he lived in Luqa, a town in central Malta. The first informal meeting was during the Santa Maria annual feast in Dingli, where he was in the company of Salvu Micallef, another consenting informant, took off on sure footing when he was assured by Micallef that the author was a genuine folksinging follower.



Figure 4.8 Meeting Leli Muscat *Il-Gaxulli* (on the right) in August 2011

(Sissel Aasen)

This common passion facilitated immediate acceptance and made possible a visit to his residence in order to assess his personal folk reel collection. Bithell (2003) recalls her experience on another Mediterranean island, Corsica, while commencing research in the field:

‘Luckily, there were a number of factors in my favour, each of which contributed in its own way to vouching for my integrity and good intentions. My student status and the assurance that my work was “for the university” were important: some singers, with previous experiences of having been badly used by film companies. My Celtic status put me on the right side of the colonialist divide and also brought with it an assumption of sympathy with the Corsican cause.’ (p. 79).

A main advantage was that the author was a fellow islander and spoke the native language very fluently. Therefore, this status of common nationality passed the test of acceptance by both Muscat or members of the folksinging community by default. The fact that the author could easily converse with Muscat on the subject helped cement a decent level of trust, thereby resolving the enigmatic affair concerning folksinger Pawlu Seychell *Il-Għannej* (1907–1992).

Żejtun is unlike any other town in Malta. Approaching its precincts from the main thoroughfare linking it to the administrative capital Valletta, one is greeted not by a religious statue, but rather by a monument of a guitar-playing folksinger. He is Mikiel Abela *Il-Bambinu*¹¹⁰ (1920–1991), literally ‘Baby Jesus’, known for his improvised singing, but also as a ballad singer, the *fatt*. He was one whose wit could have coerced Muammar Gaddafi to offer Malta cheaper oil, as explained in Chapter Two. Within the town, one finds other statues of Pawlu Degabriele *Il-Bies* (The Falcon) (1908–1980), Frans Baldacchino *Il-Budaj* (1943–2006) and Pawlu Seychell *Il-Għannej* (The Folksinger) (1907–1992), whose monumental bust is close to the medieval chapel of San Girgor.

The author recalls stopping in his path in early February 2012, baffled to observe Pawlu Seychell’s monument and yet perplexed about the irony, in which, despite someone being known as a prolific folksinger and active for decades, less than ten of his numerous recordings were held in the public repositories, PBS and the University of Malta, and none at the NAM.



Figure 4.9 Malta's foremost folksinger Pawlu Seychell *Il-Għannej* (1907–1992)



Figure 4.10 Pawlu Seychell’s statue in Żejtun

(Fredu Cassar *Iċ-Ċintorini*; Steve Borg)

¹¹⁰ See Mikiel Abela’s biography available at: http://www.m3p.com.mt/wiki/Mikiel_Abela_l-Bambinu (Accessed 15 April 2017).

A search on the video sharing network YouTube proved futile, since no recordings of his singing had been uploaded at the time. Instead, one could access a cadence sung in his honour by Fredu Abela *Iż-Żejtuni* during an event in a Maltese social club in Canada. This ambiguous affair made the author wonder if there was a reel collection featuring Seychell, which was eluding him and other researchers or collectors, who were hovering around to add to their private collection or spirit it abroad. As fate would have it, Muscat did.

In 1962, Leli Muscat staked an amount nearly equal to his annual income on the purchase of an AKAI recorder to use during folksinging sessions. From his youth, Muscat had been enthralled by Seychell's singing talent and it was therefore quite natural that he sought to record every possible event that his favourite folksinger participated in. Muscat describes¹¹¹ his choice of recording sessions as:

'I spent a few days in hospital and my acquaintances threw all of my Pawlu photo collection away. If Pawlu wasn't going to sing, I wouldn't go to record the event. I followed him everywhere. Once one of his events is publicised, then off I would go. I'll put a tape in the recorder and a spare one in my shirt. The only sessions that were not recorded were those held behind the Mellieha Parish Church, because no one would provide us with an electricity lead.'

A reel recording might contain between two and three hours of folksinging, including an introductory bout between lesser known ones, some guitar interludes and a main bout featuring the more renowned ones, whose outcome of lyrical wit determines if that particular event was a success or not. It is decided by the admirers' response through general consensus, by head-nodding or low-voiced comments.

In an interview¹¹² conducted by Fred Cini, a Maltese emigrant in Canada in his wine shop, aptly called Ghannejja Bar [Folksingers' Bar], Pawlu Seychell, then aged 83, confides about his main singing influences. These included Ġużeppi Xuereb *Ix-Xudi*, Duminku Rotin *Tal-Isqof*, Amletu Spiteri *Ta' Amletu* and Salvu Darmanin *Ir-Ruġel*. He refers to the conflict that existed between Xuereb and Rotin, the latter being a

¹¹¹The original oral testimony in Maltese read as “*Għamilt erbat ijiem l-isptar u irmegħuli r-ritratti kollha ta' Pawlu l-Ghannej u l-oħrajn. Jekk ma jmurx Pawlu ma kontx immur. Kullimkien kont immur miegħu. Ixandru li se ssir xi serata x'imkien u mmorru. Inwahhal zigarella fil-magna u naghmel oħra go ħobbi.*” This interview with Leli Muscat *Il-Gaxulli* was conducted on 20 May 2012.

¹¹²Available at: <http://www.youtube.com/watch?v=hJfCDk1ESTI> (Accessed: 3 September 2012).

stevedore-cum-boxer-folksinger of whom no known footage or reels exist. Rotin passed away in February 1956, whereas the earliest known recording dates to June 1957.

4.5.2 Brokering the Leli Muscat Folk Music Collection

Once acquaintance with Leli Muscat *Il-Gaxullih* had been made and his collection assessed, the author wrote to the FNAM secretary urging him to convene a meeting, and to include in the agenda a proposal for FNAM to acquire the collection as part of the National Memory Project. This had been inaugurated in March 2004 by the then-President of Malta Guido de Marco at the Banca Giuratale in Mdina and its aims were:

*'that event marked the start of an extensive and ambitious project aimed at bringing under one roof a living memory of Malta's history and culture, and serve as a tribute to all those who contributed in the development of Maltese society. The project consists of three complimentary phases; the National Portrait Archive, the National Picture Archive and the Film and Sound Archive.'*¹¹³

Since 2004, the NAM has made significant organisational improvements in its collection management, and the National Memory Project has ongoing initiatives that include the digitalisation of thousands of old photographs, including some from private collections, but the author's proposal was to be the first concerning the acquisition of intangible heritage in the form of original folk music recordings and their respective rights. The ownership rights are discussed in Chapter Seven.

The author visited Muscat's residence for several months, discussing with him the idea of selling the complete magnetic tape open reel collection to the Friends of the National Archives of Malta (FNAM). This collection was dispersed all over the house in different cupboards, chest of drawers, cabinets and wardrobes. Eventually Muscat acceded, on the condition that good custodianship was assured and that the collection was to be kept as a complete entity, thereby ensuring that this would maintain his lifetime efforts.

The author had been a member and secretary of the FNAM since 2000, the year of the author's University of Malta dissertation, when he had implored the government to establish an audiovisual archive. Aware that

¹¹³ Available on the NAM facebook page: http://www.facebook.com/note.php?note_id=120290024679049 (Accessed: 6 November 2012).

Maltese folk music had few academics committed to its preservation, he realised that it stood with himself to lobby for the recovery of its recordings or else commit his spirit and energy to DIY archiving. Being a government agency, the NAM seemed to be the most ideal repository, based on its long-term preservation strategy, albeit not yet applied to intangible heritage.



Figure 4.11 Recovering the folk music collection from Leli Muscat

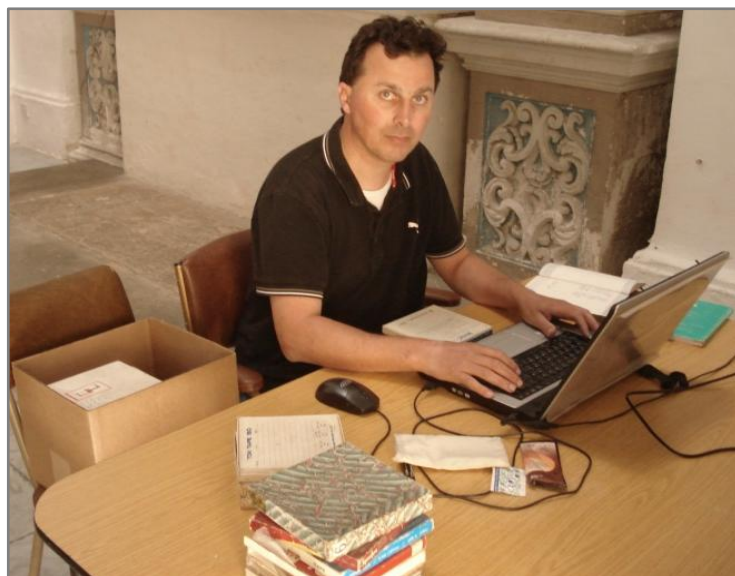


Figure 4.12 Cataloguing the available data for NAM

(Steve Borg)

Leli Muscat gave his assurance that his reel recordings primarily contained what is commonly termed as *ghannejja primi*, the prime folksingers and also those of lower ranking, since he always kept a spare reel inside his flannelled shirt or jersey, given that improvised verse sessions have no definite duration. It was only due to the author's extensive knowledge on the period popularity of the folksingers' that diligent appraisal of Muscat's collection could be made, and the outcome compelled him to urgently write to the Secretary of FNAM, requesting that the acquisition of this collection be included in the forthcoming meeting agenda. This had to be done discreetly so as not to attract unwarranted attention by other interested buyers.

On the 12th March 2012, the author had to convince the FNAM committee, made up of nine elected members including himself, of the importance of the collection and how imperative it was that this opportunity was not lost. It was the longest and liveliest committee meeting since FNAM was founded in 2000. Conscious of the fact that nearly all committee members had little awareness of Maltese folk music, the author had to convince them by providing as many details as possible, in order to seek their approval through their vote, so that the

collection would be recovered. The agenda item from the official minutes is reproduced hereunder, with member's names, other than the author, concealed:

Mr. Steve Borg informed the committee that he had made contact with an elderly person, who was running into 85 years, who has a private collection of 150-180 reels of unique tape recordings going back to the 1960-80 period. These were recordings of leading Maltese folksingers, and were all carried out personally by the same individual, using his Akai recording equipment, either during live '*ghana*' sessions in various localities, or else recorded via Rediffusion Maltese folk-singing sessions, that were usually played live in the studios. The earliest reel he had seen went back to 1962, which was quite early, considering that the earliest folk music recordings held by PBS dated to 1957.

Mr. Borg said that the collection had amongst the best folksingers from the period. He stated that this was an intangible heritage that needed immediate recuperation. He then circulated a number of photographs on the table so that all the committee members could have an idea of what he was talking about. He referred to Pawlu Seychell, nicknamed *Il-Għannej*, literally 'The Folksinger'. He stated that music catalogues only refer to **five** existing reels featuring Seychell, yet this collection had a much more substantial amount that featured him. The acquisition of the collection would definitely boost the amount of known existing recordings.

Mr. Borg said that it was absurd that whereas on YouTube one could hear songs sung in tribute to the poetic prowess of Pawlu Seychell, as also manifested in the statue erected in his honour in Żejtun, yet the absolute majority of the Maltese people had never heard his voice. Mr. Borg said that he made a list of performers whose names were written on the back of the reel boxes. He passed around a list of the names he had seen scribbled. ND went through the names.

Since the owner's recording apparatus was beyond repair, Mr. Borg took a sampling of five reels, from different drawers, to a recording studio, Manolito Galea's professional studio in Floriana in order to confirm if the sound recording was still audible or not. He had chosen his studio since he was aware that he had the appropriate professional equipment required to listen to the reels. He was informed that the quality of the tapes is very good when considering their age.

Mr. Galea had called Borg and told him that he had heard four from the five reels and that the sound was clear and the tapes were in a very good condition. Mr. Borg circulated photographs depicting the back of the chosen

reels, which also showed folksinger nicknames scribbled by the recorder. Borg said that the owner had asked for the equivalent of Lm600 (six hundred Maltese Liri), noting that elderly people still calculated in the old currency. Member One worked an immediate conversion of around €1400. (The person in question is willing to sell the whole collection for approximately €1400, and Mr. Borg asked whether the Friends would be interested in financing this purchase as part of the National Memory Project).

Mr. Borg said that the reels did not have traces of vinegar syndrome, and there was an absence of mould and an insignificant amount of dust particles. The reels included the Maxwell and Philips brands and it seemed that their composite was polyester lined. Their main advantage, as regards to their condition, was **that had only been one handler** – the person who bought them claimed not to have passed them around to third parties.



Figure 4.13 The amount was calculated to be between 150-180 reels, later increased to 207.

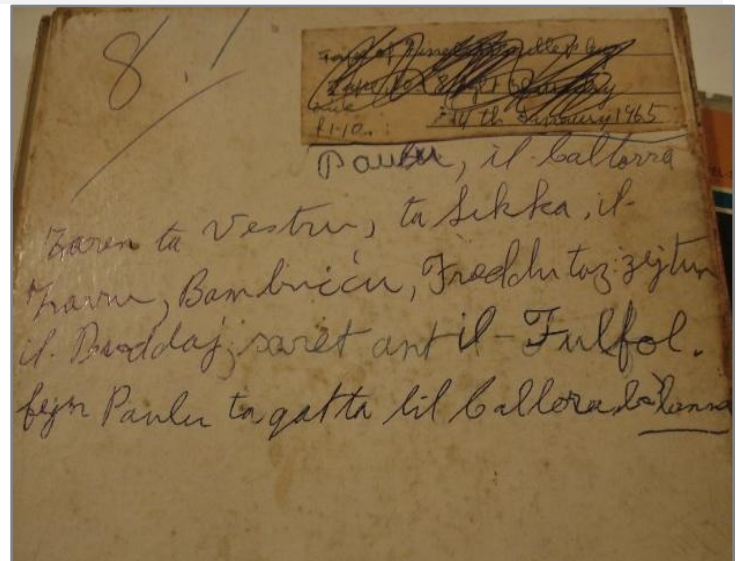


Figure 4.14 Stacked reels and carton box with the names of the eight folksingers and wine shop where recorded

(Steve Borg)

Mr. Borg said that at this stage he could not divulge the owner nor his locality, and this for obvious reasons. He was aware that many collectors were hovering around in order to acquire original recordings from the period, undoubtedly for commercial reasons. He dreaded the thought that this collection that he had identified could fall into their hands. Member Two indicated that prior guarantees had to be sought regarding the state of the collection, following which Member Three suggested taking a further sample for testing.

Member Three requested to personally go to the recorder's home and chose another five tapes for further proof on their quality and increase the sampling percentage, in order to quash any fear that the rest of the reels were

inaudible or spoilt. Mr. Steve Borg reiterated that he would rather provide another five reels himself, since he was unsure if the old timer would appreciate having unknown people roaming around his house. Member Three said that it was within his character to act like Saint Thomas. He had to choose the samples himself.

Mr. Borg said that the source would eventually be identified when the second sample was taken and Mr. Manolito Galea confirmed that they were in a good condition, thereby satisfying Member Three's request. Mr. Borg said that he himself did not want to handle any payment money himself, but he would rather that the owner would be paid by another committee member in his presence.

Mr. Borg said as they all knew that he was active with the Partit Laburista [Malta Labour Party], who would definitely have been interested to acquire the recordings for their publication house, SKS, since most folksingers had sympathized with them. He felt that these recordings represented the whole people of Malta and that there was no better house for them than the National Archives of Malta, since this was national heritage that they were debating about. All he was doing was in good faith towards the National Memory Project.

Mr. Borg said that funding wise, a project for these folk music reel recordings should ideally be split into **three phases:**

The first was the **recuperation** of the afore-mentioned reels to the National Archives. Once they were in the safe custody of the National Archives, an inventory of their contents would be made.

The second phase would then move to their **preservation**, involving their transfer from analog to digital format, as was the norm with the current digital agenda. Since the National Archives did not currently have audio equipment or compatible carriers to transfer this material, this had to be outsourced.

The third phase would be that of their **digital restoration**. Once they were in digital format, it could mean that partners could be sought to assist in funding to have particular recordings digitally restored. He had already spoken with Mr. Ruben Abela, President of Wirt iż-Żejtun [Żejtun Heritage Society], being the hometown of Malta's most prominent folksingers, in order to sound the idea if they would be interested in sponsoring such a venture. Mr. Borg stated that Mr. Abela was very interested and despite his non-government organization having a dearth of capital, they would strive to seek local sponsorship to restore specified recordings. Member

Two said that since it seemed that the recordings were taken in different localities, then one could seek different partnerships with the relative local councils.

As co-founder of the Malta Music Memory (M3P), that was compiling an online digital archive, Mr. Steve Borg had also spoken with the founder Dr. Toni Sant about the possibility of collaboration with the National Archives. The M3P, Mr. Borg said, would be able to offer to host recordings on its website in order to help disseminate them to a much wider audience.

Mr. Borg had informed the owner of the recordings that a Government entity might be interested to buy these recordings, knowing well that their owner was not familiar with the functions, or even the existence itself, of archiving entities in Malta. The owner had expressed the wish to have his lifetime collection kept whole and not dispersed.

Member Four stressed that he was strongly against the purchase of these folk singing recordings and he felt that he feared that if acquired by the National Archives, they might be left laying in some corner where cockroaches and insects might get to them and eventually spoil them. He also said that these were private music recordings and the National Archives dealt with public records. These were not public records and were therefore outside the remit of the National Archives.

Member Four voiced his concern about the state of the recordings, and whether it would be feasible to spend considerable amounts of money towards their digitisation and cleaning. Mr. Borg said that that there was no National Audiovisual Archive in Malta and that it why their acquisition was being sought as part of the National Memory Project. Mr. Borg said that he fully understood Member Four's preoccupation with regards to funding, but as he had already explained, the issue being discussed here was that **the first priority** for the Friends of the National Archives to recuperate these field recordings and have them place them in the custody of the National Archives of Malta.

Mr. Borg continued saying that one of the reel recordings that Mr. Manolito Galea had heard from this first sample dated from 1965. Bearing in mind that the oldest reel he had seen in this collection dated to 1962, it augured well that they had withstood the test of time due to their safe storage. Mr. Borg also displayed a photograph of a number of reels – around sixty – stored in a cupboard drawer.

Member Two observed that he was not sure if FNAM was in favour of buying the recordings. Mr. Borg said that this could only be determined when a vote was taken during that meeting. Mr. Borg was worried that procrastination might result in the old man passing away, being physically weak, and this golden opportunity would be lost. There was already the sad instance of the owner's niece throwing away his folksingers photograph collection while he was being hospitalized.

Member Five asked if the owner of the recordings might be interested to bequeath them, but Mr. Borg said that the asking price was a very favourable one, considering not only the substantial amount of reels, but also that they had been expensive to buy at the time.

Member Two said that the committee had to rely on the opinion of two of its members that is Mr. Steve Borg and Member Three since they were knowledgeable in musical matters. Member Three said that although he did not frequent folk singing events, he recognized from the list being circulated that the most renowned folksingers were listed in the collection.

Member Three then asked Mr. Steve Borg what model of folksinging was within the reels. Mr. Borg answered that from what he had seen, the model was improvised, the *spirtu pront*. This made the collection **even more unique** since the subject of each session was drawn from a cup filled with some twelve crumpled pieces of paper with different subjects written on them. The drawn subject would then open a bout of poetic wit at its very best. Subjects ranged from marriage, the single status, to wealth or the meaning of happiness.

In addressing Member Five, Mr. Borg that had he been forwarding this proposal to an archive committee the United Kingdom, they would definitely have acknowledged that this was a major archival addition to their collection, maybe comparable to Cecil Sharp's contribution to English folk song archiving and there would not have been any acquiescence.

Member Four said that the National Archives had already sponsored a music project, Mr. Andrew Alamango's folksinging project *Malta's Lost Voices*, so he could not see the need for something similar. Mr. Borg said that there was no comparison since whereas that project dealt with shellac records in the 78rpm format that had been publicly released and of which multiple copies had been made, here he was presenting a lifetime collection of Malta's Alan Lomax, that involved unreleased field material recorded live in different localities, including Siggiewi, and that being of the improvised model making their lyrical content unrepeatable.

Member Four then asked for a written guarantee from the octogenarian that his recordings were original and no one else had also recorded the said sessions. Mr. Borg replied that this was a vague and ambiguous comment, since it was like stating that one could seek a guarantee that there isn't another underground hypogeum in Malta. The essence was in the collection content.

Member Six exclaimed that it would indeed be a shame should the National Archives not grasp this opportunity, since here we were being presented with a snapshot of a given era, that other than musical archival value, also had considerable ethnographic, anthropological and linguistic qualities that merited academic investigation and analysis.

Member Six was all in favour of FNAM funding this amount. He fully understood the reason why Mr. Borg did not want to divulge his source at this stage. Mr. Borg said that he would agree to take Member Three to the owner's residence to choose a sample and he said that he was seeking Member Three gentleman's word that he would not divulge the source to third parties. At this stage Member Three said that he gave his word.

Following a lively discussion between all members present it was decided to take a vote on whether this collection should be acquired or not. The verdict was eight (8) votes in favour and one (1) vote. Following this result, Mr. Borg agreed to get in touch with the person concerned to fix another appointment, where he will be accompanied by Member Three.

Given the FNAM approval, the author hastily proceeded with the recovery, which resulted in 207 magnetic tape reels. The primary assessment that the author made revealed 47 folksingers and 7 prime guitarists by nickname, making it most the largest single collection of first generation Maltese folk music reels held in any repository (the other secondary ones being the PBS archives and University of Malta), with an originally estimated five hundred hours of folk music. Most spools had a 1200ft reel that, when recorded at normal speed, gave two hours of recording time, but when recorded on slow, could give an additional hour.

From all 207 reels, the absolute great majority appeared to have minute presence of dust particles and only three had visible significant mould residue. It took six cataloguing sessions at the NAM head office for the author to complete gathering data about the collection. He designed a database, with the assistance of Ivan

Ellul, NAM's outreach officer, on mandatory fields used in the British Library metadata template¹¹⁴ and also inputted the data on an Access 2007 spreadsheet.

Leli Muscat Folk Singing Collection

ID: Cataloguer:

Subject Title:

Performer 1: Performer 6:

Performer 2: Performer 7:

Performer 3: Performer 8:

Performer 4: Performer 9:

Performer 5: Performer 10:

Instrument Backing 1: Recording Date:

Instrument Backing 2: Recording Venue:

Instrument Backing 3: Recording Location:

Duration: Other Notes:

Medium:

Brand:

Music Model:

cord: of 207

Figure 4.15 Snapshot of a holding in the Leli Muscat collection with descriptive metadata and mandatory fields (Borg,2017)

For the sake of assessing the collection and cataloguing the data, enquiries were made with folk music enthusiasts about the ratings of the 1960s and 1970s folksingers. Fredu Cassar *Iċ-Ċintorini* from Żejtun knew these by heart. Another enthusiast, also from Żejtun, expressed disapproval and would not commit himself to grade the folksingers, whereas a third, fourth and fifth advised a cautionary approach. Even though both could easily gauge the folksingers' artistic merit, the second opted out, out of fear of having his opinion contested and frowned upon. The third was the fifth person who commented on the categorisation.

¹¹⁴See British Library metadata available at: <http://www.bl.uk/bibliographic/blstand.html> (Accessed: 24 September 2016).

The categorisation was required in order to prioritise the reels should be recommended for immediate conversion from analog to digital, since there was a constrained flow of funds held by the FNAM for such a project. These meetings were held at Cassar's seaside shack and friendly banter, interspersed with flowing wine and fish soup, would characterise the assessment process as folksinger names were read from the lists being created for this research.

4.5.3 Karl Partridge and Frank Jeal Maltese bagpipe folk music bequest to NAM

The most iconic folk instrument in Malta is the Maltese bagpipe called *zaqq* (lit. belly, stomach). It was also the one most on the verge of dying out, and obscure to the Maltese public, having in the last fifty years been restricted to an ever dwindling number of musicians, in a few localities.



Figure 4.16 Awsonju and Lawrence Bugeja on bagpipe and frame drum in Birgu, 1972



Figure 4.17 Bequest to NAM, recovered by the author

(Karl Partridge; NAM)

Bagpipes across the Mediterranean littoral had seen a substantial decrease in usage, including the ones in Majorca, Aragonia and the Greek Islands. José Angel Hevia Velasco (b. 1967), known internationally as

Hevia (1999), describes¹¹⁵ his ordeal to successfully trace a master Asturian bagpiper in order to conduct his studies:

‘It took us a year to find Armando Fernández, my pipe master, in Gijón, who transmitted to me the treasures of the oral tradition, which at the time consisted of teaching the Asturian bagpipe. I also remember my mother’s tears the day before my first public performance. She cried because she didn’t want her son travelling from fair to fair, always at the cider stall...’ (p. 3).

The Maltese bagpipe had become so ambiguous with those not familiar with it that even folklore scholars could not identify its correct semblance. A photograph¹¹⁶ depicting a bagpiper that adorned the front page of the first issue of a Maltese encyclopedia called Heritage, turned out to be an East Mediterranean one playing an instrument different to the Maltese one. The most seminal publication on this indigenous instrument is an article entitled *The Maltese Żaqq*, written by Karl Partridge and Frank Jeal and published in the Galpin Society Journal in 1977. Anthropologists and ethnographers, Joseph Vella included, have quoted it *ad nauseam*. In a letter addressed to this author, Karl Partridge claimed that:

*‘Regarding your query about the unknown żaqq player, Frank [Jeal] and I came across this photo which accompanied an article published in the Times of Malta on 19th October 1958. We are pretty sure it is not a żaqq player as the bagpipe has a long mouthpiece and a drone over the left shoulder. We never came across a żaqq with drones. It appeared to us more Turkish looking but we didn’t go to the trouble of finding out anything about its provenance.’*¹¹⁷

Music researcher Joseph Vella (1994, p. 161) from Gozo states that:

‘as regards folk instruments, Malta shared most of these with other countries found along the Mediterranean littoral. However, from this aspect one could make a special reference to the Maltese

¹¹⁵These comments were taken from the booklet of the album *Tierra de Nadie* (No Man’s Land), released in 1999 by EMI Odeon of Madrid.

¹¹⁶This photograph was also included in the first edition of Ġużè Cassar Pullicino’s *Studies in Maltese Folklore*, where it was captioned as “*Żaqq player at Tarxien in the early years of the century.*” (1976, p. 112).

¹¹⁷Electronic correspondence from Karl Partridge dated 29 September 2011.

bagpipe, żaqq. Of all the varieties of bagpipe found all over the world, the Maltese bagpipe seems to be the only one made of an inflated dog's skin.'

The instrument's bag was, and is still also made from goat or calf skin, whereas dog skin is no longer used. Partridge and Jeal reveal that respondents had referred to a time in the early fifties when one town alone:

'Mosta for instance, had about twenty players, and Naxxar about ten. Their decline came about twenty-five years ago with the appearance of radio, television and accordions.' (1977, p. 136).

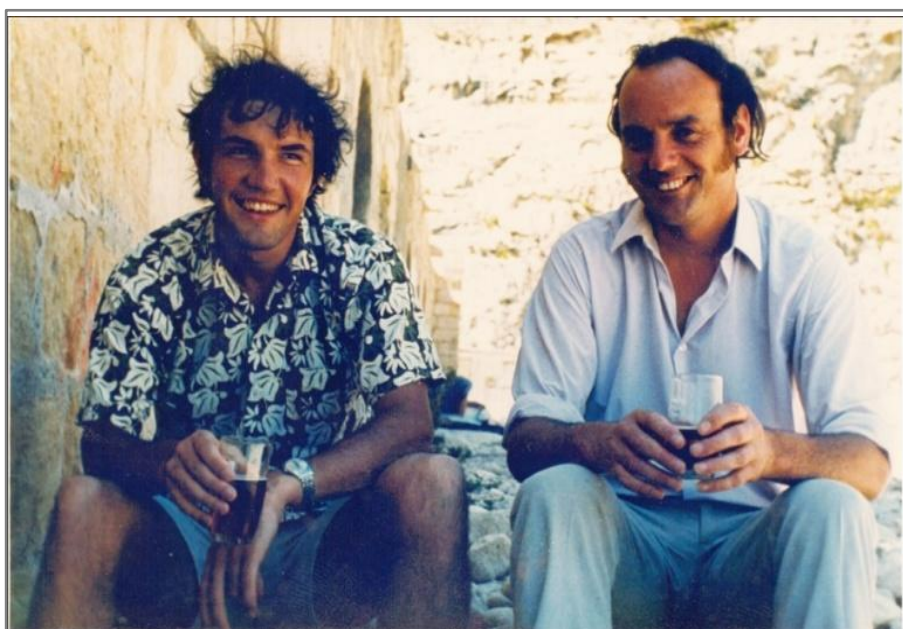


Figure 4.18 1972. Karl Partridge in Malta with fellow bagpipe researcher Frank Jeal

(Karl Partridge)

At the time of their fieldwork, only a handful remained. But that is where reference to the publication stops. No mention of efforts made by anyone to investigate what compelled two young university students from Belfast and Dublin to gather this material around the Maltese Islands are known to have been made. Berthoud (1987) contests that:

'many anthropologists are blinded by the unilateral primacy of facts, so that they quite naturally neglect to conceptualize their ethnographies. They easily dichotomize between those who are looking for "substance" and those who are interested in so-called speculation.'

The first time that the author was made aware of it was in the pre-internet days, when a photocopied version was sent to him by Richard Cannon, a chemistry professor at the University of East Anglia. Cannon had been visiting Malta on holiday and was staying in a four star hotel in Marsaskala, where the author was his holiday tour operator representative.

Cannon had already enquired as to where he could listen to a *żaqq* musician, and, with all honesty, the reply was that he had never heard of it. Instead, due to the author's interest in world music, he made Cannon a copy of Stambolovo bagpipe music from Bulgaria. On his return to Norwich, Cannon sent the Galpin Society article, and as he had done in Malta, implored with him to do something to save the *żaqq*. Some three years later, the article was handed to Ġużi Gatt, who went on to learn how to build the *żaqq* according to tradition.

Ironically enough, rather than being cherished, it's continued existence was the most threatened, and in 1998, there was only **one** known musician – an octogenarian, who knew the correct techniques required to build and play this instrument. The 1999 reference publication *Maltese Folksong Ghana: a bibliography and resource material*, compiled by Anita Ragonesi, only listed **five** existing tapes that include Maltese bagpipe melodies. These tapes only feature three different melodies, since one is repeated in several instances. Sant Cassia (2000) was also aware of this limitation:

'This same dearth of documentation applies to more instrumental pieces (Partridge & Jeal 1977). There are very few recordings or transcriptions of traditional instruments, such as those that Bartók, undertook, for example, for Hungarian folk music.' (p. 287).

The author sought and succeeded in tracing both researchers, residing in the United Kingdom and the Republic of Ireland. They were only too pleased that after nearly forty years of their *żaqq* fieldwork, a Maltese national had enquired directly with them about their fieldwork. Both researchers had kept all the field material, and copies of the sound tape recordings taken during their visits in 1972 and 1973. Subsequently, digitised images of folk musicians and copies of the field recordings were sent to the present author by Karl Partridge.

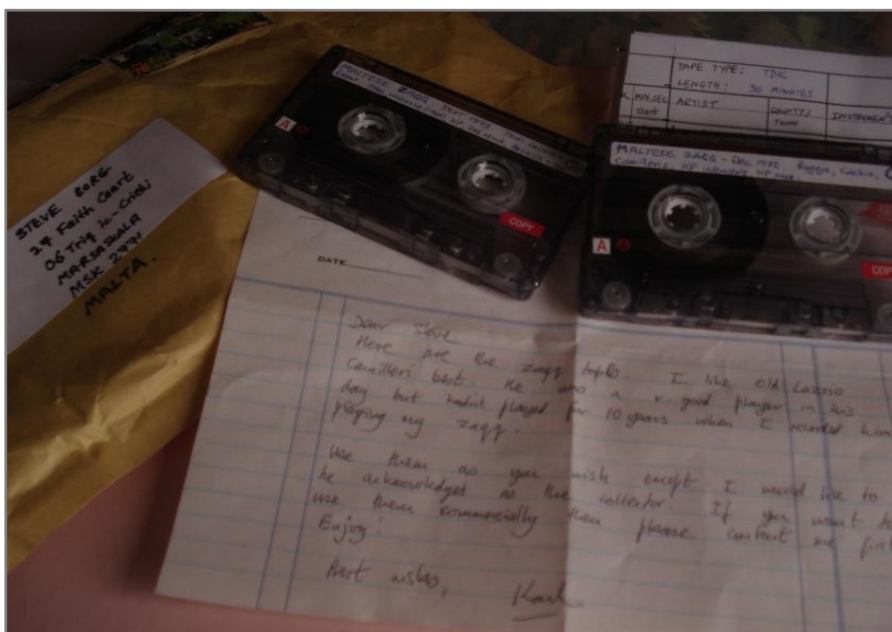


Figure 4.19 Recovered *żaqq* recordings made by Partridge & Jeal in 1972 and 1973

(Steve Borg)

Their field recordings have never been heard in Malta or elsewhere and consent was given to the author to make copies, and even reproduce them in future folk albums, as long as credit is given. Due to this rekindled interest, an amount of unprocessed field notes were being analysed and written by the same researchers.

On listening to the field recordings, it transpired to the present author that there were more melodies or motifs that P. R. Cooke, their music transcriber who resided in Edinburgh, did not select for transcription. These melodies were naturally not featured in the Galpin Society article, which featured seven *żaqq* musicians, eight frame drum and two friction drum players, whom Partridge and Jeal had interviewed, photographed and recorded.

Interview	♠ 7 Apr & 28 Jun 1964 ♦ 12, 14, 20 Dec 1972 ♣ 12, 14, 23 Sept 1973				
Folk Musician	<i>Żaqq</i>	<i>Tanbur</i>	<i>Żavżafa</i>	<i>Flejguta</i>	Location
Bugeja Awsonju	♦				Birgu
Bugeja Lawrence‡		♦			Birgu
Buhagiar, Ġlormu <i>Tas-Silla</i>	♣	♣		♣	Siggiewi
Cachia Toni <i>Il-Hammarun</i> †	♦ ♣	♦ ♣			Naxxar
Ċensu?†		♦	♦		Naxxar
Camilleri Lażżru I	♦			♦	Mosta
Camilleri Lażżru II	♦	♦		♦	Mosta
Partridge Karl	♦ ♣				Birgu, Naxxar, Siggiewi
Unnamed		♣			Preluna Hotel Sliema
Unnamed			♣		Preluna Hotel Sliema
Unnamed II		♠			Rediffusion
Vassallo Pawlu <i>Il-Bimblul</i>	♠				Rediffusion
Vella Joe	♣	♣			
Zammit Anġlu <i>Il-HaĦĦaj</i>				♠	Rediffusion

Table 4.7 Legend signifying Karl Partridge's recorded bagpipe music

(Borg 2015)

These were musicians who still had a place in the collective memory of their contemporaries, but had faded into oblivion until this reanalysis. Since neither Partridge nor Jeal could understand the Maltese language, they were compelled to rely on family relatives or friends to help communicate with their informants. This resulted in an incidence of misapprehension between what the folk musicians actually said in Maltese and what was

translated in English. At one stage, a folk musician exclaims that his bagpipe was out of tune, which the translator interpreted as ‘this is what I can play today.’

It is pertinent to refer to Partridge and Jeal’s salient observation towards the end of their article, when they claim that:

‘the Maltese with a few noteworthy exceptions show little interest in their own folk culture. It is hoped that this paper may preserve for the future information that might otherwise have been lost, and which will be available to later generations.’ (1977, p. 137).

No information was forthcoming about Partridge and Jeal. Fellow researchers referred to them as two British bagpipers, probably in Malta doing some field research for a degree in musicology. ‘Who are they and what has become of them?’ people in the local music scene enquired. During this research, the author succeeded in tracing Partridge in Crossgar, Northern Ireland and Jeal in Dublin, Ireland. Both were very forthcoming and ready to answer queries. This recovery of documented material on the Maltese bagpipe that had remained unpublished for nearly forty years after being collected in the field should be a very substantial resource for other researchers or musicians since the current material is very scant.

Ragonesi (1999) only refers to recordings by Toni Cachia *Il-Hammarun* from Hamrun [sic] (p. 34) and correctly from Naxxar (p. 41), Pawlu Vassallo *l-Bimbli* [sic] (p. 37 and p. 40), and a certain Salvu with no given surname or nickname (p. 40).

Cooke¹¹⁸ did reply to this observation that in the Galpin Journal article, Lazzru Camilleri’s tune is not published in its entirety but only as a motif. In his correspondence he notes that:

‘I may not have transcribed all of Camilleri’s playing anyway. My memory for things I did 36 years ago is not wonderful! But it occurs to me that if one wants to revive such playing, then it would be better to use the audio recording itself for musicians to listen to and think about and emulate. Transcriptions are second-hand information at best, and at worst can be misleading.’

¹¹⁸Electronic correspondence to Karl Partridge from the author, dated 4 September 2011.

In a telephone call made to Partridge in Crossgar on the 30th October 2011, he reaffirmed that Lazzru Camilleri's *żaqq* melody was by far the most superior rendition recorded, even better than Hammarun's, because it retained a North African modality. A few months before, Partridge had described Lazzru's melody as:

'Yes Lazzru Camilleri did impress me and when I was copying the tapes and listening to his playing I liked very much some of the motifs. His playing was much more varied than Toni's and as an older player his music represented better the way the żaqq was played in the past. If one can see past the mistakes – which naturally arose in playing an unfamiliar instrument after a very long gap – one can appreciate the potential of the instrument. If I was learning again I would model my playing on Lazzru's!'

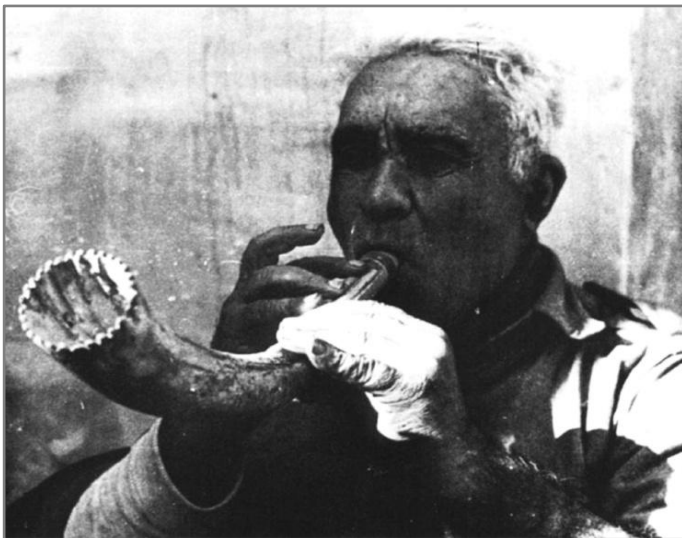


Figure 4.20 Lazzru Camilleri from Mosta with his bagpipe chanter

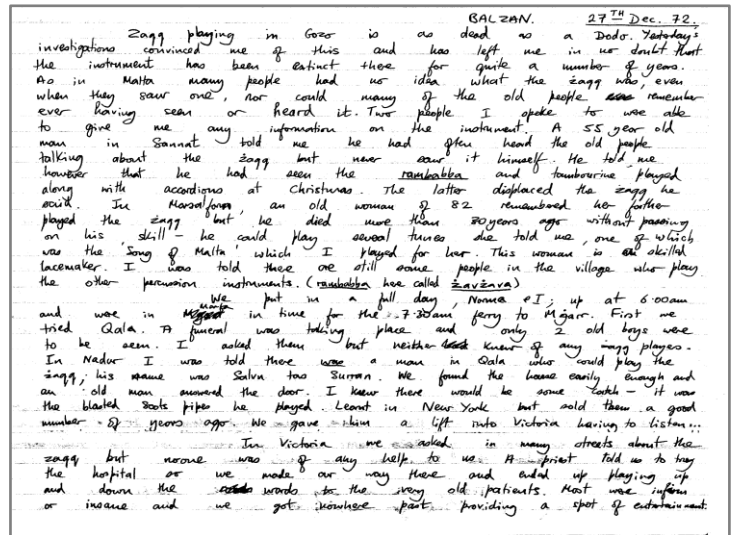


Figure 4.21 Field notes from Partridge's visit to Gozo

(Karl Partridge)

4.6 Identifying other recoverable magnetic reel recordings

Other sources of folk music include some from unexpected quarters, such as the small collection held by John Anthony Carter (1928-1993), from the harbour city of Senglea. Carter's grandfather John was an English serviceman who married a Maltese woman. With the intense aerial bombardment by the German and Italian enemy in 1940, Carter's family sought refuge in rural Żejtun and despite his British ancestry, the young teenage John Anthony started following *ghana*. It all came naturally to him.

His daughter Elizabeth is now the custodian of a small collection made up of nineteen cassettes dating from the eighties and ten reels from the seventies. By *għana* collectors' standards, it is minute. Nevertheless, due to her sense of awareness of the 'national memory' and of their eventual deterioration, she has shown the disposition to have them transferred to digital format by the NAM in order to preserve surrogate copies. She reminisced:

'When I used to ask him why he was fond of 'għana', something attributed to the lower classes and to the Maltese, he replied that for him it was link with tradition and folklore. He was friends with Fredu Abela Iż-Żejtuni, who used to duplicate 'għana' sessions for him. My father was a NAAFI officer and when serving with the British forces in Libya, he bought a Grundig recorder, to record Malta Rediffusion programmes off the set.'



Figure 4.22 John Anthony Carter, a Maltese folkenthusiast citizen of British descent

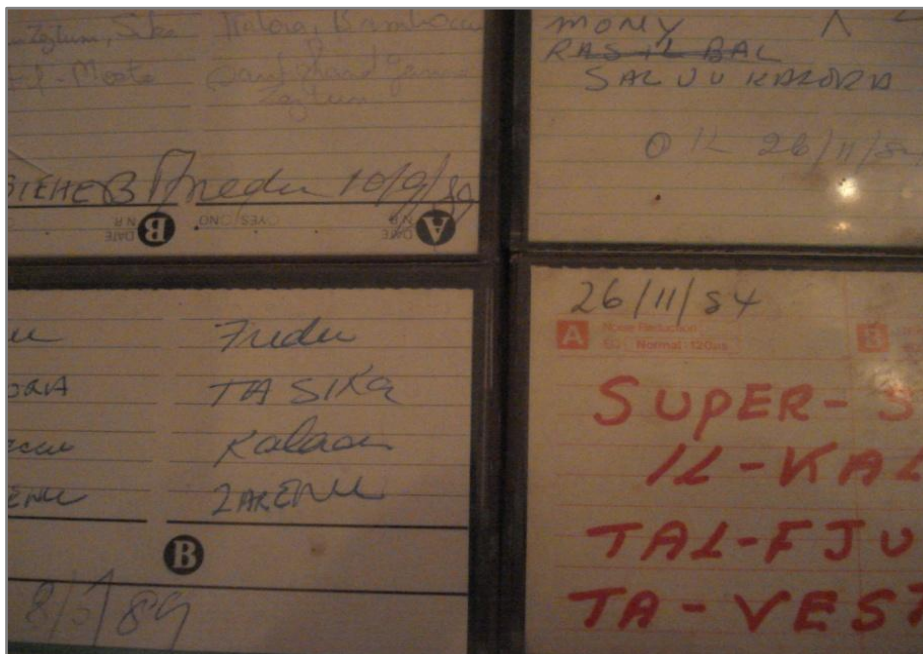


Figure 4.23 By 1984, compact cassettes had become the new recording medium

(Elizabeth Carter)

Carter's favourite folksingers were in this order: Pawlu *Il-Għannej*, Pawlu *Il-Bies*, Żaren *Ta'Vestru*, Frans *Il-Budaj*, Fredu *Abela Iż-Żejtuni*, and Kelinu *Is-Superstar*, not surprisingly all from Żejtun. Small collections such as Carter's, even when compared with the Muscat collection, shall eventually be known as priceless especially when overfour reels he has the participation of Joe Fenech *Il-Għasfur*, Ġużeppi Barbara *Il-Fukli*,

Pawlu Pace *Ta' Majna* and the unknown P. Vassallo, folksingers that were not usually commissioned to sing in Pawlu *Il-Għannej*'s group, and therefore evaded mainstream attention within the folk music community.

His sound cassettes, dated 26th November 1984, provide the evidence needed that the open reel was already losing favour to the new sound carrier, and thereby validate the author's decision to give an additional five years as the cut-off date, when the older carrier had fallen out of use in Maltese folksinging sessions. Another observation archival collectors need to heed, is that the introduction of the stereo cassette recorder, being smaller in size, saw the replacement of the solitary open reel recorder (*il-magna taż-żigarella*) with up to six or eight recorders (*tejp rekorder*).

