

CONSERVATION MANAGEMENT PLAN  
2022 – 2026

Extract CMP for St. Augustine's Church and Priory Valletta

Dr Malcolm Borg & MS by Rev Charles Vella



Plt. 1: Diptych Ecce Homo & Mater Dolorosa  
(1500s-1721)  
(Dr Malcolm Borg f/ FSKAA October 2023)

## Contents: CMP

1.0 Introduction	4
1.1 Background and objectives	4
1.2 Study area	4
1.3 Purpose and scope	6
1.4 Method	6
1.5 Limitations	6
2.0 History	7
2.1 History relevant to the place	7
2.2 Development sequence	7
2.4 Ownership and use	7
2.5 Significant people and groups associated with objects and place	7
3.0 Description	8
3.1 Architectural systems	8
4.0 Significance Assessment	9
5.0 Key Issues	10
5.1 Obligations and constraints arising from significance	10
5.3 Use	10
6.0 Draft Policy (Pre-Conservation)	11
6.1 Policy structure	11
6.2 Interpretation	14
6.3 Monitoring and information systems	14
7.0 Implementation	15
7.1 Draft Inspection Schedule and setting a Works Programme	16

## 1.0 Introduction

This Conservation Management Plan (CMP) has been commissioned by Fondazzjoni Soċjo Kulturali Ambjentali Augustina in response to the emergency conservation work and the assessments being carried out for restoration works for St. Augustine's Church and Priory. The client requested a CMP to be produced by Arts and Culture Victoria (A&CV) in an effort to support the on-going restoration works programme but also to support the application for restoration funds. This CMP is a component part of the integrated CMP for the whole complex. This oratory is an integral system of this Grade 1 scheduled building and the Community Interpretation Centre.

No further terms of reference were included. However in developing the brief for a Method Statement (compiled by Fr Charles Vella), A&CV recognised that a Conservation Management Plan (CMP) had not been compiled and therefore this was a more viable tool to ascertain future conservation long term.

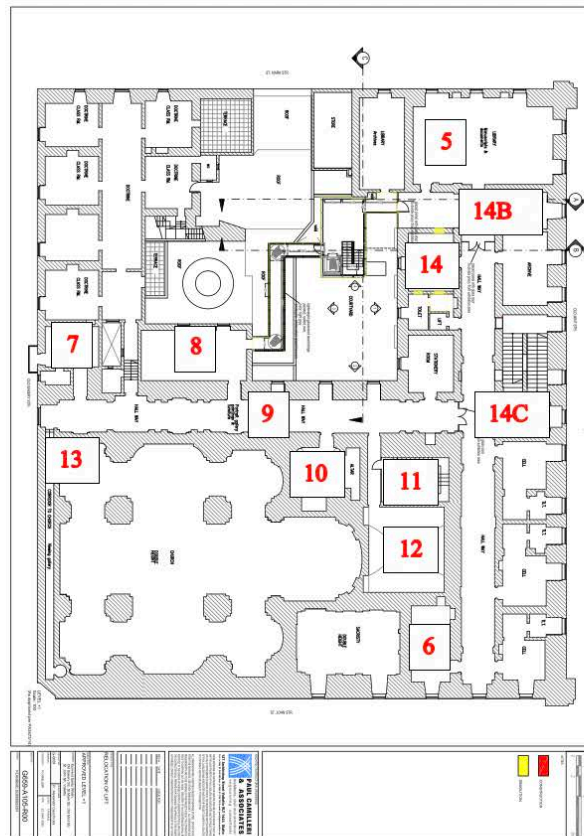
### 1.1 Background and objectives

The Diptych which has been recorded in the first church dedicated to Our Lady of Perpetual Help which has been published in: *Rebuilding a Lost Church: the Augustinian Church Dedicated to Our Lady of Perpetual Help* (Oct 22, 2023) accessed (September 20 2024) [https://issuu.com/store/publishers/malcolmborg/issues/rebuilding\\_a\\_lost\\_church](https://issuu.com/store/publishers/malcolmborg/issues/rebuilding_a_lost_church); **currently in the reserved collection for safe keeping as these were stolen in 2019 and retrieved.** There were a series of non-invasive analysis to establish provenance and authorship and ongoing studies with counterparts abroad are formulating these on primary sources. The Method Statement was formulated to respond to the exigencies limiting intervention to a bare minimum. The objectives for these 2 paintings are as follows;