Thus from one master reel, referred to by the folk fraternity as *il-mamma*, multiple original master recordings became available. This prioritised the author's quest to obtain the unique Leli Muscat open reel recordings, to other hitherto uncollected folk music sessions recorded on stereo cassettes, of which there should be more than one eventual material provider.

After appraising Leli Muscat's collection and generating a list of forty-seven folksingers within it, the author listed the notable absentees that would definitely be required to make the national collection more complete. These included Karmnu Camilleri *Tal-Haxix* (d. 1960s), Detroit-based Indri Farrugia *Il-Miramew* (19--?-198-), Karmnu Xuereb *In-Namru* (1911-1997), Sam Farrugia *Ta' Carabott* (1933-2002), Toni Pullicino *It-Tullier* (d. 1970s), Ġużeppi Camilleri *l-Jimmy Tal-Fjur* (1917-1994), Ġanni Żammit *Is-Sigar*, Salvu Galea *Tal-Kalora* (1944-2008), and Gozitan Ġużeppi Azzopardi *Ras il-Bagħal* (1927-) who had all relocated to Australia in the post-war period.

The diminutive size of the country facilitates mobility for retrieving reels once a contact with either a relative or an enthusiast is established; the fact that in improvised verse this usually involves the participation of four to six folksingers in the same song makes the possibility of a more comprehensive consolidation a reality.

The Leli Muscat Collection is lean in the ballad (Malt. *għana tal-fatt*) model. This should be theoretically easier to collect since there are only a few ballad singers who have recorded material. Amongst them are Żaren Mifsud *Ta' Vestru*, Frans Baldacchino *Il-Budaj*, Mikiel Abela *Il-Bambinu*, Kelinu *s-Superstar*, Ċikku Degiorgio *Tal-Fjuri*, Żeppi Spagnol *Tal-Kelba*, Żeppi Xuereb *Ix-Xiber* and Anglu Buttigieg *In-Najs* in Melbourne.



Figure 4.24 The author recovering nineteen open reels from Marsaskala on 22 September 2012

(Ivan Ellul)

Herndon refers to a ballad relating to the Angel Gabriel shipwreck in Marsaskala in 1969, of which no informant seems to be aware. Most ballads in the post-war period were published as chapbooks that sold for a few pennies. Mikiel Abela *Il-Bambinu*'s nephew informed the author that his uncle used to do intensive research before writing a ballad. If the story revolved about a serious crime that was to be resolved by a jury, observes Cassar (1988, p. 19) he would attend all the court sessions to observe the occurrences and be precise in his writings. Twenty of Bambinu's ballads were published in Cassar's biography.

From the 165 folksingers listed in the three main folksinging models during the 1957–1988 period, it was pertinent to formulate a list identifying their town of birth in order to conduct an effective outreach programme to recover data and material for the NAM. Mikiel Abela *Il-Bambinu*, in a ballad sung in honour of Pawlu Seychell *Il-Għannej*, sang:



Figure 4.25 Mikiel Abela *Il-Bambinu* was a prolific ballad singer who published chapbooks in the 1960s

(Joe Baldacchino)

Maltese original

*Trid idur sebat irhula
 Biex forsi ssib għannej
 Iz-Żejtun jitwieled tifel,
 Johroġ jgħanni jekk jibqa' ħaj!*

English translation (literal)

You have to go through seven villages
 To perhaps come across a folksinger
 In Żejtun a boy is born,
 He comes out singing if stays alive!

(Cassar 1988, p. 67).



Figure 4.26 NAM has no reel recordings of any female folksingers, including Ċetta Borg

(Mario Portelli *Ta' Perċitu*)

It would be practical to acquire the reel recordings of artists from the higher categories who are, as yet, not included in the collection. Amongst them, NAM needs to acquire recordings of female folksingers, including Anġla Mifsud *Iċ-Ċalija*, the latter awarded the national medal *Midolja Għall-Qadi tar-Repubblika* for her contribution to music, featured on YouTube, and Karmni Agius *Ta' Wistin*, who even has recordings available on Soundcloud. The recovery process is, however, not without its pitfalls. Writing on Portuguese fado, Elliott emphasises that:

'fado really is for many people, a local, living tradition that grants as much space to its amateur practitioners as it does to its stars. It is this river of anonymous souls who sing and play in the taverns.' (2010, p. 5).

Thus dilemmas might be created when recovering recordings of lower-classified folksingers, if they have been impeded from raising their social statuses due to unfortunate circumstances. One is told about the trauma faced by a folksinger from Siggiewi nicknamed *Wenzu Il-Qannebusu*, who is said to have had twenty calves stolen during his second announced session of folksinging, thereby untimely terminating his public participation in *ghana* events. Efforts should be made to acquire any recording that featured him.

Despite the eager anticipation of the need to collect Maltese folk music reels, folk music followers remain vocal in their skepticism that this can be achieved correctly, and although there is consensus that it needs to be archived, the fatalism of some was noticeable by dispelling the targeted effort of securing 400-500 hours of music that NAM had acquired as a non-consequential feat. Being cognizant of how challenging it is to transgress between different groups and alliances in the folk music world makes this exercise all the more painstaking. Mongelli (2003) refers to the collection amassed by Charles Mangion *Iż-Żubina*, one of his main informants. By 2003, Mangion had 3000 hours of recorded folk music, which he recorded at the Pieta Boççi Club, a traditional bowling club where, as the operator, he held regular folk music events.

In an interview¹¹⁹ with Mikiel Cumbo *L-Izgej*, reputedly Malta's most renowned high pitch model folksinger, he confided with the author that he has a collection of around 5000 hours featuring the three main folk music models. The collection includes some of the most reputed folksingers in the high pitch model, which is the most critically endangered, and includes Karmnu Camilleri *Tal-Haxix*, Wigi *Il-Pewx* and Indri Farrugia *Il-Miramew* who should definitely all be included in any content mapping exercise. Another folksinger and collector, Manwel Lia *Is-Setti*, informs that he has a collection of over 3000 hours which he wants to offload.

One would be presumptuous to give an approximate figure of hours of the comprehensive amount of folksinging hours awaiting digitisation. With the advent of the cassette recorders, some events were recorded simultaneously with five recorders, thereby generating multiple master copies, which in turn might have had second generation copies made from the master recorder.

With great caution, one may safely assume that the open reel period 1957-1988 can provide some 6,000-7,000 hours of listening time. If one had to include the cassette reel period prior to DAT and video recorders, the number may be inflated to around 12,000 hours. Through these calculations, the 1957-2016 period could

¹¹⁹Interview with Mikiel Cumbo *l-Izgej* conducted in Marsaskala on Sunday 13 June 2016.

possibly include between 250-300 folksingers, although this would always be relative if the minor division folksingers are included.

Mongelli calls for the need of archiving the holdings, in what he terms as '*la necessità dell'archiviazione*' (lit. the necessity of archiving). One can only speculate about Mangion's current collection, being aware he was still recording folk music until 2016, well after the outlet's tenure changing to new operators. He observes that:

'In this manner the 'ghana' enthusiast becomes a true collector, and in a certain manner even an inevitable custodian of the musical tradition. The act of registering all the recordings takes a stronger significance, given that the ritual of inscribing a social of specific importance in the collective memory.' (Chapter 8, p. 28).¹²⁰

It is relevant to assess how the Leli Muscat collection held in the NAM is as part of the musical heritage within three national institutions: the PBS, UoM and NAM. To this end, a list has been compiled with 128 improvised verse folksingers, 24 who sing the high pitched *La Bormliza* model and 29 *Tal-Fatt* ballad singers. Some folksingers perform in more than one model and their name appears in more than one list. Altogether, they total 165 folksingers and are all listed as active between 1957 and 1988, the era when open reel magnetic tape was the main recording medium in Malta. Undoubtedly, there are more folksingers whose name the author has not yet come across in any reference.

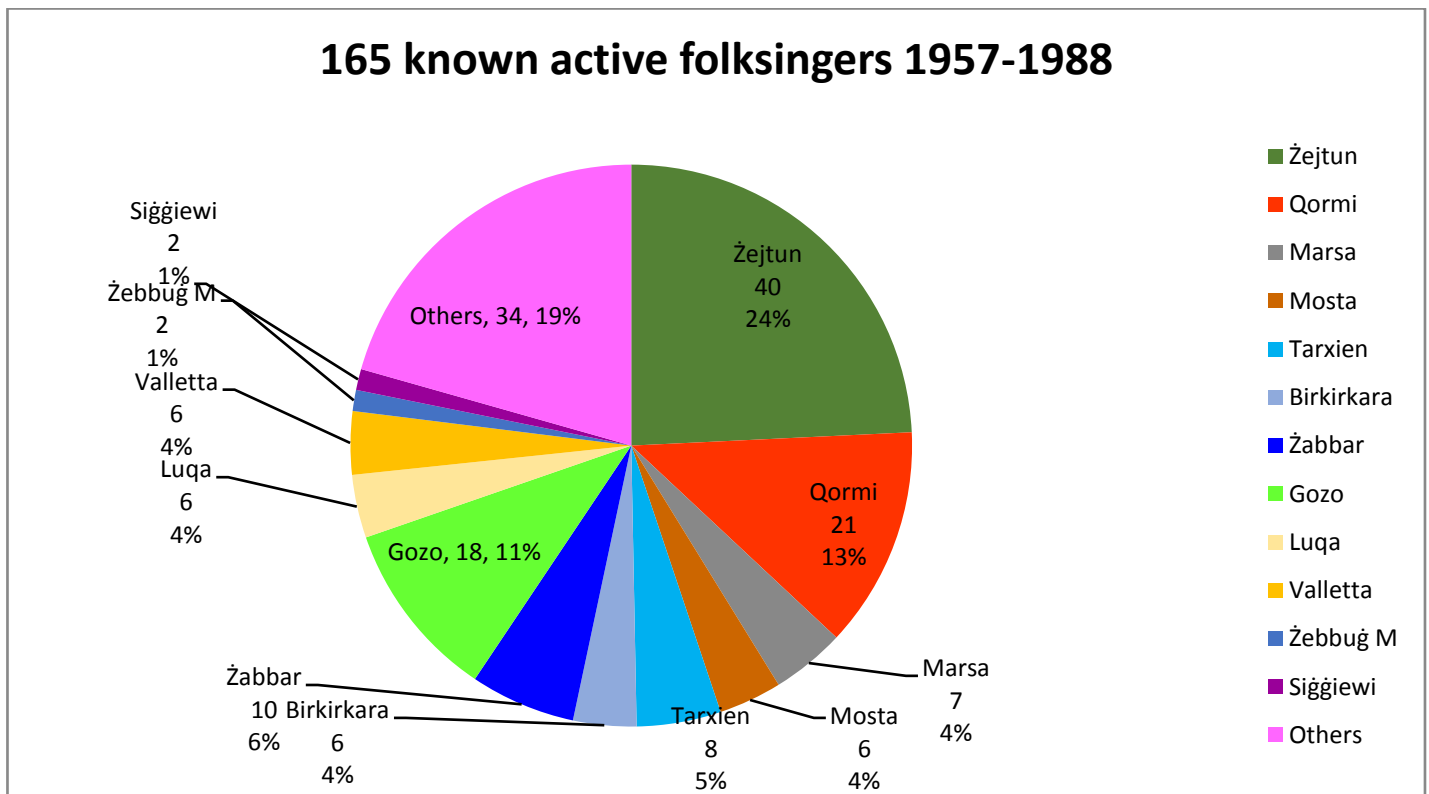
An aid that shall definitely facilitate content appraisal of the improvised verse folk reels is the folksingers' custom of introducing themselves during the introductory stanzas of a session. Chircop (2000) quotes Fsadni, who believes that:

¹²⁰The original Italian text read as "*In questo modo l'appassionato dighana diventa un vero e proprio collezionista, e in un certo senso anche inevitabilmente custode di un modo di eseguire la musica tradizionale. Va da sé che l'atto di registrare le esecuzioni ha poi forti valenze simboliche, si rifà al gesto rituale di iscrivere nella memoria collettiva un avvenimento sociale di una certa importanza.*"

‘this manner evolved in the Sixties as a result of the increasing tendency to tape spirtu pront sessions. Through the introductory lines of the ‘għannejja’ the recording could be internally distinguished from other recordings made on the same tape.’ (p. 7).

Ragonesi’s pioneering publication had shed light on amount of folk music reel tapes that were held in the repositories of the Public Broadcasting Services (PBS), the University of Malta (UoM) and Labour-party owned One Radio. Recalling that *spirtu pront* is based on improvised verse and that these cannot be repeated in any subsequent session, the legacy of Maltese folk music is dispersed in thousands of reels that have been recorded and are now held in various collections, the great majority in private possession. Reel-to-reel recordings have changed the way that field researchers collect their music. Woods (1979) quotes American musicologist Bertrand Bronson in his observation that:

‘in the second quarter of the century, sound-recordings have tended to take over more and more of the burden of responsible preservation and transmission of evidence. The right procedure for a future editor...will probably be to prepare a series of vocal recordings from authentic sources, and accompany them with critical and analytical notes.’(p. 23).



This research yielded the result that 24% of the folksingers of whom open reel magnetic tape recordings for 1957-1988 are known to or presumed to exist, were indeed from Żejtun. The second highest location with folksingers is Qormi with 13% and Gozo at third with 11%. With this data, it was therefore pertinent that an outreach exercise within the folksinging community was to be conducted. It was opportune that the town's heritage society, Wirt Iz-Żejtun, chose folksinging as the topic for their 2012 annual talk. The author was approached to give a talk about the importance of acquiring and preserving material related to folksinging, as a custodianship exercise of Żejtun's intangible heritage that sought accessibility and longevity.



Figure 4.27 Poster promoting the folk music cultural event in Żejtun in July 2012

The event, held in Luqa Briffa gardens on the 6th July 2012, attracted around seventy people, including the town's mayor and deputy mayor, folksingers, folk enthusiasts and residents who were interested in their community's heritage. It was opened by a talk by veteran folklorist Charles Coleiro, who spoke on the different models of Maltese folk signing. His contribution was interspersed with the live participation of two main folksingers Żepi Spagnol *Il-Kelba* and Mikiel Cumbo *L-Iżgej*, and three guitar players, who performed some stanzas or interludes from each model that was being discussed.

The author's talk took over three quarters of an hour and was based on a presentation shown on a big screen. It focused on a comparative analysis between the folk revival of the tsambouna in the Greek Islands, including Ikaria and

Karpathos, the deterioration of magnetic tape open reels that had also effected the Vicentini Archive¹²¹ in Verona, and the promotion of fado including a comprehensive portal¹²² through social media dissemination.

¹²¹ Available at:

https://www.researchgate.net/publication/238799011_The_Vicentini_sound_archive_of_the_Arena_di_Verona_Foundation_A_preservation_and_restoration_project (Accessed: 23 July 2017).

¹²² Available at: <http://www.candidaturadofado.com/en/homepage/plano-de-salvaguada/arquivo-sonoro-digital>

The added bonus was when the audience could hear short excerpts of audio recordings taken from the Lela Muscat collection, acquired by FNAM, and photographs of folksingers recovered during this research. The projected programme of the recovery, preservation and access to folksinging material was given the approval of all those present, and the two folksingers offered the author to assess their private substantial collection and cooperate with the NAM for the safeguarding of this intangible heritage material.

Perhaps the most pertinent issue during the author's public talk was the expression of academic interest in proposing the national memory project, highlighting the need to do this in the near future, and to seek the cooperation from the main stakeholders: the Żejtun local council, the non-governmental organisation Wirt iż-Żejtun, and the folksinging community, who has, in their possession, the largest amount by far of recordings, photographs and ephemeral material related to folk music, or else knew of relatives of the deceased ones who would readily become partners in a real effort to contribute to a databank.

4.7 Recovering Maltese vinyl 1962-1984 and compiling a national catalogue

Due to the war period, there was a hiatus in the release of Maltese shellac records until the fifties, which recommenced under the new format of 7-inch vinyl 45rpm and later on the 12-inch 33rpm. These have never been collected by any repository and have remained dispersed and unavailable for public access and academic research. This is a major lacuna in the collection management of Maltese intangible heritage, due to several unfortunate circumstances. It can be noted that the NAM, custodians of public records, came into being in 1990, after the passing of the first Archives Act.

Thus, whereas other national archives in Europe, North America and Oceania had it within their remit to act as the repositories of this archival musical content, the music industry had already entered the post-vinyl period when the NAM were founded. Another issue was whether vinyl records and other releases by private individuals were obliged to present preservation copies as legal deposit to the National Library or not. Whatever the case and the reason, the Maltese music releases have remained uncollected.

It is presumed that the first 45rpm vinyl releases in Malta date to the early sixties, a re-release of the shellac recordings recorded in Milan and Tunis in 1931. An initiative by Andrew Alamangohas seen the digital mastering of the shellac records released in the early thirties.

From 1962 to the early seventies, several Maltese record labels, including Electro, Maltadisk, Anthony D'Amato, followed by Record Centre and Circle, published a number of series featuring Maltese beat groups that sprouted with the opening of several hotels along the coastline, singers imitating the Italian canzone and folksingers maintaining the traditional form of singing.

There were, however, many other labels that released a very small amount of singles, in Malta, or where the Maltese emigrants were present in significant amounts: Australia, Canada and the United Kingdom. The first Maltese 12-inch release dates to 1967 and was a Rediffusion Malta recording. In the last fifteen years, the author had the foresight to recover close to eleven hundred (1,100) Maltese tracks, all released on vinyl, before becoming unavailable or unrecoverable from the source community. From an estimate of 751 tracks that have compiled as a proviso national catalogue through their matrix number, 419 are in this personal collection. This is a substantial amount that works out at 55.8% of known Maltese vinyl released on 45rpm.

They should be transferred to digital format in an exercise revolving around what, in archiving terminology, is referred to as Intended Content Extraction (ICE), where the sound captured is presented on the release. To ensure that the result presents the highest possible audio standards of each track digitised, a further appraisal of the one with the best audio condition shall be made, where multiple copies are held within the same collection.

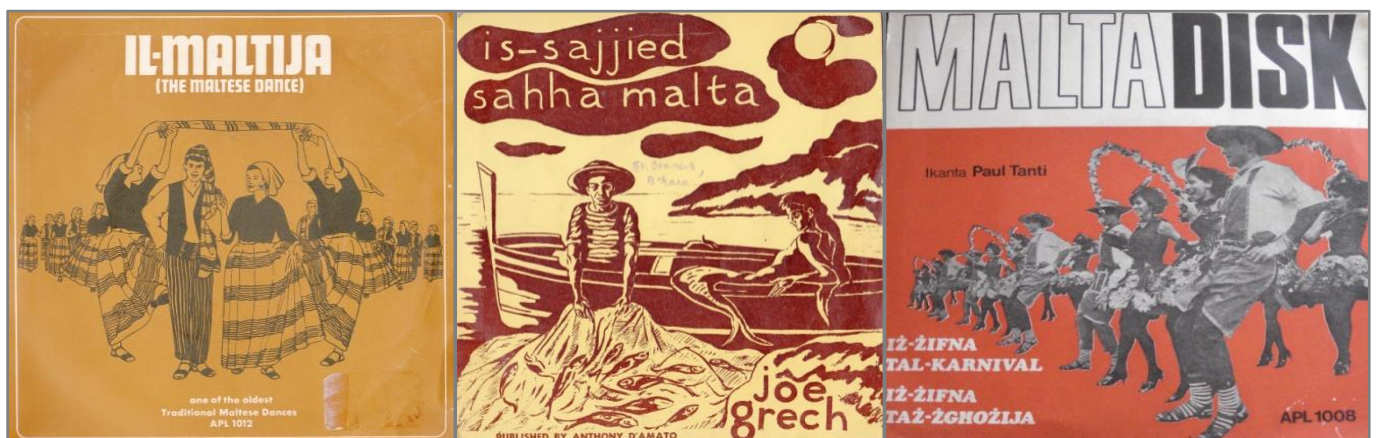


Figure 4.28 45 rpm sleeve designs depicting 1960s folk releases

(Steve Borg)

The future task of accruing Maltese releases shall be further exacerbated by the limited amount of copies of every track available for sale due to the minute Maltese market, with five hundred (500) singles being the most common factor. Well over forty years have passed since their release and many have become lost, misplaced, misused or even discarded due to sheer lack of appreciation. Further procrastination, therefore, may prove to make its collection development all the more difficult.

Maltese folk music also garnered the attention of a Bavarian music band, the Isartaler Blasmusik from Munich, an orchestra that was founded in 1955 and led by Adi Stahuber from 1955 until 2010. They visited Malta in 1973 for the 1st Malta International Music Festival. His son Adi Jr, the current head, provided some relevant data about the vinyl release that contained five tracks, including the Maltese *Kontradanza Maltija* and *Dis-Sena tal-Valletta FC*, played on German brass instruments. Stahuber recalled that:

‘Since then we had 12 visits to Malta. There was a very strong relationship to the Premier [sic] Minister of Malta, Mrs. Agatha Barbara who became a very good friend of our family. This single was released in 1977, typically 5000 copies were pressed. Please let me know what exactly you need and we can search our archives. There are certainly many pictures and articles from different newspapers available.’¹²³

From these, 5,000 copies of this German release of traditional Bavarian and Maltese folk music, there is not even one copy held within NAM or PBS and the author’s copy came from a car boot sale in Vittoriosa. A browse through the website of the National German Sound Archive, the *Deutsche Phono Archiv*, would reveal that another release¹²⁴ in compact disc format from 1996 by this same band includes Maltese folk music. This album is virtually unknown in Malta.

Hy-Fin Records	N/A	Taht l-Art	Lorraine	1978	2.06 C.B. Miceli
Implex (Australia)	GSO 14A	Žgur, Žgur, Žgur	The Dynamics	n.d.	John Farrugia
Implex (Australia)	GSO 14B	<i>You belong to my heart</i>	The Dynamics	n.d.	Agustin Lara
Implex (Australia)	GSO 19A	Dejjem f’Qalbi	The Dynamics	n.d.	John Farrugia
Implex (Australia)	GSO 19B	<i>Love is All</i>	The Dynamics	n.d.	Arrang. Greg Micallef
Isartaler Blasmusik	30467 A	Dis-sena tal-Valletta F.C.	Adi Stahuber & Brass band	n.d.	Xercarm & W. Arena
Isartaler Blasmusik	30467 A	<i>Die gamserl schward und</i>	Adi Stahuber & Brass band	n.d.	

¹²³Electronic correspondence received from Adi Stahuber Jnr, dated 4 May 2012.

¹²⁴See

<https://portal.dnb.de/opac.htm?method=showFullRecord¤tResultId=Malta%26dnb.dma¤tPosition=18>
(Accessed: 12 November 2012).

		<i>braun</i>			
Isartaler Blasmusik	30467 A	Kontradanza Maltija	Adi Stahuber & Brass band	n.d.	
Isartaler Blasmusik	30467 B	<i>Bayerische Landler</i>	Adi Stahuber & Brass band	n.d.	
Isartaler Blasmusik	30467 B	<i>Holzackerbuam-marsch</i>	Adi Stahuber & Brass band	n.d.	
J.A.B. Records	MA 7231 A	Kalendarju	Tony Gauci & Scorpio Band	n.d.	Prod Jo Debono
J.A.B. Records	MA 7231 B	Imhabba ta' Emigrant	Tony Gauci & Scorpio Band	n.d.	Prod Jo Debono
Jozam	ST 57974	Qalb wahda	The Tramps	1978	3.41 Emanuel Ellis
Jozam	ST 57974 B	D.J.	The Tramps	1978	2.40 Spiro Sillato
Knights Records	TK 001 A	Inhobbok	The Knights	n.d.	Joseph Debattista
Knights Records	TK 001 B	Isbah minnha ma Narax	The Knights	n.d.	Tony Grech
La Chanson	ECG1005 A	Il-Landier	Carmen Schembri & Number One	n.d.	3.00
La Chanson	ECG1005 B	Awguri	Enzo Gusman & Birkirkara Choir	n.d.	2.56
Life Records	L 001 A	Ftakar Żmien l-Imghoddi	Life	1976	Tony Camilleri
Life Records	L 001 B	L-Imhabba Taghna	Life	1976	Tony Camilleri
MaltaDisk	APL 1001 A				
MaltaDisk	APL 1001 B				
MaltaDisk	APL 1002 A	L-ghada tal-festa	Carmen Schembri Tony Agius Spiro Zammit Orchestra	n.d.	Ġużeppi Ciappara
MaltaDisk	APL 1002 B	Il-football	Reggie Spiteri & Spiro Zammit Orchestra		Lourdes Bonnici/Albert Cassola
MaltaDisk	APL 1003 A				
MaltaDisk	APL 1003 B				
MaltaDisk	APL 1004 A	Xemx jew qamar	Coro Armonico & Spiro Zammit Orchestra	n.d.	Ciappara-Zammit
MaltaDisk	APL 1004 B	Il-Bieb tal-Bombi	Carmen Xerri & Spiro Zammit Orchestra	n.d.	Ciappara-Zammit

Table 4.9 Excerpt of the 'national' catalogue for Maltese vinyl releases

(Borg 2017)

The long-term aim of the recovery exercise is to migrate the data for an eventual deposit to the NAM as preservation surrogates. Thus the proposed project would have succeeded in making available dispersed or forgotten intangible heritage resources and ensuring their perpetual connectivity with the Maltese people as an integral part of our cultural identity.

Enquiries were also made with the Assistant Director of the Audio Visual Archives of Singapore¹²⁵, Dr. Phang Lai Tee regarding their appraisal and acquisition of material. He comments that:

'our key role is in the appraisal, acquisition, preservation and provision of access to public records of national or historical significance to Singapore. This is complemented by acquisition from private sources to fill gaps in our holdings.'

'Our holdings of 1960s - 1980s music albums on vinyl disc were mainly transferred by our former

¹²⁵ Amongst its holdings the National Archives of Singapore has 122,000 audio-visual recordings (78,000 recorded hours) and 3,552 oral history interviews (18,904 recorded hours). Further information is available at: <http://www.nhb.gov.sg/NAS/>. (Accessed: 3 October 2012). Electronic correspondence from Dr. Phang Lai Tee to the author dated 14 March 2012.

national broadcasting station and its predecessors. In the late 1990s, NAS had organised a heritage donation drive and we received many donated archival materials, including photographs and vinyl records, from the public. Nowadays, we receive walk-in donations from members of the public who no longer have access to vinyl record players. We occasionally leverage on the media to publicise our preservation function. Only a very small amount of our music recordings are recorded on open reel audio tapes. As we are not a music library or archives, it is not our primary objective to collect and preserve every music album by local musicians or artistes. The Singapore National Library administers a Legal Deposit for published works which covers sound and film.'

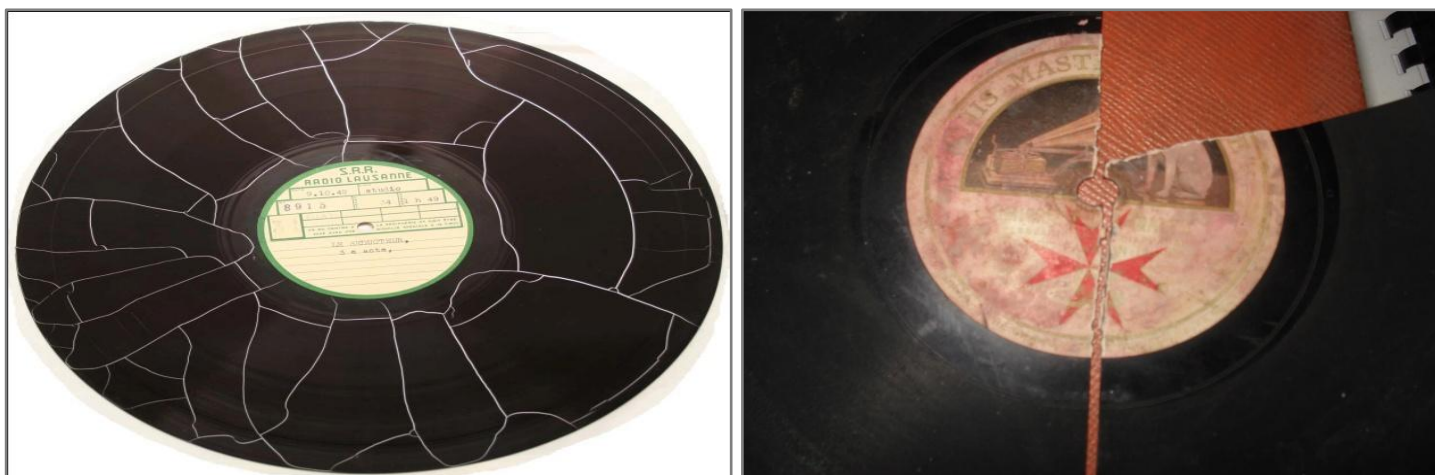
There have been several attempts by collectors to trade vinyl records, or transfer them from analog to digital, but the prognosis is that they shall fail in having a comprehensive list since they are not operating as a i) community open source database or ii) within a structured entity that adheres to archiving recommendations from IASA or ARSC. These include Diski Maltin on the social network Facebook, where the page creator on 30th September 2012 posted that:

*'Hi all, my name is Andre Damato, my uncle has given me two sets of mint condition Malta singles records, I wish to sell. The singles are from the 60s and 70s all orgianal and in mint condtion. The collection is of 45 different orgianl records, each record has two songs (side a and side b). All the lot is 45 euros. Some of the hits are from Freddie Protelli, John Laus, Enzo Guzman, Fr David and more.'*¹²⁶

By the 31st October 2012, a month later, it had not elicited any response. The largest vinyl online vendor <http://www.45cat.com> includes a number of Maltese tracks, one listed as an Italian release¹²⁷ since it was printed, but not released there.

¹²⁶ Available at: http://www.facebook.com/diskimaltin/photos_stream#!/diskimaltin (Accessed: 29 October 2012).

¹²⁷ Available at: <http://www.45cat.com/record/ex007&c=48195#48195> (Accessed: 31 October 2012).



Figures 4.29 & 4.30 Fragments of Swiss and Maltese records with data than can be optically retrieved

(Swiss National Sound Archives; Steve Borg)

The collection of broken pieces for eventual audio capture has been initiated by Stefano Cavaglieri of the Swiss Vision Audio and adopted by the Swiss National Sound Archives (SNSA)¹²⁸. This process involves the scanning and optical retrieval of shrunk lacquer records and broken microgrooves, after which other processes include audio extraction, equalisation and de-noising. It has also developed by Italian audiovisual archives through various projects, including GHOSTS (Grooves and Holes Supporting Tracks Separation)¹²⁹, with the Università degli Studi di Udine and is being used in major sound archives worldwide.

4.8 The advent of the compact cassette era 1975-2000

The advent of compact cassette replaced magnetic open reel and vinyl releases. The compact cassette had been successfully introduced as an electronic storage media in 1966 by BASF¹³⁰ in its new factory in Willstätt, and in the Netherlands by Philips. It consisted of two small spools covered by a plastic casing, which played over a tape head when inserted in a cassette player. The most common tape, which had sixty minute duration was ideal as a prerecorded media, relatively inexpensive and offered a high fidelity audio. According to the BPI, the sales peak of compact cassette in Britain was in 1989, when eighty three million units were sold.¹³¹

¹²⁸Official website available at: http://www.fonoteca.ch/index_en.htm (Accessed: 21 January 2013).

¹²⁹Available at: http://www.unipd.it/uniscienze/articoli/doc/Canazza_Photos_ghost.pdf (Accessed: 21 January 2013).

¹³⁰See: http://www.basf.com/group/corporate/en/function/conversions/publish/content/about-basf/history/1965-2006/images/1965-2006_en.pdf (Accessed: 21 November 2012).

¹³¹See article on BBC news available at: <http://news.bbc.co.uk/2/hi/technology/4099904.stm> (Accessed: 21 November 2012).



Figure 4.31 Compact cassettes acquired on 7th Oct 2012 from a car boot sale



Figure 4.32 A rare 1984 folk cassette from Gozo

(Steve Borg)

Compact cassettes in Malta became popular around 1976, at a time when it was being used to duplicate recordings of 33rpm vinyl albums. It was also the ideal medium for newly established singers, including Tony Camilleri, who released his album *Il-Għannej*. By the late eighties, with the decrease of vinyl records, two studios, Boffa and Smash, became popular with recording and releasing music recordings on compact cassettes for band clubs.

Compact cassettes were eventually sold during social events, including feast days, song festivals and in the weeks prior to the traditional regatta boat race of 8th September. Political parties, especially the opposition Nationalist Party began releasing compact cassettes with partisan songs prior to their meetings between 1981-1987 when they had a majority of votes but not parliamentary seats. The same period was characterised by the Labour party, which issued releases of theatrical plays, musicals and children's song festivals, also on compact cassette. Probably the most substantial legacy is the release of hundreds of compact cassettes by band clubs containing festive and funerary marches, both sacred and secular. Some of these have become folk favourites and are featured by many different societies once the band composer gives the necessary rights.

In 1984, the folk trio *Dwejra*, composed of Helen Camilleri (vocals, percussion), George Camilleri (vocals, guitar and flute) and Joseph Bezzina (vocals and piano accordion), released a compact cassette with sixteen songs in what they claimed in the sleeve as:

'the first collection of Gozitan folk music. The songs are either purely traditional or original compositions written in an unmistakable folk idiom'.

To date, there is no known official catalogue that lists Maltese releases in this recording format.

4.9 Recovering folk music photographs

Another field that required immediate recovery was the photographic collection featuring Maltese folksingers and musicians. No collection exists in the NAM, nor any council archives or libraries and no attempt been made by any party to initiate one. Boles (2005) stresses the importance of acquiring related information through parallel documentation when appraising sound records. He theorises that:

‘a collection’s value is greatly enhanced by a ready-made descriptive and access system. Without such supporting data, the cost of identifying and arranging the sound or visual records may make their preservation prohibitive.’ (p. 63).

For this reason, a list of former wine shops that used to host *għana* sessions was compiled, and the author went to Albert Town, a run-down precinct of the harbour town of Marsa, looking for two venues: Lucy’s Bar and the Friend to All Bar. Both had been closed for years and the former had made way for an apartment block. It was by chance that the closest bar at which to quench thirst from the ailing summer heat was an outlet operated by Mario Portelli *Ta’ Perçitu*.

It was overwhelming to note that its walls were adorned with photographs of folksinging sessions from the fifties to the seventies, a relic from the days when his father Ċikku ran a small wine shop in Fgura, the Fgura Bar, where he frequently organised prime folksinging events.



Figures 4.33-4.34 Water-spoiled photographs of a July 1978 event, which included prime folksingers & event sponsor Mr. Stivala

(Mario Portelli *Ta' Percitu*)

Permission to photograph was given and he also brought other loose photographs, kept in a plastic bag. These were all memories of yesteryear. On a second visit, he went rummaging in the storeroom at the back and returned with framed photographs that were stacked on the shelving. Unfortunately, some of these had been spoiled by water or had accumulated substantial dust and other detritus. The photograph negatives of the July 1978 event were misplaced and presumably lost. The photograph in Figure 4.33 featuring ten prime folksingers and folk musicians can be satisfactorily restored by Adobe Photoshop CS6¹³², which is available to download on the internet.

The frames were cleaned with a humid sponge and the small iron nails removed to allow for the careful retrieval of the photographs held within. These were then all scanned by the author's Canon MP250 scanner to an average of 18 megabytes per photo, saved in tagged image file format (TIFF) and shall eventually be transferred to the NAM for their national database.

¹³² Available at: <http://www.adobe.com/mt/products/photoshop.html> (Accessed: 23 April 2017).



Figures 4.35 & 4.36 Photographs retrieved from a Marsa wine shop have now all been scanned according to IASA standards
(Mario Portelli *Ta' Percitu*)

Another collection of photographs was recovered from Ms. Vivian Gambin. She had been an accordionist with the Paul Curmi Dancers. This folk group was founded in the sixties as the tourism industry was establishing itself more soundly. Other than dances, the folk group played several traditional music instruments, including the guitar, frame drum and friction drum. Curmi had:

*'delved deeply into local past customs and eventually came up with a series of folklore dances related to both peasantry and aristocratic mediaeval activities. His numbers are a vivid depiction of the humble fishermen's chores, the lively village festa celebrations, and harvest time reveling, in direct contrast to the sophisticated movements of the noble people of Mdina, and the leisurely paces of the spouses and guests at the traditional Maltese wedding performance.'*¹³³

4.10 Linguistic diasporic challenges facing recovery

The Maltese diaspora is largely found in Australia, Canada, the United States, the United Kingdom, with small communities in France that moved there once the North African colonies gained independence in the 1960s. There are no known folksingers who came from North Africa, but the largest concentrations settled in Sydney and Melbourne, which had at least three Maltese clubs in Adelaide and Mackay.

¹³³See the official website available at: <http://www.paulcurmidancers.com> (Accessed: 20 November 2012).

Reference was made earlier on how Maltese-Australians were trying to acquire the Leli Music folk music reels from Malta, which, through the author's intervention, eventually went to NAM. Azzopardi (2014, pp. 73-74) sheds a light on this longing, through an oral testimony by Michael Magrin *Iz-Zabbari*, a folksinger who emigrated to Australia in 1963. Speaking in 2013, Magrin feared that Maltese folksinging in Australia would not survive more than ten years' time, since no new folksingers are replacing those deceased, with second or third generation Maltese far removed from this musical genre that requires mastery of the language, its innuendos and idiomatic qualities. Acquiring retrospective folksinging sessions from their homeland tended to address that looming void.

Eve Klein (2005) quotes the 1994 report issued by the Bureau of Immigration & Population Research, that between 1948 and 1971, some 50,000 Maltese emigrated to Australia. Due to their insular upbringing and conditioned by their Mediterranean Catholic backgrounds they usually sought security by inter-marrying within the Maltese or Italian partners, with the more multi-lingual seeking also Balkan, usually Croatian or Serbian spouses, and, quite naturally, being a former British colony, Australians of Anglo-Saxon descent.

In 2002, Klein, an Australian academic studying the language usage of the Maltese communities, attended several folksinging events organised by the Malta Historical Association in Melbourne and Sydney. These were mainly attended by first generation Maltese, some of whom had left Malta over fifty years before. One such event, held in 2004, was entitled *History of the Maltese Language and its Role in Contemporary Australia* held in order for her to accommodate her research. During the Sydney event, however, she aired a recording of a Melbourne session and to her amazement her informants could not translate the lyrics. She remarked how:

'After the Farrugias unsuccessfully attempted to translate the tapes, they remarked that they were unable to do so because it was a dialect of Maltese that was "very difficult to understand" and as such they couldn't "quite catch the words"'. (2005: 92).

Although it is true that dialects exist, with Isserlin mentioning thirty-eight in the pre-war period, the incomprehension was most probably due to extensive linguistic knowledge of the folksinger in question, being that able usage of the vernacular made one more reputable and esteemed.

This point of incomprehension was also raised by Dr. Andrew Pace, who during his presentation entitled *Maltese collections in Malta and abroad* in SMIC conference in Malta in April 2014, remarked that Maltese folksinging tapes held in digital format [and recorded mostly by Kevin Bradley and Mannie Casha] at the National Library of Australia (NLA) remain without a summary or a translation since no personnel at the institute has the ability to understand them, being recorded in Maltese. In truth, the author was already aware of the holdings within this repository and, since they are made available online, had already written a short biography about a Malta-born Frenċ Cutajar *Il-Witli*¹³⁴ for the M3P project, with content extracted from a 1990 recording held at the same NLA¹³⁵.

Pace said that Mannie Casha has a substantial amount of videos and cassettes of folk music sessions in Australia, lots of handwritten ballads, and artifacts, including manuscripts of Maltese plays performed in Australia. Casha has recently been occupied launching his book entitled *Maltese traditional music: għana and prejjem* about folksinging in Australia, but his forthcoming project should see him discussing the long-term preservation of his collection with the National Library of Australia, to which Pace states Australia has a claim, but also believes that there should be a reciprocal agreement with the NAM.

Historian Barry York identifies the major obstacle to the Maltese language in Australia as “the reality that Maltese is not a useful language to the Australian-born” in terms of employment opportunities or fiscal return (1997: 95-96). Therefore, there is no continuity in the language usage by second and third generation Maltese Australians.

Azzopardi (2014: 71) refers to his visit to the Melbourne, where, at the *Klabb Għannejja Maltin* (Maltese Folksingers Club) which had 400 members, they had a poolbase of 17 folksingers and folkuitarists, with the oldest active being 94. He laments that with the passing away of every folksinger in Australia, Canada and the United States, the amount of active performers decreases until the endangered genre withers away completely.

The constant invitation of folksingers from Malta, as was that of Fredu Mifsud *Ta' Vestru* and his guitarist son Ion in 2016, can only be prolonged until it is not economically feasible to do so anymore. Maurice Cauchi

¹³⁴Biography available at: http://www.m3p.com.mt/wiki/Fren%C4%8B_Cutajar_Il-Witli (Accessed: 30 June 2016).

¹³⁵Available at: <http://www.nla.gov.au/amad/nla.oh-vn4578816?searchTerm=text%3A%22Manuel+Casha+Maltese+folklore+music+project.%22> (Accessed: 30 June 2016).

(2016: pp. 17–20) presents a more scientific analysis¹³⁶ of the cultural and social qualms of the third generation Australians of Maltese descent, or Maltese-Australians, who have all but lost the language, yet have rekindled an interest in Malta due to their ancestry and its EU membership.

Dr. Andrew Pace, who researched Maltese folk music in Australia, points out that the people who listen to this music in Australia are mostly Malta-born. He asserts that this endangered genre shall die out in Australia within the next twenty years.

The same scenario is repeated in north America, especially in Detroit and Toronto, which both had substantial Maltese communities. Many Maltese had also been attracted to Detroit to work with the Ford automobile company or to various Canadian cities, including Toronto and its suburbs, Vancouver, and Calgary due to assisted passages partly paid by the Canadian Imperial Government on the recommendations of a Canadian bishop, who had been impressed by the religiosity and industry of Maltese people during the World Eucharistic Congress, held in Malta in 1913.

4.11 Postwar Maltese folk music legacy in Australia : a surpassed impasse

¹³⁶ Available at: <http://www.mccv.org.au/wp-content/uploads/2016/03/Three-generations-of-Maltese-in-Australia-Report-by-M-Cauch-March-2016.pdf> (Accessed: 20 Dec 2016).



Figure 4.37 Prime folksinger Ġużeppi Camilleri *Il-Jimmy tal-Fjur* (1917-1994)

(Emanuel Camilleri)

When the author had sensed an impasse for obtaining audiovisual recordings and relevant documentation about the significant post-war folksinging community in Australia, in July 2016 he was contacted via email by Emanuel Camilleri, a Maltese emigrant living in New South Wales who was aware of this research and the author's contribution on M3P. He happened to be the son of the renowned folksinger Ġużeppi Camilleri *Il-Jimmy tal-Fjur*, a prime folksinger about whom there was little information available. Camilleri was on holiday in Malta and suggested a meeting, through which he provided the necessary details for the author to write a biography on his father, which was transcribed and uploaded immediately on M3P.

At the end of the informal interview, when the author handed Camilleri a file shared copy of one his own father's recordings which he had never heard, he informed him that he was also the President of the Maltese Community in New South Wales and seeing the genuine interest in preserving this audiovisual heritage, he would seek use his community contacts in order to have copies of old recordings sent to Malta.



Figures 4.38 & 4.39 Australia-based Maltese folksingers are a dying breed; Australian *ghana* recordings require urgent recovery

(Mannie Casha)

A meeting with NAM national archivist Dr. Charles Farrugia was brokered in order to establish direct contact. Camilleri informed the author about Pawlu Spiteri, a Sydney-based octogenarian friend of his who had a good collection of *ghana* recorded in Australia in the heyday of Maltese folksinging, together with numerous photographs that included the lesser known participants, numbering around fifty. On Camilleri's return to Australia, he started sending photographs of recent events over Dropbox, even though the author shall not be the appropriate repositor once this research is concluded.

Chapter 5

How new media can save our intangible heritage



Figure 5.1 Adobe Premiere Pro software Figure 5.2 TASCAM portable recorder

Chapter Five How new media can save our intangible heritage

‘No one knows everything, everyone knows something’

Pierre Levy (1956-)

5.0 Introduction

As explained in other chapters, especially the chapters on Long Term Preservation and Dissemination, it is evident that the major musical genres have a dominating presence on social media, and also made use of latest new media applications. Nevertheless, the hitherto more reserved and traditional circles, where core or prospective enthusiasts of traditional music, endangered or small musical genres converge, now have much more opportunity to carve their own niche and make their digital presence as a cardinal facet for maintaining their legacy and regenerating it.

There need be no questioning that new media can indeed help preserve such endangered genres. The technologies exist and are openly available, as is the democratisation as to who can create cultural material and disseminate it. In the eventuality of Maltese institutional, or even DIY, archiving or crowdsourcing of Maltese folk music material, Europeana datasets allow clustering of identical metadata through algorithms in order to avoid duplications. Maltese is one of the 23 official languages used by Europeana, and features in the EU digital strategy. PATHS¹³⁷, a recent EU project that closed in 2014 and that involved the University of Sheffield, was aimed at enhancing user control of European digital content, including natural language processing techniques amongst others.

5.1 Intangible Cultural Heritage Convention

One major issue that compelled Maltese individuals or a community of friends to embark on DIY archiving, as in the case of endangered musical genres that remain uncurated, was the procrastination of a Maltese ratification of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (Paris 2003), which was finally ratified on 13th April 2017. This made Malta the 173rd United Nations member state to

¹³⁷ Available at: <http://www.paths-project.eu/eng/Resources/D6.4-Exploitation-plan> (Accessed: 15 May 2017).

do so, albeit with no evident audiovisual archiving strategy. Each state party that has signed and ratified the convention¹³⁸ is obliged, amongst others, to:

- i) identify with a view to safeguarding, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory as stipulated in Article 12;
- ii) adopt a general policy aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage into planning programmes;
- iii) designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory;
- iv) establish documentation institutions for the intangible cultural heritage and facilitating access to them.

5.2 DIY equipment for fieldwork

The rapid changes of new media technologies now permit DIY citizen curation to take the initiative where there are institutions with no fiscal or human resources to curate endangered or uncollected songs or testimonies. With a plethora of recording equipment that can be bought at relatively affordable prices, any discerning individual can conduct fieldwork, radio assignments or live recordings. Amongst the recommended digital voice recorders there is the Tascam DR-100mkIII that is:

‘designed to meet the needs of the most demanding audio designers and engineers, this new model combines robust reliability, an updated user interface and studio quality sonic performance to deliver a truly breathtaking audio experience.’¹³⁹

HFNL recommends the Edirol Roland-09 Wave/MP3 recorder for field recordings, which folklorist Delf Hohmann commends. According to them:

‘the built in ones are fairly good, or good enough for recording of speech, yet, they are not good enough to make a high-end music/sound recording. The internal software version 1.3 (downloadable from the Edirol website) allows for the use of a 8GB SDHD card, which provides 12hrs of CD quality

¹³⁸ Available at: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00022#art11> (Accessed: 23 September 2012).

¹³⁹ Available at: <http://tascam.com/product/DR-100mkIII/> (Accessed: 17 April 2017).

*(16 bit,44.1kHz) recording (with SanDisk Extreme III (6) 12hrs 50min). It takes Ni-Mh rechargables or AA batteries.*¹⁴⁰

Evolution of new media technologies that go outside the normal remit of documenting traditional folksinging make it possible to allow instant social media exchanges of knowledge sharing, and even virtual e-dubbing, should a recording session be made between folksingers based in Malta and in Australia. In 2005, Huber & Runstein were already describing how new recording technologies on the internet had facilitated e-collaborative musical projects through the e-dubbing process. They commented that:

‘Using this approach you can create a rough session mix of all or a portion of a song and export it to a medium-resolution MP3 (or preferred codec). This file (along with sheet music jpgs, descriptive docs, etc.) could be sent to a collaborative buddy across the street or across the world...who will then load the file into his or her DAW. A track or set of tracks can then be overdubbed to the original mix in the traditional fashion.’(op.cit. pp. 368-369).

Hudson & Zimmermann propose that:

‘a defining characteristic of digital media is its ability to organize information as data tagged with metadata in databases, so that information may be rendered into a theoretically infinite number of discreet sequences via user acts and algorithmic operations.’ (2015, p. 101).

They continue that it those that document themselves prompt recognition with content that is:

‘always polyvocal, unstable, and contested – always present in a moment of transition toward movement and contestation.’(op.cit. p. 101).

5.3 Citizen Curation - DIY Archiving

¹⁴⁰ Available at: <http://www.ichblog.ca/2008/04/field-recording-equipment.html> (Accessed: 1 May 2017).

The previous quote might be the case with online open source collaboration projects that have no moderator, or others that offer plug-ins, or social media platforms where anyone can log in and contribute with either valid evidence-based material or a fake profile and contestable text.

Wikipedia usage in the Maltese language is minimal¹⁴¹, with 3,198 articles in July 2017, and it seems that Maltese contributors prefer to write in English, undoubtedly seeking a much wider audience. Nevertheless, it would suffice that a Maltese version of articles on folksingers written on M3P can be uploaded on Wikipedia, at least the prime performers of the open reel period of 1957-1988, and those currently active, which should total around forty performers.

With regards to the folksinging contributions that the author had written on M3P, there have been minimal edits, and these were made by the core editorial team that re-classified the text as stubs or in need of expansion. All contributions, bar one, were written by the graduate niece of one main performer, at the author's request. There have also been two academics, a qualified primary school teacher and a music teacher, both of whom folksing, with whom the author has unsuccessfully pleaded to contribute. It is the lethargic approach, which he had concluded was to be found within the Maltese psyche. However, when reading the writing that Aaron Swartz, the American internet open source activist, had posted on his blog, entitled 'Who writes Wikipedia?', he negated that it was being written by hordes of people. He lamented that:

*'So did the Gang of 500 actually write Wikipedia? [Wikipedia founder Jimmy] Wales decided to run a simple study to find out: he counted who made the most edits to the site. "I expected to find something like an 80-20 rule: 80% of the work being done by 20% of the users, just because that seems to come up a lot. But it's actually much, much tighter than that: it turns out over 50% of all the edits are done by just 0.7% of the users...524 people. And in fact the most active 2%, which is 1400 people, have done 73.4% of all the edits." The remaining 25% of edits, he said, were from "people who [are] contributing...a minor change of a fact or a minor spelling fix...or something like that.'*¹⁴² (2006).

As an open collaboration site, M3P is designed on the Commons concept and has not been faced with the quandries found on Wikipedia. Whereas both depend on audience involvement, which can edit by adding or

¹⁴¹ Available at: https://mt.wikipedia.org/wiki/Il-Pa%C4%A1na_prin%C4%8Bipali (Accessed: 2 July 2017).

¹⁴² Available at: <http://www.aaronsw.com/weblog/howwriteswikipedia> (Accessed: 21 July 2016).

deleting text and images that are all traceable in a visible history, the worldwide appeal to Wikipedia brings in conflicting contributions on debatable topics and elaborate expressions even on the most arcane subjects. Meikle and Young(2012) refer to the online collaboration offered by Wikipedia as:

‘the process of writing, editing, rewriting and revising each of these millions of articles is a vivid illustration of conversational interactivity, of distributed collaboration, of the convergent media environment as populated by creative audiences.’ (p. 123).

There are many recent instances of citizen development. Bill Martin¹⁴³, CIO of Caribbean Cruises, recalls how, in 2008, rather than citizen curators, people like himself were called rogue IT contributors. Due to the constant and competitive demands in the marketing and scientific research and revenue departments, citizen developers were deemed as essential to the company. These developers have their identity concealed and are allowed to work in an IT “sandbox” so they do not violate their privacy and internal security protocols. While Caribbean Cruises provide all the backing services, citizen developers are allowed to do interface work.

Programming languages such as the high-level language Python¹⁴⁴ have been written, aimed at people with no programming experience and to facilitate citizen curators in creating data that will eventually be outputted on the social web. Jonathan Sapir, who authored *The Executive Guide on force.com: Shadow IT Citizen Developers in the Age of Cloud Computing* (2012), argues that citizen developers should be encouraged to contribute through an IT’s existing governance using IT-sanctioned tools and follow adapted policies.

Pratt (2015) states that:

‘IT should give business users easy coding platforms chosen by IT so they’ll use those rather than using a multitude of approaches outside IT’s purview. Also useful is creating an app exchange where citizen developers can share products, a step that can reduce duplication of efforts.’ (Pratt, 2015).

¹⁴³ Available at: <http://www.computerworld.com/article/2909275/app-development/rise-of-the-so-called-citizen-developer.html?nsdr=true> (Accessed: 2 January 2016).

¹⁴⁴ Available at: <http://www.greenteapress.com/thinkpython/thinkpython.pdf> (Accessed: 2 January 2016).

5.3.1 Citizen curation of Maltese soundscapes and ecclesiastical intangible heritage

Vivienne Spiteri, harpsichordist, recording artist and acousmatic composer, has also been recording Maltese soundscapes. She was working on a project funded by the Arts Council of Canada, where she captured the sounds of Malta in order to compose. Her recordings included lace sounds, the fish market, the sea in different contexts, Gozo bakery sounds, salt pans, singing stones, traditional folk instruments, spoken Maltese language, fishing sounds, old printing presses, the horse drawn cabs, inner cathedral acoustics, clappers and filigree making. Since her:

‘research subject was Maltese traditional sounds and those in danger of extinction, I recorded everything from the Mediterranean to the fish market, to the fine and almost inaudible sounds of lace making, trajbu construction and silver filigree. I still record on a TEAC DAT recorder and then transfer to digital. Compared to Rayden Mizzi, I know nothing.’¹⁴⁵

Spiteri transfers the recordings into a software programme called Digital Performer, and uses the MOTU 828 audio interface. Digital Performer is purchased through MOTU (Mark of the Unicorn) and the recorded raw excerpts and edited sounds files are then stored in the digital performer audio file folders.

Rayden Mizzi, a young Maltese bell ringer and researcher, has also embarked on citizen curation by focusing on ecclesiastical intangible heritage around the Maltese islands. He has ventured so in the absence of a national strategy to curate intangible heritage. Mizzi uses a Zoom H2n recorder, which can take a 4GB-32GB SDHC memory card, that is claimed to be:

‘the only handheld recorder that captures four-channel surround sound audio. With Firmware v 2.00, it’s perfect for the creation of 360-degree ‘Spatial Audio files, the next-generation surround sound format native to google JUMP Virtual Reality Platform.’¹⁴⁶

¹⁴⁵Electronic correspondence with Vivienne Spiteri, 16 and 18 April 2017.

¹⁴⁶Available at: <https://www.zoom.co.jp/products/handy-recorder/h2n-handy-recorder> (Accessed: 23 April 2017).

The recorder can be used for live concerts in either stereo or surround sound and with its five microphones, which are directional and bidirectional, and would also be very ideal for Maltese folksinging sessions, given the amount of audience-generated ambience noise.

With it, Mizzi has recorded all the parish church bells¹⁴⁷ and 39 wooden clappers¹⁴⁸ in the dioceses of Malta and Gozo. All his recordings are uploaded on YouTube and he has 1,432 subscribers. He edits the sound with Aucustica Mixcraft 6, mixes the bell tolls with Izotobe RX5 and reduces the ambience noise, including background voices and wind with Adobe Audition 1.5 programme. For footage editing, he applies the Vegas Pro 12 programme or Premier, and the final edit is then saved on an external hard drive. In October 2016, he donated copies of all his recordings to NAM, in a bequest which Dr. Charles Farrugia, national archivist, described as:

*‘Rayden’s work has been an exceptional effort in recording all the country’s church bells and the methodology is well structured and planned. His research shall allow researchers to study in further detail this important facet of our national memory.’*¹⁴⁹

5.4 Online Crowdsourcing

In 2006, Marshall Poe coined the term ‘collaborative knowledge’ in an article entitled The Hive. In it, he described it as probably the greatest effort in voluntary collaboration of any kind, as Jimmy Wales, founder of Wikipedia, had realised that trends had changed, whereas it had previously been:

*‘inconceivable that a legion of unpaid, unorganized amateurs scattered about the globe could create anything of value, let alone what may one day be the most comprehensive repository of knowledge in human history.’*¹⁵⁰

¹⁴⁷ Available at: <https://www.youtube.com/watch?v=Xrpc9HGSTyo> (Accessed: 23 April 2017).

¹⁴⁸ Available at: https://www.youtube.com/playlist?list=PL9Z5WCbVM2DOvxxcDmDTO_1QdbFIT4RIY (Accessed: 23 April 2017).

¹⁴⁹ Available at: https://www.youtube.com/watch?v=s__zwDomOGA (Accessed: 26 April 2017).

¹⁵⁰ Available at: <https://www.theatlantic.com/magazine/archive/2006/09/the-hive/305118/> (Accessed: 3 March 2017).

Andy Ellis¹⁵¹, from the National Inventory Research Project described how the Art Detective was set up out of the Public Catalogue Foundation. Over twenty thousand paintings held in public ownership in the United Kingdom are held without attributions (unknown artist), there is a decline in number of curators available in museums, and facing reduced funding, so therefore a decline in house knowledge. Its mission statement reads as:

‘Art Detective aims to improve knowledge of the UK’s public art collection. It is an award-winning, free-to-use online network that connects public art collections with members of the public and providers of specialist knowledge.’

The sources of Art Detective are knowledge gathered from the public, which is referred to the collections. Discussions online are grouped for those with special interests, by their genres or portraiture by geographical areas, and the group leader, chosen from amongst these experts, monitor the discussions. The contributors are asked for evidence and documents are asked to be provided. This generates a significant amount of discussion.

Blais & Ippolito (2006, p. 162) refer to four different trust metrics that attract or discourage online community-based recognition. These trust metrics are:

- invitation only (curated show)
- free for all (unmoderated message board)
- call and response (open-code project)
- police thyself (peer-filtered blog).

This all becomes relevant as to what web or social media design hosts are looking for. In the Maltese folksinging scenario, the free for all trust metric adapted on social media platforms such as Facebook should attract the offspring of the prime folksingers, with their feedback to comments or photos uploaded relevant to their parent, and a line of communication can be developed, in order to obtain structured information, personal photographs and unrecovered recordings.

¹⁵¹Session can be heard at: <https://soundcloud.com/npglondon/05-andrew-greg-and-andy-ellis> (Accessed: 5 January 2016).

The University of Edinburgh's CRC development team have also been exploring how to introduce this to allow the public to layer additional information on what is already present, cognizant that although they are the custodians of the collections, they are not necessarily the experts so they intend to draw that expertise in. Their image collection has, however, been improved by crowdsourcing, with contributors tagging uploaded digital copies and adding data, thereby reducing the amount of browser site trolling to find intended holding.

They have done trials on tagging a software database called Luna¹⁵², which allows it to be fully IIIF compliant and compatible with Dublin Core metadata mapping. The IIIF community has an impressive number of reputable institutions that support its framework of open source software.

The concept of data sharing on an open access basis is widely advocated by the Online Computer Library Centre (OCLC) that offer software meant for libraries and archives digital collection management. One of its programmes, CONTENTdm stores various file formats and displays natively on browser or by plugin such as JPEG, GIF and TIFF images; MP3 and WAV audio files, AVI video files, PDF files and more. It claims that:

*'the built-in usage summary and pageview reports give you insight into how your collections are being used, and integration with Google Analytics enables you to construct more detailed reports to further analyze your collection usage.'*¹⁵³

OCLC also provides the Virtual International Authority File (VIAF) with the aim of avoiding task duplication and reducing costs for such institutions or small DIY archiving. To show the extent of its effect, it traces the search item on servers who have their data available, and thereby a search relating to a popular folk music icon such as Bob Dylan¹⁵⁴ provides 184 headings linked to many national archival sources, each with their own bibliographic or discographic record already completed.

It also holds a record in MARC fields and tags of Maltese folksingers Frans Baldacchino *Il-Budaj*, who had a folk music album released in France by the Maison de Cultures de Monde and whose data is found on the BNF

¹⁵² Available at: <http://www.lunaimaging.com/software/> (Accessed: 4 December 2016).

¹⁵³ Available at: <http://www.oclc.org/en-US/contentdm/features.html> (Accessed: 4 December 2016).

¹⁵⁴ Available at:

<http://viaf.org/viaf/search?query=local.names+all+%22Bob%20Dylan%22&sortKeys=holdingscount&recordSchema=BriefVIAF> (Accessed: 4 December 2016).

bibliography. The record also indicates the accompanying guitarists, a detail which is not always observed in Maltese releases.

Image tagging can be applied to a prospective Maltese folk music collection by enthusiasts who would identify either the lesser known folk musicians who had a lower level of endorsement, folk collectors and patrons. The Facebook community page *Ghana mal-Kitarriis* is an ideal place where image holding can occur, ideally with dark archiving of the uploads until these can be deposited on an appropriate website with long term preservation standards. The Swiss National Sound Archives also has contributors, who are usually collectors or music students, who have compiled discographies and phonographies of Swiss musicians, such as Carlo Florindo Semini¹⁵⁵.

5.4.1 The VeleHanden archive project

In 2011, the Amsterdam City Archives launched a project called VeleHanden¹⁵⁶, literally ‘many hands’. It was purposely established together with Picturae¹⁵⁷, a commercial digitising company, in order to crowdsource information for existing documents already within their vaults. With their professional expertise, Picturae hosts large-scale image banks, taken from the original documents, although the archives retain the rights over the digital images and volunteer-created metadata.



Figure 5.3 Amsterdam City Archives project VeleHanden attained its intended aims

(VeleHanden)

¹⁵⁵ Available at: http://www.fonoteca.ch/ourOffer/discographiesGuest_en.htm (Accessed: 15 Dec 2016).

¹⁵⁶ See Velehanden official site available at: <https://velehanden.nl> (Accessed: 20 August 2016).

¹⁵⁷ See official website: <https://picturae.com/uk/enrichment/crowdsourcing> (Accessed: 13 March 2017).

Amsterdam City Archives create percentage updates of photographs crowdsourced in each of their 32 image collections and also classify their respective images as either *onbruikbaar* (unusable), *dubbel ingevoerd* (digitised record) and *gecontroleerd* (verified).

To facilitate *deelnemer* (participant) usage, the software design prompts data guided extensions, a forum facility where members can post questions, which are answered through peer member assistance. In order to encourage creating a member account in order to start providing data, crowdsourcers may find a PDF manual with a help section and a homepage sample in order to familiarise oneself with the interface design. To minimise error and maximise accuracy and reliability, the:

‘VeleHanden quality control process is by contrast a multi-track method, as the source material used meets the criteria for easily isolated and structured data.’ (Fleurbaay & Eveleigh: 2012, p. 6).

The project has also hosted several *bevolksregisters*, (Dutch lit. people’s records), and through their mother webpage *WieWasWie* [WhoWasWho], they continue monitoring crowdsourced data and allow participants to correct errors, while advising that:

*‘Your message will be sent directly to the archive organisation that manages and presents this very record on WhoWasWho. The error will be corrected ASAP in the database at the archive as well as in our shared database WhoWasWho!’*¹⁵⁸

From the first eighteen projects, covering from 4th June 2012 to 22th November 2015, five projects managed between a 46–90% correct crowdsourcing response rate and twelve from 91 to 100% of all images. Only one had a 37% crowdsourcing response, and this given that most of the images digitised contained documents from 1811.

¹⁵⁸ Available at: <https://www.wiewaswie.nl/en/help-us-out/> (Accessed: 14 March 2017).

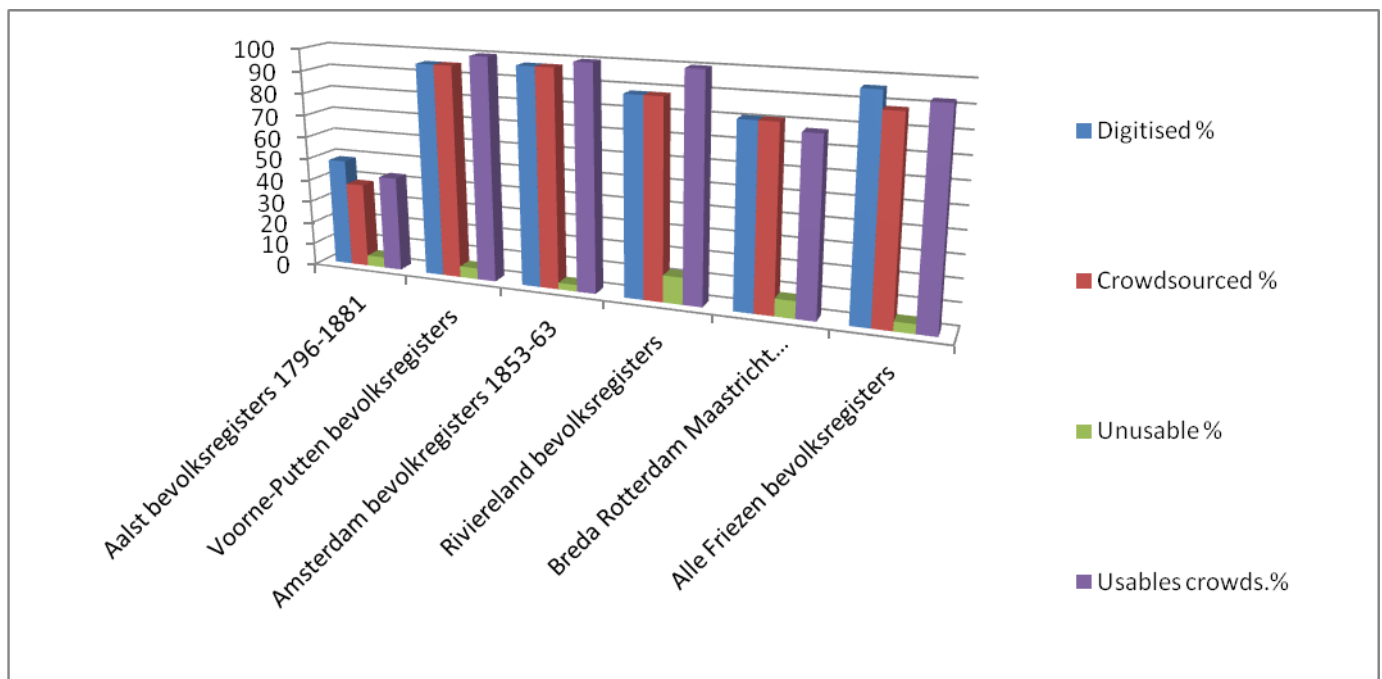


Table 5.1 VeleHanden Bevolkregisters crowdsourcing exercise was an absolute success

(Borg 2017)

From the five archival collections concerning the community-based Bevolkregisters, there was a very significant public response. Whereas most of the items have been digitised, a low percentage were classified as unusable, due to poor visual condition of original printed or glass negative. The accepted and uploaded items received a very high crowdsourcing ratio, with three obtaining 100% of required data.

5.4.2 Maltese folksinging crowdsourcing attempts and proposals

The author attempted several methods on Facebook to attract contributors to establish a community of practice that focused on online data creation about folksingers. These included uploading screengrabs of Maltese folksingers, such as Kalcidon Zammit *Ta' Redew*, Ganni Zammit *Is-Sigar* and Wigi Micallef *Ix-Xidja*, where the name and nickname was given and appeals were made with his six thousand Facebook virtual friends for additional information. The written responses were, in general, too vague, such as 'I knew him' or 'He lived two streets away', but no contribution of concrete value that could add new knowledge was elicited.

Dr. Pace proposes a theory as to why current online Maltese folksinging community does not have the success of hand to hand sharing. When acquiring copies of folk music recordings that are not wide in circulation, the lender or donor prefers to do that by presenting a hard copy, since this creates a physical connection. They

would then put the music in a player and listen to it, perhaps in the receiver's presence and a personal interaction evolves. Pace believes that communities of practice can be created is:

*'by sitting down next to them, listening to the music and commenting with them about it. I have done that several times in Australia and got so much information .'*¹⁵⁹

This behavioural attitude was present with the author when he was handed three copies of vintage folk music by enthusiast and friend Fredo Cassar *Iċ-Ċintorini* on 26th July 2016, who proposed that they should listen to them and have a glass of wine together while expressing opinions on its content, with more friends joining in, creating a boisterous ambience.

The importance of online collaboration in data creation was stressed during an event held by the heritage non-government organisation *Wirt iż-Żejtun* in July 2012. The event was endorsed by the *Żejtun Local Council* where, as the main speaker, the author presented the structure of this PhD research, explained how magnetic reels containing folk recordings were being recovered and folksinger biographical material transcribed. He appealed for the adherence to approved long term preservation techniques and the need to acquire knowledge of applying new media technology, not only to share data but also to encourage contributors to provide information, which could add to the biographical stubs on the M3P site that had been created amongst those for the 165 pages dedicated to folksingers, folk musicians and folk promoters.

With their supposed addition, this would help in the eventual consolidation of the database material and therefore help disseminate the same information for the intrigued browser. The event was well attended by folk musicians and enthusiasts, who, despite not uploading information on the M3P site, came forward with information that could be processed as DIY curation. New friendships were forged, since they could validate the genuine concern that the music that they were passionate about shall be preserved if only they were willing to assist. *Wirt iż-Żejtun*¹⁶⁰ even uploaded¹⁶¹ the whole event in six segments on YouTube and the author uploaded it on Academia. Due to continued presence at folk music happenings, and that the folk community is aware of this research, new contacts are still being established.

¹⁵⁹Dr. Andrew Pace was interviewed on the 30 July 2016 in Dingli.

¹⁶⁰*Wirt iż-Żejtun* webpage available at: <https://wirtizzejtun.com/events-held-in-2012/> (Accessed: 21 July 2016).

¹⁶¹The *Wirt iż-Żejtun Folk Music* event is available at: <https://www.youtube.com/watch?v=3LBuoh1jeaQ> (Accessed: 21 July 2016).

In July 2016, while on the sister island of Gozo, the author met the relatives of folksinger Elija Galea *Tax-Xiħa*, the sole known folksinger from Għarb, who had emigrated to Australia decades before. Since he was a minor folksinger, Galea was not caught in the media radar during any of his visits to his homeland and therefore, unlike major folksingers, whose recordings on spools had been sent by traditional mail to Malta since the 1960s, the probability is that his sessions are currently unavailable even in private circulation. The author recommended to his brother in law that copies of these, and relevant photographs, can be sent to through new media technologies, such as We Transfer¹⁶² and Dropbox that has a transferring ability of 20 gigabytes or less depending on individual's storage space.

The received material would then be downloaded and sent to the NAM database where the author would be able to expand on the current stub dedicated to Galea on the M3P pages. This exercise of DIY archiving can be repeated with other folksingers whom the author knows of, and made contact with through Facebook, including Godwin Spiteri *In-Niccu* in Toronto and Wigi Micallef *Ix-Xidja* in Detroit. Their contact details could also be sent to the NAM in order to establish the grade of user conditions on the specific recordings and material sent.

By early August 2016, the author had concluded that the online collaboration on *ghana* was not going to succeed unless he took the effort to create additional content himself. M3P attracted only one other folk music contributor, a Maltese language teacher, who had after all been spurred through the author's insistence to write about her uncle, Fredu Abela *l-Bamboċċu*. Nevertheless, even the creation of stubs gave rise to an unexpected but positive outcome since, by Google search, even the presence of a stub directs users to the folk music pages within the M3P site, thereby making browsers aware of their existence.

On 23rd November 2016, researcher Dr. Marlene Mifsud Chircop, widow of the folklorist Ġorġ Mifsud Chircop, presented a talk¹⁶³ on behalf of the Oral History Project with the University of Malta about her findings on over two hundred folk ballads. This was an important development, which sheds light that this model of folk music has garnered the assiduous interest of another researcher.

¹⁶² Available at: <https://wettransfer.com/about> (Accessed: 7 December 2016).

¹⁶³ This talk was publicised on this link: <https://tradizzjonioraliblog.wordpress.com/2016/11/21/1-ghana-tal-fatt> (Accessed: 7 December 2016).

Most folk music ballads used to be published on chap books and were very popular, with thousands sold, although being so inexpensive ironically made them undesired item by Melitensia collectors and most probably no archival institution nor the National Library of Malta would house repository copies, the latter due to an obscure policy that publications had to consist of no less than 16 pages to be listed in the national bibliography.

Prejjem folk guitarist John Saliba *Is-Sur Peppin* from Nadur¹⁶⁴, Gozo but residing in Birżebbuġa referred to another amount of folk ballads that he had either heard folksung live or even played the lead guitar in, including those with Mikiel Abela *l-Bambinu*, Mikiel Abela *l-Bamboċċu*, Pawlu Seychell *l-Għannej*, Żepi Ellul *Ta' Fellusu* and Joe Busuttil *Il-Bużu*. Folk ballads are still being written, and Saliba divulged news about a forthcoming one for late 2017 in which he shall play with young folksinger Anġlu Theuma *Tal-Kina*. Saliba is unsure about the amount of folk ballads written during his two generations of folk playing.

New media application could be adapted to digitising and analysing these contents on the same model used by the Text Creation Partnership. This has existed since January 2015 and has been effective in digitising XML and SGML (Standard Generalized Markup Language) electronic editions of early print books, as those included in the Early English Books Online (EEBO)¹⁶⁵. It claims that with the new TCP model:

*'it captures the full text of each unique work in EEBO. This is done manually keying the full text of each work and adding markup to indicate the structure of the text (chapter divisions, tables, lists, etc.) The result is an accurate transcription of each work, which can be fully searched, or used as the basis of a new project. To date, EEBO-TCP has produced more than 40,000 texts.'*¹⁶⁶

Another British crowdsourced project is the University College of London's Bentham Project¹⁶⁷ which is run on the PHP MediaWiki model. Jeremy Bentham (1748-1832) was a respected British philosopher. His thousands of manuscripts, divided by UCL in 21 subjects, are being transcribed through crowdsourcing.

¹⁶⁴Interview with John Saliba *Is-Sur Peppin* held in Ta' Sannat, Gozo on 26 November 2016.

¹⁶⁵Available at: <https://quod.lib.umich.edu/e/eebogroup> (Accessed: 8 December 2016).

¹⁶⁶Available at: <http://www.textcreationpartnership.org> in the FAQ section (Accessed on: 26 November 2016).

¹⁶⁷See http://www.transcribe-bentham.da.ulcc.ac.uk/td/Transcribe_Bentham (Accessed on: 13 March 2016).

Reference was made to the VeleHanden crowdsourcing project during the National Archives Council annual seminar, as was a proposal stating that the same model should be used by NAM to crowdsource the photographic collection that runs into thousands and is part of the national memory project. Whether these suggestions are taken onboard or not remains to be seen, as they might be too challenging and time consuming.

5.4.3 M3P Malta Music Memory Project: open source collaboration

It would be opportune to refer to the M3P Malta Music Memory Project, founded by Toni Sant, based on an open-source online database. Sant claims that the principal methodological tool for the M3P is for contributions that:

‘should come from the same people and venues creating the original artifacts in collaboration with their admirers and private collectors. This methodology stems from developments spearheaded since 2003 by the Wikipedia Foundation.’ (2009, p. 90).

Ideally, further research is conducted about how to increase collaboration and encourage band leaders to contribute information on this site, which has all its data on a secure university server. There is also the need to identify how the interface can be made more user-friendly, in order to encourage more contributors to help preserve their cultural memories in the music scene. Sant (op.cit. 2011, p. 46) reaffirmed that the three main aims for the M3P are:

- i) raising awareness;
- ii) preserving the cultural legacy;
- iii) facilitating the pedagogical resources and academic research.

Between February and October 2012, stubs for sixty-three (63) folksingers and a number of modern folk performers were created, primarily to act as prompters for other users to contribute. By August 2016, the list had been expanded thoroughly.

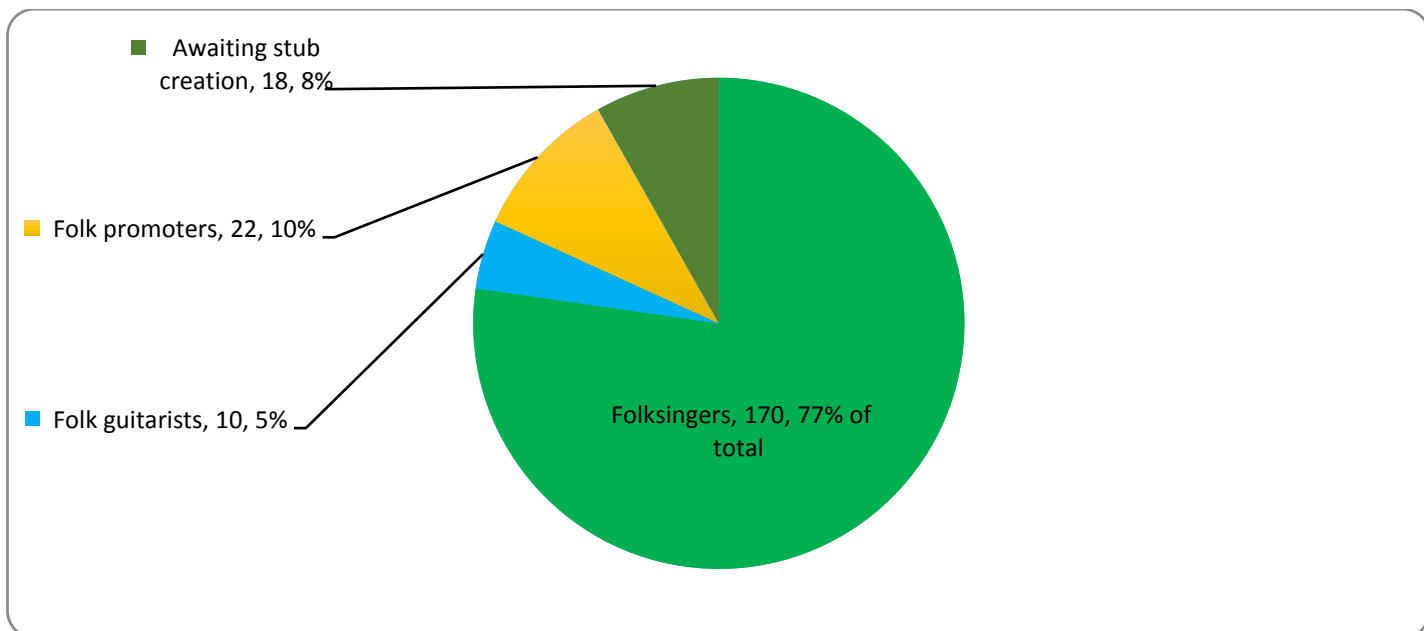


Table 5.2 Statuses by amounts and category of created stub pages or awaiting creation on M3P as on 6 August 2016 (Borg 2017)

5.5 Online crowdfunding and pre-order campaigning

Online crowdfunding has proven to be the saviour of many artistic enterprises, as was the case with the funding for the acquisition of holdings by the Hamish Henderson Trust in Scotland. Since February 2015, the major crowdfunding site Sponsume stopped its original operational remit and refers browsers to Kickstarter, the world’s largest funder for creative art projects. With the frequency of music ripping and filesharing, artists have to keep seeking new outlets to financially sustain their endeavours.

PledgeMusic¹⁶⁸ operates on a pre-order campaign or fan to music platform, where a musician is paid, but still retains copyright for material produced. As with crowdfunding, it provides updates on target percentage acquired and number of days left to participate. In



Figure 5.4 Crowdfunding of Scottish folk music projects

¹⁶⁸ <http://www.pledgemusic.com/projects> (Accessed: 7 December 2016).

2012, Warner Canada used an ingenious way of marketing Victoria Duffield's unreleased album. IFTI¹⁶⁹ reported that the digital strategy:

'focused on creating unique and complementary video content for her next music videos focusing on the dance routines Victoria would perform. For her single 'Break My Heart' clips were accessed at the end of the official video itself, taking advantage of YouTube's in-video annotation. Fans could see 3 instructional videos, but #2 and #3 would not be "unlocked" until the video reached 50,000 and 100,000 views'.

Viewership spiralled through intense sharing on the social media, and by 8th December 2016, the official video had over three million views.

Crowdfunding in Malta is a recent concept and a local initiative called Zaar, founded in October 2015, garnered the support of the Malta Arts Fund Council and the Malta Business Bureau. A member of the European Crowdfunding Network (ECN)¹⁷⁰ hosts project seekers. Jazz musician Carlo Muscat was one who sought crowdfunding and appealed even through constant uploads on YouTube. He has harnessed the use of social media well, as witnessed from his amount of followers and posts on Instagram¹⁷¹.

The EU Erasmus-funded project Crucial was recently founded with the aim of gathering information about the growth of crowdfunding in certain countries and including this in a pan-European vision. The project has seven partners, including entities from the United Kingdom, Estonia, Ireland and Malta through the Malta Communications Authority. In their report published in 2016, one reads the contrasts from the highly successful Estonian scenario, where the concept is spread on crowdfunding (www.fundwise.me), crowd-lending (www.bondora.ee) and crowd-sponsoring (www.hooandja.ee) to Ireland where:

¹⁶⁹IFPI article available at: http://www.ifpi.org/downloads/dmr2013-case-study_canada.pdf (Accessed: 4 June 2016).

¹⁷⁰<https://www.crowdfunding4culture.eu/platforms-map> (Accessed: 21 June 2016).

¹⁷¹<https://www.instagram.com/carlomuscat> (Accessed: 8 December 2016).

'crowdfunding is still in its infancy' and 'plays a very limited role in the financing of business. Most people setting up a campaign have little or no knowledge of this source of financing.' (Crucial: 2016, p.13)¹⁷²

When commenting about online crowdfunding projects in Malta, they remark that their desk research suggests that the most successful campaigns revolve around games, e.g. board games, and artistic projects such as comics and photography. The global amount accrued through crowdfunding in 2014, quoting Massolution in the report, was close to 800 million for music and the recording arts, with two billion for film and recording arts, 3.1 billion for social causes and 6.7 billion for business and entrepreneurship. The report also highlights the main challenges concerning the success of crowdfunding in Malta:

- i) legal uncertainty that may thwart prospective campaigners and investors alike;
- ii) lack of know how and of support personnel to assist before and during campaigning;
- iii) small projects: local crowdfunding platforms risk of attracting limited interest and/or the risk of being non-scalable;
- iv) diseconomies of scale: given Malta's smallness, diseconomies of scale could undermine local platforms' attempts at reaching a critical mass of CF projects.

In 2014, there were only two crowdfunding projects from Malta, making it the least in the EU, followed by Cyprus and Latvia with three each and Luxembourg with five. Estonia, which has a population nearly thrice that of Malta, had 4,757 projects.

There are many crowdfunding platforms that aim to sustain artists, either by providing the necessary funds for a one-time project such as Kickstarter and another model, such as Patreon, which provides monthly fiscal income for artists, giving them enough financial security to be able to dedicate their hours to their art projects on a full-time basis. Founded by Jack Conte in San Francisco in 2013, Patreon works on a patronage system, where individuals pay artistic creators to keep producing and uploading works, and, in return, the

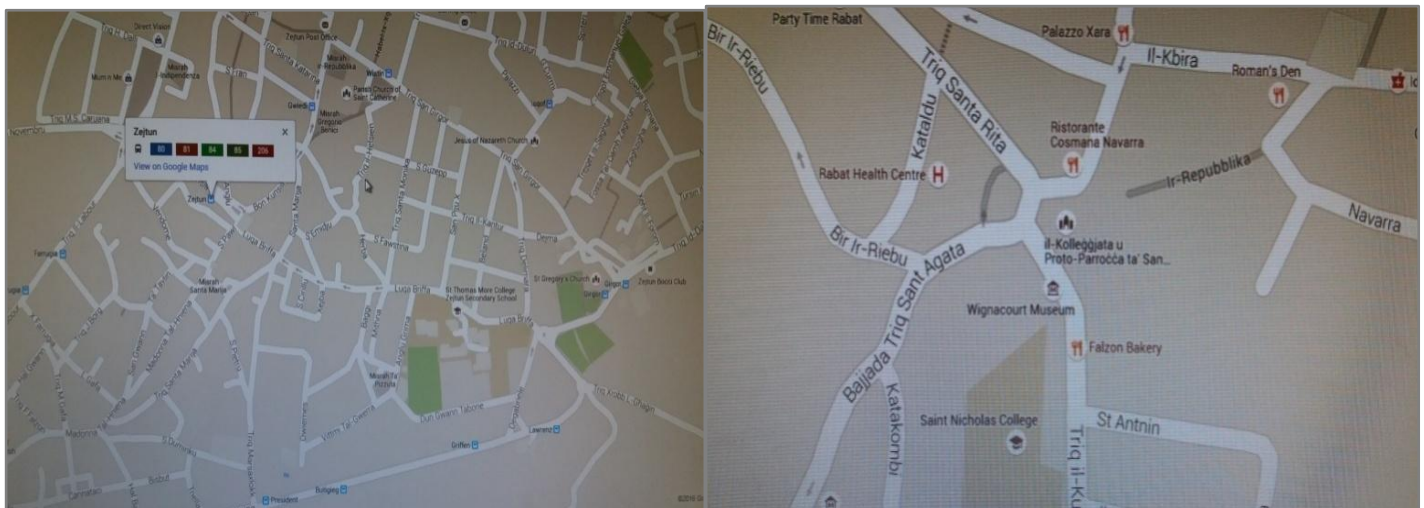
¹⁷²Report available at:

<http://mca.org.mt/sites/default/files/pageattachments/CROWDFUNDING%20FOR%20ENTERPRISE%20%20-%20an%20Examination%20of%20the%20Crowdfunding%20Landscape%20in%20Europe.pdf> (Accessed: 2 March 2017).

creators give patrons additional value by providing them with live chats and access to behind the scenes photographs. By November 2014¹⁷³, it had 85,000 patrons supporting 25,000 artistic creators.

5.6. Web Mapping of Folk Music Venues

Another facet of new media content creation is the geocoding of locations where folk music events are held on GPS databases. Malta has over one thousand licenced bars, bistros and catering establishments, other than theatres, and hotels' conference facilities. Most of them are family concerns and are tagged on Google Maps due to their marketing strategy attempt to lure locals and tourists to their outlets. The traditional outlets where folksinging is held are usually wine bars in non-touristy towns and villages, where the patrons would be exclusively Maltese and the interested visitor who wants to attend a folk music session, if only for the aura it creates.



Figures 5.5 & 5.6 Snapshots testifying the absence of geolocated folk music venues in Żejtun and Rabat, taken on 22nd July 2016

(Borg 2016)

There is no permanent folk music circuit, since events only occur either if the bar tenderer promotes folk music, is offering his premises and amplification equipment at no charge and then relies on bar sales, or else a promoter pays the performers a given sum, which he then retracts from a bar tenderer, on the premise that he attracts patrons to make the event financially feasible. Google¹⁷⁴ advertises different rates of payment for

¹⁷³See http://ww2.kqed.org/arts/2014/07/12/local-companys-app-creating-patrons-of-the-arts-through-crowdfunding/?_ga=1.161857464.589647221.1480605341 (Accessed: 1 December 2016).

¹⁷⁴Available at: <https://developers.google.com/maps/pricing-and-plans/> (Accessed: 21 July 2016).

geocoding or adding geolocations to its Google Maps. None of the estimated twenty venues that the author is aware of currently being used as folksinging venues are web-mapped. Id-Dura Bar in Rabat Malta is web-mapped on Bing Maps¹⁷⁵, but not on Google Maps.

5.7 Maltese digital archive initiatives

There have been many digitisation projects of tangible heritage in Malta and it is only recently that awareness of intangible heritage curation on long term preservation status is in its infancy. Being a Malta Libraries official, the author remembers his disappointment in seeing one of the former directors discard hundreds of compact discs of Maltese music, held as ‘preservation’ copies at the National Library, since, for him, these were not book material and therefore not meant to be kept. On the same day that Malta ratified the UNESCO Intangible Heritage Convention in 2017, seven national entities, including Malta Libraries, the NAM and the UoM, announced that they shall work together to digitise important documents and audiovisual works. The Times of Malta quoted the national archivist who:

‘spoke of the need to develop and enact a systematic plan to ensure the long-term preservation of substantial audiovisual materials on a national level. Some of this work will become accessible to the public through a consolidated online catalogue coordinated by the National Archives.’¹⁷⁶

These are early days, and, being aware of the human resources currently available, there is a possibility that the project might stall. The author interviewed two digitisation initiatives that were already underway.

5.7.1 The Maltese-American Digital Archive initiative

The Maltese American Benevolent Society, Inc. (MABSI) that is based in Detroit, United States, has, for the last four years, been planning to commence a digital archive, spearheaded by a sponsorship obtained by West Virginia University student in oral history Marc Sanko, who documents the social and cultural history of the Maltese community in Michigan. MABSI estimate that around forty thousand people of Maltese descent live

¹⁷⁵ Available at: <http://blogs.bing.com/maps/> (Accessed: 21 July 2016).

¹⁷⁶ Available at: <https://www.timesofmalta.com/articles/view/20170413/local/historic-documents-and-sounds-to-be-digitally-preserved-through.645154> (Accessed on 15 May 2017).

in Detroit and another ten thousand in Windsor, Canada and are aware of the need to start planning on the digital archive before the Malta-born migrants who emigrated as children from the 1920s onwards pass away. Maltese emigration to the United States and Canada was at its peak in the immediate post-war period.