1. Restore the whole and conserve sustainably;
2. Include (as already done pre COVID-19) as an essential part of the Community Interpretation Centre experience;
3. Formulate and compile through further research an Interpretation of the area as part of the Interpretation Plan of the Community Interpretation Centre (this has already been done but needs to be reviewed);
4. Prepare a long term policy for it as a whole and its components;
5. Prepare a CMP to guarantee that no further deterioration depletes the extant decorative systems.
6. Install behind protective glass.

### 1.2 Study area

The study area includes all the assets in the collection but prioritises the assets most at risk (Heritage@Risk Level 5), that is the paintings under study.



- 5. Library and Archive
- 6. Archive Province
- 7. Music Archive
- 8. Magazine
- 9. Portrait Gallery
- 10. Chapel
- 11. Staircase
- 12. Oratory
- 13. Organ Loft
- 14. New Lobby: Dr A Cachia Collection (14B) Corridor: Titular Painting, Tubru, Printers (Partition) (14C) Reserved Collection (Engravings Collection and Victorian Libraries from Magazine at Level 2)

Plan 1: Plan of St. Augustine's Church & Chapel showing the Oratory as part of the CIC and the Collections Rationalisation Report. ( Dr Malcolm Borg f/ FSKAA October 2022)

### 1.3 Purpose and scope

The purpose of this document is to layout the guiding principles for this conservation project and ensure that the conservation process is maintained and monitored post-restoration. The scope of this document is to delineate actions and tasks for a long term plan (15 years as a first stage for review and 30 years for targetting more conservation works responding to the monitoring programme).

### 1.4 Method

The method being used is that established by ICOMOS by which a CMP is compiled directed by policies and tasks in a tabular form prioritising areas which are mostly at risk.

### 1.5 Limitations

There are limitations currently on the strength and depth of the CMP owing to the pre-survey and pre-intervention stage. On the closure of the conservation and restoration work i.e. Final Report there will be a review to re-design the CMP in accordance to the findings and solutions applied. In the meantime there will also be further historical investigation to determine provenance not for simply determining authorship but understanding further the significance of this asset.

## 2.0 History

This section of the Church and Priory are from the latest development of the complex and mostly pertain to the 18th century. The architecture is attributed to Perit Antonio Cachia although there are remnants from Perit Giuseppe Bonnici's plan which was later remodelled. The chapel has none of the elaborate Baroque decoration of the Church. It is simple in its detailing and the style is light and delicate. The statue has been transferred to this area for conservation purposes and safekeeping. In the area all the artifacts which evolved from the Province of Messina period are kept and therefore pertain to one thematic.

### 2.1 History relevant to the place

As mentioned in the earlier section the history of the place has been limited especially because of limited sources. The significance will be supported further with new data as the investigation from the conservation work is amplified.

### 2.2 Development sequence

The development of this section is essentially by Perit Antonio Cachia. It overrides the earlier interventions by Bonnici whose stairwells and sections are still evident and may be traced in the section beneath the chapel. The chapel is an integral part of the Cachia plan and church architecture. It has also been seen that there were no post-war interventions and this section has been spared from the blitz.

### 2.4 Ownership and use

The OSA has a management agreement with FSKAA. This section has been leased to FSKAA which is permitted to intervene solely for conservation and restoration works as part of the development of the Community Interpretation Centre.

### 2.5 Significant people and groups associated with place , context and objects

These paintings are primarily connected to the establishment of the Augustinian Order in Valletta and particularly the connection with the Knights of the Order of St. John. The significance of the paintings and the context go beyond the particular administration of the Priory and the Church it also encapsulates the strong connection of the Hospitaller Order specifically the Bavarian Langue and particularly the Bailiff Johann Wolfgang von Guttenberg and his family who made various and substantial donations to the Augustinians. Together with and as an integral part of the Church these are essentially a significant component of the church history not only in its building building but also to the cultic development and dedications from the establishment of the first church to date. The paintings are an important, unique and distinct contribution to the local religious art collections. They are a representation of the evolution of local sacred architecture and the connection to German and European iconography.