The digital archive¹⁷⁷, launched in 2016, is aiming to capture the migrant experience, namely life in Detroit as a Maltese through oral history, digitisation of photographs and conversion from analog to digital of home VHS cassettes that depict Maltese social and community life in Detroit. Fifteen oral histories conducted in English have been recorded and ten already uploaded, but the archive is already facing drawbacks.

The first major drawback is that MABSI has no archivist or competent person who is willing to run the project, the second: that Sanko, the sole recorder of oral histories, lives 200 miles away and is only involved due to the financial university grant. There is a possible ray of light of enrolling a prospective student through the Grech-Cumbo Family Foundation Scholarship¹⁷⁸ that MABSI offers to Maltese-Detroiters.

The Maltese folksinging community in Detroit, during the magnetic reel period of 1957-1988, numbered around ten traditional folksingers, with the foremost one being Żaru Mifsud *Il-Għaxqi*, an avid bird trapper who eventually returned to Malta. Indri Farrugia *Il-Miramew*, Leli Xuereb *In-Namru*, Karmenu Xuereb *In-Namru* and Toni Fenech *Skalambjaare* all deceased. Only Wiġi Micallef *Ix-Xidja* and Godwin Spiteri *In-Niċċu*¹⁷⁹ remain, to the extent that they cannot hold further events unless some elderly folksingers drive down from Toronto. Emigration from Malta to the United States and Canada is now down to a trickle, with the new white-collared migrants socially removed from the lifestyle that the 'traditional' Maltese club can propose.

As in Australia (see Klein: 2005), the same dilemma of willing archivists not conversant in Maltese arose with MABSI, with the elderly Malta-born folksingers themselves shorn of any digital fluency skills and therefore no one was able to conduct a structured face to face interview with them. Sanko confided that the problem arising with documenting *għana*, in that:

¹⁷⁷The MABSI digital archive is available at <http://www.detroitmaltese.com/oral-histories> (Accessed 17 Dec 2016).

¹⁷⁸Available at: <http://www.detroitmaltese.com/single-post/2016/12/13/Beyond-a-Heritage> (Accessed 17 Dec 2016).

¹⁷⁹Facebook page <https://www.facebook.com/godwinniccu.spiteri> (Accessed 18 Dec 2016).

*'I don't know of anyone that is. There used to be one member in the 80s that attempted to keep it alive but I have not heard or seen anyone perform għana or folk dancing in my lifetime. Tracking user patterns for the MABSI digital archive is maintained by Google analytics, although the data is inconsistent.'*¹⁸⁰

The connection with Fredu Cini *Il-Parukkier*, the major uploader of Maltese 'American' folksinging footage on YouTube, with 31 uploads visited over 200,000 times, is unknown and the only option that seems currently achievable is DIY archiving through a Skype interview session with the remaining handful of folksingers to elicit primary source material in Maltese, with secondary support by MABSI who could digitise their sound recordings, photographs and ephemera.

5.7.2 Banda San Filep Digital Project

The Banda San Filep from Żebbuġ, founded in 1851, is Malta's oldest band club. There are ninety band clubs in Malta with approximately thirty thousand band membership¹⁸¹ and most act as a strong cultural point in their own locality. In 2015, Banda San Filep initiated a digitisation project aimed at curating and preserving their records. Keith Cutajar¹⁸², a band club official and IT technician stored all the band club's data on an Icy Box hard disk with the capacity of one terabyte. It is devised to control electrical surges or power supply failure. This digital archive is to include musical documents, librettos that exist as single copies, committee meetings' minutes and petitions to the society, hundreds of printed photographs, including from pre-World War I, and audio recordings.

An IT steering committee composed of seven members was founded and serves on the society's commissions. Eighty per cent of all content generated in the last ten years was born digital. This includes plays, popular music shows, feast and jazz band concerts. A Sharp scanner, used at a setting of 1600dpi is used in a room designated for digitisation of photographs and documents.

¹⁸⁰Electronic correspondence with Marc Sanko on 20 March 2016.

¹⁸¹<http://www.independent.com.mt/articles/2009-09-04/news/90-band-clubs-in-malta-and-gozo-262850> (Accessed 14 July 2014).

¹⁸²Interview with Keith Cutajar conducted at Banda San Filep in Żebbuġ, on 12 July 2014.

The project has been split in various phases: workplan, preservation policies adopted, and mediums selected for digitisation included audio, print documents, manuscripts and photographs. A dissemination strategy was also planned. The band's official publication *Tal-Istilla*, published since October 2005, has all editions up to January 2015 available for download from the official website in PDF format. Content ingestion was augmented, following appeals for readers and enthusiasts to contribute material for the setting of a photo archive related to either the band or hometown.

The official website¹⁸³ hosts online access to several audiovisual collections, depicting hundreds of images, video presentations of cultural events, including the *festas* (village feasts) and concerts. By April 2017, from around 5,000 music scores in their archive, some 30% have been digitised, and besides the server, they are also saved on a NAF, which provides storage on a network, mirrored in a controlled environment, and on the archivist's home hard disk.

They are not all classified on open access, since the rare or original and unique commissioned by the society during its 150 years of history are contracted by allowing other societies to purchase performance rights for singular events. The income from the digitised collection helps fund their own repertoire with new recordings. One professional band march, which can feature 20 performers, would cost €200 in recording fees, without the performers' fees included. Banda San Filep has a pending collection of reel-to-reel recordings, still in magnetic format, but with poor data content control of what each reel contains. This is proving as the challenge of determining what to digitise and if it is worthwhile to preserve all past material.

¹⁸³ Available at: <http://www.bandasanfilep.com/mt/o/Maltese/Arkivju/arkivju.html> (Accessed: 25 March 2017).

Chapter 6

Long Term Preservation



Figure 6.1 Assessing transfer of Maltese folk music magnetic reels from analogue to digital

(Steve Borg)

Chapter 6 Long Term Preservation

6.0 Introduction

The accepted standards and practices of long term preservation guidelines are issued by several world bodies, including UNESCO, FIAF, EBU and IASA, most of whom provide their recommendations online. Trusted institutions adhere to these standards, especially when one considers that the main bodies are constituted by their own representatives. In its Preservation Policy document, the UK Data Archives define long-term preservation as ‘beyond the next round of technical change.’

For audio standards, the preservation standards of many trusted repositories archives, including the National Audiovisual Archives of Australia¹⁸⁴ and the European Broadcasting Union¹⁸⁵, of which Malta is a full member, were consulted. The long-term preservation strategies of trusted repositories have been analysed, and for the intent of this research, visits were made to four audiovisual archives, the CRC at the University of Edinburgh, the Latvian National Audiovisual Archives, the Radio Latvija Archives in Riga and the Lithuanian Central State Archives in Vilnius, in order to gain first hand information about long-term preservation policies and the operational challenges that these institutions encounter.

It would also be pertinent to adapt the conceptual framework of an Open Archival Information System (OAIS), which is designed for preserving and maintaining access to digital information. The OAIS standard ISO 14721¹⁸⁶ is internationally recognised. Another OAIS ISO standard that should be adhered to is ISO 15887 that provides a decrease of:

- transmission channel bandwidth;
- buffering and storage requirement;

¹⁸⁴ Available at: <http://www.naa.gov.au/collection/preserving/audio-visual-records/magnetic-tape.aspx> (Accessed: 24 June 2016).

¹⁸⁵ Available at: <https://tech.ebu.ch/docs/tech/tech3285.pdf> (Accessed: 26 June 2016).

¹⁸⁶ See ISO standard for long-term preservation at: http://www.iso.org/iso/catalogue_detail.htm?csnumber=57284 (Accessed: 25 September 2016).

- data-transmission time at a given rate.

This would be ideal in the creation of micro-sites as the one Tobar and Duchais use for the Tiree and Coll music archive. Policies or details within strategies of long-term preservation, differ. Peter Copeland, author of the British Library's *Manual of analogue sound restoration techniques*¹⁸⁷, published in 2008, declares that, at times, issues about technical or cultural factors regarding preservation copies create moments of tense debate, and he recommends a quadruple conservation.

These would be the i) the original record, the magnetic reel inherent with its degrading levels, ii) the archive copy, which is digital and unrestored, iii) the objective copy, with intermodulation distortion and speedrestored, iv) the service copy, with its sound restored. He stresses, however, that in preservation, the key factor is to restore the original intended sound.

The Open Preservation Foundation, founded in 2010, is also an entity that should be consulted, given that it promotes fora where communities embark on long-term digital preservation projects, and advises sustainable application of technology and knowledge whilst seeking consistency and consolidation, irrespective of the size of the enterprise. In its 2015–2018 strategy, it aims to:

*'support the emergence of effective digital preservation tools and their adoption in robust production workflows and systems'*¹⁸⁸.

The PrestoCentre programme, funded by the European Union, and covering 2013–2015, was another initiative which stressed on the contribution of personal material or creation of data through communities of practice, and the documentation, storage and preservation¹⁸⁹ of said material. Malta could have been more vocal by maintaining a presence. The programme was structured to analyse the needs of different communities of practice.

¹⁸⁷Peter Copeland's manual is available at:

http://publishing.bl.uk/britishlibrary/~media/subjects%20images/sound/analogue_sound_restoration.pdf (Accessed 24 September 2016).

¹⁸⁸Open Preservation Foundation available at: http://openpreservation.org/public/OPF_VisionandStrategy_2015-18.pdf (Accessed 8 December 2016).

¹⁸⁹Available at: <https://www.prestocentre.org/resources/projects-archive/Presto4U/personal-audiovisual-collections-community-practice> (Accessed: 13 April 2017).

Major repository institutions in the United Kingdom are members of the Digital Preservation Coalition¹⁹⁰, a non-governmental organisation based at the University of York. Its members include major memory institutions, banks, universities and broadcasters. It presents a set of four main objectives:

- i) political and institutional climate responsive to the need for digital preservation
- ii) competent and responsive workforces ready to address the challenges of digital preservation
- iii) better tools, smarter processes and enhanced capacity in digital preservation
- iv) closer and more productive collaboration within and beyond the Coalition

In its Strategic Plan 2015–2018, it also states that it aims to:

‘enable our members to deliver resilient long-term access to digital content and services, helping them to derive enduring value from digital collections and raising awareness of the attendant strategic, cultural and technological challenges they face. We achieve our aims through advocacy, workforce development, capacity-building and partnership.’ (op. cit.).

It also awards those that, amongst others, excel in software sustainability, networking national facilities and web continuity. A similar institution is the U.S.-based Federal Agencies Digitization Guidelines Initiative (FADGI)¹⁹¹ that is a collaborative effort to *‘define common guidelines, methods, and practices to digitize historical content in a sustainable manner.’* They also operate under the auspices of another U.S. program entitled the National Digital Information Infrastructure and Preservation Program (NDIIPP).

The strategies and policies adhered to by several trusted repositories, including Australia¹⁹², New Zealand, Germany, Ireland and in particular the Baltic States, have been closely observed, as has the operational model of how the Heritage Foundation of Newfoundland and Labrador (HFNL) is sustained with the support of the

¹⁹⁰Digital Preservation Coalition available at: <http://www.dpconline.org/> (Accessed: 1 October 2016).

¹⁹¹FADGI available at: <http://www.digitizationguidelines.gov/> (Accessed: 1 October 2016).

¹⁹²Available <https://www.nfsa.gov.au/preservation/home/caring-audio> (Accessed 20 Dec 2016).

Memorial University of Newfoundland. The small Caribbean nation of Barbados has done the opposite. Their experience is that:

‘some government agencies, such as the National Cultural Foundation and the Caribbean Broadcasting Corporation, have collections of recordings and videos. StarCom Network, Inc. inherited a substantial collection of music and voice recordings. However, when the company changed the format to digital technology, many of the older carriers were discarded. The Caribbean Broadcasting Corporation’s collection of over 20,000 videos includes several hours of local music and is an important resource highlighting the island’s cultural heritage.

‘The collection includes both live and staged performances, many of which are by leading Barbadian entertainers. In 2006 the need to digitize this collection and make it more accessible to researchers is being discussed. This CBC collection of audio carriers is a treasure trove of Barbadian and Caribbean audio recordings.’ (2008, Marshall and Watson, p. 353).

The Australian Government and National Archives of Australia provide six continuity principles¹⁹³ on which their long term preservation policies are structured with regards to digital information:

- its value as a business, evidentiary and community resource is understood and the information is managed accordingly;
- its governance is integrated with agency governance, with roles and responsibilities clearly defined and allocated;
- is authentic and reliable;
- is discoverable, accessible and usable;
- is managed digitally;
- is managed, protected and preserved for as long as required and then disposed of appropriately.

To ensure that the Australian digital archival repositories can transfer and migrate data to other systems within other agencies, they abide with the Australian Government Interoperability Framework¹⁹⁴.

¹⁹³ Available at: http://www.naa.gov.au/Images/12.02.05%20Digital%20Continuity%20Plan%20web_tcm16-52027.pdf (Accessed: 3 May 2017).

The Heritage Foundation of Newfoundland and Labrador (HFNL), founded in 1984 to protect the architectural heritage of this small Canadian eastern province, with a relatively small population of 520,000. In 2008, this agency was chosen to implement the province's intangible cultural heritage strategy. This is overseen by a steering committee of six that includes representatives of the Memorial University and the Department of Folklore.

Dale Gilbert Jarvis, the ICH Development Officer within HFNL, informs that, as an agency with limited funding, they rely on the Memorial University to host their data on their server and their digital preservation standards for audio and visual, as well as the collection management, is overseen by the Canadian Heritage Information Network¹⁹⁵ (CHIN). When asked questions relative to any workflow plan for digitising open reel to digital, what operational structure they use and if they use a trusted repository for their data storage, Gilbert Davis answered that:

'I wish I had neat, organized answers I could give you, but the workflow plan is pretty much "Make do with what you have, when you can." We've been working on various digitization projects in partnership with Memorial University since 2008, and they are dependent on little bits of money I can scrounge from wherever, mostly using student interns to do the work. In terms of memory capacity, I think it is pretty unlimited.

*'To give you a better sense of how we work, HFNL is a non-profit organization, that partners with and assists communities on intangible cultural heritage projects. The Digital Archives Initiative is a program of Memorial University library. So the ICH projects we digitize are a tiny part of their much larger digitization projects.'*¹⁹⁶

¹⁹⁴ Available at: http://www.finance.gov.au/publications/agimo/docs/Information_Interoperability_Framework.pdf (Accessed: 3 May 2017).

¹⁹⁵ Available at: <http://canada.pch.gc.ca/eng/1454520330387/1454525339259> (Accessed: 10 April 2017).

¹⁹⁶ Electronic communication with Dale Gilvert Jarvis in St. John's Newfoundland on 29 February 2016).

The HFNL ICH maintains a very visible internet¹⁹⁷ presence. Their organisational set-up consists of :

development officer helping communities to safeguard traditional culture	archivist documenting vernacular architecture	public folklorist conducting oral testimony sessions	outreach officer image archivist community building activities	blogger e-newsletter community intergenerational activities
--	---	---	--	---

(Borg, 2017)

A similar project to NAM's Leli Muscat Folk Music Collection, commenced in 2016, that pertained to the digitisation of analog reel to reel material, was their Grand Falls-Windsor Heritage Society Oral History Collection project. It consisted of 64 ninety-minute tapes, amounting to 5760 minutes, involving one staff member doing the digitisation and another for metadata creation and control, based on guidelines¹⁹⁸ written by Dale Jarvis and approved by Memorial University on Dublin Core standards.

6.1.2 Preservation techniques at the British Library Sound Archive

The author discussed the issue of long-term preservation with Dr. Andrew Pace, an ethnography graduate with the University of Manchester, during an interview¹⁹⁹ in Malta. Pace has researched Maltese folk guitar music in Malta and Australia and is a regular visitor to the NAM, having interviewed the author on the different phases of the Leli Muscat Folk Music Collection and its curation.

Pace has, since 2010, been sorting and cataloguing the Peter Kennedy Collection held at the British Library Sound Archive (BLSA) in London. Kennedy (1922-2006) was a controversial field recorder of British folk music and his collection at the BL totals 1,660 open reel tapes, 1,600 photographs, 500 DAT tapes, 170 boxes of correspondence and paper files, and other miscellaneous items.

The main metadata elements used were British Library standards²⁰⁰ that include cataloguing, exchange formats, name authority control, subject access and USEMARCON (Version 3.17) software application that allows users to convert bibliographic records from one MARC format to another. MARC21 standards are used, but there are different front ends internally for the BL to input metadata for image and manuscripts and another for sound records.

¹⁹⁷ Available at: <http://www.ichblog.ca/p/collective-memories.html> (Accessed: 4 March 2017).

¹⁹⁸ Available at: http://www.mun.ca/ich/Metadata_guide.pdf (Accessed: 4 March 2017).

¹⁹⁹ Verbal interview with Dr Andrew Pace held on the 29 July 2016 in Dingli.

²⁰⁰ British Library Metadata Standards available at: <http://www.bl.uk/bibliographic/blstand.html> (Accessed: 24 September 2016).

Referring to the lack of a long-term preservation policy or strategy for Maltese folk music, both were aware of the collection that folklorist Ġorġ Mifsud Chircop is assumed to have gathered throughout the years. It is not known to have been digitised from cassette or CD and it was agreed that, in the absence of no curation, it shall gradually lose most of its significance, considering that most listeners file share folk sessions that have been recorded live by more than one technician; and that copies of which would, in due time, have been acquired by NAM in its intended programme of ongoing recovery.

The Peter Kennedy Archive website²⁰¹ hosts 652 tracks that are searchable featuring 550 folk musicians. By May 2016, only around 15% had been digitised, and with 10% of the total amount available online. Even if the collection is eventually made wholly available online, only 60% is from his own recordings, with the rest donated by other collectors including Alan Lomax and Hamish Henderson. Although there were some issues as regards to who owned the rights to recordings held in Kennedy's possession and therefore these were not transferred onto digital, there is no server storage space issue for the British Library since they would expand according to their projected plans and also make use of mirror sites. The British Library has two back up sites, one in Yorkshire and another in Wales.

They are hosted online as compressed files, but visitors to the archives can listen to them in WAV format. Due to the large amount of catalogued songs that are still not digitised, a patron can go to the BL and ask specifically for a catalogued track, which is still unavailable and this would be digitised within a week. The Peter Kennedy archive on the British Library website categorises the searches by date, location, performer and genre. Each record is an exact representation of the archival reels, with no audio editing. Peter transcribed Kennedy's notes verbatim from the original tape box, then listened to the reel and timed all songs and talking intersperses, singer and song title, when stated. A full metadata record²⁰² of all entries is available online.

In 2015, the British Library embarked on the Save Our Sounds project²⁰³, which earmarked over one thousand institutions in the UK that have sound collections within their repositories. BL estimates around half a million recordings, currently held in tape, minidisc, lacquer, vinyl or shellac format, shall, within 15 years, become too

²⁰¹Website available at: <http://www.peterkennedyarchive.org/> (Accessed: 23 September 2016).

²⁰²See <http://sounds.bl.uk/World-and-traditional-music/Peter-Kennedy-Collection/025M-C0604X0741XX-0001V0> (Accessed: 24 September 2016).

²⁰³See *Save Our Sounds Project* page at: <https://www.bl.uk/projects/save-our-sounds> (Accessed: 24 September 2016).

degraded and unreadable unless they are digitised and stored in preservation-format storage. This would require £10 million in funding, most of which has been forthcoming from the Heritage Lottery Fund, and the remainder being sought either by the BL or by the Friends of the British Library.

Pace believes that any home-burned disc older than ten years should be treated with suspicion, and rewritable discs should be a priority on a level with cylinders. From a professional perspective, the BL tends to use gold layer CDs and DVDs internally, but also store hard disk versions of all files. They do not use optical media as archival storage for long term preservation copies. But with 50,000 magnetic reels that are awaiting digitisation, it is a high priority that 1950s and 1960s reels are transferred according to long-term preservation standards, since early formats are suffering from physical degradation and the backing of the tape is on paper, not acetate.

Another priority format are digital audio tapes (DAT) tapes, which only last ten years before dropouts start appearing. These were mostly popular among amateur recorders, since it could be copied digitally losslessly. DAT machines are rare, known to break down, and a lack of local expertise on them means that any problems cannot be easily solved. BLSA have personnel specifically assigned to acquire funding, an aspect that is currently overlooked by NAM.

6.1.3 Preservation procedures with DeLuxe London

Mr. Mark Bonnici, Head of Restoration²⁰⁴ with the renowned London-based company DeLuxe states that, before his company embarks on a preservation project, they make a detailed tour of the facility and strive to gain the trust of the prospective clients. The potential client is taken to meet the technical person who would be working on their material if an agreement is reached. The technician checks all pieces of film to assess the damage, any shrinkage, perforations or splices made by cement or tape, with their fingers and without any gloves, to ensure that it is safe to go through their machinery without creating additional damage.

An inspection report, usually written within hours, is made per film, and then a week's work is done to bring the reel to standard, after which, on presentation to the prospective client, charged on man hours, stating what intervention details and restoration costs for each particular reel will be incurred and not on the length of

²⁰⁴Interview with Mark Bonnici made on 13 August 2016 in Zurrieq, Malta.

footage assessed. The company does not generally make contracts, other than with the British Film Institute and the Imperial War Museum, allowing them to use any of the six facilities that DeLuxe have in the UK.

Preservation is then started using an ultrasonic cleaner that can take two reels, and then the film is given a perklone (perchloroethylene) bath with warm liquid and ultrasonic waves go through it, and the film is agitated by the same cleaner. This creates bubbles to remove around half of surface dusts and hairs, with jet air drying it. Thereby it saves time during the manual restoration process prior to going through a scanner.

If the reel is hand tinted and has a magnetic strip going through it, then it cannot go through the machine, because the machine will wash away all the colouring. DeLuxe have two scanner types, an Arri scanner²⁰⁵ recognised as the world's leading scanner, created to make new films which are digital intermediates of originals shot on 16mm and 35mm, working at a slow pace. There is also the Dice scanner which takes an infrared map of the actual film and digitally removes another percentage of surface dust that is remaining on the film. The original format is always kept and given to the client.

Considering Maltese folk music, given that so many reels have been recorded on VHS by enthusiasts in Malta, Australia and Canada from the early 1980s, it would be economical for an archive, be it the NAM or another, to invest in a video player connected to an encoder, transferring VHS to MAC. VHS is MP4 625 lines as on television. VHS dust mould is dusted away unless it has been immersed in oxide. Archivists do not calculate restoration interventions on workflows, but on what is restored. An ideal presentation that explains the processes of digital preservation is Giovanna Fossati's publication 'From Grain to Pixel: the archival life of film'.²⁰⁶

It would have been opportune for NAM, or an active Maltese Folksingers' Society, to observe either FIAF or IFTA recommendations and also participate in the EUScreenXL project²⁰⁷, which has 31 partners from 22 European countries. Its 64,000 high quality items, in 538 collections, are available for viewing for free online and are the result of several Europeana Sounds programmes. These are on the Creative Commons Licence, and data information for each item includes the original title in native language, publisher or broadcaster, genre,

²⁰⁵ Further technical information on the Arri scanner is available at: <http://www.arri.com/videos/videos/arriscan-archive-developments/> (Accessed: 23 Nov 2016).

²⁰⁶ Fossati's book is available on open access at: <http://open.org/search?identifier=369986> (Accessed 20 Dec 2016).

²⁰⁷ Available at: <http://euscreen.eu/help.html> (Accessed: 25 March 2017).

topic and keywords, content extended description, filename, Europeana identifier, original identifier, item duration,item sound and colour.

Other than hosting this material on its portal, the project also provides video tutorials online in order to assist individuals to create collections,upload items and share with account holders of MyEUscreen.com.

6. 1.4 Preservation strategies at the University of Edinburgh’s CRC Archives

In November 2016, the author visited the University of Edinburgh Archives where he met with Ms. Rachel Hosker, Archives Manager of the Centre for Research Collections (CRC). He sought the interview through Professor Milena Dobрева, who was spearheading a European Union project within the Horizon 2020 programme, of which said university is a participant, and after several attempts by the author to visit the Sound Archives at the School of Scottish Studies (SSS), housed at the same institution,had failed. The original intention was to elicit more information about the Hamish Henderson collection within the SSS, but due to the unfortunate delay in the archive relocation,it was still closed for the public.

The CRC is composed of four main collections, which contain holdings of the same repute as the British Library and Yale University and is spread over the:

- i. Edinburgh University Archives with documents dating from 1579;
- ii. Lothian Health Services Archives;
- iii. Museums made up of art, heritage and musical instruments collection;
- iv. Special Collections comprising rare books, manuscripts and archives. This collection is of specific importance since the CRC holds over 400,000 rare books including the world’s unique copy of Michael Servetus, *Christianismi restitutio* (1553) and over 300 incunabula and it contributes to major collections of digitised rare books, particularly Early English Books Online (EBBO)²⁰⁸ and Eighteenth Century Collections Online (ECCO)²⁰⁹.

²⁰⁸ Available at: <http://eebo.chadwyck.com/home> (Accessed: 28 November 2016).

²⁰⁹ Available at: <http://quod.lib.umich.edu/e/ecco> (Accessed: 28 November 2016).

The largest part of the CRC is printed materials, although there is a concentration of film as part of wider collections that amount to thousands, including the Eric Lucy collection and, to a lesser extent, sound material. Lucy was a pioneering filmmaker in the field of genetics, experimenting with techniques and using film to capture and enable research in the 1950s and 1960s. The CRC also houses hundreds of films created by the University and other institutions that have meshed with it, including the College of Art and others created to capture town planning initiatives.

The issues with films held in original format is how to view and also preserve them because of rapid deterioration. CRC managed to get an amount of funding to do some trial digitisation following a collection review exercise. CRC has digitised 16mm film, and by the end of 2016, the aim is to have between 50 and 100 high resolution films in digital format which will become the archive's copies. The intent is to have a digital copy of the film as it is in its present state and then following restoration it will move it to what the original was intended to look like, without it being over restored. The University had never previously tackled content migration programmes, but they started in April 2016 and, to date, still do not know the amount of films within the collections. The research strands concerning learning and teaching prompt bequests to the CRC and material related to university life and the cultural heritage life of Edinburgh. They work in parallel with the National Library of Scotland and the National Archives of Scotland.

The challenges with the film reels is that, whereas the carton containers have some scribbling, relative to the supposed content, no metadata came with them and until the reel is viewed and more information gathered, since most were amateurly made, they might not have production information and date of creation. One particular film which was found in the collection was called *Cities and Scents* shot on 16mm featuring Edinburgh's planning processes, suggesting that it was shot in the 1930s. In the footage, one can see a movie poster, and tracing the film's release, it can be deduced that the footage dates to 1937. Further investigation suggested that this film was made in response to a university student's project on town planning in the same year with themes related to an exhibition that was reported in *The Scotsman*.

CRC uses FIAF standards for metadata description, and what befits their holdings, by testing their own mapping through their own metadata team. The team creates authority files alongside the catalogue records or links them to existing ones including those already in the Library of Congress database. They also create unique records and feed this data into the interested international groups. The CRC's own online catalogue

was launched in 2015²¹⁰, when it started working with Archive Space, a North American consortium of archivists and information technology specialists, to create this open source system.

The CRC metadata allows others to harvest it, and they are having conversations with the system developers about how this can be improved for the Archives Portal Europe, which was funded by the European Commission between 2009 and 2015. This has progressed into the Archives Portal Europe Foundation (APEF), registered under Dutch law, and other than acting as the international archives data aggregator for the Europeana Project, it is maintained by thirty one national archives, including the NAM and one academic institution, namely the University of Manchester.

In November 2016, the APEF portal added the application programming interface (API) 3²¹¹ using JavaScript object notation (JSON), which facilitates browsing and retrieving data content on fourteen different services on which the website is built. It includes archival description lists, authority records and also permits downloads of finding aids or same authority record in EAC-CPF/XML [encoded archival context—corporate bodies, persons and families/extensible markup language] format, due to the substantial amount of available data.

The images that they upload come from a separate image database and they are starting to consider image embedding. The images are not watermarked and, if the CRC have the image rights, they are fully open and no charges are incurred for users who download them. Wherever possible, these are made available in very high resolution that enables them to be printed on an A2 poster. This is to encourage the philosophy of open standards and open data access. If there are rights issues or copyright restrictions, these records are not uploaded, or have limited viewer access. Catalogued works will then be streamed. The CRC also have an extremely detailed webpage²¹² for folklorist Alexander Carmichael (1832-1912). The project to have his material available online was split in four phases.

Within the CRC, there is a digital preservation expert, who is building a digital strongroom. The first batch of materials will be the court records. Holdings which are digitised are then delivered to an appropriate storage

²¹⁰ Available at: <http://www.ed.ac.uk/information-services/library-museum-gallery/crc/catalogues-and-resources> (Accessed: 30th November 2016).

²¹¹ API3 description is available at: <http://www.archivesportaleuropefoundation.eu/index.php/news/38-apef-has-launched-version-3-of-its-api> (Accessed: 1st December 2016).

²¹² Available at: <http://www.carmichaelwatson.lib.ed.ac.uk/cwatson/en> (Accessed: 17 Dec 2016).

place, and the working document would be catalogued and then uploaded online. Films are digitised by an external partner. University of Edinburgh archivists appraise the collections, and experts are outsourced if the CRC lacks one in a specific subject.

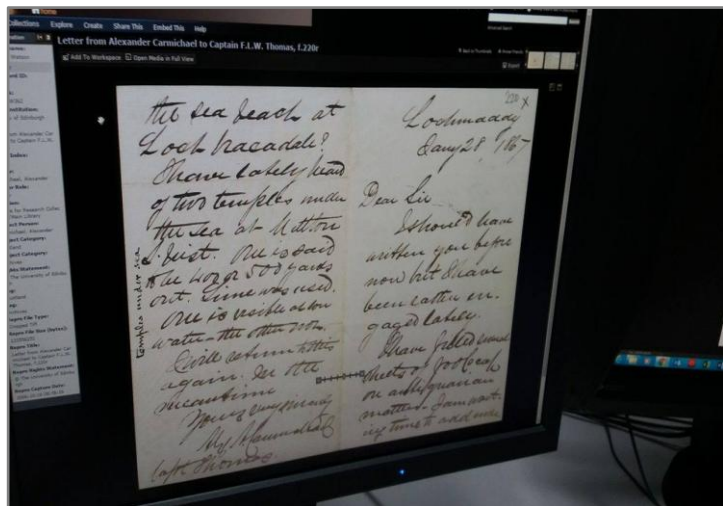


Figure 6.2 Digital imaging of original documents from the Carmichael Collection.

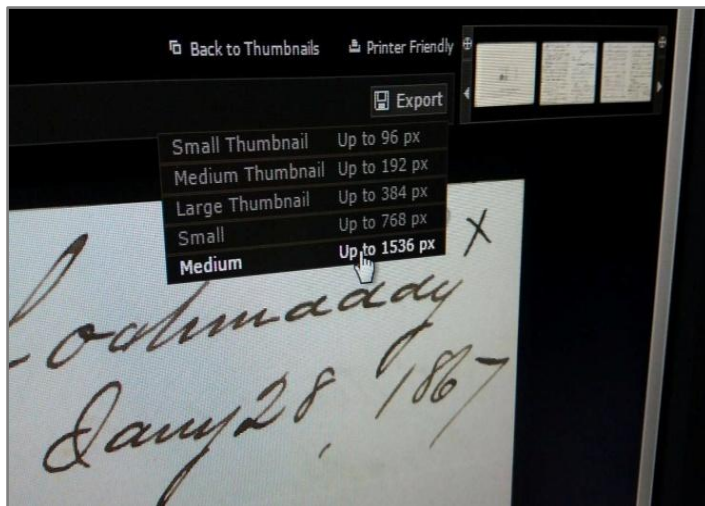


Figure 6.3 Resolution levels of the same image

(Steve Borg)

In Chapter Four, reference is made to the photographic records that are an integral part of both the Leli Muscat Folk Music Collection and the retrieval that the author carried out of 1960s folksinging session from Mario Portelli. Two archives, the Digital Imaging Unit (DIU) at CRC and the Lithuanian Central State Archives have also been directly consulted in this research, to elicit their latest practices.

The Digital Imaging Unit (DIU) uses Luna Imaging. Malcolm Brown, one of the two DIU archivists photographers at CRC uses a Hasselblad H5²¹³ camera to capture still life imagery of existing hard copy photographs with a digital capacity of 200 megapixels as a RAW (minimally processed) file, with a capture of 65MB on average. Its 8GB memory card holds 120 photographs on average. There is an ongoing project to digitise all photographic collections²¹⁴, which would then be made accessible online.

Users can either download images in JPEG format for free, otherwise those ordered for publication and in TIFF format are charged, depending on whether the required image already exists in digital format or a new file has to be created. Items which are either in a fragile state, or are restricted by the Data Protection Law or

²¹³ Available at: <http://www.hasselblad.com/h5-system/h5d-multi-shot> (Accessed: 22 March 2017).

²¹⁴ Available at: <http://images.is.ed.ac.uk/> (Accessed: 22 March 2017).

Copyright Law are not copied for open access usage. All image collections are accessible as consecutively numbered thumbnails, and each file, having an average ½GB in size, is given a work record ID, shelfmark number, descriptive title, subject heading, creator name, repro file type (usually ascropped TIFF), repro file size in bytes, repro rights statement and date of repro capture.

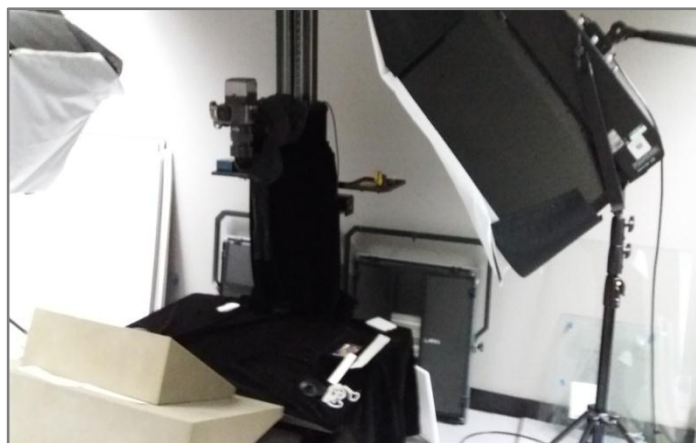


Figure 6.4 The Hasselblad H5 at the CRC, University of Edinburgh.

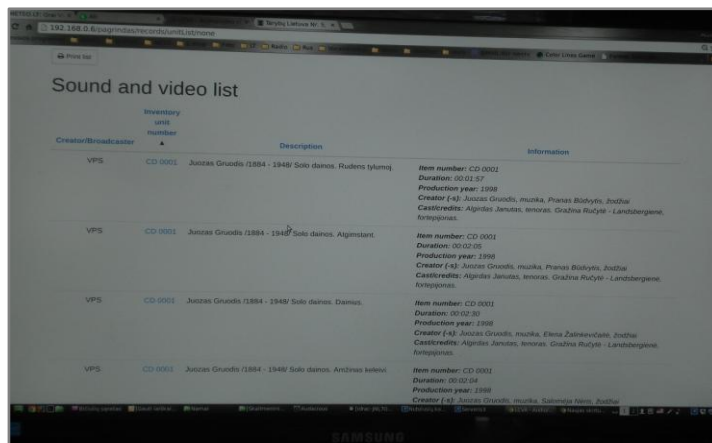


Figure 6.5 Cataloguing audiovisual material at the LSCA, Vilnius (Steve Borg)

6.2 The Baltic States audiovisual preservation experience

In 2004, UNESCO hosted a project entitled *Establishment of a National Inventory and Electronic Database of Lithuanian Intangible Cultural Heritage*, presented by Marcus Uneson from Lund University, Sweden and Peter Wittenburg from the Max Planck Institute. Uneson and Wittenburg proposed several measures to be adopted by the Lithuanian archives for setting up an operational platform and executing specific tasks towards the recovery and preservation of Lithuanian heritage. The proposal was based on an implementation of the European Cultural Heritage Online (ECHO) programme, the main goal of which was to establish:

‘a European infrastructure fostering the transfer of cultural heritage to the internet, permitting free access to fully interoperable, standards-compliant corpora of primary cultural heritage documents, as well as tools to exploit these documents.’ (Uneson & Wittenburg, 2004: 2).

During the course, representatives from the Institute of Mathematic and Informatics, Lithuanian Folklore Culture Centre, Lithuanian Academy of Music, Lithuanian Institute of History, Institute of Lithuanian Language, and Institute of Literature and Folklore discussed how their intangible heritage can be digitised as

part of long-term preservation programme. This included the avoidance of preserving their data on predefined formats, which would not allow ingestion in a larger pool of content, thereby rendering the data unusable. Uneson stressed the importance of adhering to six core principles:

1. optimal interoperability of software;
2. seek broad usage;
3. original material preservation;
4. indicate strategy for life-cycle management of digital resources;
5. establish and declare owners of intellectual property rights;
6. articulate intent and state methodology.

With regards to data storage, three approaches were discussed: 1) all resources addressable to a file system, 2) have them managed by a database shell (DBMS), or 3) a content management system (CMS). Although management tasks would include duplication, modifying, transferring, versioning, consistency checking and can be done using external service providers against payment rather than employing internal resources, it is wise to recall that dependency on external services may result in increased tariffs or operational redundancy.

Wittenburg also discussed the job structure at the Max Planck Institute, where the two major designations were the Archive Manager, monitoring the workflow, digitisation and integration of data, and a Technical Corpus Manager, responsible for management and consistency, supplemented by data creators, digitisers and system administrators. In 2008, the Baltic Heritage Network²¹⁵ (BaltHerNet) was founded in Tartu, Estonia. Its declared goal was to foster cooperation among state and private archives in the Baltic States of Estonia, Lithuania and Latvia, including the recovery and preservation of the cultural heritage of the Baltic Diaspora. BaltHerNet had declared that they sought to guarantee:

‘the preservation and open access to the Baltic archives and libraries abroad regardless of their location, and according to the legislation of the host countries’

The particular stakeholder set-up is of particular interest, given that Malta also has a significant diaspora, and, despite the fact that emigrant Maltese nationals amount to insignificant numbers in relation to the total

²¹⁵ Available at: <http://www.balther.net/> (Accessed: 14 June 2016).

population of their new country of settlement, they amount to a significant percentage in Malta. There is still considerable movement of migrants to and from the Maltese islands, especially in the summer months. Fortunately, all three Baltic states have a very high level of literacy and also a strong degree of folklore tradition, which was not stratified by social status or a cultural dichotomy as in Malta, but wholly endorsed on community levels.

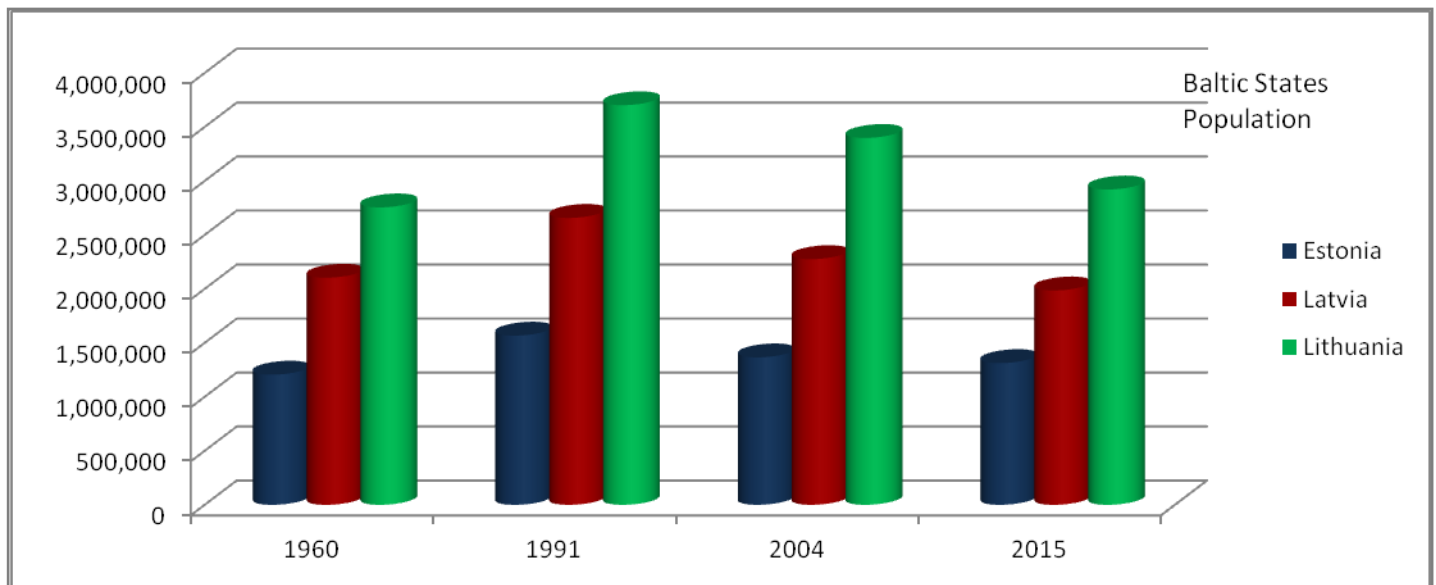


Table 6.2 The current depopulation of the Baltic states

(Eurostat 2016)

Nevertheless, due to annexation by the Soviet Union in 1941, when they were subjugated to mass deportation to the eastern parts of Russia, the mass emigration to the United States, Canada and Australia, they established institutes that sought to preserve their culture. Additionally, considerable emigration of young people to other European Union countries – mainly Germany, France and Britain – with their accession in 2004, they have experienced significant shifts seeing rural communities on the brink of breaking up. Lithuania's population figures decreased by 24% between 2004 and 2015.

Estonian archivist Piret Noorhane (2008) expresses the preoccupation that small nations have of the fear of losing their identity, and, as a result, employ an obsession with collecting as much of their history and cultural heritage as possible. They are experiencing a similar trait as the current Maltese diaspora in Australia, Canada and the United States, in that:

‘as the older generations disappear, the preservation of the nation, the language and the culture are endangered. Therefore it is important to think about the future of there collections right now. We can succeed in preserving the exile cultural heritage only on the condition that the memory institutions inEstonia and abroad cooperate. Efficient cooperation relies on information about what is being done and planned.’

6.2.1 Lithuanian Central State Archives

Inge Vizgirdienė²¹⁶, head curator of the Lithuanian Central State Archive (LCSA), refers to the workflow of converting analog tapes to digital format with so many hours per day. They have no streaming simultaneously. From 1990, original or duplicated material was being delivered back to Lithuania through embassies or private individuals at their own expense. These included speeches of a political, cultural or economic nature, and interviews with Lithuanian emigrants who recounted their everyday life in their new country of adoption. The physical state of the carrier might help prioritise which material to transfer to digital.

Nevertheless, there is an ongoing challenge, since sound listeners do not visit the archive and the recordings are not available online. There are six listening rooms and sound, film and photos are accessed with separate systems.



Figures 6.6 & 6.7 Audiovisual equipment used to migrate reels from analogue to digital carriers at the LCSA, Vilnius

(Inga Libuomirskaitė 2017)

²¹⁶Electronic correspondence with the author in November-December 2016.

User needs have to be identified – a challenge they are facing. There are fifteen archives nationwide and twelve departments, and one film archive. The Central State Archives are under the aegis of the Ministry of Culture. All the data is shared on intranet within archives, which is hosted on four databanks separated as written documents, photographs, sound, and film.

There is an open source programme with all data banks linked to server. The four databases have these records 1) written documents = 3,509,937 files 2) photographs = 266,859 items 3) sound = 60,119 files 4) films = 12,000. The moving image databank is hosted on www.e-kinas.it and was funded by the European Union Structural Fund, with 20,000 visitors per month. The databases have 6 terabytes of data, not counting the moving images. A second opinion on digitising photographs and printed documents was sought from the Lithuanian Central State Archives²¹⁷ in Vilnius.

The archivist photographer Inga Liubomirskaitė, one of two at LCSA, uses a Pentax K-5 camera²¹⁸, with a 32GB memory card, which would hold about 930 images. The average image size is 24MB, with dots-per-inch (dpi) variables from 72 to 300 dpi and image dimensions of 4928x3264 in RAW format. The dpi capacity can go up to 600dpi but this is rarely used, since lesser dpi would suffice. Not all images have the same protection or rights conditions, and between 100 and 200 photographs are taken per day, even when expertly commissioned to document street scapes, monuments, buildings or even cultural events all over Lithuania.

Her average photographing or flatbed scanning is between 25 and 40 units per day and these are stored on the archives' server. The quantity varies since some scanning results demand retouching, using either the Epson Perfection V850 Pro, as an update on their previous Epson V700 or the Epson Expression 11000XL scanner. The V850 Pro has the ability to convert film, slides, prints, and other documents into high resolution digital images. The advantages of these scanners are the high 6400 dpi optical resolution and 6400 x 9600 dpi scan resolution along with a 48-bit colour depth ensuring fine detail capture and colours that are accurately reproduced.

²¹⁷ Available at: <http://www.archyvai.lt/en/news/archive/p10.html> (Accessed: 25 March 2017).

²¹⁸ Available at: <http://www.ricoh-imaging.co.jp/english/products/k-5/spec.html> (Accessed: 25 March 2017).

Further Digital Ice technologies offer a scanning benefit by automatically removing an amount of marks made by dust, hair presence, scratches and fingerprints from film and prints. The negative frames have an adjustable height and a transparent plastic plate, pressing the images for better image quality. Libuomirskaitė can scan a 35mm image at 4800dpi in 59 seconds and the frame dimension of 95mm x 120mm. By March 2017, the archives had 385,039 photographs²¹⁹ scanned.

The LCSA also uses the Arriscan wetgate machine that is used to transfer analog 35mm, 18mm and Super 16 film into digital format, operated on a software that permits GUI (graphical user interface) touch screen usage, and on remote personal computer, through a standard network connection, with a grey balance and base calibration live preview during shuttling of images and sound. Product manager David Bermbach believes it is the leading equipment in digitising old analog film due to its ability:

‘to transport film up to 3.5% of shrinkage, very brittle film even with damage or missing perforation and allows for more post scan stabilisation. It captures the whole frame of the scan, and easily see the perforations and the frameline. Wetgate allows scratch or dust removal with low toxic liquid. Sometimes films are too damaged to be filmed in any conventional film scanner or others that are Pathe perforated.’²²⁰

6.2.2 Custodians of Latvian audiovisual material

²¹⁹ Available at: http://www.archyvai.lt/lt/apie_168/skaiciai_170.html (Accessed: 27 March 2017).

²²⁰ Arriscan function details available at: <https://www.youtube.com/watch?v=vvd5WiZjow> (Accessed: 24 April 2017).

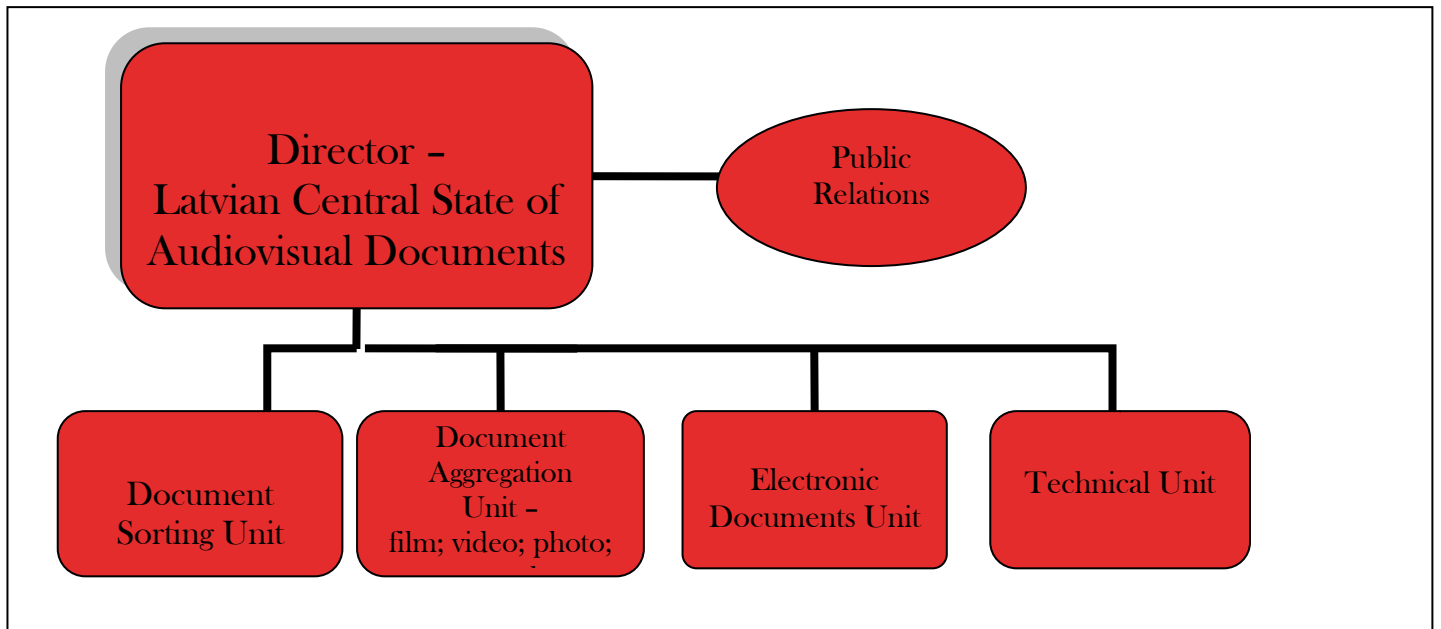


Table 6.2 Organisational structure of the Latvian Audiovisual Archives, Riga

(Borg,2016)

Latvia, which was in the same 2004 EU enlargement group with Malta, has striven to attain long-term preservation goals. In its Digital Cultural Heritage Development Strategy, it defines actions as:

- to develop long-term preservation infrastructure (to develop conception by the end of 2016);
- to implement technological solutions by the end of 2018);
- to ensure long-term preservation of digitised and digitally-born cultural heritage by the end of 2016;
- to provide long-term preservation services to state and municipal cultural heritage institutions by 2020.

In 2015, the National Library of Latvia in Riga became a member of the Open Preservation Foundation to improve its expertise in digital preservation. The previous September, the author attended the Baltic Archives Audiovisual Council (BAAC) annual conference, held in the same building. The conference was attended by around sixty archiving experts from fourteen countries, including the executive director of Europeana Sounds, Mr. Richard Ranft.

The delegates visited the Latvian Central State Archives of Audiovisual Documents (LVKFFDA)²²¹, housed in a Soviet-period building previously used as a sanatorium. Its task is to collect, restore and make audiovisual documents accessible. The archive stores audio data carriers, technical data and is responsible for the selection and, since 2010, of the digitisation process of its audiovisual documents. It holds this administrative structure:

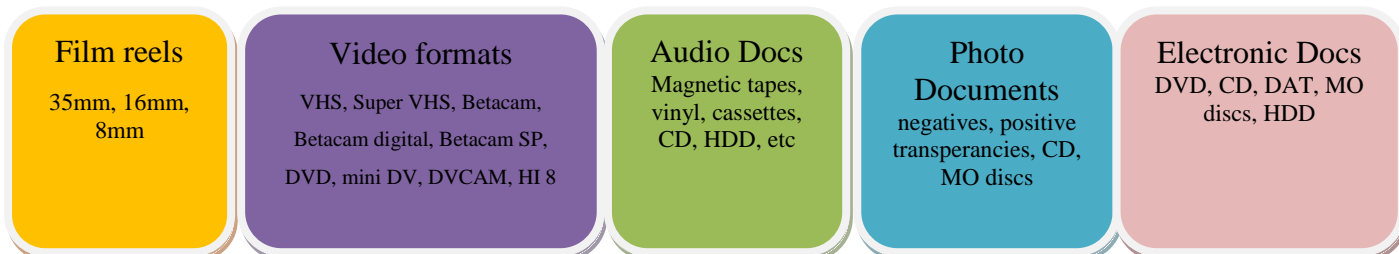


Table 6.3 Different formats and classes of material preserved by the LVKFFDA, Riga

(Borg 2016)

The documents collected or recovered are classed by the Document Sorting Unit into film reels, video, audio docs, photographs, electronic documents and also printed ephemera such as concert posters. These are subdivided in over twenty-four different classes and all require specific preservation procedures. SeniorLatvian audiovisual curator Maksims Misura explained the preservation techniques used. The digitised MP data are saved in external HDD, transferred to the restoration server, rewriting and adding metadata.

They make use of a Japanese ELP laser turntable via a Lynx Aurora 8 device that plays vinyl records without wear and tear, since it is only light beams that make contact with the record. For magnetic reels, currently only Nagra, Otari and Mechlabor produce analog reel to reel recorders and it is very hard to find comparable new equipment. The most renowned multitrack tape recorders, produced by AMPEX, include the quadraphonic ATR-100 and ATR-102 model that are still popular with archive institutions. They play ¼ inch or ½ magnetic tape, which is then converted from analog to digital encoding. One of the major preservation advantages is that it does not degrade with time, and copies of the new digital record suffer no loss in quality. When magnetic reels are recorded on different speeds, the computer reduces the different noise levels that might sound, with varying lengths of waves and quartz settings.

The challenge is when the ferromagnetic strata starts separating from the tape substrate, with loss of quality and audio. The noise reduction process at LVKFFDA, for fifty minutes of audio, takes between fifteen and

²²¹ Available at: <http://www.arhivi.lv/index.php?&1181> (Accessed: 8 July 2016).

twenty seconds. However, in the old archives, computer noise reduction for thirty minutes of audio would take up to an hour.



Figure 6.8 Latvian curator Makims Misura explains the digitisation processes.



Figure 6.9 Challenges encountered in the eventual data transfers (Steve Borg)

Once the reel is transferred to digital, it is copied to external disk drives and passed to another unit which adds the metadata. After that, two copies are made on DVDs and stored in a vault with exceptional humidity control. All the data is transferred to one integral system. The LVKFFDA has six rooms with magnetic tapes, including 8mm films and another for VHS tapes. A specialist staff member checks the magnetic tapes on a weekly basis and the ones he deems are in bad condition are digitised first, as part of the preservation planning process rather than an emergency contingency order.



Figures 6.10 & 6.11 BAAC Conference in Riga, Latvia with a presentation about the Latvian Central State Archive of Audiovisual

(Borg 2014)

Misura is given an average of thirty phonogram tapes to digitise a week on a priority basis, because of imminent data loss, outside of his usual work schedule. Once digitised, they are cleaned, but the archives, before 2014, did not have the ability to restore them inhouse.

There is an ongoing debate, especially in the United States, about the return of the reel-to-reel recorder, and what they term as the *Tape Renaissance*. It is not within the scope of this study to delve into this debate, but one has to be aware of this new reality that repositories, which have a strategy for reducing the pending amount of magnetic reel awaiting transfer to digital, should be aware that new recordings in magnetic reel are being created and, in time, a more stable medium shall need to be found for them.

6.2.3 The Institute of the Estonian Language

Liis Raassik, from the Institute of the Estonian Language (IEL), refers to the known language, dialect and etymological dictionaries, that they publish. The collection is twofold, one about Estonian dialects, which number 4500 recordings, totalling 4000 hours, 400 hours of which are of Finno-Ugriac languages. Most were digitised from magnetic tape reels and are available at the institute, but shall soon be available online. The digitisation project started in 2004 by inhouse employees who gradually concluded the task. For each recording, IEL hold the original magnetic tapes dating from 1956 until the early 1990s, digitised copies and back up copies.

The relevance to the user varies from Estonian linguistic scholars researching dialectical change in relatives of those recorded on audio, who are listening for sentimental reasons. The folk recordings are held in the Tartu University Archive, as IEL relies on the spoken word. Monographic documents based on digitised data have been published for all major dialects as a result of this transfer. In *Re-Collection: art, new media, and social memory* (2014), Rinehart and Ippolito present a comparative longevity of various new media formats, as of 2013, with the intent to ‘illustrate how lifespan increases when formats are free, open, and uncompressed.’ (op.cit., 228):

Format	Short-term	Medium-term	Long-term	Indefinite future
Text file	MS Word .doc	PDF, Open document format (.odt), Office Open XML (.docx)	TXT, HTML, R TF	Nothing
Web application	Flash, Director	Java	HTML, CSS, Javascript	Nothing
Database	Filemaker, Access,	MySQL, PostGresQL, NoSQL	XML, RDML	Nothing

	Oracle			
Server Script	A.I.R., .net/C#	Java (servlets), Ruby	PHP, Javascript, Python	Nothing
Spreadsheet	Excel (.xls)	Open Document Format (.ods), Office Open XML (.xlsx)	Comma-separated values (.csv)	Nothing
Vector Image	Illustrator (.ai), Flash (.swf)	PDF, CGM	SVG, EPS	Nothing
Raster Image	Photoshop, GIF	JPEG	Bitmap, TIFF, PNG, JPEG 2000	Nothing
Audio file	Copy-protected CD	Windows Media Audio, MP3, AAC	Ogg Vorbis, FLAC, PCM, DTS-HD, WAV	Nothing
Video file	Copy-protected DVD, BluRay	Quick Time (.mov), Windows Media Video, MPEG4, AVI	Ogg Theora, WebM/VP9, Motion JPEG 2000, MXF,	Nothing

Table 6.4 Comparative longevity of new media formats

(University of Maine Digital Curation Programme)

6.3 Metadata usage

Preservation programmes use metadata – structured information about data resources – to describe the digital materials in their care. There are various compelling reasons for describing digital heritage materials in detail:

- so they can be found, assessed, made available and understood. This need has led to the development of *resource discovery* metadata ranging from simple listings of file names to extensive descriptions encapsulating rich contextual information. Resource discovery metadata schemes such as Dublin Core, MARC, archival description standards and museum catalogues, are important tools for preservation programmes to consider and use as appropriate to their needs;
- so that workflows can be managed. Preservation programmes generate large amounts of information about the way material is created, transferred and used; about rights and who is authorised to do what; and other management processes.

Uneson and Wittenburg (2004, p. 13) also refer to the need of adapting to metadata interoperability, including those with ISO TC37/SC4 for the domain of language resources and RDF and OWL frameworks. It remains to be verified if the software accepts Maltese alphabet characters, given that Maltese folksinging is exclusively in the vernacular, other than the very few occasions when second-generation Maltese attempted to folksing in English, albeit with abject failure in the eyes of local enthusiasts who deem this as the very antithesis to the uniqueness and ‘Malteseness’ of *għana*.

6.4 Maltese folk music carrier formats

Maltese folk music is found in various carrier formats, including magnetic reel, cassette, DAT, VHS and shellac, with the most vulnerable, unique and prestigious being found on magnetic reel. This claim is made on evidence that the absolute majority of the prime folksingers, listed in Chapter Four, were recorded on this medium. By long-term, one does not imply that the data shall be carried on the same format for an indefinite period of time, but that it can be transferred to evolving technologies or a new user community.

The issue of sound quality is imperative in maintaining optimal levels, even when digital technologies on which it is stored are evolved and modified. It is not the case with regards to folk music enthusiasts who attempt to preserve their own collection, at times containing unique holdings. It would be difficult for them to comprehend the technological advances being made.

From this research conducted on officially released recordings, usually in vinyl, cassette or CD format, verbal communications with folk music enthusiasts and also observations of recordings uploaded on YouTube, a timeline of what has been produced in relation to Maltese folk and folk pop has been compiled.

It should act as a guideline for anyone committed to DIY archiving of this material before an official custodian institution is founded to undertake the task at hand. The 1940s were characterised by the war period, which brought devastation upon Malta, and, as the local adage goes, ‘the people became mute when the bombs started raining from the sky’, which was followed by mass emigration. These were the hiatus years and no known folk music recordings are known to exist.

Maltese folk and folk pop music recordings timeline											
Format	From	1920	1930	1940	1950	1960	1970	1980	1990	2000	2010
Shellac	1925			WAR							
Open Reel	1930			WAR							
Vinyl	1948			WAR							
Audio cassette	1963			WAR							
VHS cassette	1977			WAR							
CDisc	1982			WAR							
DAT	1987			WAR							

Digital	1990s			WAR								
---------	-------	--	--	-----	--	--	--	--	--	--	--	--

Table 6.5 Maltese folk music carrier format known to be in circulation

(Borg, 2017)

6.4.1 Leli Music Folk Music Collection content migration

The Leli Muscat Folk Music Collection was wholly recorded by an AKAI recorder between 1961 and 1984. The magnetic open tape reels were transported from NAM to Lito’s Place, a professional studio in Floriana for digitisation. The technician, Manolito Galea²²², was handed 142 reels from the 207 available in the Leli Muscat Collection held by FNAM. He used a Revox Swiss B77 and a Revox PR99 to audio interface with the Analog/Digital and Digital/Analog ability.

The tapes were transferred at 96 KHz at 24 bit, which is the UNESCO, IASA and Europeana Sounds recommended standard, and he gave quality assurance and quality procedures to be defined and implemented. All reels had been numbered by the NAM prior to handing over and the author had done the primary cataloguing of all data that could have been extracted from box contents.

The folk reels could have been transferred up to 192 KHz, but, due to their fragility, an option was to transfer them at 48 KHz. The sound capturing process in some tapes had lost the high frequency level, both because they were not recorded in a recording studio, and also because the machine operator was an enthusiast and not a professional sound engineer. This resulted in the occasional occurrence of signal to noise ratio, thus impinging on sound quality. The presence of unbranded tapes presented lower end quality due to inferior tape alloy composition and improper storage.



Figure 6.12 Leli Muscat with his AKAI recorder at his home in Luqa

(Steve Borg)

²²²Verbal communication with Manolito Galea at his recordings studio in Floriana, on 19 February 2016.

The original content was retrieved upon transferring data, without any changes due to preservation policies, and a second copy was made with audio crops to identify the tracks separately and facilitate audio find. During the transfer process, it transpired that reels had been recorded on different sides, Left to Right on A and vice versa, repeated on Side B, thereby resulting in four recorded sessions instead of the assumed singular. Further data analysis shall reveal the amount of recorded time that has been transferred into digital format.

The data transfer commenced on 2nd January 2015 and the 142 reels were completed by the 15th May 2015 (a total of 134 days). All audio reels were ¼ inch height and most spools were 7 inch with 3600ft or 5 inch with 1800ft. The majority were recorded on 3¾inches per second and the reminder on 7½inches per second. The technician presented the digitised copy on a solid state drive (SSD) in two formats, the IASA approved wave audio form (WAV) at 96 KHz and a secondary copy on MP3 format for dissemination purposes. The Broad wave format was also considered.

The technician coded the digitised files as pink for inaudible with a hiss or blank, yellow for satisfactory and green as optimal. He transferred one reel at a time with the constant attention of an attendant. From the 142 reels, 17 were inaudible, 50 were satisfactory and 75 were optimal. Since several reels had more than one session recorded on them, another analysis conducted was on the sessions graded as satisfactory or optimal recordings and these shall be eventually recommended for digital restoration. Reducing the inaudible reels, 172 are of an optimal level and 127 of a satisfactory level.

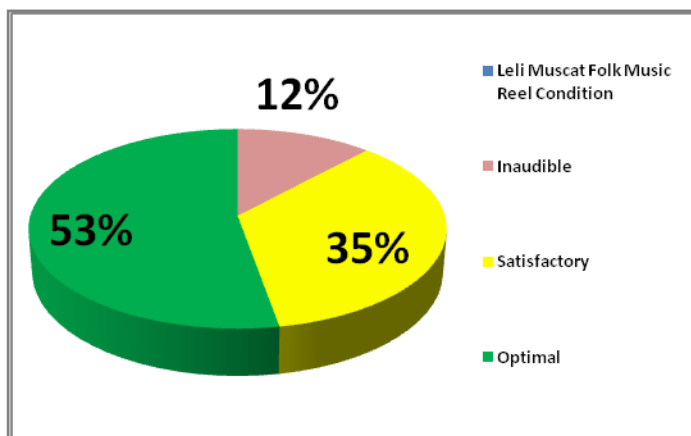


Chart 6.6 Analysis indicates the digital condition status % of the Leli Muscat Folk Music Collection

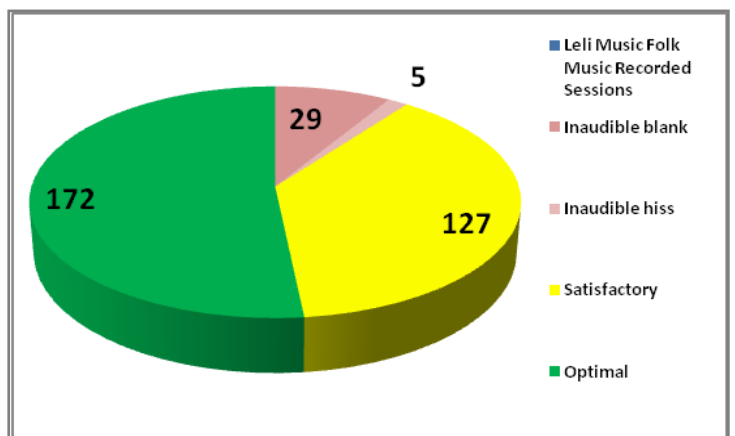


Chart 6.7 Amount description status of digital recordings (Borg 2017)

Forty reels have folk music radio programmes recorded from Rediffusion transmissions, which the station did not, at the time, archive because of the low esteem they gave to folk music, where they applied their policy of reusing original reels, citing financial constraints. NAM shall have to resolve any copyright issues that may arise with the broadcaster since the duplication, despite being well intended by the recorder at the time, was not covered by any rights. Herndon explained about how the recordings were held:

‘It is normal for only one half-hour programme to be recorded on a given evening; however, sometimes two or three programmes will be recorded in one session. The tapes are sent to the Rediffusion lawyer for censorship. After a programme is broadcast, it is usually erased, so that the tape may be reused.’ (1971: p. 141).

One of the major drawbacks with the existing Maltese folk music magnetic reel recordings is that the tape operators were never recording engineers, but they simply set the reel in place and pressed the record button, without compensating for ambient sounds including the proverbial chitchat within the audience.

6.5 Maltese folk enthusiasts’ preservation malpractices

In the author’s talk on curation based on long-term preservation policies presented during the Wirtiz-Żejtun annual talk, he had specifically referred, in layman’s terms, to the dangers of believing that collections are ‘curated’ by being held ‘safely’ in a garage or transferred to another carrier amateurly and without the guidance of qualified archivists. The main preservation challenge dominant in the folk music community is due to two major shortcomings: folksingers have limited awareness on digital fluency and preservation and collections are mostly held in private collections.

Mikiel Cumbo *l-Izgej*²²³, considered by many as the current prime exponent of the high-pitched folk singing model, confided that the foremost folksinger of that model was Indri Farrugia *Il-Miramew*, a level much higher than any other, even in the 1960s magnetic tape era. Schembri had emigrated to North America and therefore his folksinging sessions in Malta were only held during his return visits to his native land. No picture exists of *Il-Miramew*, and very little recordings are known to be in public repositories, although it is highly

²²³ Interview with Mikiel Cumbo l-Izgej on the 5th of June 2016 in Marsaskala.

probable that, with some effort, this can be acquired from his relatives in Mosta. Cumbo is aware that *Il-Miramew* is a prized asset to have in any archival collection of merit.

The author also brokered another donation of eighteen reels recorded in magnetic tape format, including one featuring Indri Farrugia *Il-Miramew* for NAM, on which he is heard performing together with another émigré, Karmnu Xuereb *In-Namru*, as well as Mikiel Abela *Il-Bambinu*. Although it did not form part of the Leli Muscat collection that was being digitised, and therefore not subject to transfer from analog to digital, a decision was taken to digitise this small bequest as well.

Cumbo claims that his folk music collection is one of the most extensive and unique, in the region of five thousand to six thousand hours, and goes back to the 1960s. He knows his collection contents from memory, and believes that since his son, Vince, a folk music promoter himself, has transferred most of them from magnetic tape to optical media, an effort which, for them, satisfies content continuation.

The original reel is usually discarded. This affirms once again that folk enthusiasts need to be urgently made aware of long-term preservation methods and either NAM or the M3P Foundation intervene in order to acquire more magnetic reels and transfer according to archival practices.

Another enthusiast, Fredu Cassar *Iè-Ċintorini*, lent the author three CDs with 1960s folk music, most probably not held in the nascent NAM collection, featuring main prime folksingers. Cassar informs him that these are bought at €5 per disc from a Żejtun bar that has a collection of these classics, making the



Figure 6.13 Fredu Cassar *Iè-Ċintorini* listening to 1960s folk music ‘preserved’ on optical media

(Steve Borg)

author aware of why elements of reluctance were found in some collectors, who dispelled the idea of a national folk music repository, since for them this held no financial gain.

It may be another reason why collector Charles Mangion *Iż-Żubina* advocates against thread sharing even on a social media platform such as Facebook. Maltese folk music has also been widely recorded on VHS (video home system) format and hundreds of unique session recordings exist, awaiting curation and transfer to digital. It does not seem probable that Betamax format tapes have been used, being much more costly. By March 2016, their production had been discontinued by Sony²²⁴.

²²⁴Available at: <http://www.techspot.com/news/62733-sony-finally-decides-time-kill-betamax.html> Accessed: 24 April 2017).

Chapter 7

User Conditions



Figure 7.1 2 M3P editathon held at the National Archives of Malta, November 2013

Chapter Seven User Conditions

7.0 Introduction

The advent of new media technology has given us the opportunity to aggregate and gather so much knowledge that had been created yet had remained mostly obscure, unused and unharnessed. One could only acquire the information by personally going to a library, by pure serendipity or if, by chance, one knew the owner of a particular publication. Europe was clouded with so many grey areas with regards to the intellectual property rights across Europe. Since 2008, Europeana programmes have helped bridge the existing gaps in knowledge exchange. In a 2015 report that Europeana Sounds commissioned with regards to attaining a solid legal framework of European copyright and user conditions, it affirmed that:

‘Europe’s cultural heritage can only be made available online on a large scale if their associated costs are affordable. While remuneration should be paid to right holders, the licensing fees need to be set in context. On one hand, variation between member states in terms of income need to be considered. On the other hand, the purpose of Europeana Sounds needs to be taken into account. Existing tariffs for online exploitation are mainly commercial in nature and usually calculated taking into account the traffic and income a particular use generates.’²²⁵

It also identifies that the forthcoming challenges for cultural institutions and collective management institutions in this regard are the harmonisation of definition of works and originality, provide open access to relevant database models, similar to those held by CISAC (International Confederation of Societies of Authors and Composers), and that the legislator needs to provide legal certainty for cultural heritage institutions against infringement claims, if they have complied with national law.

²²⁵ Available at:

http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Other%20documents%20related%20to%20the%20project/Europeana%20Report%20by%20IVIR%20final.pdf (Accessed: 20 April 2017).

With the advent of the Creative Commons concept, the proliferation of social media platforms such as Facebook, Soundcloud, YouTube and many others, and the establishment of online transnational communities of practice gathering ground rapidly, it was evident that this process would bring to light many virtually unknown performers to public attention. Medak (2008: p. 65) identifies the three major challenges that Creative Commons presented as its legal tools:

- i) enabling authors to easily licence their works;
- ii) permitting users greater copying and reuse rights while helping authors' works and recognition;
- iii) ability to self-publish and self-distribute benefitting reputation and principle revenue streams.

The Maltese Copyright Act protects the creators of audiovisual works for a period of seventy years. It states that:

*'The rights conferred by this article for sound recordings and audiovisual works shall have the duration of fifty years from the end of the year in which the sound recording or the first fixation of the audiovisual work was first lawfully published or lawfully communicated to the public, whichever is the earlier.'*²²⁶

The European Commission has appointed twenty European nominees from leading institutions, experts in the processes related to digital preservation and policies representing libraries, archives and museums, to forward recommendations and identify challenges on copyright and intellectual rights. In 2014, the European Union approved Directive 26 with regards to the 'Collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online use in the internal market'²²⁷. In view of the transborder usage of such works, the directive seeks:

'the protection of the interests of the members of collective management organisations, rightholders and third parties requires that the laws of the Member States relating to copyright management and

²²⁶ Available at: <http://www.justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=8881&l=1> (Accessed: 2 May 2017).

²²⁷ Available at: <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32014L0026&from=EN> (Accessed: 16 March 2017).

multi-territorial licensing of online rights in musical works should be coordinated with a view to having equivalent safeguards throughout the Union.’

Directive 26 complemented the existing Article 167 of the Treaty on the Functioning of the European Union²²⁸ (TFEU), where, in observance with legal obligations, it also promotes:

‘to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore’. (TFEU: 2012, p. 75).

Alamango (2015) refers to this new reality of transborder media convergence and that the European Union is fostering this concept of a single European copyright and access legislation, so that it can:

‘supply the demand for audiovisual content and satisfy the demands of audiences and users. It states that the audiovisual industry is crucial both in creating sustainable growth and jobs and in fostering cultural and linguistic diversity and therefore represents a key area for the economic, cultural and social agenda of the EU and particularly for reaching the goals of the Europe 2020 strategy.’ (op.cit., p. 187).

7.1 The UK Data Archive

One major topic of discussion within the European Commission was the issue of orphaned works, of which there may be a noticeable amount if an outreach exercise is conducted to recover the hundreds of dispersed Maltese folk music recordings, where performers and producers are not specified. In the 2010 recommendation²²⁹ (Ricolfi *et al.*), written in Italian, they refer that:

²²⁸ Available at: <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:12012E/TXT&from=EN> (Accessed: 16 March 2017).

²²⁹ The text in Italian reads as ‘per quanto concerne le opere i cui titolari non siano identificabili (opere orfane), si incoraggiano gli Stati membri a mettere a punto, ove applicabile, un meccanismo che consenta lo sfruttamento commerciale e non commerciale di tali opere a fronte de termini e compensi concordati, fermo restando che prima d’utilizzo sia stata condotta una ricerca diligente nel paese di origine mirante ad identificarne e/o rintracciarne i titolari dei diritti.’ The mechanisms in place in Member States have to satisfy established criteria with regards to works usage. Available at: <http://digitalia.sbn.it/article/view/468/322> (Accessed: 22 June 2016).

‘with regards to works where the intellectual property owners are not identified (orphaned works), they encouraged the member states of setting up, whenever applicable, a mechanism that allows the commercial or non-commercial usage of these works on the condition of agreed terms and obligations, having clearly shown that a diligent enquiry has been made in the country of origin with the aim of identifying or retracing the rights’ holders.’

Wittenburg (2004, p. 10) argued that rights should be time-limited by default, whereas there are contrasting user conditions according to the institute hosting material. What rights should a user have and who defines what rights can be given with regards to online access or filesharing?

7.2 Access issues pertaining to British folk music archives

Several main folk music collections, despite being digitised, can only be accessed on site and not online, such as the Peter Kennedy collection²³⁰ held at the British Library. The Charles Parker collection held at the Library of Birmingham Archives is on restricted access due to several reasons, and the only section that was digitised and available for access was, according to the National Archives (UK):

*‘a section, and not the complete tape archive, was digitised [1,211 hours] because the material was selected to fit three criteria: the material had to be non-BBC copyright; the amount of material had to fit within the requirements of project funded by the Heritage Lottery Fund; and the material had to form a related and coherent part of the whole Charles Parker Archive. The area that fitted these criteria was that of folk music’.*²³¹

Dr. Andrew Pace retorts that it would have been easier for the British Library, while recording an event in a pub, to get the participants to sign a form, but, in the case of the Leli Muscat Folk Music Collection, the latter was a part of a community where the custom was simply to turn up and start recording. One might contend the recording being put online if a family member might see that it has financial value. One can also expect that not everyone in the folksinging community looks at the concept of having Maltese folk music preserved in a

²³⁰The official website is available at: <http://www.peterkennedyarchive.org> (Accessed: 2 April 2017).

²³¹Available at: <http://discovery.nationalarchives.gov.uk/details/rd/4eb442ef-0c4e-4157-a341-d9fe9d35fce1> (Accessed: 2 April 2017).

trusted repository favourably, given that the vintage sessions in demand generate additional economic income for some, albeit being unregulated and with no observance for copyright.

If, for example, they get hold of a 1968 folk session that had prime improvised verse folksingers, and the session was recorded by three machinists, there might be a reel from the Leli Muscat, who conceded all the rights to NAM, and two other original copies, whose recorders were given verbal consent to register as well. The author's advice to NAM is to have the digital folk session streamed online on an MP3 format, which is not downloadable. This is a practice that has been seen on several American folk music archives.

This is contrary to the copies of Maltese folk music in Australia that are available in different formats, including WAV. This might stem from the significant factor that this endangered genre, for them, is peripheral to their focal collection of English-language Australian music, from popular genres to Australian folk, such as bush band and aboriginal wangga music.

Pace still maintains that if an MP3 format is aired, it is still much more satisfactory than a cassette copy or a CD recording, and can still be used to fileshare any particular hosted recording. He sees no reason why one should give a lower quality version, other than its faster to download.

7.3 The digital filesharing debate

There is also an ongoing debate on filesharing. With peer-to-peer (P2P) protocols, it is easy to transfer data to multiple users, and albums released on compact disc can be readily ripped and shared in a few minutes time, thereby reducing possible additional sales. Hammond (2013) analysed the effect of pre-release leaks and filesharing and came up with two emerging patterns as to the distributional effect.

The first hypothetical effect, after Peters (2009), was that, if the artist was new to the music scene and virtually unknown, they may benefit from filesharing since it 'can generate buzz and build anticipation of the album to grow the artist's fan base' whereas the second is that if the music is by established artists with a good fan base, a 'complementarity between file sharing of the album and its sales' may result, but file sharers 'of newer and less popular artists have more uncertainty of a preference match.'

With regards to Maltese folksinging, filesharing is unquantified since enthusiasts take pride in having physical recordings of improvised verse sessions that are hard to find, although, as discussed elsewhere, disregard to intellectual property rights is rampant in duplication and burning on audio CDs.

7.4 Copyright in Malta

The legislative provision in Malta is found in Chapter 415 of the Laws of Malta, known as the Copyright Act²³², which was last amended in 2011. During the inaugural M3P conference held on the 25th September 2010 at St. James Cavalier in Valletta, chaired by the author, Dr. Jeannine Rizzo explained the issues related to user conditions and copyright law in Malta. Copyright ownership is a right that gives one a monopoly as the author and creator of the intellectual property, and makes one the owner, prohibiting the re-use of others without permission:

‘in that no one can copy it, nobody can distribute it, nobody can perform in public not communicate it to the public, and it’s very important, because in the past, before this whole digital revolution that we are going through at the moment, communication to the public happened in the scenario that we are in today with this, an audience in a place altogether in one place listening to someone, a band or an orchestra.’

‘Now because of the internet the audience is scattered not only in space, but also in time. I can access it today or I can access it in a month’s time, whatever it is. Whether it’s a media file, a music file, a film, just knowledge or database. And because of that, in the EU they have created the Made Available Right because I am making available something that I have created to you at a time and place chosen by the user.’

Those are restricted acts, which can be made with the authorisation of the owner. The most recurring issue is duplicating copyrighted material. The legal term is ‘reproduction of a work’. It includes digital reproduction, which is where one considers the M3P Project to lie, because one might have reproductions of certain works

²³² Available at: <http://www.justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=8881&l=1>
(Accessed: 9 March 2017).

hosted there, as well as the material form of a recording or audiovisual work, in its entirety or a substantial part thereof.

The Maltese Copyright Act defines the term 'database'. Malta also has Copyright Law and, in recent years, due to the emergence of databases, a new Database Right was patented. The EU released it and countries could peruse it and also subsume it into Copyright Law, but, as a separate right, Malta has normal copyright in literary works, music works, statistical works, dramatic works and in databases.

7.5 Copyright and Intellectual Property Rights

The issue of intellectual property rights and copyright has been discussed for the Europeana programme. One of its subsidiary projects, the Discovering Music Archives (DISMARC), discusses problems with the field recordings, such as:

'the rights of the performers can also be problematic. If there is a written contract between the performers, the producer and the archive, everything is clear. For any other uses, one would have to go back to the performers (unless there is a specific national legislation).' (Gronow, 2007, p. 6).

Commercial recordings are protected by the author's, producer's and performer's rights. In Malta, where the market is miniscule, royalties from air time playing are negligible and re-releases of vinyl records in new format are uncommon. Performers' rights are held for fifty years:

'from the end of the year in which the recording was first issued, for unissued recordings, it lasts 50 years from the end of the year when it was made.' (ibid. p. 4).

7.6 Data protection, ethical standards and informed consent

Archives have to abide by their acquisition policies, and a code of ethics that guides them to their collection development and management. Cook (2006) refers to the responsibilities of archivists as stipulated by the

Code of Practice for Archivists and Record Managers under section 51 (4) of the Data Protection Act 1998²³³. This code, published by the National Archives, the Society of Archivists, the Records Management Society and the National Association for Records Management and revised in 2007, is very clear when the data would involve an individual's personal details. Article 2.2.3 outlines that:

'If the data is not collected in written form, for example if it is collected during a telephone call or some other oral contact or by use of a recording device such as CCTV, the person collecting the data must still ensure that the obligations outlined at 2.2.1 are met.'

whereas Article 3.2.2 states that:

'Records managers should ensure that all personal data for which they are responsible is processed only for the purpose(s) for which it was obtained or for compatible purposes unless data subjects have given consent to the different purposes.'

Cassell (1980) refers to Immanuel Kant's fundamental principle that *'people be treated at all times as ends in themselves, never merely as means.'* (p. 35) and Merrill & West (2009) concur that:

'being ethical stems from treating people as full human beings: knowing, creative subjects in their own right, rather than as repositories of 'data' to be extracted and understood by us alone.' (p. 168).

The Oral History Society, part of the British Library Sound Archive, has created a form²³⁴ for the written agreement, governed and construed by English Law and the jurisdiction of English courts, between the British Library Board and the interviewee as regards to the consent to have the recording preserved as part of the nation's memory. The British Library agreement stipulates that an interview shall be held as a 'permanent public reference resource for use in research, publication, education, lectures, broadcasting and the internet.' It, however, permits the consentor to limit public access to the contribution for a given number of years or refrain from assigning the copyright to the institution. How shall the researcher control defamatory statements by interviewees? The Oral History Society makes it clear that:

²³³ Available at: <http://www.nationalarchives.gov.uk/documents/information-management/dp-code-of-practice.pdf> (Accessed: 21 November 2012).

²³⁴ The agreement form is available at: http://www.oralhistory.org.uk/public_docs/ohs_recording_agreement.pdf (Accessed: 21 November 2012).

‘interviewers and custodians should be aware of potentially defamatory statements made in interviews. Where a statement is believed to be untrue and damaging to a third party, the portion of the interview and/or transcript containing the statement should not be made available to researchers, and should certainly not be published, until the subject of the statement is dead. Where the truth or harmfulness of statements is less clear, the risks and benefits of making that portion of an interview available should be assessed.’ (Ward, p. 2012).

So how does one react when unsavoury details on the subject one is researching are brought to one’s notice? It is imperative to prepare oneself before immersing within a group that is the research subject.

In the case of Maltese folksinging, the author had already been acquainted with the social code pertaining to this genre, which may include indirect participation, or an allegiance to a particular singer or group by their aficionados, *il-partitarji*. They would recall for whom you buy a drink, whom you prefer to photograph and record, and in which part of the hall you prefer to sit. All these factors may compromise your stance as an independent observer, who is expected to treat folksingers on an equal basis.

The research subject of folksinging involves people from the lower socio-economic strata, and when conducting interviews about folksingers or events, enthusiasts who have been following the scene for many years might intentionally divulge the personal information of their singing rivals, which can be defamatory.

What happens when dissemination methods observed break copyright regulations or when a reel recording, meant to have been destroyed, is spliced and still available, albeit discreetly, in circulation amongst the enthusiasts? There are two known instances when Pawlu Seychell *Il-Għannej*’s improvised folksinging with an adversary led to defamatory verses, which Charles Mangion *Iż-Żubina* writes about:

*‘The incidents that most recall are the clash which he [Seychell] had with Salvu [Galea] Il-Kalora (the kid) and the other with Frans [Baldacchino] Il-Budaj taż-Żejtun. (the garbage receptacle).’*²³⁵

²³⁵ The original Maltese text reads as “L-aktar kompluti li jibqgħu imsemmija huma dawk li saru bejnu u bejn Salvu "l-Kalora", ("tal-gidja"), ta' bejnu u bejn Frans il-Budaj taż-Żejtun, ("tal-landa taz-żibel").” Available at: <http://www.allmalta.com/ghana/fame07.html> (Accessed: 21 November 2012).

Enthusiasts claim that, on both occasions, the lead guitarist deliberately cut a guitar chord short, as an excuse to stop the session. Defamatory verse about intimacy, family, illnesses, debt or personal misfortune is frowned upon by the enthusiasts and, other than causing personal offence to the injured party, it decreases the popularity of the perpetrator.

The particular sessions which were being recorded were terminated and the open reels was cut. However, popular belief is that these were clandestinely spliced and that the reels still exist in private possession, due to personal curiosity now that the folksingers have passed away. What should the NAM or any other archival institution do, if these reels are deposited with their collections now that the protagonists have all passed away?

Can material recovered be aired against personal gain if no permission has been granted, other than to keep data gathered during fieldwork, only as a preservation copy? Was the recording originally being made in a covert manner? These are ethical dilemmas that archivists of Maltese folk music shall eventually encounter.

Hallowell (2005) refers to the ethical guidelines amended by the British Sociological Association (BSA) in 2002. She quotes article 34 that:

‘the anonymity and privacy of those who participate in the research process should be respected. Personal information concerning research participants should be kept confidential. In some cases it may be necessary to decide whether it is proper or appropriate even to record certain kinds of sensitive information.’

The BSA also has separate guidelines for material including visuals, and stresses that:

‘research data do not enjoy legal privilege and that is they may be liable to subpoena by a court and research participants should be informed of this.’ (2006, p. 3).

Hallowell (2005) claims that while:

'it is our contention that the ethical nature of our research is not just determined by ethical codes, ethics committees or, incidentally, our private intentions, but also by us behaving responsibly and with integrity no matter what is thrown at us during our research.' (2005, p. 147)

An important facet when collecting primary data from informants is the adherence to ethical guidelines, which Ryen (2004, p. 231) stresses are based on codes and consent, confidentiality and trust. She also notes that:

'we may find this skepticism to sign documents in certain Western (sub)cultures. This also refers to the debate in developmental ethics as to whether there is a universal ethics or not.' (ibid, p. 232).

Signing documents in Malta is usually associated with legal deeds and obligations, and may eventually seed skepticism with informants in the (largely semi-literate) folk music community if a consent form is presented. Maintaining confidentiality and trust remain more important. Kent (2000) defines informed consent as when respondents:

'agree to take part in a research programme know what they agreeing to and authorize you to collect information from them without any form of coercion or manipulation.' (p. 81.)

Both Ryen (2004) and Kent (2000) accept that there are societal differences that impede the signing of documents. Kent believes that:

'in many research projects, verbal consent is adequate, but when the project is invasive participants are usually asked for written consent.' (ibid, p. 84).

Chapter 8

Dissemination & Conclusion



Figure 8.1 Major social media platforms and streaming sites

Chapter Eight Dissemination & Conclusion

‘The aspect of re-use of information is still not well understood and acknowledged and therefore not backed up by the required resources.’

(Malta Progress Report to EU, 2015)²³⁶.

8.0 Introduction

Effective dissemination of digitally-preserved material is a crucial element that shall determine the success in the continued generation of Maltese folk music for future generations. Most of the audiovisual archives referred to in this research have made optimal use of digitisation facilities and curation based on long-term preservation standards, but may falter in having poor dissemination channels.

There are still challenging issues of dissemination barriers faced by digital repositories, where their records can only be accessed within the site as the Charles Parker Archives or through a login account. DIY archiving usually presents lesser user conditions if the creator is willing to freely share his recordings or documents. Social media platforms offer the widest range of possibilities for disseminating archival material through live broadcasts, and one can reach out in order to sustain their collection either by accruing additional patrons or disseminating retrospective material for re-use purposes, as in the case of the golden era of Maltese folksinging.

8.1 European Union recommendations

One of most relevant documents that requires reference is the report on the implementation of the EU Commission Recommendation 2011/711/EU entitled Cultural Heritage: Digitisation, online accessibility and digital preservation.

²³⁶Malta Progress Report to EU 2013-2015, available at: http://ec.europa.eu/information_society/newsroom/image/document/2016-11/mt_progress_report_2013-2015_14576.pdf (Accessed: 13 Dec 2016).

The report states that:

‘it is essential to ensure wide availability of the digitised materials in open platforms with appropriate quality, resolution and interoperability’ (pp.6–7)

A succeeding report for the years 2013–2015 emphasised the same needs. A comparison of the respective reports of six countries, Malta, Cyprus, Poland and the three Baltic states, who all acceded the EU in 2004, was made in order to assess how they are addressing these recommendations by their adoptability.

Having analysed and read the six reports, excerpts of which are presented here, the definite outcome is that both Malta and Cyprus lag behind considerably, with no national strategies or quantitative targets for the digitisation of cultural objects, no the implementation of a national body to monitor the work, nor even a national strategy for the long term preservation of digital material.

In this ambit, it becomes clearer as to why citizen curation, crowdsourcing and collaboration with the national cultural institutions can bridge the ongoing preservation of Maltese folksinging, including the recovery process of ‘undiscovered’ folksingers whose merits have been forgotten. The relative success of modern folk band Etnika has been due the ability of Alamango to re-use, through his personal connections and the author’s previous involvement with the ensemble, traditional folk songs, including Carlo Satariano’s 1930s song *Maddalena*, released on shellac. This issue that the EU report on Malta raised and identified as an institutional weakness:

‘the aspect of re-use of information is still not well understood and acknowledged and therefore not backed up by the required resources.’