### 3.0 Description

There is no possible attribution these 2 paintings even though these have been signed to an extent before being "reframed" (in ovals) and separated. The upper sections of the canvas corners includes a Latin inscription which may have multiple meanings. "HVIVS PICT on the left" and "RESTAURATIO" on the right. This may be read from left to right translated as "This Painting was restored" connected to the date 1721 on the painting of the Mater Dolorosa. Alternatively restored by F.W.Ph. Bnè di Guttenburg B. di Brandiburgo – Fra Wolfgang Philip Baron of Guttenburg (1647 – 1733), a great benefactor of art in Malta and stamped by the coat of arms and inscription at the lower right corner (painting of the Mater Dolorosa). These inscription support the diptych thesis. The provenance is definitely Bavarian as the Baliff's family contributed too in other instances. These movable assets were once part of the collection of the old church in Valletta and possibly sat over one of the side altars. The Bavarian Knights were especially dedicated to the cult of Our Lady of Perpetual Help which side altar they restored.

### 3.1 Context: Paintings and religious objects

The architectural systems when compared to the rest of the Church and Priory are markedly different. Possibly this was designed with a reduced budget and was not intended as in the case of the church to be a public section and therefore not elaborately decorated.



## 4.0 Significance Assessment

This Diptych/ paintings (is/ are) important;

This diptych (15th century) is significant and is an integral part of the scheduled (listed) Grade 1 complex of St. Augustine's Church and Priory Valletta. It is;

- aesthetically significant as it is one of the earliest cultic diptych (known) surviving from the period (of German/ Bavarian provenance)
- aesthetically significant as it documents the evolution of the cultic dedication in Valletta and the Maltese Islands;
- historically as it documents the 15th century of the cultic figures of Bavarian origin;
- socio-religious(ly) as it represents the evolution of local traditions and sacred rituals;
- architecturally as an integral part of the architectural fabric and decoration of the

church (and archaeologically as part of the old church).

- artistically as it represents the development and influences of European art and architecture on the local and Mediterranean vernacular.

The present state of conservation is @Risk (ICOMOS Heritage@Risk assessment parameters). It is gauged at Level 5 @Risk with the possibility of permanent irreversible damage. In the past years through various impact, and human intervention the asset has been considerably damaged (please refer to Method Statement and Addendum for 2022 documentation). It has been seen through the Method Statement that some areas may have to be identified as part of the intervention. Therefore the “emergency” restoration following the proposed methodologies as per Method Statement provided is vital.

After restoration this asset will feature as one of the important movable assets of the Community Interpretation Centre. It will feature as part of the thematic cycle on the cultic development alongside other titular paintings and artefacts. It will also be installed behind glass to ensure security and better conservation. The pair were stolen and returned in 2020.



## **5.0 Key Issues**

The key issues arising from the restoration and conservation principles are connected to the ethics of aesthetics and the methodology being proposed in the process. At this point this is indicated in the Method Statement however it may change post-investigation.

### **5.1 Obligations and constraints arising from significance**

The obligations arising from the conservation process are tied to the application of E.C.C.O guidance and ICOMOS and ICOM Conventions and Charters related to the conservation of these assets. The constraints are related to the Heritage@Risk level which at present is high at Level 4 with sections of the painting which may be irreversibly damaged. The constraints are also tied to the significance of the decorative elements which should be protected and conserved without diminishing the authenticity of the recessed altar and chapel.

### **5.2 Use**

The chapel and the statue have been passively conserved in previous years. As these were being used but there was little to no intervention. Whilst this type of use assisted to an extent the conservation of the fabric other physical conditions were not identified.

The proposed use as part of the Community Interpretation Centre experience has increased the interest of this section of the church and priory which as seen in previous section is of great importance. The interpretation and conservation are dovetailed and therefore are complimentary to the current use. This use also promotes sustainable conservation whereby the policy for visitor and public access will sustain its long term maintenance without resorting to heavy intervention.

## 6.0 Draft Policy (Pre-Conservation)

The current policy compiled by FSKAA for the Community Interpretation Centre is to target and focus elements which are at high risk. During the most recent assessment 2022 the FSKAA drew up a number of heritage assets both movable and immovable to restore and conserve so as to consolidate both the collection and the complex.

CIC1

*“In considering proposals for the development of the Community Interpretation Centre the FSKAA will take into account the need to conserve and enhance the special quality of the built heritage”.*

In particular there was particular attention to the “collection” as an integral part of the building/architecture.

CIC2

*“The proposals for adaptive-reuse and interpretation will only be permitted where they:*

- a) achieve a good standard of conservation;*
- b) respect the authenticity and sacrality of the chapel and recessed altar;*
- c) avoid the introduction of obtrusive or discordant elements; and,*
- d) retain and respect features that contribute to the distinctiveness and the quality of the system;*
- e) ensure that future impact is mitigated through visitor control and the application of a monitoring programme.*

## 6.1 Policy structure

The Chapel has stood virtually unchanged for over 250 years. Its simple yet the painting makes it complex and its history (please refer to earlier sections) makes it a significant asset. The relationship of the oratory to the church and priory is important historically and as an overall characteristic. The elements are key to the character of the building and our understanding of it as a place of worship. An objective view of the interior today might consider that to return the Chapel to an impression of what it might have been would be inappropriate. In a venture not to recreate history but maintain authenticity the policy structure will take into consideration the following;

## POLICY 1: DISTINCTIVE CHARACTER

The distinctive character of this chapel as a place of calm and sanctuary should be retained, with particular attention to:

- A. The retention of historic fabric and use of approved materials and techniques during restoration works.
- B. Retention of all elements to maintain its distinctive character and quality.
- C. Conservation of the architectural elements as an integral part of the oratory and promote our understanding of its history.
- D. Prevention of unnecessary and inappropriate clutter, through the introduction of systems which may detract from its fine qualities and its interpretation.

## POLICY 2: PUBLIC ACCESS, INTERPRETATION AND APPRECIATION

Public appreciation of the Chapel is key. The recognition as a local and national important asset will encourage its long-term conservation, thus:

- A. The Statue and Chapel should continue to be publicly accessible even though controlled access is crucial.
- B. The history of the Statue and Chapel will be promoted in appropriate ways, and in particular
- C. Through the social media, the guide book and the interpretation plan (done).
- D. Events at the Oratory will be encouraged and appropriately publicised to promote its use.
- E. If any increased use of the Chapel is proposed the potential effect on the internal environment and its spiritual values must be ascertained and addressed.

## POLICY 3: DESIGN QUALITY

In the post-conservation and restoration stage the design should:

- A. Be of a high standard of design, in a style distinct from the Chapel, but complementary to it;
- B. Relate well to its context by being sympathetic to the original design and using local and approved materials where possible;
- C. Use materials which are as high in quality;
- D. Minimalist interventions in the interpretation will achieve greater effect.

## POLICY 4: INFORMED CONSERVATION

All proposals for future conservation or restoration must be developed in the light of detailed understanding of their original form and subsequent evolution (including

archaeology of building component). Proposals should use all appropriate means of investigation and analysis, and form a detailed understanding of their significance, as a whole and in their elements, that stems from such understanding. Decisions and works relating to any intervention must be recorded;

- A. Recording and analysis will be to a consistent format approved by the statutory authority and relevant to all current local legislation, conventions and charters.
- B. A record of works carried out will be made and deposited with the relevant archives.

#### POLICY 5: MAINTENANCE AND MONITORING

The principles of repair of historic buildings is well established at the technical level (see e.g. Method Statement). Suffice it to say that the repair of this chapel will follow best conservation practice, respecting its character, materials and construction; in particular:

- A. Retention of historic fabric will be maximised, although not to the extent of compromising the integrity of structure and design.
- B. New or further work will be sympathetic to its context.
- C. Repair work will be carried out by appropriately skilled craftsmen and warranted restorers.
- D. A full monitoring programming supported with a log book will be developed as an integral part of the revised CMP once the restoration and conservation works are completed.