In an interview with the Times of Malta, Etnika claimed that they are still inspired by aspects of traditional Maltese music in an album that ‘is meant to bring old sparks of Maltese music back to roaring life.’²³⁷The

²³⁷ Available at: <http://www.timesofmalta.com/mobile/articles/view/20170403/life-features/Giving-a-new-spark-to-old-Maltese-songs.644272> (Accessed: 8 April 2017).

Society for Ethnomusicology (SoE), in its strategic plan for 2010–2015, states that, for its broad-based discussion and publicity, it used various media, including:

‘on social media, its website, and other electronic communications. At present, our Facebook group has over 3,000 members, our Facebook page over 2,000 likes, and our Twitter feed close to 500 followers. New content is regularly added to our website, which currently has over 400,000 annual pageviews. Notices about the Society are maintained in JSTOR, and email announcements concerning the Annual Meeting are sent to over 30 other academic societies.’²³⁸

In order to increase access to the content of their annual meetings, SoE has selected sessions, which were live-streamed and afterwards podcasted in their online archives. The Polish approach to their strategy of digitisation was *Broadening and facilitating access to digital resources of cultural heritage via Internet*. They branch this over four main points:

- i) organizing a network of digitalisation laboratories in Competence Centres and other large centres, to significantly accelerate the digitalisation of cultural resources;
- ii) creating a network of professional digital repositories in Competence Centres and other large centres, enabling proper storage of digitalised resources;
- iii) sharing the collections via Internet in the form of digital museums, libraries, archives and audio-video portals;
- iv) increasing the availability of collections of Polish museums, libraries, archives and audio-video collections.

8.2 OAIS structural mapping

The most visible difference between analogue material and digital media is the ability to have random access to digital files through different entries, including Boolean and advanced searches. Digital databases suggest new access routes:

²³⁸ Available at: http://c.ymcdn.com/sites/www.ethnomusicology.org/resource/resmgr/Docs/SEM_2010-2015_Strategic_Plan.pdf (Accessed: 16 April 2016).

‘through data to locate information, often yielding more complex, contextualized explanatory structures of knowledge than the linear and causal ones that have been the foundation of analogue documentary and narrative. Digital media maps open space by activating database structures and random access memory as a means of producing variegated knowledges.’ (Hudson & Zimmermann, 2015 p.92).

8.3 Social media platforms

Major social media platforms that are used as dissemination vehicles of the arts include YouTube, Facebook, Twitter, Instagram, Flickr, Soundcloud, Mixcloud, Last.FM, and Reverbnation. An analysis was made on the social media usage of all the seventy-five different performers that participated in the four years of the Shetland Folk Festival between 2013 and 2016. Performers who participated more than once were considered as a singular entry.



Year	Performers Number	Website	Facebook	YouTube	Soundcloud	Twitter	Last FM
2013	12	1	1	3	4	1	5
2014	20	2	7	12	6	2	7
2015	33	6	17	23	9	2	13
2016	10	0	3	3	1	0	1
Total	75	9	28	41	20	4	30
		12%	37%	55%	27%	7.04%	42.3%

Table 8.1 Analysis of social media usage by Shetland Folk Festival performers 2013-2016 (Borg 2017)

The National Library of Latvia²³⁹, which the author visited in 2014 during the BAAC Conference, promotes its audiovisual holdings through various social media platforms including Facebook, YouTube, Soundcloud

²³⁹ Available at: <https://soundcloud.com/latvijas-nacionala-biblioteka> (Accessed: 9 July 2016).

andTwitter. Onits Twitter page²⁴⁰ it has, since March 2009, uploaded over 850 photographs and videos and has, through nearly 4,000 tweets, generated a following ofnearly nine thousand people.

8.4 YouTube: a vivid case of social media functionality or liability?

In February 2016, Alexa²⁴¹ placed YouTube atthe third most accessed internet domain in the world, with 17.5% of the US internet usersandan individual daily time of nearly 22 minutes, preceded only by Google and social media site Facebook.

YouTube’s term of service²⁴² clause 6C advises that:

‘For clarity, you retain all of your ownership rights in your content. However, by submitting content to YouTube, you hereby grant YouTube a worldwide, non-exclusive, royalty-free, sublicenseable and transferable license to use, reproduce, distribute, prepare derivative works of, display, and perform the content in connection with the Service and YouTube’s (and its successors’ and affiliates’) business, including without limitation for promoting and redistributing part or all of the Service (and derivative works thereof) in any media formats and through any media channels.’

In May 2015, the Hamburg Hanseatic High Court²⁴³ found that YouTube and Google had acted as interferers for the breach of copyright regulations for twelve released works and, although they had not produced nor uploaded such works, as platform operators, they had failed to act immediately to take down the items and also to ensure that ‘no further rights violations of that nature’ are to be allowed to occur. This is the result of an ongoing issue between GEMA (the German Society for Musical Performing and Mechanical Reproduction Rights) and YouTube and Google.

²⁴⁰ Available at: https://twitter.com/LNB_1v (Accessed: 2 May 2017).

²⁴¹ Available at: <http://www.alexa.com/siteinfo/youtube.com> (Accessed: 6 February 2016).

²⁴² Available at: www.youtube.com/static?gl=US&template=terms (Accessed: 22 July 2016).

²⁴³ Available at: <http://merlin.obs.coe.int/iris/2015/10/article11.en.html> (Accessed: 9 February 2016).

In 2013, the influential German newspaper *Sud Deutsche Zeitung*²⁴⁴ reported that 61.5% of all music uploads were blocked from users accessing from Germany. These included the original version of Gangnam Style and songs by Barbara Streisland and Neil Diamond, the highest in Europe and starkly compared with neighbouring Austria and Switzerland at 1.1% of territorial blockage. In February 2016, the magazine *Fortune*²⁴⁵ announced that YouTube had won another battle in the war with GEMA. In the uncertainty brought with YouTube newly seen as an unreliable repository, one can definitely assume that uploaded data is not archived for long term preservation.

8.5 YouTube and Maltese folk music

The Maltese folk music enthusiasts use YouTube to upload material for various reasons. Anthony Sammut, who claims to be Malta’s best folksinging cameraman, has two uploading patterns. When the folksingers are of lesser esteem and ranking, he uploads the whole singing bout. This attracts whole events where the participants are of lesser folksinging esteem, and excerpts usually include the cadence when these are more reputable crowd-pullers.

Sammut records the events with the verbal acceptance of the participants. The uploaded excerpt is used as a teaser for enthusiasts, who would then contact him for a complete copy of the event. Rather than using appropriate keywords to tag the videos that he uploads on YouTube, Sammut has coined a two-word phrase *serata saret* (Maltese lit. ‘folk event held’) which enthusiasts know about by word of mouth and use to search. The lack of proper usage of tagging and keywords also hindered additional patronage. Mangion, uses another two-word phrase *saret ghand* (Maltese lit. ‘folk event held at’) as the term to attract his audience. On the 16th August 2016, the author verified the known Maltese folk music content available on YouTube.

YouTube Folk Music Uploader	Date	Uploads	Subs.	Visits	Keywords	Licence	Category
Agius Austin	2014	1	0	139	None	Standard YouTube	People & Blogs
Agius Leli	2007	1	20	7,904	None	Standard YouTube	Entertainment
Aquilina Sebino	2013	1	6	4,226	None	Standard YouTube	

²⁴⁴ See ‘Diese Kultur ist in Deutschland leider nicht verfügbar’ (This culture is not available in Germany) Available at: <http://www.sueddeutsche.de/digital/streit-zwischen-youtube-und-gema-diese-kultur-ist-in-deutschland-leider-nicht-verfuegbar-1.1584813> (Accessed: 9 February 2016).

²⁴⁵ Available at: <http://fortune.com/2016/01/28/youtube-german-copyright-tussle/> (Accessed: 9 February 2016).

Attard Raymond	2011	14	18	18,175	None	Standard YouTube	People & Blogs
Borg Steve	2013	10	17	14,150	Yes	Standard YouTube	Music
Cini Fredu Il-Parukkier	2008	31	71	203,659	None	Standard YouTube	Entertainment
Gatt Lorry	2015	194	117	80,983	None	Standard YouTube	Music
Mallia Frederick Ir-Re	2012	14	106	126,795	None	Standard YouTube	People & Blogs
Maltese Broadcasting Network	2006	12	87	388,283	None	Standard YouTube	Entertainment
Mangion Charles Iz-Żubina	2011	163	493	833,752	None	Standard YouTube	Music
Sammut Anthony Il-Luzzu	2013	96	201	368,848	None	Standard YouTube	People & Blogs
Total		537	1138	2,046,914			

Table 8.2 Known Maltese folk music YouTube uploads August 2016

(Borg 2016)

The 537 uploaded sessions had garnered over two million views, mostly to Charles Mangion, who, most ironically, advocates greatly against sharing his uploaded content.

The Maltese Broadcasting Network, an ambitious private enterprise established by Charles Curmi, a popular Maltese migrant entertainer in Australia, joined YouTube in October 2006. From twelve videos of Maltese songs that were uploaded by MBN, seven have been deleted ‘because the YouTube account associated with this video has been terminated.’²⁴⁶ Curmi passed away suddenly in 2013 and it is most probable that, within his studio, there is a cache of unique recordings that remain uncurated.

8.6 Facebook: a case of an inconvenient relationship?

Facebook is the world’s most popular social media platform, surpassing the landmark of 1.87 billion users worldwide in January 2017. The Statistics Portal also provided the latest data and platform information, with WhatsApp and Facebook Messenger both having a billion users each. Despite being an excellent tool for interactive communication in real time, and allows the creation of photo albums, notes, the embedding of footage and even live broadcasting, archivists are wary that it is not a trusted repository.

Many have assumed, albeit erroneously, that it shall decrease in popularity. Paolo Cirio and Alessandro Ludovico are two Italian media artists and critics, who have written extensively in their Face to Facebook

²⁴⁶ Available at: <https://www.youtube.com/playlist?list=PL68DEC480076D58EC> (Accessed: 11 July 2016).

publication and website²⁴⁷ about the devious usage of information elicited by Facebook from its users, with information on user profiles, their likes and share patterns, which they claim are then sold to third parties. They claim that, through the identification of the heterogeneous sharing of interests, crowdsourced targeting data is provided for free to Facebook by the user community:

*‘Face to Facebook visualizes ways that we give away very private parts of our digital identities — that is, our faces — to corporations that sell products and services to us through targeted advertising.’*Hudson & Zimmermann (2015, p. 116).

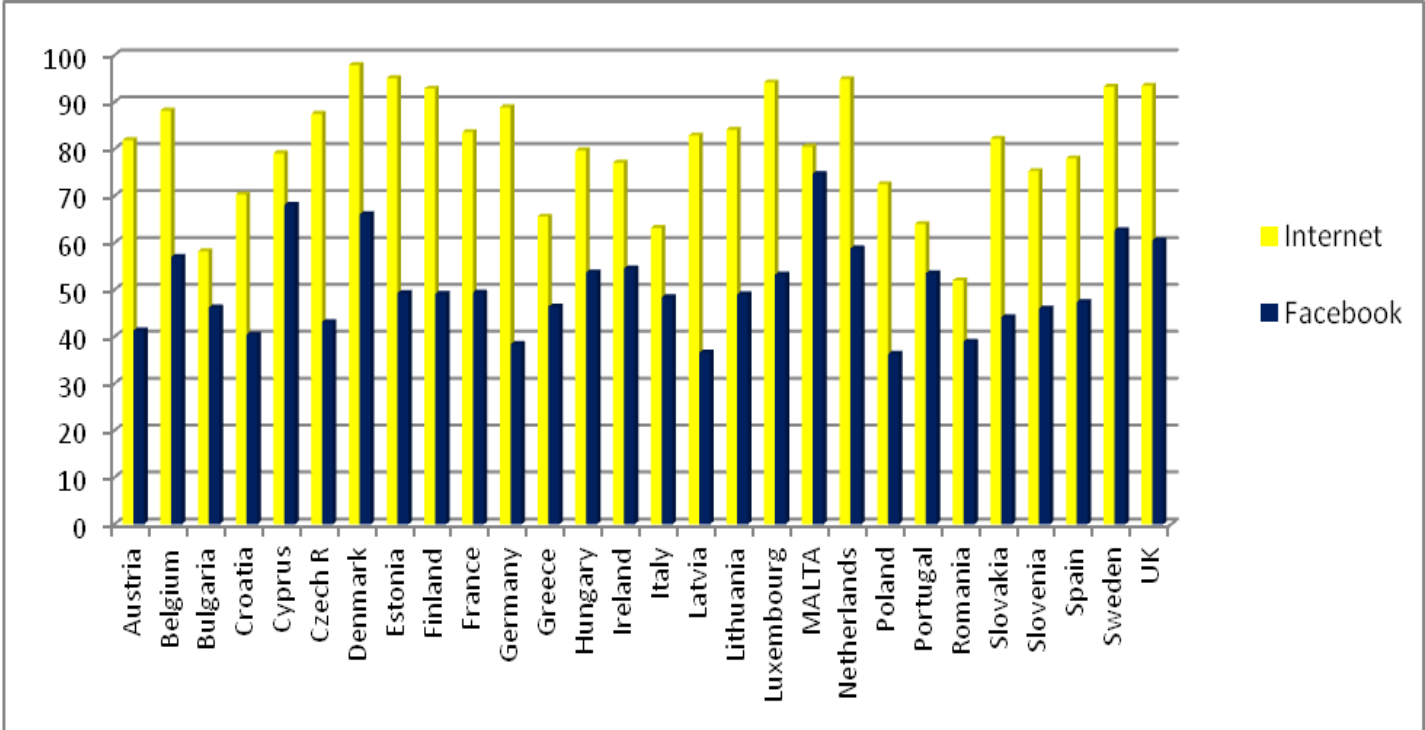


Table 8.3EU internet penetration level and Facebook usage by June 2016 (IWS 2017)

In 2014, the Department of Mechanical and Aerospace Engineering at Princeton University predicted²⁴⁸ that Facebook will lose 80% of its users by 2017. Despitethese alarming statements, Facebook has continued to increase in users and predictions have been proven wrong.

²⁴⁷ Available at: <http://www.face-to-facebook.net/> (Accessed: 3 Mar 2017).

²⁴⁸ Available at: <https://arxiv.org/pdf/1401.4208v1.pdf> (Accessed: 1 March 2017).

Reliable statistics²⁴⁹ of the penetration level of internet users and Facebook patrons of the EU population by June 2016, using aggregated sources from national statistics agencies and the International Telecommunications Union, show that Scandinavia, the UK and the Netherlands have the highest levels. Malta ranks in the 16th place from 28 countries in internet connectivity, but has the highest percentage of Facebook users in the EU. It registered an internet penetration level of 80.5%, and 74.7% Facebook users.

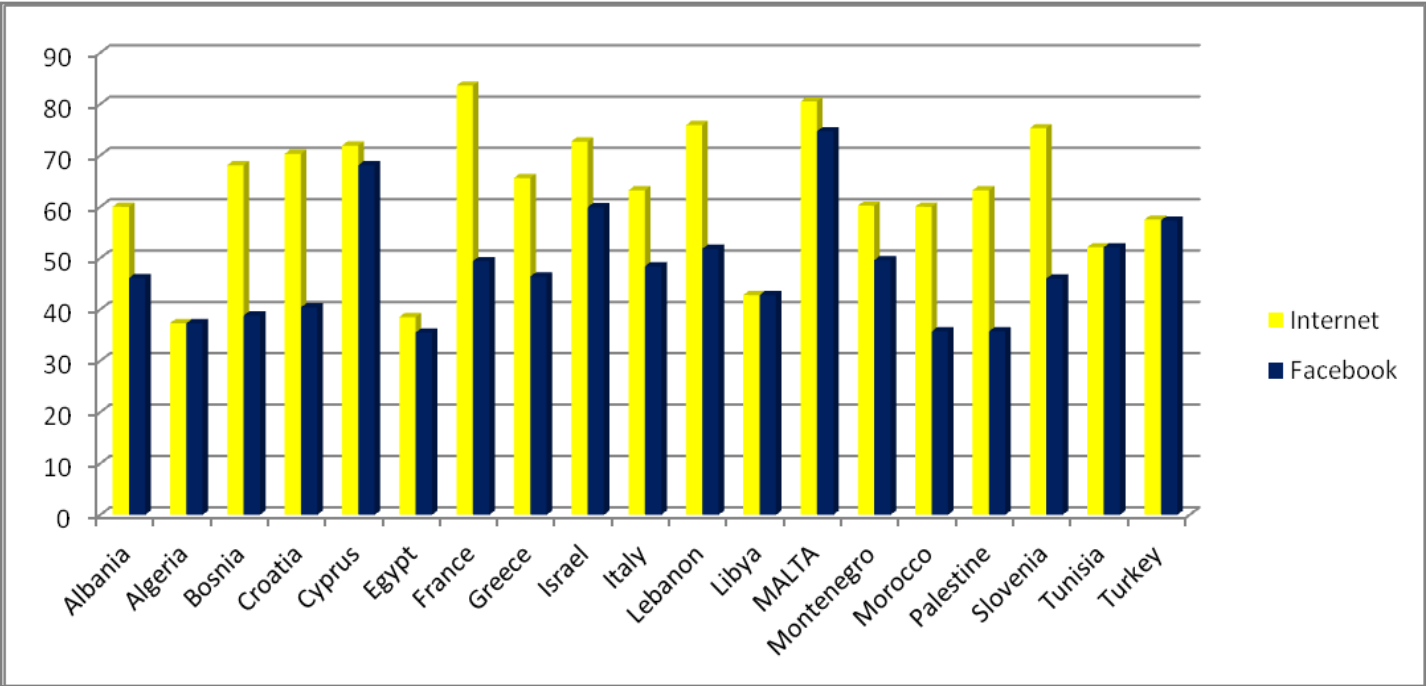


Table 8.4 Mediterranean littoral internet penetration level and Facebook usage by June 2016 (IWS 2017)

Considering that Mediterranean folk music has travelled the length and breadth of the sea, there are many folk festivals where musical groups featuring frame drums, guitar, oud, mandolin, reed and cane whistle flutes perform. Malta registers the second highest internet connectivity percentage after France, and has the highest incidence of Facebook users as well amongst all 19 Mediterranean countries²⁵⁰.

Despite the dangers highlighted by Cirio & Ludovico, people still get hooked and, as Van Dijck stresses:

²⁴⁹ Available at: <http://www.internetworldstats.com/stats9.htm#eu> (Accessed: 3 Mar 2017)
²⁵⁰ IWS does not provide Facebook data for Syria, due to the ongoing civil war. Statistics for Morocco seem to be inflated.

‘in online environments, people want to show who they are; they have a vested interest in identity construction by sharing pieces of information because disclosing information about one’s self is closely linked with popularity.’ (2013, p. 51).

One has to see how relevant the music that one is uploading on new media platforms is to the targeted audience. After listening to the Maltese folk recordings hosted on the NLA website, the author had the impression that no one had previously visited the page.

8.7 Facebook and traditional Maltese folk music

There are two relevant Facebook community pages that promote traditional Maltese folk music. One is the *Għana mal-Kitarri*(GMK)²⁵¹, administered by passionate folk music enthusiast Charles Mangion *Iż-Żubina*, and exists exclusively for folksinging, covering the three major models. It proves to be a honeypot for Maltese folk music enthusiasts who use it as a community page and find unique material, usually coming from Mangion’s personal collection. Even if the comments on the page are usually chit chat and provide no relevant information about the genre, their presence helps to identify them as enthusiasts.

Whereas dissemination is a key factor in the reuse of archival material (Rinehart & Ippolito: 2014), there are traits within the Maltese folksinging community that have not understood the most cardinal concept behind social platforms and the primary purpose behind filesharing, and actually warn page visitor against this very practice.

The major uploader, Mangion, consistently warns against downloading or providing links to his uploads on YouTube and Facebook. He wrote, in Maltese:

*‘Refrain from sharing anymore from this site [sic] because I will close it for you once and for all. You shall be the ones to lose out, not me, since I possess the folksinging [recordings] and no one else would then be able to listen or see anything...’*²⁵²

²⁵¹ Available at: <https://www.facebook.com/Ghana-mal-Kitarri-448434838590076/> (Accessed on: 21 July 2016).

²⁵² The original comment reads as “Tghamlux (SHARE) aktar minn fuq din is-site ghax nghalaqikom darba ghall DEJJEM.... Intom titilfu mhux jien , ghax l-Ghana kollu qieghed ghandi u hadd ma jisma u jara XEJN, il-Hazin Hu li

These clear warnings of putting on closed access material folk music recordings that only Mangion possesses gives rise to urgency with which the existing folk recordings at NAM are made available online, thereby providing a guarantee that period recordings are available elsewhere and reducing the dependency and risks of relying on the goodwill of third parties who own private collections.



Figures 8.2, 8.3& 8.4 Facebook notices by Charles Mangion warning community users against sharing GMK content

(Mangion, 2017)

The second community page dedicated to traditional folk music is *Strumenti Tradizzjonali Maltin* (STM)²⁵³, created by Francesco Sultana on 30th January 2016. Sultana (b. 1991) is a qualified objects conservator, specializing in the restoration of ceramics, stone and glass, in the employ of Heritage Malta. As a pastime, he had picked up the construction of traditional folk instruments, including the Maltese bagpipe, reed pipe and cane whistle flute.

Sultana, a member of modern folk band Plato's Dream Machine, claims that he finds Facebook as the most apt social media platform to promote awareness about these instruments, given that many Maltese people did not even know that they existed. Other than himself, Sultana added two additional administrators: folk instrument builder and folklorist Ġużi Gatt and the author, both as an ethnographic researcher and also to correct any uploaded Maltese text. All text on the site is written in Maltese only, since Sultana's aim was to raise awareness, attract prospective musicians and sell the instruments he manufactures. The highest amount of reaches for a single upload that the page has attained is 3,211 viewers, and it has garnered 816 Likes.

mal-HAŽIN jeħel it-TAJJEB.... Din Hi l-Aħhar Twissija. Jekk timxu ta' nies Intom dgawdu, jekk Le Grrrrrrrrrrrrr." Available at:

²⁵³ Available at: <https://www.facebook.com/strumentimaltin/> (Accessed: 3 March 2017).

Rather than seeking interaction, Sultana is, at this stage, aiming for outreach. He trusts that the ability of browsers to read textual information, browse through uploaded photos and view embedded videos all make it a popular, accessible and free platform. Sultana does not dedicate more than an hour a week curating the Facebook page, and is aware that he can boost outreach by buying promotion fees. These offer the ability to reach out to an audience aged between 13 and 65 years, including those who have liked sites with the keywords artisan,folk music, musical instrument and tradition, and with three visual appearances: desktop news feed, mobile news feed and on the user's right column. He classifies his audience into three segments:

- i) inquisitive individuals interested in learning an instrument;
- ii) predominant tertiary-educated faction interested in discovering their roots;
- iii) collectors who enquire about playing an order for instrument construction.

Despite both promoting Maltese folk music, distinctive different traits emerge between the GMK and STMcommunity pages. When commenting on online curation practices and sociolocative broadcasting, Erickson (2010, p. 387–388) refers to three motivational patterns. The first motivation of the curator is to link the place, in our case, the subject of folk music, with identity. The second motivation is to be a citizen broadcaster, that is distributed in another geographical space, whereas the third motivation concerns the desire to create a lasting documentary of a place.

This could be applied by using locative technologies such as Facebook, Instagram and Flickr, indicating where folk events are organised and mapping of folksingers' performing circuits. Erickson places emphasis on durable and accurate information (op. cit, p. 395).

There is also the distinctive variances in their administrative patterns and presentation. Whereas GMK is replete with erroneous Maltese and colloquialisms, the STMcomments have correct Maltese using Maltese language characters; the visual material is unedited versus edited, and audience engagement of blue collar workers versus middle-class enthusiasts with tertiary education. There is also a dichotomy in the outreach philosophy against filesharing prevalent on GMK, whereas the other page is largely in favour of filesharing.

Whereas the present traditional folksingers lack digital fluency, their children and enthusiasts are present on social media and although they might find it challenging to participate in crowdsourcing initiatives, their

presence on the Facebook pages presents an opportunity for prospective archivists to use social media to contact them, in order to negotiate bequests or access to duplication requests.

8.8 Social media and the advent of Maltese Modern Folk, Rap and Hip Hop

There is a marked difference with regards to the proponents of developing offshoots of Maltese folksinging, presented as rap, modern folk, hip-hop or new Maltese improvised verse, as exposed by *Sempliciment tat-Triq* (see below table). These constitute either anti-establishment groups or proponents of modern folk inspired by *ghana* or folk melodies, with wide application of new media technology and social media presence.

Maltese Modern Folk, Rap, and HipHop on YouTube (all accessed on 24 Jan 2017)						
Performer	YouTube Uploads	Subscribers	Visits	Facebook	Photos	Reviews
Andrea Gergis	3	25	3,072	1,040	69	0
Big Band Brothers feat. Daniel Cauchi	11	329	102,251	6,323	388	7
Brikkuni	16	110	131,243	3,815	81	3
Chriz Budz TV	15	54	5,895	0	0	0
CJ Cordina (Soul Movement)	13	178	25,398	238	320	0
Effetti Kollaterali	30	232	95,642	0	0	0
Etnika	3	48	7,275	1,852	33	3
G-Force	22	194	83,478	0	0	0
Ġenjo l-Majċa	12	457	160,052	137	11	3
Hooligan (Malta)	5	810	385,268	1,938	386	0
Il-Mic – Michael Cassar	4	37	6,738	131	368	0
L-Urugan	4	76	3,143	459	38	1
Marmalja	10	743	145,966	2,146	44	3
No Bling Show	18	1,284	324,116	1,950	15	3
Pace Aidan (aka Kapitlu Tlettax)	10	927	269,784	2,201	223	0
Sempliciment tat-Triq (with Zdong TV)	(27)	(577)	(182,259)	2,122	211	3
Shyli	1	222	12,880	4,952	49	3
Umanneljali (Darren Zammit)	5	99	11,018	3,473	171	4
Zdong Wesq	27	577	182,259	1,384	120	0

Total	209	6,402	1,955,478	34,161	2,527	33
--------------	------------	--------------	------------------	---------------	--------------	-----------

Table 8.5 Maltese Modern Folk, Rap, and HipHop on YouTube and Facebook by January 2017

(Borg 2017)

They make use of social media platforms, including, Facebook, Soundcloud²⁵⁴ and Google+ and have had four tours on continental Europe playing Maltese rap, influenced by Maltese traditional folk. They are able to use folk motifs in their visual presentations, and have been amongst the frontrunners of presenting this evolving genre.

When the statistics of YouTube usage are examined between the two different foras, representing traditional Maltese folk music and the relatively recent genres of modern Maltese folk, hip hop and rap, interesting data comes out. In two assessments made, despite having nearly the same amount of views for the 537 traditional music uploads against the 209 modern folk, hip hop and rap ones, their amount of 1,138 subscribers, compared to the latter's 6,402 subscribers, which signifies a 560% increase in enthusiasts for newer genres with a much younger audience.

It can be interpreted that the Maltese generational transition has harnessed social media much more as digital natives and shall evolve from the traditional spectator/enthusiast to becoming a cultural agent of their favourite genre. Table 8.3 shows Facebook usage in Malta for 2016 as being higher than that of the United Kingdom.

New Maltese rap revelation Shyli Cassar, who, in 2016, made a massive impact with her track *Il-Patt* (The Pact), claimed that this song, which she wrote within two days, was recorded on her personal computer in her bedroom. Within 24 hours of her upload, the video garnered a quarter of a million views. On a television interview, she exclaimed:

*'Once I uploaded the video, I couldn't but help watching the views increasing so fast. I called out to my mother, and the response I was getting from the viewers were those of gratitude for my uplifting lyrics.'*²⁵⁵

This upload has since then been deleted²⁵⁶, but, fortunately, another user has uploaded it again²⁵⁷.

²⁵⁴ <https://soundcloud.com/sempliment-tat-triq> (Accessed: 24 Jan 2017).

²⁵⁵ Available at: <https://www.youtube.com/watch?v=G4s7ELCKeI4> (Accessed: 26 Jan 2017).

Luke Muscat is a Maltese PhD student researching in the biological field. He has managed to attract a quarter of a million subscribers to his YouTube channel under the name grande1899²⁵⁸, and has attained over²⁵⁹ 68 million visitors for his Minecraft block song music. The author enquired with Muscat about what skills were applied to achieve such a remarkable audience. Although admitting that he was taken by surprise by the viral response, he highlighted several factors that included:

- i) subject chosen: Minecraft being one of the most popular sandbox video games in the world with content has a large potential audience that would be interested in it;
- ii) possessed music skills: thereby ensuring that the audio complementing the visual was up to par;
- iii) has usage skills of video, audio and image editing;
- iv) possessing creative skills in presenting videos with certain special twists or ideas, rather than simple covers;
- v) communicating with fans by responding to their requests and creating new videos that spurred by their suggestions.

He shares his uploads with other social media platforms, including Soundcloud, Spotify, Runescape Texture Pack, Patreon, Bandcamp, Facebook, and Google+. He also uses the New Zealand-based cloud-storage provider Mega NZ, which advises that it:

*'is fully accessible without prior software installs and remains the only cloud storage provider with browser-based high-performance end-to-end encryption.'*²⁶⁰

Muscat suggested that those uploading several Maltese folk music videos should start adding end screen annotations to their videos so that viewers can click and watch another video once one has finished. This

²⁵⁶ Available at: <https://www.youtube.com/watch?v=HuQ1meF-Bzg&feature=youtu.be> (Accessed: 26 Jan 2017).

²⁵⁷ Available at: https://www.youtube.com/watch?v=_P4p6DSSF80 (Accessed: 26 Jan 2017).

²⁵⁸ Available at: <https://www.youtube.com/user/grande1899/about> (Accessed: 12 Jan 2017).

²⁵⁹ Available at: <https://cominomag.wordpress.com/2016/06/14/meeting-with-luke-muscat> (Accessed: 1st December 2016).

²⁶⁰ Available at: <https://mega.nz/about> (Accessed: 24 April 2017).

would keep them watching the same genre, rather than moving on to something else. The author provided him with a link from a classic 1996 recording featuring six prime folksingers that was uploaded on YouTube.

Given that he is a Maltese national and aware of the complexities of Maltese folk music and its language barrier restrictions, his advice was sought on how he would use social media to attract a target audience that would also aim to act as an outreach to prospective enthusiasts, as well as encouraging re-use and genre continuation.

He thought that the main challenge is that only people who understand Maltese shall probably be interested in watching Maltese folk song videos, and, out of those, it would mostly be people within a relatively high age group, a small niche audience that presents a big limitation. Muscat recommended that a smart approach would be to promote the content in online places consisting mainly of people from this target audience:

‘Maltese people, especially older people, tend to primarily use Facebook. Twitter and other social media sites not so much. So perhaps it would be a good idea to promote these videos on a Facebook group with a lot of people from this audience. Making a Facebook page dedicated to Maltese folk songs would also be useful in building an audience.’²⁶¹

Muscat was unaware that two Facebook pages already exist, one restricted for traditional folk instruments, but not for folksinging, and with three administrators including the author, all with tertiary levels of education. The other created was by a folk promoter, full of enthusiasm for the genre but lacking curation and preservation skills. The author sent Muscat a link to an upload that the former had shared on YouTube, asking him which keywords would he deem as relevant to target an audience. The ones used on the upload were:

malta ghana, maltese folk music, maltese folksinger, mikiel cutajar, mikiel is-superstar, maltese traditional music, maltese heritage, mediterranean music.

Muscat suggested these:

²⁶¹Electronic correspondence from Luke Muscat on 23 December 2016.

malta ghana[identical], ghannej malti, maltese folk song, maltese folksinger [identical], mikiel cutajar [identical], mikiel cutajar is-superstar [identical], malta cultural festival, malta traditional music.

8.9 Europeana Sounds Project

Europeana was founded by EU member states to act as a digital platform for cultural heritage, aggregating high-quality content. Europeana Sounds is considered to be Europeana's fifth domain aggregator, established with 24 project partners, 15 networking partners and five associate partners, with an aim to increase the audio content available across Europe. It is a commendable effort that is not only aiming²⁶² to engage new audiences and enhance transborder cross-fertilisation, but also as the ideal mechanism to harmonise intellectual property and ethical issues, as discussed in Chapter Seven.

Although Europeana Sounds is a remarkable project and commendable in its exposing of the major genres, one questions how listeners are expected to hook on a minor European language, unintelligible for nearly all Europeans bar the native speakers. For Maltese folk music, it would be preferable to have a concentrated stand-alone website that promotes the music, given that it is not highly exportable as explained earlier on.

During the BAAC Conference in Riga in 2014, Richard Ranft expressed that the contents on Europeana come from different cultural institutions and has 18 million records, 11 million texts and 0.5 million sounds with their relevant metadata, and that audiovisual material only accounts to 2.5% of all records. Yet Europeana's own web traffic statistics show that users click on those items ten times more than any of the others. Ranft argued that there are many digital collections online but they are not easily reachable, whereas on the Europeana portal they are much more visible.

²⁶² Available at: <http://cordis.europa.eu/docs/projects/cnect/1/620591/080/deliverables/001-EuropeanaSoundsD74EvaluationReport1v10.pdf> (Accessed: 15 June 2017).



Figure 8.5 Eighteen million plus Europeanana holdings in 2017

(Europeanana 2017)

Similar to the author’s concerns about unheard recordings at the NLA, they also apply to the Europeanana Sounds project. When, during this same conference, he had asked project coordinator Richard Ranft to provide the figures of users who listened to the music hosted on the Europeanana Sounds, he informed that they did not currently possess this data and that the analytics could be obtained from the project partners who uploaded material.

8.9.1 The Inishowen Traditional Music Project

One of the partner organisations within Europeanana Sounds is the Inishowen Traditional Singer’s Circle (ITSC). Inishowen is a peninsular stretch in County Donegal, Ireland, which was chosen for this project sustained by the ITSC and ITMA. The Inishowen Traditional Music Project was launched in 2011. The official site states that biographies for about 150 (circa 128 singers were counted) singers have been created, and 599 songs have been uploaded on the microsite²⁶³ hosted by ITMA that has 2,000 items related to the project.

²⁶³ Available at: <http://www.itma.ie/inishowen> microsite hosted by ITMA (Accessed: 26 May 2016).

Sound recordings, moving images, photographs and lyrics are all searchable online and scores are also interactive. Each item has fields indicative of performer, name of song, ITMA reference number, photo creator and some include copyright ownership. There is no consistent field pattern.

Whereas the Inishowen project was fronted by Grace Toland, who later became the curator of the parent body ITMA, and this same archive promotes all the music online after uploading them on the ITMA YouTube Channel and Europeana Sounds, several other renowned music archives have a more restricted level of dissemination.

8.10 New media access in remote areas: Nepal and Switzerland

Switzerland has resolved most of the challenges presented by geophysical barriers by using new media to address accessibility issues. The Swiss National Sound Archives, which have digitised a substantial amount of folk recordings, both live and also recorded for the Romansch minority language radio, sustain the policy that these recordings that have no copyright issues can be heard by the public at home whereas other documents can be heard on workstations²⁶⁴ located within their regional sound archives spread around their country.

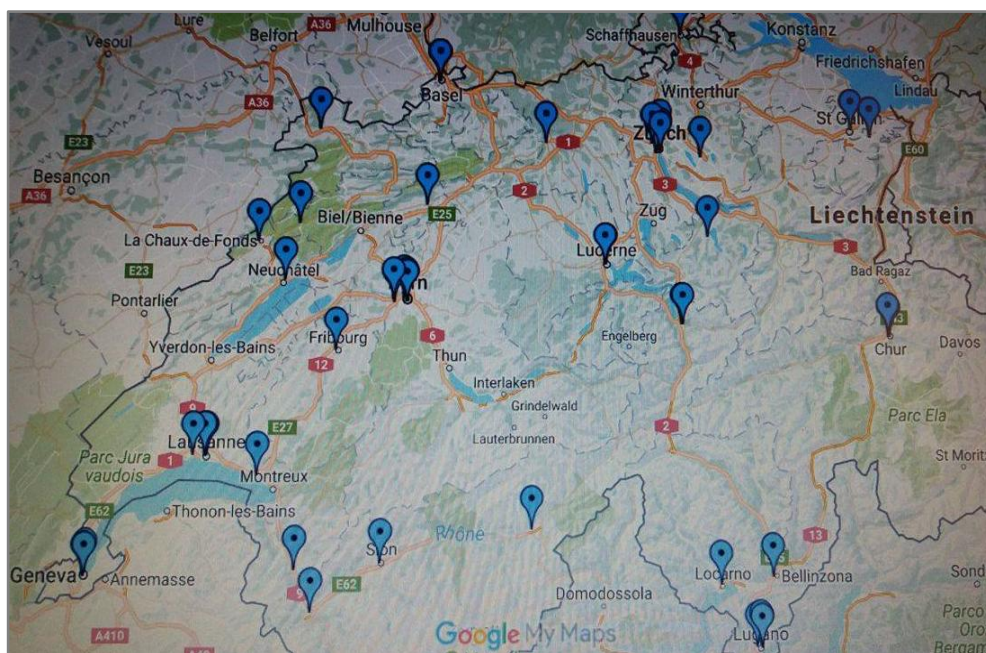


Figure 8.6 Swiss Audiovisual archive with its countrywide open access workstations

(SNSA)

Considering that the British Library's Sound Archives have a section of its audio recordings that can only be accessed in its London premises, the Swiss Sound Archives Phonotecque provide a much more accessible service by hosting a secure network of audiovisual workstations spread nationwide in twenty-nine

²⁶⁴ http://www.fonoteca.ch/ourOffer/AVWorkstations_en.htm (Accessed: 11 December 2016).

cities, from St Gallen to Geneva, at fifty-four sites, in archives, universities, music colleges and reputed libraries.

Another mountainous country is Nepal. The author wrote to Associate Professor Lochan Rijal, from the Department of Music at the University of Kathmandu, enquiring about any existing strategy that is used in Nepal to recover and disseminate traditional folk music through new media. No reply was received.

Remoteness has played apart in the survival of traditional music genres in very mountainous countries such as Nepal and Bhutan, with geographic areas difficult to reach, and in view that the different ethnic groups present various musical genres, it would be ideal for recovery strategies to be based or supplemented by using new media technology, in order to ensure that the countries' traditional music survives for re-use purposes in order to sustain their existence.

8.11 Audience development and engagement

In its Digital Survey Trends 2017 for museums and archives, Axiell²⁶⁵ explain how they engage audiences in order to increase patronage through smartphone technologies, with case studies including the Tate Museum in London. It has invested in many social media platforms including Instagram, Facebook, YouTube and various categories of Twitter. With its Twitter Kids, it aims for 5–12 year olds with the aim of playing, learning and sharing. In order to gauge the response to its strategically placed tweets, Tate Museum has the following metrics:

'Tweets; replies to users; followers; impressions (as total volume, per tweet, and as a percentage of the total followers); interactions (total volume, per tweet, and as a percentage of the total impressions); distribution of the interactions; replies; retweets; favourites; and top 10 posts based on the interaction rate. At the top of the report, a summary with the highlights of the activity is included.'

²⁶⁵ Available at: <http://mw2015.museumsandtheweb.com/paper/an-evaluation-framework-for-success-capture-and-measure-your-social-media-strategy-using-the-balanced-scorecard> (Accessed: 25 July 2017).

During their one hourly tour, which is also shown virtually, they had one tweet about a Turner painting, when children were asked to state if they can see mysterious creatures in Sunrise with Sea Monsters. The Twitter Analytics for this tour resulted in:

- Number of tweets sent by Tate: 28;
- Impressions: 836,339 (average of 29,869 impressions per tweet);
- Retweets: 790 (average of 28 retweets per tweet);
- Favourites: 1,123 (average of 40 favourites per tweet);
- Replies: 79 (average of 3 replies per tweet);
- Other interactions (clicks on images, videos, hashtag, user profile, links): 9,659.

This pattern can be applied to Maltese folk music, e.g. the pictorial imagery and historical data that can be recovered for the folk ballads, written on factual events, or even nearly forgotten children's ditties, sing-alongs and lullabies.

In October 2016, during a visit to the Kelvingrove Theatre in central Glasgow, the author noticed how this venue was being promoted through social media, including a Facebook page and a city webpage²⁶⁶. Patrons were not only advised about forthcoming events, but 97% of voicemails, phone messages and social media enquiries were responded to within one working day and 100% of emails and text messages responded to within three working days.

An EU-funded amphitheatre in the author's hometown, which has a perfect backdrop within a family park, with good accessibility, has no social media presence and is currently unused, other than non-cultural events. A missed opportunity which could be an ideal performing venue for folk music, given the very close proximity to Zejtun, the heartland of folk music enthusiasts.

²⁶⁶ Available at: <http://www.glasgowlife.org.uk/arts/kelvingrove-bandstand/Pages/default.aspx> (Accessed: 26 July 2017).



Figure 8.7 Kelvingrove Theatre in Glasgow uses social media outreach.



Figure 8.8 Unutilised EU-funded theatre in Malta with no social media presence

(Borg 2017)

Andrew Alamango, co-founder with the author, Ġuži Gatt and Ruben Zahra of the modern folk group Etnikain 2000, has continued fronting the ensemble following the departure of all three co-founders due to other personal commitments. In the author's active years between 2000 and 2008, he attracted international attention to Etnika by using keywords in posts on social media, which were subsequently picked up by the Google search engine.

Due to established contacts, Etnika were the Malta representatives in 2004 celebrating Malta's accession to the European Union during the Irish presidency, where they gave a full concert in Waterford, and some numbers in O'Connell Street, Dublin with bands from the other nine EU new member states, and then performed at Montreaux and the Athens 1994 Olympic Games.

In November 2016, Alamango began promoting Etnika's latest album, released in December 2016 and making the eleven tracks available for download against purchase. Etnika have understood well the validity of re-using archived material. In an interview²⁶⁷ given to the Times of Malta, following their successful Australian tour, Alamango clearly highlighted the re-use of traditional material which it has recovered throughout the years. They:

²⁶⁷ Available at: <https://app.timesofmalta.com/articles/view/20170403/life-features/Giving-a-new-spark-to-old-Maltese-songs.644272> (Accessed: 21 July 2017).

‘realised that we did not want to recreate museum pieces and that it was important to create new contexts for the instruments and sounds, which are relevant to us today,’ adds Alamango. The Etnika performances gained popularity because of this. Up until then, there was little or no awareness, except maybe among academics, about folk instruments and their cultural contexts which had disappeared by then.’

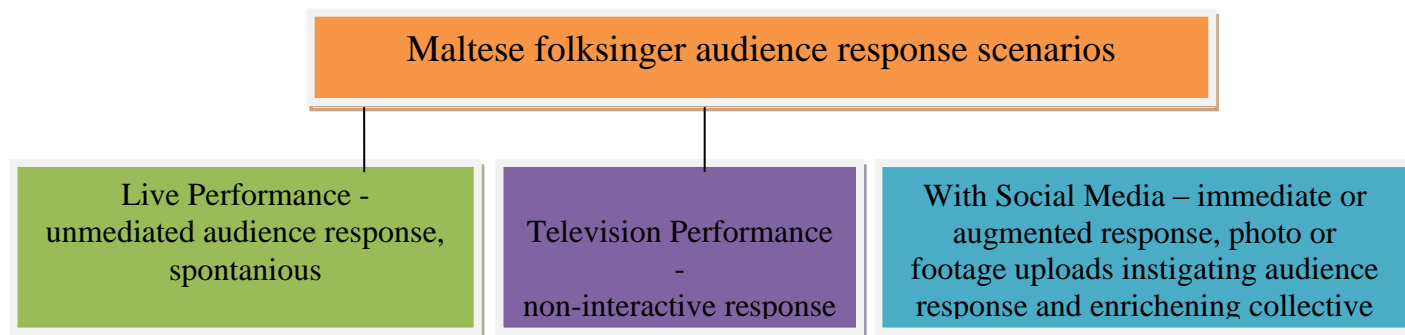


Table 8.6 Maltese folk music audience response scenarios

(Borg 2017)

‘I have been away from my motherland for fifty years.

Listening to this folkmusic makes my body go numb. Malta is still my blood and soul.’²⁶⁸

YouTube clip commentator

8.12 Concluding observations

The future of the heritage of Maltese folk music is in doubt unless remedial action is taken to establish a national audiovisual collection. This can either be held within a government entity such as NAM or NLM, equipped with the sufficient staff capacity and scientific resources as recommended by IASA and UNESCO, with a direct budgetry line vote.