#### POLICY 6: CONDITION OF THE DECORATIVE SECTIONS

It is recommended that:

- A. Efforts to investigate the details of the origins and applications are continued.
- B. Good quality photographs of the current condition are taken prior to commencement of works (including a standard colour chart). These are to be taken by a suitably experienced photographer and archived appropriately.
- C. A continuous programme of environmental monitoring to measure internal levels of Relative Humidity (RH), temperature and wall surface temperature, as well as external ambient conditions, is implemented.
- D. Once the programme is underway, data is monitored and assessed on a regular basis, along with the condition of the decorative sections.
- E. In the event of any intervention being necessary, a restorer (possibly the current one) who specialises in the practical conservation of wall paintings of this period will be engaged.

## POLICY 7: FUTURE CONSERVATION WORKS

It is recommended that:

- A. Full reference should be made to Burra Charter, Venice Charter and all relative charters including E.C.C.O. guidelines prior to any proposed works on the chapel and the recessed altar.
- B. The wall decorative systems are examined by an expert conservator, who must be involved at all stages of the works. Emergency stabilisation prior to the building works may be carried out if necessary.
- C. The full scope of the works are defined, taking into account areas which may retain hidden decoration or unpainted historic surfaces. Work must be planned to minimise the impact on such surfaces.
- D. The early and continuous review of any proposed works by a paintings conservator will occur in order to identify and minimise potentially harmful activities (eg use of vibrating tools / application of inappropriate materials).

### 6.2 Interpretation

An Interpretation Plan has been developed and a separate document is being reviewed.

### 6.3 Monitoring and information systems

As highlighted and prescribed in Policy 5 above the log book principle should be applied in keeping a record of the state of conservation of the asset, the maintenance schedule and restoration interventions.

CIC3: Monitoring of interventions should be guided by a warranted restorer, heritage specialist, conservation architect and/or archaeologist. A team of specialists or various specialists should be engaged in the restoration process to address “best practice”.

CIC4: The maintenance plan and works programme presented in Draft as a consultation document should be considered as a guide for future monitoring regimes. In applying work programmes the 6 main principles are being adopted and set out by FSKAA:

Six Principles of High Quality Building Conservation:

1. retain cultural heritage significance
2. use traditional techniques and materials
3. use appropriately experienced and skilled contractors
4. do only what is necessary
5. retain and repair authentic fabric
6. readily identify new work

## 7.0 Implementation

The implementation process is geared at a staged approach presented in a 1 page plan:

Phase/Stage	Action	Notes	Status
Phase 1 Stage 1	Understanding Place CMP compiled	Done – Further research promoted	Done
Phase 1 Stage 2	Coordinating and Analysing evidence CMP compiled	Done as a re- assessment of current Significance Assessment – Consultation process to be coordinated with planning officials and SCH officials	Post- CMP Submission
Phase 1 Stage 3	Statement of Significance repropose (part of CMP)	Done – To consult with officials on re- assessment	Post- CMP Submission
Phase 2 Stage 1	Conservation Policy	Done as part of the CMP	Consultation Post- CMP Submission
Phase 2 Stage 2	Conservation Policy Implementation	Done as part of the CMP	Consultation Post- CMP Submission
Phase 2 Stage 3	Gather further information if necessary for review	Phased - post consultation	Consultation Post- CMP Submission
Phase 3 Stage 1	Gather further information if necessary for review	Phased - post consultation	Consultation Post- CMP Submission
Phase 3 Stage 2	Policy geared at retention of significance	Phased - post consultation	Consultation Post- CMP Submission
Phase 3 Stage 3	Clients requirements/feasibility for future use and sustainable conservation	Phased - post consultation	Consultation Post- CMP Submission
Phase 4 Stage 1	Developing a Conservation Policy	Done - Phased - post consultation	Consultation Post- CMP Submission
Phase 4 Stage 2	Strategies and Options based on approved policy	Done - Phased - post consultation	Consultation Post- CMP Submission
Phase 4 Stage 3	Works Programme and Action Plan	Proposed Draft - Phased - post consultation	Consultation Post- CMP Submission