²⁶⁸Youtube comment on page featuring excerpts of a 1996 folkmusic session. The original in Maltese reads as: “Ili neiqes hamsien sena min L-Art twelleidi u dawn l 'ghaneit ghadom iq-qabduni il-bart.igiefieri li Malta ghada fdemmi u gismi.” Available at: <https://www.youtube.com/watch?v=KyJMYSxT75A> (Accessed: 18 Dec 2016).

This research has proven that a model for collaborative engagement in the recovery and preservation of an endangered music genre can be achieved by seeking new media practices for its preservation and dissemination. It has:

- created a model that functions for collaborative recovery;
- proved that DIY archiving can attain results even in places where indifference reigns;
- identified a substantial folk recording collection, assessed its content and secured its acquisition;
- identified and brokered the acquisition of the oldest known traditional instruments to NAM;
- researched the historical account of this musical genre through archival sources;
- compiled three comprehensive lists of folksingers for the fragile magnetic tape period of 1957–1988;
- monitored the data migration of 500 hours of folk music of that era from analog to digital;
- wrote the folksingers interviews that form a unique data set and have their own intangible cultural heritage as well as the genre they represent;
- used open source platforms to publicise the folksingers on open access, with the provision of new media links;
- lobbied, through this research, the ratification of the UNESCO Intangible Heritage Convention.

There can be no positive prediction for the recovery of the folk music heritage in Malta, unless there are immediate prospects which indicate that a sound archive shall be founded. The recoverable audiovisual material, archiving personnel and technological equipment can all be obtained if there is a will. Unfortunately, the Maltese civil service sinks in bureaucracy and several ministerial directors have poor foresight and will to change things.

Individual efforts, such as those presented here by the author are evidence of what can be achieved if the desired setup is carried out. Maltese people, by tradition, are excellent hoarders, as seen by the small Carter collection, the Portelli photographs and Leli Muscat himself. The 1960s Finn Wilhelmsen material identified in Tonsberg, Norway during this research, has remained untapped and, with his demise, it may become more challenging to recover. Open reels of traditional music from the sixties and compact cassette from the seventies are deteriorating and there is no known strategy for a response to this challenge. As Olive Lewin wrote in 1983:

‘Traditional music, quite apart from that used in the educational system and the established churches, was not a social grace or a commercial commodity, but an integral part of living. It has survived in spite of misunderstanding, suppression and even at times being outside the law.’ (Lewin, 1983, p. 32).

Lewin’s words could very easily be applied to the Maltese folk scene, rather than her native Jamaica, where she had so ably recovered music from the mid-sixties onwards. Nevertheless, some of her efforts were in vain as her Wikipedia biography includes a claim which has not been rebuked, in that:

‘most of the few original recordings are very difficult to find since the original reel-to-reel tapes have deteriorated; once plentiful 33rpm records are now difficult to find.’²⁶⁹

Although there are many strategies and procedures that have been referred to, proposals for how to set up citizen curation model that corroborates with a national institution might seem the most ideal scenario. Copyright issues and online archiving rights are continuously being discussed in the European Union and the United States, focusing mainly on live streaming, podcasting, downloading and filesharing.

Archive referred in thesis	Country or Territory	Political Membership & Status	Gross Domestic Product per capita in \$ (2017)
ANIM	Afghanistan	Volatile due to ensuing conflict and ethnic tension	1,889
	Armenia	Eurasian Economic Union – stable but had recent conflict with Azerbaijan	9,098
DMR	Chile - Rapanui	Endangered ethnic island community	24,588
HFNL	Canada – Newfoundland & Labrador	Group of Seven - stable	48,141
IEL	Estonia	EU member – stable	31,473
ITMA	Ireland	EU member – stable	72,632
LDFA	United States	Group of Seven – stable	59,495
LFA & LVKFFDA	Latvia	EU member – stable	27,291
LCSA& LFCC	Lithuania	EU member – stable	31,935
	Mali	African Union member – unstable due to ensuing internal conflict	2,169
NAM	Malta	EU member – stable	42,532
NIRS	Norway	EFTA member – stable	2,690

²⁶⁹ Available at: http://en.wikipedia.org/wiki/Olive_Lewin (Accessed: 23 January 2012).

SWSA	Switzerland	EFTA member – stable	61,360
TAD	Scotland	EU member – stable	43,620
Uni. of Kathmandu	Nepal	South Asian Association – unstable due to political tensions	2,690

(Source: International Monetary Fund)

Greg Elmer and Ganelae Langlois have been writing on cyber promotion since the infancy years of the internet and have expressed qualms about the usage of Wikipedia, due to claims of hidden marketing agendas. These qualms shall be countered by the arguments brought by intellectuals favouring open access, including Sreten Ugricic²⁷⁰, a Serbian novelist, Richard James Burgess and the Free Society Conference and Nordic Summit (FSCONS).

The research is not an ethnographical study about the struggle for the recognition of Maltese folk music, but is a broad analysis of how this model can be adopted by other nations or minor endangered genres through the harnessing of new media technologies.

8.13 Untangling the Maltese institutional status quo

A negative prognosis, conditioned by the opaque lack of strategies, is ever pervasive, as even the latest Malta Cultural Policy of 2011 failed to recognise the need, and its audiovisual curation is focused on the film industry, broadcasters and audiovisual companies²⁷¹. The National Archives Council of Malta, appointed by the Minister of Education, does not have one person whose academic background is in audiovisual archiving nor even one whose pronounced priority is preserving our intangible heritage. This speaks volumes to why procrastination in this sector has reigned supreme and why citizen curation might be the precursor of a government-appointed custodian, once this designation is founded.

It shall rest within the ability of the major stakeholders—NAM, NLM, M3P and the folk music fraternity—that, presented with a documented and accessible repository of *għana* online, they ensure that this erstwhile endangered tradition continues; if not, at least, flourishing as in its golden age of the sixties and seventies, but

²⁷⁰See: Knowledge production and dissemination and open access: <http://www.youtube.com/watch?v=EGHOniLyTIA> (Accessed: 2 February 2013).

²⁷¹Document is available at: <http://maltaculture.com/content.aspx?id=190610> (Accessed: 22 January 2013).

as a legacy that needs preserving and keeping alive. What strategy is at hand to hold, in trusted repositories, the custodianship of the recordings and ephemeral material of the Ministry of Culture's Ghanafest, held at the Argotti Gardens every June?

The latest NAM annual reports for 2015 (pp. 15–22) and 2016 (pp. 17–32) refer to a multitude of conservation projects, which include the Magna Curia Castellaniae records, with the treatment of thousands of folios, maps, prints and drawings, the Codice de Rohan, the collection, sorting and cataloguing of the Police Occurrences log books and the urgent digitisation of the Consolato del Mare (1697–1814), which documents the transition between the Order of St. John and the British period due to the fragility of the original documents.

All these pressing priorities made it more challenging to convince NAM of the absolute importance of collecting a more comprehensive representation of Maltese folksingers not registered within the Leli Muscat Folk Collection. The plight, through which the Maltese folk music digitisation project plodded on, is explained in NAM's annual report (2015, p. 38):

'In 2012, the Friends of the National Archives of Malta (FNAM) purchased a collection of over 200 music reels containing live għana music that was recorded on site by collector Leli Muscat between the 1960s and 1980s. The digitisation of this collection was initiated last year (2014), and since then, two thirds of the collection have been transferred to a digital format and stored on the National Archives digital repository. Due to lack of funds, the project had to be halted for a short period of time, but after a meeting of the FNAM with the Hon. Evarist Bartolo, Minister of Education and Employment in which the funding for the rest of the project can now go ahead with the digitisation of the rest of the collection.'

Despite the fact that a comprehensive collection of folk music in digital format, held on long-term preservation standards in a trusted repository, still remains distant reality, one has to recall that the Leli Muscat Folk Music Collection has been successfully acquired, digitised and partly catalogued, mainly through the enthusiasm and personal initiative of this author during a stage of this research. It has been classified as part of a national memory project, rather than as an ongoing commitment of the audiovisual archive within NAM. Where does 2017 find Maltese folk music in the archiving scenario?



Figure 8.9 Folksingers debating the identity of an erstwhile popular counterpart from a previous generation.

(Borg 2018)

It remains outside the remit of government possession, and NAM have no legal obligation to acquire it and preserve it, given that the absolute majority is created by private individuals external to government-sponsored initiatives.

8.14 Recommendations and a possible gateway

Nevertheless, the outreach for additional material by NAM personnel remains to be an oblique afterthought, with the list of folksingers from the magnetic reel period 1957–1988, of whom no recordings are in a trusted archival repository, remaining uncollected, and no evident effort being made to retrieve them. This would otherwise enable archivists and researchers to contribute new knowledge through interviews with direct relatives of deceased folksingers, or else by procuring acquisitions and seeking bequests of material remaining and rapidly decaying in private possession.

Hopefully, other individuals shall be inspired by the author's zeal to preserve this heritage with the assistance of new media technology, assisted through the increase of citizen curation until funds are sought and obtained

from EU or local sources. ITMA has identified available funding amounting to €187,000 in the Horizon2020 programme, and signed an agreement for a project covering July 2017 to June 2019 that:

‘will focus on the development of the first linked open data (LOD) framework tailored to the needs of Irish traditional song, instrumental music, and dance (ITM), as well as European and non-European traditional musics primarily propagated through oral transmission.’²⁷²

Since the beginning of this research, Malta has seen a surge of digitisation of cultural records, albeit printed, held in public repositories. In 2015, the National Bibliographic Office of Malta (NBO) was founded as a directorate that operates within Malta Libraries and is expanding in its capacity. Its aim is to create new bibliographic records and metadata of material received for legal deposit, and also to acquire and digitise audiovisual records, including retrospective material. This might enable it to be the ideal gateway to recover, create the relevant metadata, and then forward the material to NLM for eventual curation and custodianship. It may be pertinent to say that the author has been appointed as Senior Manager for Legal Deposit with NBO in June 2017. The Malta Libraries Act already includes a provision where, amongst its functions, they have a remit to:

‘continue to acquire, assemble, conserve for posterity, and make accessible to the public, the collection of the nation’s documentary heritage and published current output, regardless of form or medium.’²⁷³

It is pertinent to refer to Alamango (2015, p. 188), who in his thesis conclusion recalls that:

‘it is imperative to foster the right political and popular mindsets as motors for development in this domain; this goes a long way towards addressing the other challenges, such as adequate resourcing, institutional development and skills acquisition for the setting up of such an institution. Fostering a culture for preservation and instilling an ethical sense of responsibility, will facilitate and help reduce costs of archiving on a national, institutional and individual level’.

²⁷² Available at: http://cordis.europa.eu/project/rcn/209019_en.html (Accessed: 11 April 2017).

²⁷³ Available at: <http://www.justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=11698&l=1> (Accessed: 30 April 2017).

8.15 The contribution of this study

There has to be an active collection development from individuals, such as the one held by Leli Muscat *il-Gaxulli*, from publishers of Maltese folk vinyl releases and contemporary modern folk sources who are releasing in other formats. These all have material core that should help formulate a prospective national sound archive. This research commenced in 2010 with the main aim of finding a model for saving an endangered music genre, with the usage of new media technology.

It is now evident that the task of identifying a working model for recovering, preserving and disseminating Maltese folk music has been set out. Fortunately, a satisfactory sample of audio recordings featuring twenty-six prime folksingers, and over twenty of lesser known folksingers of *għana*'s golden age, have been preserved.

The prognosis is that, following additional appraisal, specific recordings shall be restored as well. The main intention of having the five hundred hours of folk music available online and with free access is assisting the regeneration of interest to new listeners and prospective performers. This goal has been achieved, and both the Leli Muscat collection and the Karl Partridge bequest have successfully filled archiving lacunae towards safeguarding our traditional music heritage.

Due to the author's contact and initiative in this research, Dr. Partridge has established a new bond with NAM and local researchers and, as a now regular visitor to Malta, is finalising the draft of his forthcoming publication on the surviving Maltese bagpipers from the 1970s. Meanwhile, the traditional bagpipe is making a comeback with the emergence of new and young performers, and new folk melodies, inspired by traditional ones, are being composed by young local composers.

In 2009, the author contested the European Parliament elections, and, during the campaign and after, became much more conscious that culture and its preservation in all forms was very low in public debate and certainly not a concern compared to utility bills, sustainable development and illegal immigration. Other than himself, no one referred to it or the national memory, nor to how much it can contribute as a net contributor to the tourism industry, other as a component of our identity.



Figures 8.10&8.11 The author stressing that the UNESCO ICH Convention is unratified by Malta, February 2017

(Claire Farrugia)

It was for one of these reasons that during the launch of his latest academic publication *Il-Maltin: għemilhom, drawwiethom, grajjiethom, l-ewwel volum* [The Maltese: their deeds, customs, stories, volume one] on 20th February 2017, launched by the Prime Minister of Malta Joseph Muscat during Malta's Presidency of the European Union, it was opportune to remind the numerous distinguished audience members that Malta has yetto ratify the 2003 UNESCO Convention on Intangible Heritage and that the collective memory in the performing arts remains dispersed, uncurated and in danger of being lost. The message seems to be coming across to the political class, and on the 9th of March 2017, the Minister of Culture, Owen Bonnici, who was present for the launch of this researcher's *Il-Maltin*, publicly stated that Malta shall ratify the Convention of Intangible Heritage in the very near future. This was ratified in April 2017.

The European Commission report *Cultural Heritage: Digitisation, online accessibility and digital preservation 2011–2013*, in its concluding observations, remarks that:

'the overall picture of cultural heritage digitisation remains fragmented and patchy, widely dependent on CI's initiative or funding, with a limited overview of digitisation activities across sectors and borders. Use of public-private partnerships and structural funds is still scarce and unevenly spread, with some countries [Malta included] reporting none of these tools recommended by the Recommendation to cofund digitisation.' (2013, p.66).

This research has seen practical examples of small but dynamic archives, such as the Heritage Foundation of Newfoundland and Labrador, which, despite a strong folk music tradition that only dates to the nineteenth

century, does its utmost to preserve it for future generations. They organise editathons and meetings where they create recordings, rather than just restore retrospective ones like NAM. It has also shown how, mainly through citizen curators, such as in this research through the Leli Muscat Folk Music digitisation project, the church bell recordings, the acousmatic sound projects, the Banda San Filep data archive, or the open access M3P project, there is a will and genuine concern to preserve Malta's intangible music heritage.

Clearly, the ideal goal is to have a systematic government-endorsed and funded setup where folk music can be deposited with long-term preservation standards, whilst remaining openly accessible to ensure its continuity as an important facet of our culture. The present experiences indicate that citizen curation and online communities of practice shall continue to be a pivotal element that would ensure that the aims of preserving Maltese folk music for posterity are attained.

Hopefully, the Maltese Government shall comprehend that, other than the rich text-based environment found at so many national repositories, there are thousands of hours of unique analogue folksinging recordings of an endangered musical genre that manifest the nation's twentieth century history. It is obliged to preserve these recordings through defined policies and practical measures. Their eventual dissemination should then facilitate and expedite research, as well as provide access to an extended audience that shall sustain the genre's continued existence.

Bibliography

- Alamango, Andrew (2010) *Malta's Lost Voices: Recordings of Maltese Music from the Early 1930s*. Malta: Filfla Records.
- Anjali, Roy Gera (2010) 'The Punjab peasant and digital culture' in *Emerging digital spaces in contemporary society* (ed. Philip. Kalantzis-Cope & Karim Gharab-Martin). Palgrave.
- Aquilina, Ġużè (1990) *Maltese-English dictionary: volume two M-Z and addenda*. Valletta: Midsea Books.
- Arko Klemenc, Maria K. (2004) 'Arranging the nation in Slovenian musical practices' in *Newsletter of the Institute of Slavic, East European, and Eurasian Studies* University of California, Berkeley 21 (3), pp.7-16. Available at: http://iseees.berkeley.edu/publications/2004_21-03.pdf (Accessed: 25 March 2012).
- Atkinson, Paul (2011) (ed.) *Sage qualitative research methods*. Sage.
- Axiell (2017) *Digital Transformation in the Museum Industry: museums report 2016*. Available at: <http://alm.axiell.com/wp-content/uploads/2016/07/Axiell-ALM-Digitise-Museums-Report.pdf> (Accessed: 21 July 2017).
- Azzopardi, Mario (2014) *Kitarri, tombli u teatrin: id-divertiment tal-Maltin fl-Awstralja*. [Guitars, bingo and slapstick theatre: the entertainment of the Maltese in Australia]. Malta: Malta Drama Centre - Outlook Coop.
- Baldacchino, Godfrey et al (2003) *Managing people in Malta: case studies in local human resource management practice*. Luqa: Agenda with the Foundation for Human Resources Development.
- Baines, Iola & Owen, Gwenan (1996) 'The massive mess of mass memory' in *Journal of Film Preservation* (25), pp. 1-8. Available at: <https://www.questia.com/magazine/1P3-1057935251/the-massive-mess-of-mass-memory> (Accessed: 7 Jul 2013).
- Bankston, Carl III & Henry, Jacques (2000) 'Spectacles of Ethnicity: Festivals and the Commodification of Ethnic Culture among Louisiana Cajuns' in *Sociological Spectrum* 20, pp. 377-407.
- Bendrup, Dan (2005) 'Returning borrowed goods: the motive for establishing a Rapanui music archive' in *SICRI*, pp. 2-13. Refereed papers from The 1st International Small Island Cultures Conference held at Kagoshima University Centre for the Pacific Islands, February 7-10, 2005. Available at: <http://sicri-network.org/ISIC1/e.%20ISIC1P%20Bendrup.pdf> (Accessed: 25 May 2012)
- Bithell, Caroline (2003) 'On the playing fields of the world (and Corsica): Politics, power, passion and polyphony' in *British Journal of Ethnomusicology*, 12 (1), pp. 67-95.
- Boles, Frank (2005) *Selecting and appraising archives and manuscripts*. Chicago: Society of American Archivists.
- Borg, Stephen (2000) *Towards a National Archive of Audio-visual Material*. D.LIS long essay, University of Malta.
- Borg, Steve (2005) 'Battling the silence' in *The Malta Independent*, 22 August. <http://www.independent.com.mt/news.asp?newsitemid=20365>
- Borg Cardona, Anna (2002) *A musical legacy: Malta-related music found in foreign libraries*. Balzan: the author.
- Brough, David (1995) 'Portugal's fado lives on, but needs new tunes' in *The Times* issue of November 23, p. 25.
- Buckland, Theresa Jill (2001) 'Dance, Authenticity and Cultural Memory: The Politics of Embodiment' in *Yearbook for Traditional Music*, 33, pp. 1-16.
- Buhagiar, C. Michelle, Bailey, Tony & Gove Maria (2006) *CHIMS: The Cultural Heritage Inventory Management System for the Maltese Islands*.

- Byrne, Steve (2010) 'The living legacy of Hamish Henderson', pp 280-312 in *Borne on the carrying stream: the legacy of Hamish Henderson* (Eberhard Bort ed.). Ochtertyre: Grace Note Publications.
- Cachia, Pierre (1973) 'A 19th century Arab's observation on European music' in *Ethnomusicology* 17 (1), pp. 41-51.
- Camilleri, Charles (1966) 'Save our folk music now' in *Sunday Times of Malta* of 30 January 1966.
- Camilleri, Charles (1966) 'The real meaning of folk Maltese music – a new life for children's song' in *Sunday Times of Malta* of 13 December 1966.
- Cannarella, John & Spechler, Joshua (2014) 'Epidemiological modeling of online social network dynamic' f Arxiv (Jan), pp. 1-11. Available at: <https://arxiv.org/pdf/1401.4208v1.pdf>
- Caring for audio* (2012) National Film & Sound Archive Australia. Available at: <http://www.nfsa.gov.au/preservation/care/caring-for-audio/> (Accessed: 4 May 2012).
- Caruana, Kenneth & Schembri, Malcolm (2011) *A bibliography of contributions in publications issued by Maltese Band Clubs 2004 – 2009*. University of Malta D.LIS long essay.
- Cassar, Anton (1988) *Il-Bambinu: għana u poeżija ta' Mikiel Abela*. Malta: Sensiela Kotba Soċjalisti.
- Cassar, John, *The home of Maltese Ghana: folksingers listing* [online]. Available: <http://www.allmalta.com/ghana/folksingers.html> (Accessed: 5 October 2011).
- Cassar Pullicino, Ġużè (aka Joseph) (1947) 'Facts about Maltese' in *The Bulletin*, 9th August, pp 3 & 6.
- Cassar Pullicino, Ġużè (1961) 'Song and Dance in Malta and Gozo' in *Journal of the English Folk Dance and Song Society* 9 (2), pp. 63-71.
- Cassar Pullicino, Ġużè (1964) *Kitba w kittieba tal-Malti: il-poeżija sa l-1870*. Università Rjali ta' Malta.
- Cassar Pullicino, Ġużè (1973) (ed.) *Maltese Folklore Review*, 1 (4). The Author.
- Cassar Pullicino, Ġużè (1979) 'The Mediterranean Islands as places of synthesis between Arab culture and European cultures in *Journal of Maltese Studies*, No. 13. Malta: University Press, pp. 17-42.
- Cassar Pullicino, Ġużè (1983) 'Maltese children's rhymes and poetry' in *Journal of Maltese Studies*, No. 15. Malta: University Press, pp. 69-86.
- Cassar Pullicino, Ġużè (1992) *Studies in Maltese folklore*. Msida: Malta University Press.
- Cassar Pullicino, Ġużè & Camilleri, Charles (1998) *Maltese oral poetry and folk music*. Malta: Malta University Publishers.
- Cassell, Joan (1980) 'Ethical principles for conducting research' in *American Anthropologist*, 82 (1) pp. 28-41.
- Cauchi, Maurice N. (2016) *Three generations of Maltese in Australia: a picture through surveys of the population*. Parkville: Maltese Community Council of Victoria. Available at: <http://www.mccv.org.au/wp-content/uploads/2016/03/Three-generations-of-Maltese-in-Australia-Report-by-M-Cauchi-March-2016.pdf> (Accessed: 20 Dec 2016).
- Chahinian, Talar (2008) 'Mapping Armenian literature in the diaspora' in *Armenian Reporter Arts & Culture* September 20, pp. 3-8.
- Chircop, John (1993) 'Oral Tradition and Historical Source: The Maltese Ghannejja' in *Oral History*, 21 (1), Ethnicity and National Identity, pp. 63-67.
- Ciantar, Philip (2000) 'From the Bar to the Stage: Socio-musical Processes in the Maltese Spirtu Pront' in *Music & Anthropology*. Available at http://www.umbc.edu/eol/MA/index/number5/ciantar/cia_0.htm (Accessed: 26 April 2012).

Connerton, Paul (1989) *How societies remember*. Cambridge: Cambridge University Press.

Contu, Alessia & Willmott, Hugh (2000) 'Comment on Wenger and Yanow. Knowing in practice: a 'delicate' flower in the organizational learning field' in *Organization* (7), pp. 269-276.

Cosandier, Jean-François & Buunk, Iris (2009) *Unlocking Audio 2 - Connecting with Listeners: the R[adio] S[uisse] R[omande] case*. Brussels: Memnon Archiving Services. Available at: <http://www.memories-project.eu/documents.html> (Accessed: 3 May 2012)

Creative Latvia (2014) Cultural Policy Guidelines 2014-2020 "Creative Latvia". Available at: http://www.vvc.gov.lv/export/sites/default/docs/LRTA/Citi/CULTURAL_POLICY_GUIDELINES_2014-2020_CREATIVE_LATVIA.pdf(Accessed: 12 December 2016).

Cresswell, John W. (2014) *Research design: qualitative, quantitative, and mixed methods approaches*. Thousand Oaks, California: Sage.

Crymble, Adam (2010) 'An analysis of Twitter and Facebook use by the Archival Community' in *Archivaria*, The Journal of the Association of Canadian Archivists, 70, pp. 125-151.

Cultural Policy in Malta: a Discussion Document (2001) Ministry of Education: Malta.

Culture participation survey 2011 (2012) Valletta: National Statistics Office, Malta.

Da Costa Holton, Kimberly (2002) 'Bearing Material Witness to Musical Sound: Fado's L94 Museum Debut' in *Luso-Brazilian Review*, 39 (2), pp. 107-123.

Data Protection Act (Malta) Chapter 440. Available at: <http://www.justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=8906&l=1>

De Gabriele, Marcel & Caffari, Georgette (1991) *Carmelo Pace: a Maltese composer*. Hill Monastic Manuscript Library St John's University: Minnesota.

Diederich, Jörg & Iofciu, Tereza (2006) 'Finding communities of practice from user profiles based on folksonomies' in E. Tomadaki & P. Scott (eds.) in *Innovative approaches for learning and knowledge sharing*, pp. 288-297. EC-TEL.

Digital Libraries High Expert Group, Copyright Subgroup (2009) *Final report on digital preservation, orphan works and out-of-print works*: Available at: <http://digitalia.sbn.it/article/view/468/322> (Accessed: June 2016).

Donaldson, William (2009) 'Re-thinking Popular Antiquities', *Review of Scottish Culture* 21, pp. 124-131. Available at: <http://stuff.mit.edu/afs/athena/course/other/cms.796/www/readings/27WilliamDonaldsonreviewofOralLiteratureandPerformanceCultureAugust2008.pdf>

European Commission (2010) *Athena: Core Content Map for the Recognition of Digital Cultural Heritage Content*. Available at: https://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/ATHENA/Deliverables/D5.3%20Core%20Content%20Map%20for%20the%20Recognition%20of%20Digital%20Cultural%20Heritage.pdf (Access: 14 March 2014).

European Commission (2014) Cultural heritage: Digitisation, online accessibility and digital preservation: report on the implementation of Commission Recommendation 2011/711/EU 2011-2013. Available at: http://www.den.nl/art/uploads/files/Publicaties/Report_on_Digitsation_online_accessibility_and_digital_preservation_of_cultural_material_Europese_Commissie2014.pdf (Accessed: 13 Dec 2016).

European Commission Media and Data Creativity (2016) Cyprus Progress Report 2013-2015: Implementation of the Commission recommendation on digitisation and online accessibility of cultural material and digital preservation. Available

at:http://ec.europa.eu/information_society/newsroom/image/document/2015-47/cy_progress_report_2013-2015_12077.pdf
(Accessed: 13 Dec 2016).

European Commission Media and Data Creativity (2016) Estonia Progress Report 2013-2015: Implementation of the Commission recommendation on digitisation and online accessibility of cultural material and digital preservation. Available at:
http://ec.europa.eu/information_society/newsroom/image/document/2015-47/ee_progress_report_2013-2015_12078.pdf(Accessed: 13 Dec 2016).

European Commission Media and Data Creativity (2016) Latvia Progress Report 2013-2015: Implementation of the Commission recommendation on digitisation and online accessibility of cultural material and digital preservation. Available at:
http://ec.europa.eu/information_society/newsroom/image/document/2016-11/lv_progress_report_2013-2015_14574.pdf
(Accessed: 13 Dec 2016).

European Commission Media and Data Creativity (2016) Lithuania Progress Report 2013-2015: Implementation of the Commission recommendation on digitisation and online accessibility of cultural material and digital preservation. Available at:
http://ec.europa.eu/information_society/newsroom/image/document/2016-11/lt_progress_report_2013-2015_14584.pdf
(Accessed: 13 Dec 2016).

European Commission Media and Data Creativity (2016) Malta Progress Report 2013-2015: Implementation of the Commission recommendation on digitisation and online accessibility of cultural material and digital preservation. Available at:
http://ec.europa.eu/information_society/newsroom/image/document/2016-11/mt_progress_report_2013-2015_14576.pdf
(Accessed: 13 Dec 2016).

European Commission Media and Data Creativity (2016) Poland Progress Report 2013-2015: Implementation of the Commission recommendation on digitisation and online accessibility of cultural material and digital preservation.
http://ec.europa.eu/information_society/newsroom/image/document/2015-47/pl_progress_report_2013-2015_12091.pdf (Accessed: 14 Dec 2016).

European Union (2012) *Treaty on the Functioning of the European Union*. Available at: <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:12012E/TXT&from=EN> (Accessed: 16 March 2017).

European Union (2014) *Directive 26 Collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online use in the internal market*. Available at: <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32014L0026&from=EN>
(Accessed: 16 March 2017).

Fleurbaey, Ellen & Eveleigh, Alexandra (2012) ‘Crowdsourcing: prone to error?’ in International Council on Archives Conference 2012, Brisbane, Australia. Available at: <http://ica2012.ica.org/files/pdf/Full%20papers%20upload/ica12Final00271.pdf> (Accessed: 5 Mar 2017).

Fsadni, Ranier (1992) *The modernity of Maltese ghana* in *The Sunday Times*, 30th August, p.32.

Fsadni, Stephanie (2017) ‘Giving a new spark to old Maltese songs’ in *Times of Malta*, 3rd April, pp. 18-19.

Galley, Micheline (ed.) (1994) *Maria Calleja's Gozo: A life history*. Logan: Utah State University Press.

Gammond, Peter (1993) *The Oxford companion to Popular Music*. Oxford University Press.

Gronow, Pekka (2007) *Dismarc – guide to copyright for archives*. Europeana Connect 2010.

Hammond, Robert G. (2013) *Profit leak? Pre-release file sharing and the music industry*. Available at:
http://www4.ncsu.edu/~rghammon/Hammond_File_Sharing_Leak.pdf (Accessed: 20 March 2017).

Henry, Jacques M & Bankston, Carl L. III (2001) ‘Ethnic self-identification and symbolic stereotyping: the portrayal of Louisiana Cajuns’ in *Ethnic and Racial Studies*, 24 (6), pp. 1020–1045.

Herndon, Marcia (1971) *Singing and politics: Maltese folk music and musicians* Ph.D. thesis. New Orleans: Tulane University.

- Hess, Richard L. (2001) 'The Jack Mullin/Bill Palmer tape restoration project' in *J. Audio Eng. Soc.*, 49 (7/8), pp. 671-674.
- Huber, David Miles & Runstein Robert E. (2005) *Modern recording techniques*. 6ed. Oxford: Focal Press.
- Ibrus, Indrek (2008) 'Collective memory and media innovation: interdependencies' in *Media, connectivity, literacy & ethics*. (14), pp. 1-22. London: London School of Economics.
- International Federation of the Phonographic Industry (2013) 'The art of digital marketing' in http://www.ifpi.org/downloads/dmr2013-case-study_canada.pdf (Accessed: 4 June 2016).
- Internet World Statistics (2017) <http://www.internetworldstats.com/stats9.htm#eu>
- Irish Traditional Music Archive (1997) *The first ten years*. Dublin: Irish Traditional Music Archive. Available at: <http://www.itma.ie/images/uploads/tenyearbooklet2.pdf> (Accessed: 3 November 2012).
- Jackson, John L. Jr. (2010) 'On Ethnographic Sincerity' in *Current Anthropology*, 51 (S2) Engaged Anthropology: Diversity and Dilemmas, pp. S279-S287.
- Karpeles, Maud (1967) *Cecil Sharp: his life and work*. London: Routledge & Kegan Paul.
- Klein, Eve (2005) "Quite a dilemma!" Musical performance and debate concerning the usefulness of the Maltese language in Australia. SICRI 85-98. Refereed papers from The 1st International Small Island Cultures Conference held at Kagoshima University Centre for the Pacific Islands, February 7-10, 2005, pp. 85-98. Available at: <http://sicri-network.org/ISIC1/I.%20ISIC1P%20Klein.pdf> (Accessed: 25 May 2012).
- Laaksonen, Helena, Borg, Sami & Stebe, Janez (2006) 'Setting up Acquisition Policies for a New Data Archive in IASSIST Quarterly', Spring 2006, pp. 6-12. Available online at: <http://iassistdata.org/content/setting-acquisition-policies-new-data-archive> (Accessed: 23 April 2012)
- Laws of Malta (2014) S.L. 415.05 *Certain Permitted Uses of Orphan Works Regulations*. Available at: <http://justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=12255&l=1> (Accessed: 13 Dec 2016).
- Laws of Malta (2001) *Copyright Act*. Available at: <http://www.justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=8881&l=1> (Accessed: 30 April 2017).
- Laws of Malta (2011) *Malta Libraries Act*. Available at: <http://www.justiceservices.gov.mt/DownloadDocument.aspx?app=lom&itemid=11698&l=1> (Accessed: 30 April 2017).
- Library of Congress Working Group on the Future of Bibliographic Control (2008) *On the Record*. Washington D.C.: Working Group on the Future of Bibliographic Control. Available at: <http://www.loc.gov/bibliographicfuture/news/lcwg-ontherecord-jan08-final.pdf> (Accessed: 4 May 2012).
- Ligos, Linda & Colbron, Karen (2014) 'The standard of digital preservation' in *Viewfinder* (95), pp. 12-13. Available at: <file:///G:/viewfinder95-prest4u-pp%20eu%20communities%20of%20practice.pdf> (Accessed: 8 December 2016).
- Llobera, Josep (1998) 'The role of historical memory in Catalan national identity' in *Social Anthropology*, 6 (3) pp. 331-342.
- Luna Product and Services Overview Available at: <https://static1.squarespace.com/static/5279bbb8e4b06b69607fabfb/t/570eb45ea3360c29db3cb6d9/1460581471492/LUNAPDF031516.pdf> (Accessed: 4 December 2016).
- Magrini, Tullia (ed.) (2003) *Music and gender: perspectives from the Mediterranean*. Chicago: University of Chicago Press.
- Malta Times, The, (1840), 10th June.
- Maltese Folklore Review (1963), volume 1 no. 2, pp. 85-93.

- Marshall and Watson (2008) *Music in Latin America and the Caribbean: performing the Caribbean experience* – Malena Kuss. University of Texas Press.
- McAulay, Karen E. (2009) *Our ancient national airs: Scottish song collecting c.1760-1888*. PhD thesis. University of Glasgow.
- McLeod, Norma & Herndon, Marcia (1975) 'The Bormliza: Maltese Folksong Style and Women' in *The Journal of American Folklore*, 88 (347), pp. 81-100.
- Mir Tierz, Pedro & Blecua Vitales, Martín (1991) 'La gaita de fuele o cornamusa Aragonesa: recuperation del instrumento' in *Revista de Folklore*, 11 (121), pp. 8-23.
- Mongelli, Simone (2003) *Un'isola due isole: La Societa Maltese e il Rito dello Spirtu Pront* [One Island Two Islands: Maltese Society and the Rite of Improvised Folk Singing], M.A. : Universita di Bologna.
- Mongelli, Simone (2010) 'Visiting ghana' in *Culture et politique en Méditerranée: information et identité Méditerranéennes avec Babelmed*. Available at: <http://www.babelmed.net/index.php?c=78&m=&k=&l=en> (Accessed: 4 May 2012)
- Nagel, Joane (1994) 'Constructing ethnicity: recreating ethnic identity and culture' in *Social Problems*, 41 (1) pp. 152–176.
- National Archives of Malta (2016) *Annual Report 2015*. Rabat: National Archives of Malta.
- National Archives Act, Chapter 477, 2005, Laws of Malta. Available: <http://www.mjha.gov.mt/DownloadDocument.aspx?app=lom&itemid=8943&l=1> (Accessed: 5 October 2011).
- National Archives Council (2016) *Report on the state of Maltese archives, 2016*. Rabat: National Archives Council.
- National Archives, The (2007) *Code of Practice for Archivists and Record Managers...* Available at: <http://www.nationalarchives.gov.uk/documents/information-management/dp-code-of-practice.pdf> (Accessed: 21 November 2012).
- Parliamentary Secretariat for Tourism, the Environment and Culture (2011) *National Cultural Policy March 2011*. Malta Council for the Arts. Available: <http://www.maltaculture.com/content.aspx?id=190610> (Accessed: 5 May 2012).
- Partridge, J.K & Jeal, Frank & Cooke, P.R. (1977) 'The Maltese Żaqq' in *The Galpin Society Journal*, 30, pp.112-144.
- Partridge, J.K. & Jeal, Frank, *Maltese żaqq field recordings (1972-1973)* [Audiocassette]. Unpublished.
- Pearce-Moses, Richard (2005) *A Glossary of Archival and Records Terminology*. Chicago: Society of American Archivists. Available at: <http://www.archivists.org/glossary/index.asp> (Accessed: 4 May 2012)
- Piccininno, Marzia (2011) 'Digitization of cultural heritage and long term preservation – the role of e-infrastructures' in *DigItalia: rivista del digitale nei beni culturali*, (2), pp. 177-186. Available at: <http://digitalia.sbn.it/article/view/487/337> (Accessed: 5 Mar 2017).
- Presto Centre (2016) Taking a long-term perspective: maintaining digital assets by managing their evolving digital ecosystems in https://www.prestocentre.org/system/files/library/resource/av_insider_rd_publication.pdf (Accessed: 8 December 2016).
- Ragonesi, Anita (1999) Mifsud-Chircop, Ġorġ (ed.) *Maltese folksong 'ghana': a bibliography and resource material*. Msida: Malta University Press.
- Rinehart, Richard & Ippolito, Jon (2014) *Re-collection: art, new media, and social memory*. Cambridge, Massachusetts: The MIT Press.
- Rubenstein, Grace (2014) Crowdfunding site brings new patrons to the arts. Available at: http://ww2.kqed.org/arts/2014/07/12/local-companys-app-creating-patrons-of-the-arts-through-crowdfunding/?_ga=1.161857464.589647221.1480605341 (Accessed: 1 December 2016).

- Sant, Toni (2009) 'Addressing the need for a collaborative multimedia database of Maltese music' in *Journal of Music, Technology and Education*, 2 (2 & 3), pp. 89-96.
- Sant, Toni (2011) 'Initial Work on the Malta Music Memory Project – and its connections with Oral History' in *Journal of Maltese Studies*, pp. 42-50. Available at: http://hull.academia.edu/ToniSant/Papers/1568604/Initial_Work_on_the_Malta_Music_Memory_Project_-_and_its_connections_with_Oral_History
- Sant Cassia, Paul (2000) 'Exoticizing Discoveries and Extraordinary Experiences: 'Traditional' Music, Modernity, and Nostalgia in Malta and Other Mediterranean Societies' in *Ethnomusicology*, 44 (2), pp. 281-301.
- Schembri, Agnese (1913) 'A few remarks on Music in Malta and Maltese Composers' in *Archivium Melitense*, 1 (8-10), p. 209.
- Schroff, Simone (2015) *Europeana Sounds and Copyrights: the need for and challenges in licensing archival materials*. Available at: http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Other%20documents%20related%20to%20the%20project/Europeana%20Report%20by%20IVIR%20final.pdf (Accessed: 17 April 2017).
- Schohy, Philippe (2009) *Acquiring, enriching, preserving and accessing audio visual assets*. Brussels: Memnon Archiving Services. Available at: <http://www.memories-project.eu/documents.html> (Accessed: 3 May 2012)
- Seeger, Anthony (2009) 'Uma história de dois arquivos: aquisição, preservação, digitalização e divulgação de acervos audiovisuais' [A tale of two archives: acquisition, preservation, dissemination, and the digital domain in two audiovisual archives] in *Revista Instituto de Estudos Brasileiros da Universidade de São Paulo* 48, pp. 31-52. Available at: <http://www.revistasusp.sibi.usp.br/pdf/rieb/n48/a03n48.pdf> (Accessed 28 May 2012).
- Stroeker, Natasha & Vogels, René (2012) *Survey report on Digitization in European Cultural Heritage Institutions*. Brussels: Enumerate Thematic Network. Available at: <http://www.enumerate.eu/fileadmin/ENUMERATE/documents/ENUMERATE-Digitisation-Survey-2012.pdf> (Accessed: 24 October 2012).
- Smyth, Jim (1993) 'Dancing, Depravity and all that Jazz: The Public Dance Halls Act of 1935' in *History Ireland*, 1 (2), pp. 51-54.
- Szwed, John (2011) *The man who recorded the world: a biography of Alan Lomax*. London: Arrow.
- Teruggi, Daniel (2013) *Music and sound archives and personal audiovisual collections community of practice*. Available at: <https://www.prestocentre.org/resources/projects-archive/Presto4U/personal-audiovisual-collections-community-practice> (Accessed: 7 January 2017).
- Thompson, Paul (2000) *The voice of the past: oral history*. Oxford: Oxford University Press.
- UK Data Archive (2012) *Preservation policy*. Colchester: UK Data Archive University of Essex.
- UK Data Archive (2016) *Preservation policy*. Colchester: UK Data Archive University of Essex. Available at: <http://www.data-archive.ac.uk/media/514523/cd062-preservationpolicy.pdf> (Accessed 18 Dec 2016).
- UNESCO (2012) *The Memory of the world in the digital age: digitization and preservation*: Available at: <http://www.unesco.org/new/en/communication-and-information/events/calendar-of-events/events-websites/the-memory-of-the-world-in-the-digital-age-digitization-and-preservation/> (Accessed: 8 December 2016).
- Vella, Mary (1979) *Maltese Folk Music and Music Education*, B.Ed. thesis, University of Malta.
- Winick, Stephen. D. (1997) 'Reissuing the Revival: British and Irish Music on Topic Records' in *The Journal of American Folklore*, 110, (437), pp. 324-341.
- Wright, Chris (2011) 'Delving into...the Kist o Riches' in *Living Tradition*, pp. 30-32.

York, B (1997) 'Maltese Identity in Australia', in Adams, R, Carmody, J & Pascoe, R (eds.), *Malta: a Siege and a Journey*, Melbourne: Victoria University of Technology.

Zahra, Ruben (2006) Borg Steve (ed.) *A guide to Maltese folk music: including CD with vintage recordings from the sound archives of the Public Broadcasting Services - Malta and new music by the folk ensemble Nafra*. Malta: PBS & Soundscapes.

Zarb, Tarcisio (1998) *Folklore of an island: Maltese threshold customs*. San Ġwann: Publishers Enterprises Group.

Archival Sources:

1804: s.d., NAM SG/01/01; **1838:** 26th July NAM GOV 1; 30th July, NAM GOV1/ Duplicate 92. Ref. 1.2/17; 4th October, NAM GOV2/1/33. No. 288; **1910:** NAG PD 1/70, 30th October, Police Occurrence 1993; NAG PD 1/70, 31st October, Police Occurrence 1998; **1926:** 15th May, NAG PD 1/81, **1927:** 1st January, NAG PD 1/184 Police Occurrence 2393; 5th June NAG PD 1/185 Police Occurrence 543.

e-mail (2012) Periklis Schinas, PhD student on tsambouna bagpipe from Rhodes to Steve Borg, 27th June and 16th July.

email (2016) Emanuel Camilleri, President Maltese Community Council of NSW to Steve Borg, several from July to September.

Other References

Axiell (2017) Digitising collections: leveraging volunteers & crowdsourcing to accelerate digitisation. Available at: <http://d3kwy1mfkdaadt.cloudfront.net/sites/default/files/DigitisingReport.pdf>

Baroni, Mario (1987) 'Interpenetration of Folk, Pop(ular) and Art Music in the 20th Century' in *Acta Musicologica* 59 (1), pp. 25-28.

Berg, Bruce L. (1989) *Qualitative research methods for the social sciences*. Boston: Allyn & Bacon.

Billenness, Clive S.G. (2011) *The future of the past: shaping new visions for EU-research in digital preservation*. European Commission Information Society & Media Directorate-General. Available at http://cordis.europa.eu/fp7/ict/telearn-digicult/digicult-future-digital-preservation_en.html (Accessed: 7 June 2011).

Boissevain, Jeremy (1969) *Hal Farruġ: a village in Malta*. New York: Holt, Rinehart and Winston.

Buckland, Theresa Jill (2001) 'Dance, Authenticity and Cultural Memory: The Politics of Embodiment' in *Yearbook for Traditional Music*, 33, pp. 1-16.

Burgess, Robert G. (1993) *Research Methods*. Walton-on-Thames: London.

Cantaluppi, Vladimiro (2003) 'Dissemination and Styles of Performance of the 'Cecilia' Ballad in the Comparative Italian Folk and Traditional Music' in *Studia Musicologica Academiae Scientiarum Hungaricae*, 44 (1/2), pp. 105-117.

Casey, Mike (2011) Media preservation survey: a report. Indiana University Bloomington.

Cremona, Anton (1923) 'Maltese Death, Mourning, and Funeral Customs' in *Folklore*, 34 No. (4), pp. 352-357.

Cremona, Vicki Ann (1995) *A Cultural Policy for Malta: a Working Document*. Valletta: Ministry of Education.

Duany, Jorge (1996) 'Rethinking the Popular: Recent Essays on Caribbean Music and Identity' in *Latin American Music Review / Revista de Música Latinoamericana*, 17 (2), pp. 176-192.

Elliott, Richard (2010) *Fado and the place of longing: Loss, memory and the city*. Ashgate.

- Everitt, Anthony (2002) *National cultural policy in Malta: Report of a European group of experts*: Steering Committee for Culture, Council of Europe: Strasbourg.
- Fenech, Ethelbert (2010) *Lilek Illum: bijografija ta' Frans Fenech*. Malta: Mainstream Agency.
- Fielder, Michelle Y. (2008) *Language loss in Cajun Louisiana: integrative evolutionary approaches in linguistic anthropology* M.A. thesis: Washington State University.
- Flicke, Uwe (1998) *An introduction to qualitative research*. London: Sage.
- Freeman, Michelle & de Marrais, Kathleen et al (2007) 'Standards of Evidence in Qualitative Research: An Incitement to Discourse' in *Educational Researcher*, 36 (1), pp. 25-32.
- Hallowell, Nina (2005) *Reflections on research: the realities of doing research in the social sciences*. Maidenhead: Open University Press.
- Hawtin, Murray et al (1994) *Community profiling: auditing social needs*. Open University Press.
- Herbert, Trevor, (2001) *Music in words: a guide to researching and writing about music*. London: Associated Board of the Royal Schools of Music.
- Hill, Liz, O'Sullivan, Catherine & O'Sullivan, Terry (2003) *Creative arts management*. Oxford: Butterworth-Heinemann.
- Hirsch, E.D. (1988) *Cultural literacy: what every American needs to know*. New York: Vintage Books.
- Hudson, Dale & Zimmermann, Patricia R. (2015) *Thinking through digital media: transnational environments and locative places*. Basingstoke: Palgrave Macmillan.
- Jones, JaFran (2008) 'Malta' in *The Concise Garland Encyclopedia of world music*.
- Jordan, Steven & Yeomans, David (1995) 'Critical ethnography: problems in contemporary theory and practice' in *British Journal of Sociology and Education*, 16 (3), pp 389-408.
- Kaliss, Jeff (1998) 'Spence legacy: Jeff Kaliss visits the Bahamas to look for the spiritual heirs of Joseph Spence' in *Folk Roots*, 180, pp. 37-41.
- Karp, Cary (2004) 'Digitising identity: the museum community meets the net' in *Virtual Communities and Collaboration in the Heritage Sector*, Salzburg: DigiCult, 5, pp 36-39.
- Katz, Israel J. (1974) 'The traditional folk music of Spain: Explorations and Perspectives' in *Yearbook of the International Folk Music Council*, 6, pp. 64-85.
- Marshall Catherine & Rossman, Gretchen B. (2011) *Designing qualitative research*. 5th ed. London: Sage.
- Marwick, Arthur (1999) *The Sixties: Social and Cultural Transformation in Britain, France, Italy and the United States*: Oxford University Press.
- Medak, Tomislav (2008) 'Transformations of cultural production, free culture and the future of the internet' in *How to understand digital culture: Digital culture - a resource for a knowledge society?* (ed. Aleksandra Uzelac), pp. 59-69. Available at: <https://www.culturelink.org/publics/joint/digicult/digicultcont.html> (Accessed: 2 March 2015).
- Meikle, Graham & Young, Sherman (2012) *Media convergence: networked digital media in everyday life*. Basingstoke: Palgrave Macmillan.
- Mellenburgh, Gideon J. (2003) 'Conceptual issues of research methodology for the behavioural, life and social sciences' in *The Statistician* 52 (2) pp. 211-218.

- Mifsud, Manwel (1990) 'Għanja Maltija għal-lum' in *Lehen il-Malti* (24) (3-11).
- Moore, Isabel (1902) 'Portuguese folk-songs' in *The Journal of American Folklore*, 15 (58), pp. 165-169.
- National Archives (2008) *Annual report 2007*. Rabat: National Archives.
- Nettle, Bruno (1965) *Folk and traditional music of the western continents*. Prentice-Hall.
- Pace, Anthony (2000) 'Cultural heritage values as expressions of identity: the Maltese context' in *The Maltese Islands on the move* (ed. Catherine Galea), Malta: Central Office of Statistics, pp. 245-257.
- Pearson, Geoffrey (1993) 'Talking a good fight: authenticity and distance in the ethnographer's craft' in (Dick Hobbs & Tim May, eds.) *Interpreting the Field: accounts of ethnography*. Oxford: Oxford University Press.
- Peters, M. (2009). *Leak Builds 'Biltz!'*. Billboard, March 28.
- Protheroe, Guy & Camilleri, Charles (1992) 'Soundscapes. The Maltese Composer Charles Camilleri, Now 60, Has a Special Place in World Music' in *The Musical Times*, 133 (1790), pp. 166-169.
- Ricci, Antonello & Tucci, Roberta (1988) 'Folk Musical Instruments in Calabria' in *The Galpin Society Journal*, 41, pp. 36-58.
- Robertson, Carolina (1998) Remembering Marcia Herndon (1 October 1941-19 May 1997) in *Ethnomusicology*, 42, (1) pp. 128-132.
- Seale, Clive et al (eds.) (2004) *Qualitative research practice*. London: Sage.
- Silverman, David (ed.) (2011) *Qualitative research: issues of theory, method and practice*. Sage.
- Smith, Andrea (2003) 'Place Replaced: Colonial Nostalgia and Pied-Noir Pilgrimages to Malta' in *Cultural Anthropology*, 18 (3), pp. 329-364.
- Storey, John (2003) *Inventing popular culture: from folklore to globalization*. Blackwell.
- Tiersot, Julien & Baker, Theodore (1929) 'Mediterranean Folk-Song' in *The Musical Quarterly*, 15 (4), pp. 522-546
- Towards knowledge societies, 2005, edited by Jerome Binde, Paris: UNESCO.
- Van Dijck, José (2013) *The culture of connectivity: a critical history of social media*. Oxford: Oxford University Press.
- Watson, Krysten (2011) *Song duels: Conflict as a positive force* M.A. thesis: Bowling Green University.
- Wergin, Carsten (2010) 'Sounding traditions that do not exist: the case of Réunion Island music' in *Orientwissenschaftliche Hefte* 28, pp. 105-120.

Consulted digital archive websites

- Athena European Union Programme <http://www.athenaeurope.org/>
- Austrian Folk Music site: http://www.volksmusikland.at/index.php?article_id=53&clang=1
- Cajun Music Digital Archive: <http://ccet.louisiana.edu/tourism/cultural/archives.html>
- Digital Audio: <http://cool.conservation-us.org/bytopic/audio/#digital>
- Digital Archive of Fado phonograms: <http://www.candidaturadofado.com/en/homepage/plano-de-salvaguarda/arquivo-sonoro-digital/>

Digital Heritage Israel: <http://www.digital-heritage.org.il/>

Library of Congress Recorded Sound <http://www.loc.gov/rr/record/>

National Film and Sound Archive (Australia) Accessed at: <http://www.nfsa.gov.au/collection/>

National Library of Australia: <http://www.nla.gov.au/apps/audiodelivery/apps/?wicket:interface=:1> (Pinu Baldacchino from Imqabba, interviewed by Mannie Casha).

Radio Aragon Folk music podcasts:

<http://www.aragonradio2.com/podcast/musica/arafolk><http://www.aragonradio2.com/podcast/musica/el-auditorio/>

Reunion Digital Archive: <http://www.akout.com/musique/annuaire.php>

SONIC: <http://cold.loc.gov/cgi-bin/starfinder/0?path=sonic.txt&id=webber&pass=webb1&OK=OK>

South African Music Archive Project: <http://www.disa.ukzn.ac.za/samap/>

Tuscan Folk Music Archive: <http://www.toscanafolk.it/entra.htm> see *archivio*

Vinyl Tourist: <http://www.laventure.net/tourist/>

Addenda

Table 10.1

Improvised Verse Singing Model Folksingers 1957-1988

Name (nickname italicised)	Native Locality	PBS	Malta University	Leli Muscat Collection	Recordings Total
Abela Fredu <i>Il-Bamboċċu</i> 1944-2003	Żabbar	0	1	17	18
Abela Fredu <i>Iż-Żejtuni</i> 1940-	Żejtun	1	2	16	19
Abela Ġorġ Faffarinu	Valetta	0	0	0	0
Abela Ġużeppi <i>Il-Fenka</i> d. 1986	Żejtun	4	0	0	4
Abela Marija <i>Tal-Bambinu</i> 1919-	Żejtun	1	0	0	1
Abela Mikiel <i>Il-Bambinu</i> 1920-1991	Żejtun	9	0	3	12
Abela Renald <i>Il-Bamboċċu iż-Żgħir</i> 1949-	Żabbar	1	1	1	3
Aquilina Zaren <i>Mustaċċa</i>	Mqabba/Australia‡	0	0	0	0
Aquilina Ġorġ <i>Iż-Żgħir</i> 1952-	Qormi	1	0	1	2
Attard Ninu <i>Tal-Bukkaċċ</i> 1947-	Luqa/Australia‡	0	0	0	0
Attard Żarenu <i>Tal-Bukkaċċ</i> 1937-2008	Luqa/Australia‡	0	0	0	0
Axisa Leli <i>Il-Baqra</i> d. 2002	Qormi	0	0	1	1
Azzopardi Frans <i>Iż-Żott</i> 1953-	Qormi	0	0	0	0
Azzopardi Ġanni <i>Il-Qamar</i>	Żejtun	2	0	0	2
Azzopardi Ġużeppi <i>Ras Il-Baġħal</i> 1927-	Xewkija/Australia‡	0	0	0	0
Azzopardi Leli <i>Il-Bugazz</i> 1928-2003	Tarxien	0	0	12	12
Bajada Guzeppi <i>Ir-Regett</i> 1941-	Rabat Gozo	0	0	0	0
Bajada Victor <i>Il-Leslis</i>	Xaghra/Australia‡	0	0	0	0
Baldacchino Frans <i>Il-Budaj</i> 1943-2006	Żejtun	2	1	8	11
Barbara Ġużeppi <i>Il-Fukli</i> d. 1924-1981	Żejtun	1	0	1	2
Barbara Pawlu <i>Tal-Boroż</i>	Żejtun	0	0	0	0
Barrolo Ġorġ <i>Gammika</i>	Qormi/Australia‡	0	0	0	0
Bigeni Victor <i>Il-Baġig</i>	Xaghra/Australia‡	0	0	0	0
Bezzina John <i>Il-Germuxu</i>	Gharghur	0	0	0	0
Bonavia Frans Ta' Vesa d.199-	Tarxien	0	0	0	0
Bonnici Karmenu <i>Il-Baħri</i> 1943-	Siġġiewi	0	0	0	0
Bonnici Mikiel <i>In-Negli</i> 1945-	Żejtun	0	0	0	0
Bonnici Spiru <i>Il-Lupajp</i> d. 2011	Żejtun	0	0	0	0
Borg Joe <i>Tas-Sigarru</i>	Qormi/Canada‡	0	0	0	0
*Borg Karmnu <i>Il-Fantin</i> d. 2001	Qormi	0	0	0	0
Borg Nenu <i>Il-Brazz</i> 1943-	Birkirkara/Australia‡	0	0	0	0
Briffa Karmnu <i>Il-Gamamu</i> 1935-	Qormi	0	0	2	2
Brincat Salvu <i>Il-Ħajbru</i> 1945-	Luqa/Australia‡	0	0	0	0

*Bugeja ĠorġIx-Xerrej	Qormi	0	0	0	0
*Buttigieg Anġlu In-Najs 1953-	Żabbar/Australia‡	0	0	0	0
*Buttigieg Karmnu Ta' Ċirkes d.198-	Żejtun	0	0	0	0
Buttigieg Raymond Il-Basli 1958-	Qala	0	0	0	0
Buttigieg Żepi In-Najs	Żejtun	0	0	0	0
Cachia Frans Il-Budaj 1965-	Siġġiewi	0	1	0	1
Cachia Fredu Il-Fra	Mosta	0	0	0	0
Camilleri Ġużeppi Tal-Fjur 1917-1994	Luqa/Australia‡	0	0	1	1
Camilleri Mabbli Il-Bożen 1953-	Żebbuġ	0	0	1	1
Carabott Fidela Ta' Ċikku Tal-Madum	Żejtun	0	0	0	0
*Casha Karmnu Tal-Marsa	Marsa	0	0	0	0
Cassar Frans Il-Bloqq 1946-	Santa Venera	0	0	0	0
Cassar Fredu Bakkar Omxot 1943-	Rabat Gozo/Australia‡	0	0	1	1
Cassar Frenċu Tal-Gradenz 19-	Żejtun	0	0	3	3
*Cassar Ġanni Tad-Duwija d. 198-	Hamrun	0	0	0	0
Cassar Ġanni Tal-Banni/In-Nejba	Birkirkara	0	0	0	0
*Cassar Leli Tad-Dawra 1949-	Żejtun	0	0	0	0
Cassar Salvu Il-Hamra 1946-	Tarxien	0	1	4	5
*Ciantar Indri Ta' Ċissu 19-	Żabbar	0	0	1	1
*Ciantar Steve Il-Furkett	Gzira	0	0	0	0
*Cremona ĠorġIl-Joċċd.197-	Qormi	0	0	0	0
*Cutajar Manwel Il-Witli	Fontana/Australia‡	0	0	0	0
Cutajar Mikiel Is-Superstar 1963-	Żejtun	0	0	0	0
Dalli Grezzju Il-Garawwa 1962-	Żabbar	0	0	0	0
Darmanin Salvu Ir-Ruġel 1905-1976	Żabbar	0	0	5	5
Debono Karmnu Il-Pikipakk 1944-	Birkirkara	1	0	0	1
Degabriele Pawlu Il-Bies 1908-1980	Żejtun	2	4	11	17
Degiorgio Ċikku Tal-Fjuri 1925-2012	Qormi	0	1	5	6
Degiorgio ĠorġIt-Tifel tal-Fjuri 1949-	Qormi	0	0	2	2
Ellul Żepi Iz-Żebbuġi 1945-	Żebbuġ M	0	0	7	7
Falzon Ġużeppi Ix-Xakkaj 1946-	Qormi	0	0	0	0
*Farrugia Anġlu Tar-Ruxa	Tarxien	0	1	0	1
Farrugia Sam Tal-Carabott 1933-2002	Lija	0	0	0	0
Fenech Joe Il-Kahla 1943-	Mosta/Australia‡	0	0	0	0
Fenech Joe L-Ghasfur	Marsa	0	0	0	0
Fenech Karmenu Il-Handrolla	Mosta	0	3	12	15
Fenech Toni Skalambja	Mosta/Canada‡	0	0	0	0
*Galea Elija Tax-Xiha	Għarb/Australia‡	0	0	0	0
*Galea ĠorġIl-Blejti d. 196-	Fgura	0	0	0	0
Galea Jesmond Tal-Kalora 1966-	Naxxar	0	0	0	0

Galea Ninu <i>Il-Kalora</i> 1922-2012	Naxxar	0	3	46	49
Galea Salvu <i>Tal-Kalora</i> 1945-2008	Naxxar/Australia‡	0	0	5	5
Ghiller Wally <i>Il-Giller/Tal-Isla</i> 1955-	Isla	0	0	1	1
Gravina Mario <i>Is-Sipa</i> 1955-	Tarxien	0	0	1	1
Grech Lelit- <i>Taljan</i> 1960-2008	Luqa	0	0	0	0
Grima Fredu <i>Id-Dimonju</i> 1950-	Marsa	0	0	1	1
*Laferla Spiru <i>Il-Lupaj</i>	Mosta/Australia‡	0	0	0	0
Laus John <i>Il-Lajżer</i> 1943-	Qormi	2	0	1	3
Magrin Michael <i>Iż-Żabbari</i> 1934-	Żabbar/Australia‡	0	0	0	0
Mangion Charles <i>Iż-Żubina</i> 1953-	Qormi	1	0	0	1
Mangion Żaren <i>Il-Folfol</i> d. 1996	Żejtun	0	0	1	1
Meli Ġużeppi <i>Ta' Sika</i> 1929-2009	Paola	0	3	30	33
*Meli Manwel <i>Tat-Trott</i> d. 196-	Marsa	0	0	0	0
Mercieca Leli <i>Is-Simenża</i> 1893-19-	Tarxien	0	0	0	0
Micallef Bastjan <i>Ir-Rabti</i> 1936-2002	Rabat Malta	0	0	0	0
Micallef Fredu <i>Il-Kampjun</i> d. 198-.	Birkirkara	0	1	2	3
Micallef Wiġi <i>Ix-Xidja</i> 1949-	Rabat Gozo/U.S.A. ‡	0	0	0	0
Mifsud Anġla <i>Iċ-Ċalija</i> 1913-	Żejtun	0	1	0	1
Mifsud Frans <i>Ta' Vestru</i> 1953-	Żejtun	0	0	0	0
Mifsud Manwel <i>Is-Surġent</i> 1921-1983	Rabat Malta	2	0	0	2
Mifsud Żaren <i>Ta' Vestru</i> 1924-1999	Żejtun	0	8	44	52
Mifsud Żaru <i>Il-Għaxqi</i> 1933-2001	Għaxaq	1	0	18	19
Muscat Żaru <i>Tal-Metalla</i> 1939-	Imġarr	0	0	0	0
Pace Pawlu <i>Ta' Majna</i> 1943-2016	Birżebbuġa	0	0	1	1
Pace Salvu <i>Is-Sulari</i> 1947-	Tarxien	0	0	12	12
*Psaila Fredu <i>It-Tigieġu</i> 19-	Żabbar	0	0	1	1
*Psaila Karmnu <i>L-Amerikan</i> 19-	Bormla	0	0	1	1
Pullicino Toni <i>It-Tullier</i> 1927-1968	Msida/Australia‡	3	0	0	3
Rotin Duminku <i>Tal-Isqof</i> d. 1956	Tarxien	0	0	0	0
Saliba Frank <i>Frenc il-Kuzzu</i>	Xewkija/Australia‡	0	0	0	0
*Saliba Rafel <i>Ta' Diner</i> 1955-	Zebbug Gozo/Austral‡	0	0	0	0
*Santucci Ġużeppi <i>Is-Santuċċi</i> 19-	Qormi	0	0	1	1
Schembri Raymond <i>Iċ-Ċiranu</i> 1956-	Valletta	0	0	0	0
Schembri Salvu <i>Il-Gwardarobbi</i> 1945-	Tarxien	0	0	2	2
*Sciberras Gejtu <i>Tal-Brolli</i> d. 197-	Żurriq	0	0	0	0
*Scicluna Ġanni <i>In-Nahhu</i>	Żabbar	0	0	0	0
Seychell Pawlu <i>Il-Għannej</i> 1907-1992	Żejtun	1	6	71	77
Spiteri Fredu <i>Il-Lavarist</i> 1930-1965	Rabat Gozo	0	0	0	0
Spiteri Ġammari <i>Amletu</i> 1907-1962	Qormi	0	0	0	0
Spiteri Godwin <i>In-Niċċu</i>	Birkirkara/Canada‡	0	0	0	0

*Spiteri Ġużeppi <i>Il-Papa</i>	Floriana	0	0	0	0
Sultana Leli <i>Il-Moni</i> 1921-2003	Marsa	1	0	9	10
*Vassallo Salvu <i>Il-Begigga</i>	Żurrieq	2	0	0	2
Vella Kalċidon <i>Id-Danny</i> 1959-	Qormi	0	0	0	0
Vella Joe <i>Il-Bokser</i> 1951-	Manikata/Australia‡	0	0	1	1
Vella Loretu <i>Tas-Siċċu</i>	Xewkija/Australia‡	0	0	0	0
*Vella Rużar <i>Il-Għama</i>	Għaxaq	0	0	0	0
*Xerri Reno <i>Piżellu</i>	Valletta	0	0	0	0
*Xuereb Ġużeppi <i>Ix-Xiberd</i> . 198-	San Ġiljan	0	0	0	0
Xuereb Ġużeppi <i>Ix-Xudi</i> d. 1953	Birkirkara	1	0	0	1
Xuereb Karmenu <i>In-Namru</i> 1911-1997	Qala/U.S.A.‡	0	0	0	0
Xuereb Leli <i>In-Namru</i> d. 2014	Qala/U.S.A.‡	0	0	0	0
Zammit Ġanni <i>Is-Sigar</i>	Marsa/Australia‡	0	0	0	0
Zammit Kalċidon <i>Ta' Redew</i>	Qormi/Australia‡	0	0	0	0
*Zerafa Pietru <i>Ir-Ravinell</i>	Għajnsielem/Australia‡	0	0	0	0

List of 128 improvised verse folksingers

(Borg 2017)

Table 10.2

High-Pitched Singing Model Folksingers 1957-1988

Name (nickname italicised)	Native locality	PBS	Malta University	Leli Muscat Collection	Recordings total held
Azzopardi Frans <i>Iż-Żott</i> 1953-	Qormi	0	0	0	0
Barbara Gejtana Tal-Boroż	Żejtun	0	0	0	0
Barbara Marija <i>Ta' Ċanċa</i>	Żejtun	0	0	0	0
Barbara Xandru <i>Il-Gergereż</i>	Żejtun	0	0	0	0
Bondin Ronnie <i>Tal-Qubbajt</i>	Żejtun	0	0	0	0
Bonnici Mikiel <i>Il-Gremis</i>	Żejtun	0	0	0	0
Borg Ċetta <i>Tal-Belt</i>	Valletta	0	2	0	2
Brincat Marija <i>Tal-Pupa</i>	Luqa	0	0	0	0
Bugeja ĠoġIx-Xerrej	Qormi	0	0	0	0
Camilleri Karmnu <i>Tal-Faxix</i>	Żurrieq	0	1	0	1
Caruana German <i>Tax-Xarolla</i>	Żejtun	0	0	0	0
Cassar Wiġi <i>Il-Pewx</i> d. 198-	Qormi	0	1	0	1
Chircop Ġanni <i>Taž-Żebbuġd</i> . 197-	Valletta	0	0	0	0
Cumbo Mikiel <i>L-Iżgej</i>	Żejtun	0	0	0	0
Cutajar Toninu <i>Il-Peċluq</i>	Żejtun	0	0	0	0
Ellul Leli <i>Ir-Regett</i>	Żejtun	0	0	0	0
Farrugia Indri <i>Il-Miremew</i> d. 198-	Mosta/U.S.A.‡	0	1	0	1

Mallia Dolor <i>Il-Bugazzina</i>	Żejtun	0	0	0	0
Marmara Carmelo <i>Gawdura</i>	Fgura	0	0	0	0
Sciberras Ġużeppi <i>Tat-Trott</i>	Marsa	0	0	0	0
Sciberras Leli <i>Tas-Siġġiewi</i>	Siġġiewi	0	0	0	0
Seychell Pawlu <i>l-Għannej</i>	Żejtun	0	3	0	3
Spiteri Xmun <i>Tal-Matti Wenz</i>	Żejtun	2	0	0	2
Vella Karmni	Valletta	0	0	0	0
Zammit Lieni <i>Taž-Żinżla</i>	Qormi	0	0	0	0

List of 25 high-pitched model folksingers

(Borg 2017)

Table 10.3 Ballad Model Folksingers 1957-1988

Name (nickname italicised)	Native locality	PBS	Malta University	Leli Muscat Collection	Recordings total held
Abela Fredu <i>Il-Bamboċċu</i>	Żabbar	1	0	0	1
Abela Manwel <i>Il-Fenka</i>	Żejtun	0	0	0	0
Abela Mikiel <i>Il-Bambinu</i>	Żejtun	1	2	0	3
Baldacchino Frans <i>Il-Budaj</i>	Żejtun	2	19	0	21
Bonnici Karmnu <i>Il-Baħri</i>	Siġġiewi	1	0	0	1
Buttigieg Anglu <i>Tan-Najs</i>	Zabbar	0	0	0	0
Cachia Frans <i>Il-BudajTas-Siġġiewi</i>	Siġġiewi	0	0	0	0
Cachia Fredu <i>Il-Fra</i>	Mosta/Australia‡	0	0	0	0
Camenzuli Ġoġina <i>Tas-Simenża</i>	Żejtun/Australia‡	0	0	0	0
Camenzuli Żaren <i>Tas-Simenża</i>	Żejtun/Australia‡	0	0	0	0
Caruana Matthew <i>Ta' Ġanni l-Għawdu</i>	Żejtun/Australia‡	0	0	0	0
Cutajar Frank <i>Il-Witli</i>	Fontana	1	0	0	1
Cutajar Mikiel <i>Is-Superstar</i>	Żejtun	0	0	0	0
Debrincat Leli <i>Il-Prince</i>	Xewkija/Australia‡	0	0	0	0
Degabriele Pawlu <i>Il-Bies</i>	Żejtun	0	0	0	0
Degiorgio Ċikku <i>Tal-Fjuri</i>	Qormi	2	1	0	3
Fava Ġużeppi <i>Il-Pejtra</i>	Żabbar	0	0	0	0
Grima Victor <i>Tal-Mellieħa</i>	Mellieħa	0	0	0	0
Laferla Spiru <i>Il-Lupaj</i>	Mosta/Australia‡	0	0	0	0
Laus John <i>Il-Lajżer</i>	Qormi	0	0	0	0
Mercieca Ġużeppi <i>Is-Simenża</i>	Tarxien	1	0	0	1
Mifsud Frans <i>Ta' Vestru</i>	Żejtun	0	0	0	0
Mifsud Manwel <i>Is-Surgent</i>	Rabat Malta	2	0	0	2

Mifsud Żaren <i>Ta' Vestru</i>	Żejtun	0	0	0	0
Seychell Charles <i>Iż-Żorro</i>	Żejtun	0	0	0	0
Seychell Pawlu <i>Il-Għannej</i>	Żejtun	0	0	0	0
Spagnol Żeppi <i>Il-Kelba</i>	Żejtun	0	0	0	0
Spiteri Fredu <i>Il-Lavarist 1930-1965</i>	Rabat Gozo	2	1	0	3
Spiteri Xmun <i>Ta' Mattiwenz</i>	Żejtun	2	1	0	3
Sultana Gejtu <i>Tal-Qargħa</i>	Mellieħa	0	0	0	0
Xuereb Ġużepi <i>Ix-Xiber</i>	San Ġiljan	0	1	0	1

List of 31 ballad folksingers

(Borg 2017)

‡ signifies town of birth and country to which folksinger emigrated

Table 10.4 Synthesis of EU Reports on Cultural Digitisation and Online Accessibility 2013-2015 for the Baltic States, Malta, Cyprus and Poland

	Member State Status	CYP	EST	LAT	LIT	MLT	POL
1	Is a national strategy or other scheme in place for planning the digitisation of cultural material?	No	Yes	Yes, the strategy foresees activities to ensure digitisation, long-term preservation, access and re-use of Latvian cultural heritage.	Yes	No	Yes
2	Specific theme	Yes	Yes	No	No	Yes	No
3	Are quantitative targets for the digitisation of cultural material set at national level?	No	No	Yes	Yes	No	Yes
4	Is a national scheme or mechanism in place for monitoring the digitisation of cultural material?	No	Yes	Yes, Digital Cultural Heritage Development Strategy foresees annual monitoring of performance indicators.	Yes, National Library of Lithuania launched the development of the national digitisation monitoring system, which will allow the automated collection of digitisation data from all the memory institutions	No, there is a coordinated effort within the Ministry for Justice, Culture and Local Government, together with the National Bibliographic Office, to report on the digital assets that were made available to Europeana	Yes, the National Audiovisual Institute has created the Digitalisation Projects Database. Systematically developed database is available for all users at baza.nina.gov.pl. It is a clear compendium of knowledge about projects implemented in Poland, related to processes of cultural heritage digitalisation.
5	Have cultural institutions in your country entered into PPPs (including also partnerships with non-EU partners) for digitisation or	No	No	Yes	Yes	Yes	No

	for facilitating the access to digital cultural heritage?						
6	Is your country using, or planning to use, funding from the European Structural and Investment Funds for the period 2014-2020 for the digitisation of cultural material	No	Yes	Yes	Yes	Yes	Yes
7	Has your country developed ways to optimise the use of digitisation capacity and achieve economies of scale, through pooling of digitisation efforts or cross-border collaboration?	No	Yes	Yes	Yes	Yes	Yes
8	Are there projects or schemes for promoting the widest possible access to and reuse of digitised public domain material?	No	Yes	Yes	Yes	No definite results can be reported since the service was launched at the end of the period covered	Yes
9	Are measures to limit the use of watermarks or other visual protection measures reducing the usability of digitised public domain material in place?	No	No	No	No	No	Yes
10	Has your country adopted legislation to transpose the Directive on orphan works?	No	Yes, in Copyright Act	Yes	Yes, in Copyright Act	Yes, in Orphan Works Legislation	Yes, in Copyright Act
11	Are there any legal/voluntary stakeholder-driven schemes in your country to underpin the large-scale digitisation and cross-border accessibility of out-of-commerce works?	No	Yes	No	No	No	Yes
12	Is your country contributing and promoting the availability of such databases at the European level?	No	Yes	Yes	Yes	Yes	Yes
13	Please provide figures concerning the contribution of your country to Europeana with regards to the indicative targets for minimum content contribution by 2015, as set at Annex II of the Recommendation.		30,000 records from Museum Information System and National Broadcast	National Archives of Latvia became a partner of EUScreenXL thus contributing around 100 items of audio-visual material. The National Library of Latvia contributed around 2000 sound records through the Europeana Sounds.	Over 159,000 objects from Lithuanian memory institutions have already been submitted to Europeana	National Archives made available to Europeana, through the Archives Portal Europe, c.100 digitised volumes and c. 1600 digitised historical photographs through Archives Portal Europe. Heritage Malta also made available c.3,000 digitised images and 845 historical photographs to Europeana through the	Poland has contributed 1,865,057 objects to Europeana. The metadata aggregators include the Digital Libraries Federation, EUScreen Project 7000 metadata of audiovisual materials and 1000 archive files by the end of 2015. Athena Plus and others. Poland was successful in making available the planned objects for 2015.

						Heritage Malta website portal. The Malta Libraries contributed 25,000 pages of text to TEL.	
1 4	Are there known obstacles that have prevented your country from reaching the indicative targets for 2015?	Lack of infrastructure and metadata compatability	No answer	No answer	No	Yes	No
1 5	What experience has your country been able to gather concerning the re-use of free metadata, through services such as Europeana or for innovative applications?	In order to ensure the wide and free availability of existing metadata Cyprus has emphasised on the increase of the accessibility of each Institution's database once their collection becomes available in Europeana.	National Archives of Estonia metadata available as open data (apeEAD and RDF) for everybody at opendata.ra.ee	All metadata is made available as per the Strategy for the Digital Library of Latvia in letonika.lv	All metadata about digitised objects of cultural heritage intended for distribution have free access.	No reply	They are shared for free re-use to public institutions, scientists and students and commercial entities such as publishing houses, bookstores and software creators. Free access to open library metadata significantly reduces the costs of developing collections in smaller libraries and regional, as well as thematic bibliographies, improves the quality and comfort of scientific and didactic work, as well as reduces the costs of functioning on the publishing and book market.
1 6	Is a national aggregator bringing content from different domains into Europeana present in your country?	Yes – Ministry of Education and Culture	No	Yes	Yes, National Library and VEPIS	No	Yes, Polish metadata from libraries, museums and archives aggregator, i.e.. Digital Libraries Federation, has been internally rebuilt to allow servicing of new types of data suppliers.
1 7	Does your country have a strategy for the long-term preservation of digital material?	No	Yes	Yes	Yes	No	Yes
1 8	Has your country made explicit and clear provision in its legislation to allow multiple copying and migration of digital cultural material by public institutions for preservation purposes?	No	Copyright Act allows reproducing collections in archives, libraries and museums for preservation purposes. In	Yes	Yes, right for archives, libraries, educational institutions and museums to reproduce their preservation works for preservation	Article 32 of the Malta Libraries 15 Act. (Act VII of 2011).	Yes, Amendment to the Polish Act on copyright and related rights of 11 September 2015 introduced changes to the content of Article 28 of the Act.

			public cultural institutions long-term preservation is defined in Legal Deposit Act, Archive Act and National Broadcast Act.		purposes		
19	What measures has your country adopted to allow preservation of web-content by mandated institutions?	None	The Legal Deposit Act that the National Library is responsible for harvesting and preserving the web	No answer	mandatory copying of digital works, in particular, electronic books published in Lithuania	None	The issue of web harvesting is connected with functioning of the regulations related to mandatory copies (e.g. according to the French regulation), however, it should be noted that at the present time the Act on mandatory library copies in Poland does not allow the possibility of conducting web resources archiving.
20	Which provisions of the Recommendation do you consider to have had high impact in your country?	Europeana	The development of effective long-term preservation	reinforce national strategies for the long-term preservation of digital material, update action plans implementing the strategies, and exchange information with each other on the strategies and action plan	Establishment of clear quantitative goals of cultural material digitisation, with initiatives of digitisation activities co-financed from EU structural funds, and improvement of the access to public digitised cultural materials, contributing to the further development of Europeana.	Instil dialogue and collaboration between key figures in institutions. Whilst specific domain issues became evident, and apart from cross-domain hurdles such as limited resources, every key institution was able to take stock of the current situation at the national level and possibly this will give rise to better national effort and pooling of resources.	It is important to emphasize the role of the provision on determination of quantitative targets with regard to digitalisation, incentives for use of structural funds when funding digitalisation activities and ensuring access to digital objects metadata generated by cultural institutions.
21	Which provisions of the Recommendation do you consider to have had low impact in your country?	Copyright material	Encouraging cultural institutions and publishers to make their collections available through Europeana.	encourage partnerships between cultural institutions and the privatesector in order to create new ways of funding digitisation of cultural material and to 17 stimulate innovative uses of the material, while ensuring	Internet content preservation by applying Internet material collection methods (web-harvesting).	The aspect of re-use of information is still not well understood and acknowledged and therefore not backed up by the required resources.	In Poland the description on public-private partnership played a small role in funding digitalisation activities.

				that public private partnerships for digitisation are fair and balanced, and in line with the conditions indicated in the Annex.			
--	--	--	--	--	--	--	--

Table 10.5 Analysis of EU Reports on Cultural Digitisation and Online Accessibility 2013-2015 for the Baltic States, Malta Cyprus and Poland (Borg 2017)

Table 10.5 Current social media usage to promote Maltese historic sites, venues and events

On the 18th January 2017, the author collected a copy of all printed brochures available on Heritage Malta racks at the Tarxien Neolithic Temples and the Inquisitor’s Palace, to assess their social media usage. They publicised museums, heritage sites, ongoing performances, coastal cruises or leisure events. The sought rationale was to give substance to the theory that **Maltese people are very capable** in the usage of social media applications, if they these are business-related, aimed at the tourism industry where there is a direct financial income that sustains or generates fiscal profit to the venture. Tourism is one of Malta’s economic mainstays.

Name	Category	Facebook	Likes	Photos	Reviews	Mapped	Webpage
Bird Park Malta	Wildlife	Yes	6,084	70	29	Yes	Yes
Captain Morgan Cruises	Cruises	Yes	553	74	23	Yes	Yes
Casa Rocca Piccola	Heritage	Yes	2,133	97	26	Yes	Yes
Citysightseeing Malta	Leisure	Yes	18	5	3	Yes	Yes
Colour My Travel	Leisure	Yes	3,344	522	21	Yes	Yes
Comino Offroad Segways	Leisure	Yes	264	137	25	Yes	Yes
Dinner in the Sky Malta	Gastronomy	Yes	9,354	97	108	Yes	Yes
Fitness4Malta	Leisure	Yes	5,213	859	0	No	Yes
Flytime Malta	Leisure	Yes	555	33	5	Yes	Yes
Fort Rinella	Heritage	Yes	601	151	Yes	Yes	Yes
Fort St Elmo & War Mus.	Heritage	Yes	336	68	35	Yes	Yes
Ġgantija Temples WHS	Heritage	Yes	2,931	65	133	Yes	Yes
Hal Saflieni Hypogeum	Heritage	Yes	1,729	13	28	Yes	Yes
Hello Malta Tours	Leisure	Yes	758	91	1	No	Yes
Hera Cruises	Cruises	Yes	661	98	28	Yes	Yes
In Guardia	Parade	Yes	1,016	86	2	Yes	No
Karmni Grima Museum	Heritage	Yes	1,688	250	16	Yes	Yes

Knights of Malta	Exhibition	Yes	131	13	14	Yes	Yes
Lascaris War Rooms	Heritage	Yes	68	86	27	Yes	Yes
Limestone Heritage	Heritage	Yes	6,018	89	27	Yes	Yes
Malta at War Museum	Heritage	Yes	1,778	250	373	Yes	Yes
Malta Aviation Museum	Heritage	Yes	56	167	22	Yes	Yes
Malta Boat Charter	Cruises	Yes	1,198	53	0	No	Yes
Malta Classic Car Museum	Heritage	Yes	13,976	73	12	Yes	Yes
Malta Experience	Exhibition	Yes	1,996	262	24	Yes	Yes
Malta Fishing Experience	Leisure	Yes	939	133	3	No	Yes
Malta Fun Trains	Leisure	Yes	920	359	14	Yes	Yes
Malta National Aquarium	Heritage	Yes	24,076	643	192	Yes	Yes
Mdina Experience	Exhibition	Yes	53	28	5	Yes	Yes
Mdina Glass	Crafts	Yes	21,475	1,265	58	Yes	Yes
Medieval Times	Exhibition	No	NA	NA	NA	NA	NA
Mediterraneo Marine Park	Wildlife	Yes	3,790	187	142	Yes	Yes
Merill Eco Tours	Wildlife	Yes	2,581	268	1	Yes	Yes
Mnajdra Temples	Heritage	Yes	1,597	38	55	Yes	Yes
Mosta Rotunda	Heritage	Yes	311	82	18	Yes	Yes
Natural History Museum	Heritage	Yes	1,626	256	3	Yes	Yes
Notre Dame Gate	Heritage	Yes	170	23	0	Yes	Yes
Palace Armoury Valletta	Heritage	Yes	15	78	4	Yes	Yes
Palazzo Falson Mdina	Heritage	Yes	6	60	5	Yes	Yes
Playmobil Fun Park	Leisure	Yes	2,246	63	52	Yes	Yes
Popeye Village Malta	Leisure	Yes	41,017	3,716	3,380	Yes	Yes
Rolling Geeks	Leisure	Yes	2,112	1,015	79	Yes	Yes
Saluting Battery Valletta	Heritage	Yes	183	85	40	Yes	Yes
Segway Malta Events	Leisure	Yes	2,438	656	31	Yes	Yes
Simar Nature Reserve	Wildlife	Yes	1,388	75	5	Yes	Yes
Splash & Fun Water Park	Leisure	Yes	31,498	1,635	7	Yes	Yes
Shipwreck, The	Exhibition	Yes	2,234	503	14	Yes	Yes
Ta' Kola windmill Xaghra	Heritage	Yes	779	22	3	Yes	Yes
Teatru Manoel	Heritage	Yes	12,934	287	87	Yes	Yes
Wignacourt Museum	Heritage	Yes	1,053	172	0	No	Yes
Wildlife Park Malta	Wildlife	Yes	20,568	5,803	0	Yes	Yes
Total 51 sites		98% YES				90% mapped	96% website

Table 10.6 VeleHanden image data crowdsourcing projects (2011-2017) in the Netherlands

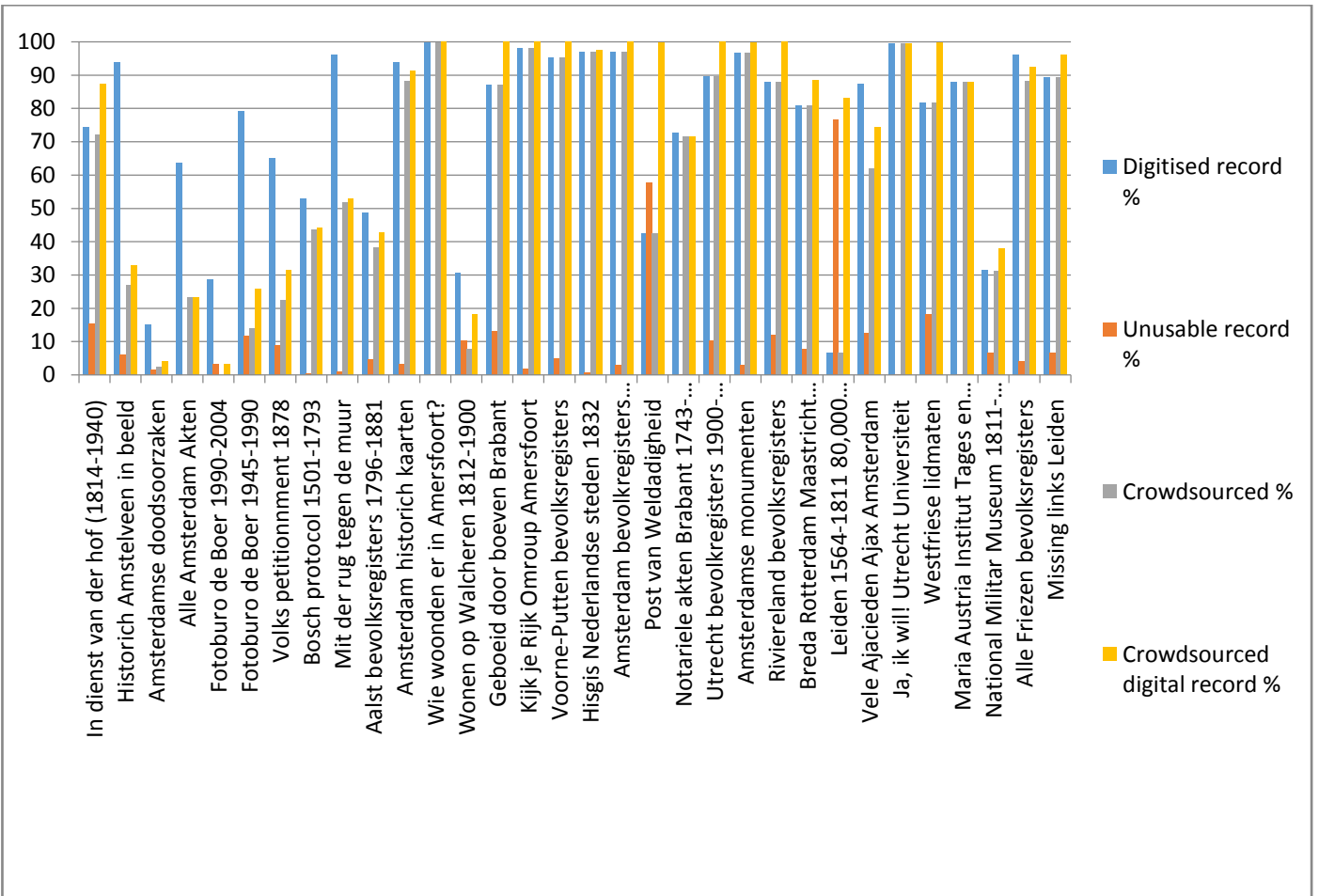


Table 10.7 Folksinger Questionnaire Consent Form

Jiena Stephen Borg, ta' Faith Court 06, 27 Triq iċ-Ċrieki, Marsaskala, Malta (K.I. 241464M) qiegħed nirriċerka biex nikteb tezi ta' livell ta' dottorat PhD bl-isem ta':

The recovery and preservation of Maltese folk music and its eventual dissemination through new media

mal-School of Arts & New Media, University of Hull, Stephen Borg 201017978PTPG u li hawn niddikjara li t-tagħrif kollu li qiegħed nikseb bil-fomm mingħand

huwa bil-kunsens shiħ tiegħu/tagħha biex jgħin fil-fini tar-riċerka akkademika li taf issarraġ biex l-ghana Maltija tkun irkuprata u ppreservata b' mod xieraq għal-llum u għal għejjieni. L-intervistat għandu/għandha 'l fuq minn 18 -il sena u mhux qiegħed jingabru dettalji personali. Dan it-tagħrif huwa dwar l-ghana tradizzjonali Maltija u li fihom kulma huwa mitlub huwa:

- 1) l-isem tal-għannej u r-rahal minn fejn hu/hi, 2) il-għibda lejn l-ghana tradizzjonali, 3) l-ewwel darba li għanna/għanniet quddiem in-nies, 4) l-aktar għannejja ta' dari li kienu f'qalbu, 5) l-aktar serata li għanna fiha li jiftakar u 6) il-fatt favorit tiegħu/tagħha.

Date: _____ Firma tal-partecipant _____ Firma tar-riċerkatur _____

I, Stephen Borg of Faith Court 06, 27 Triq iċ-Ċrieki, Marsaskala, Malta (I.D. 241464M) and student number 201017978PTPG am currently researching to present a thesis as part of a PhD with the School of Arts & New Media, University of Hull, with the title:

The recovery and preservation of Maltese folk music and its eventual dissemination through new media

Herewith declare that all the information that is being acquired by oral testimony from

is with his/her full consent in order, to help in academic research that should lead for Maltese folk music to be recovered and preserved in an appropriate method for this and future generations. The respondent is over 18 years old and is not being asked for personal details. All the information is about Maltese folk music and the questions being asked are:

- 1) name and town of provenance 2) who lured him/her to folk music 3) the first public performance and with whom 4) the favourite folk singers of yesteryear 5) his/her most memorable performance 6) his/her favourite ballad

Date _____ Respondent's signature _____ Researcher's signature _____