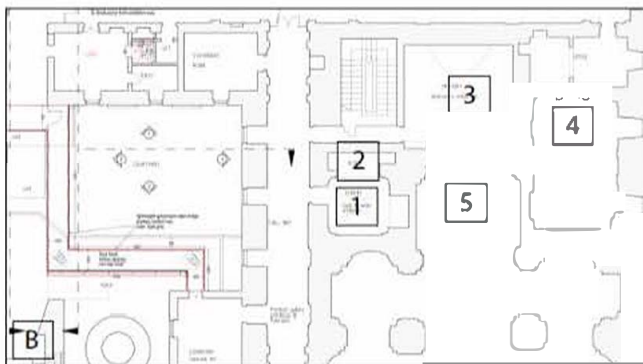
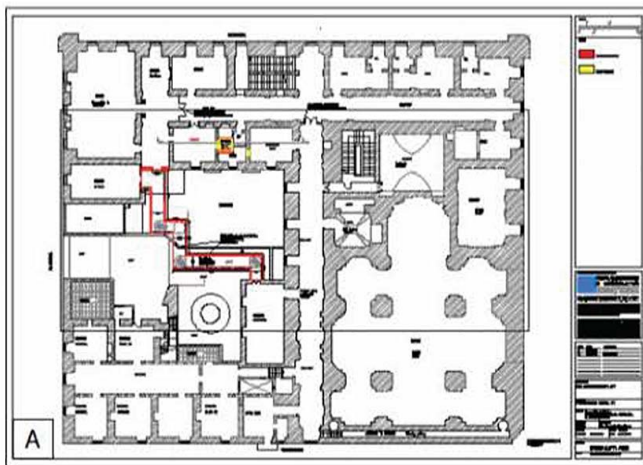
**Table 7.0:** Implementation Plan.

### 7.1 Draft Inspection Schedule and setting a Works Programme (30 Years)

This works schedule is based on the photographic and condition survey carried out in December 2021. This necessitates a further inspection by the restorer engaged to consider; other technical needs.

<b>Sections &amp; Assets</b>	<b>Inspect for</b>	<b>Year</b>	<b>Life Expectancy</b>
Materials and fabric (General)	Check all sections and especially vaulted ceiling along recessed area – also check for movement.	<b>YR 1</b>	<b>30+</b>
Other Masonry Sections	Inspect all sections to ensure condition and soundness	<b>YR 1</b>	<b>5+ (every 5 years)</b>
Timber	Check all timber and furnishings including portable altar	<b>YR 1</b>	<b>5-10</b>
Membrane on roof and lantern	Check soundness and permanence to avoid water percolation	<b>YR 1</b>	<b>8-10 (repeat every 10)</b>
Fenestration especially lantern	Check for wood repair sections and repaint to make waterproof. Check frames.	<b>YR 1</b>	<b>1-5 (repeat every 5)</b>
Glazing	Check glazing and repair where necessary.	<b>YR 1</b>	<b>10+ (repeat every 10 years)</b>
Decorative elements	Check and clean if necessary – follow prescribed monitoring programme	<b>YR 1</b>	<b>10+ (review every 10 years)</b>

**Table 7.1:** Draft Inspection Schedule



# KEY

- 1 CHAPEL
- 2 RECESSED ALTAR
- 3 ORATORY "IL-KORETT"
- 4 SACRISTY
- 5 CHOIR AND APSE
- 6 RECESSED ALTAR
- 7 BALCONY OVER CHOIR
- 8 CENTRALISED PLANNED CHAPEL WITH QUADRIpartite VAULT AND LANTERN
- 9 MAIN ENTRANCE

PLAN A: Proposed Plan showing Level + 1 by Architects Paul Camilleri and Associates.



**PROPOSAL  
FOR THE CONSERVATION AND RESTORATION OF  
TWO PAINTINGS**

(St Augustine Church Valletta)

Sac. Charles Vella  
Conservator Restorer

Warrant No.040

October 2024.

# QUOTATION

(For two paintings.)

## **Conservator restorer: Sac. Charles Vella**

Warrant number 040.

Email. [Saccharlesvella@gmail.com](mailto:Saccharlesvella@gmail.com)

VAT Number: 18897822

Phone number: 99292403

## **Client's details**

Fr. Alex Cauchi

Prior of St Augustine Convent,

Old Bakery Street , Valletta

## **Artifact's Details**

Object: Canvas painting

Artist: Unknown.

Period: Late 15<sup>th</sup> century

Dimensions: 40 cm. X 30 cm

Subject/Title: two portraits of Jesus and Mary.

Location: St. Augustine church Valletta



Figure 1. The painting of the Ecce Homo in its frame (RECTO)



**Figure 2. The painting of the Ecce Homo in its frame (VERSO)**

,



**Figure 3. The painting of the Mater Dolorosa in its frame (RECTO)**



**Figure 3. The painting of the Mater Dolorosa in its frame (VERSO)**

## **(Historical Note)**

### **Ecce Homo and Mater Dolorosa (1500s)**

These two small paintings donated by the Bali de Gutenberg to the Augustinian Order were part of a diptych and are executed in the German tradition. The paintings are in a fair state of conservation including the frames which were applied as part of a "ristorazione" in the 18th century probably including the painting of the arms of the said Bali. The frames are of the epoch but the paintings in the style of the German School (Bavarian?) seem to date back to the mid to late 15th. century.

### **State of Conservation**

The paint layer has cracked and cupping was observed. Pronounced cupping and detachment was noted. Paint buckling - that appear to have detached from the canvas was also noted. Various small paint losses were also detected .

Pronounced deformation of the canvas and preparation layers are also note, along with heavy oxidized multiple layers of old varnishes. .

The varnish layer has yellowed and non-original paint has discolored. The painting is also still kept fairly taut and the strainer frame which is not original but very old is still possible functional. But new one with modern mechanism also have to be considered.



**Figure 5. The painting has been subjected to over varnished and surface deformations. Under UV photography , it will record any over painting, or any over cleaning from the previous restorers.**



**Figure 6. This painting is also in a bad state of conservation of this painting. It is also dating a date of the restorer in 1721, and the coat of arms of the donor of the paintings.**

# **The Specific objectives for the conservation and restoration of these canvas paintings**

- Further studies of the condition state of conservation before intervention.
- Identification of the causes of deterioration
- Scientific analyses required to aid the conservation process.
- Disinfestations if required/ or as prevention of the antique stretcher frame. (May also be changed if necessary to a new expandable canvas stretcher frame. This happens when the old one is not anymore proper for supporting the canvas.)
- Cleaning Tests
- Cleaning from organic and chemical dirt. (over paints and oxidized varnishes)
- Protecting the surface of the painting by using glued Japanese paper on the front.
- Removing the painting from the stretcher frame and putted on the working table
- Consolidation of the gesso layers and pigment.
- Mending tears.
- Strip/full lining.
- Integration with gesso and animal glue filling of the lacunae.
- Finally the canvas will be putted back on the stretcher frame.
- Integration of the pigment layer where is necessary, such as lacunae and stains.('Trattegio' technique or pointillism.
- Final varnish to saturate and protecting the original pigment layers. The varnish does not yellowing, reversible and has UV protection.
- Cleaning, restoration, treatment and infill of frames.
- Final documentation.
- Historical documentation.

# TREATMENTS ON PAINTINGS DURING THE CONSERVATION AND RESTORATION

1. Documentation
2. Removal of the painting from the decorative frame.
3. Facing
4. Low suction cleaning of the back
5. Cleaning tests
6. Removal of painting from auxiliary strainer frame
7. Removal of old relining
8. Humidity and heat tests
9. Treatment of canvas deformations
10. Adhesion of the pictorial layer, to be carried out under pressure and low heat.
11. Consolidation of the canvas support
12. Removal of facing
13. Canvas inlays
14. Sizing, wetting the new canvas
15. Lining intervention, to be carried out ( or strip lining)
16. Mounting and stretching on the auxiliary frame\* (may need new stretcher frame)
17. Cleaning of over paintings and oxidized varnish using solvent gels
18. Removal of stucco filled lacunae from past interventions
19. Mechanical cleaning of thick deposits of varnish, wax deposits, over paintings and flyspecks
20. Infilling of Lacunae with Gesso di Bologna
21. Imitation of the surface
22. Reintegration of losses in the paint layer using gouache
23. Application of retouching varnishing
24. Retouching using Maimeri varnish colours including reconstruction of areas where a complete loss of colour and form is present.
25. Application of final protective varnish
26. Mounting of the painting in the decorative frame

# Quotation

For two paintings



ART CONSERVATION CARE

Sac. Charles Vella

**Project:** Conservation and restoration of a 15<sup>th</sup> century paintings, for St. Augustine Church , Valletta.

Client: Parish Priest: Fr. Alex Cauchi

Relative Monitoring of temperatures and humidity levels (loggers)		
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Wood moisture content monitoring.		
Environmental monitoring. Duration twelve months.		
Microscopy-stratigraphy-Histochemical and micro chemical tests		
Graphic Documentation		150 Euro
Mapping for overpaint		150Euro

Anoxia treatment		
General materials for restoration and conservation.		500 Euro
Transport to :		
Dendrochronology		
Microscopic wood identification		

CAT Scan (including interpretation)		
Reflectance Spectroscopy (RS). Proposed for use on any organic pigment which may be present.		
(FTIR) in case of organic materials. Number of samples needed to be decided during works.		
Technical photography: Visible imaging and UV imaging of the painting prior to conservation.		500 Euro

X-radiography		350 Euro
Scanning Electron Microscopy- Energy Dispersive X-ray Spectroscopy (SEM-EDS)		250 Euro
Micro-X-ray fluorescence spectroscopy (XRF)		
New Stretcher (expandable) frame		200 Euro
Conservation and restoration of the paintings, including proposal, method statement, and final report.		2200 Euro

Conservation and restoration of the frames, including proposal, method statement, and final report.		1000 Euro
General Scientific investigations		250 Euro
Total for the two paintings		4,050 Euro

**Proposed offer : 5500 Euro**

**Cost including VAT (VAT EXAMPT)**

Conservator Restorer:

Sac. Charles Vella



Thank You,



ACC. Art Conservation Care

Sac. Charles Vella

Conservator Restorer

[Saccharlesvella@gmail.com](mailto:Saccharlesvella@gmail.com)

Mob.99292403

Note: This is a standard table form, and services will be rendered according to conservation and restoration necessity, and only where the work value in Euros is written.



# Warrant

## GHALL-EŻERĊIZZJU TAL- PROFESSIONI TA' KONSERVATUR-RESTAWRATUR

Billi Rev Carmel k/a Charles Vella  
issodisfa lill-Bord tal-Warrants tar-Restawraturi li għandu l-kwalifiki u r-rekwiżiti  
msemmija fl-Att Dwar il-Patrimonju Kulturali (Kap. 445 tal-Liġijiet ta' Malta).

Jien, għalhekk, qiegħed b'dan nawtorizza u nagħti s-setgħa lill-imsemmi

Rev. Carmel k/a Charles Vella  
biex jeżerċita l-professjoni ta' Konservatur-Restawratur f'Malta fil-qasam / oqsma  
msemmija fiċ-ċertifikat Prattikanti anness ma' dan il-Warrant u li jista' juża  
d-denominazzjoni ta' Konservatur-Restawratur flimkien m'ismu.

Nru. tal-Warrant: 040

Data tal-Hrug: 17/06/2021

Chairperson  
Bord tal-Warrants tar-Restawraturi



## ĊERTIFIKAT PRATTIKANTI BORD TAL-WARRANTS TAR-RESTAWRATURI

Għall-finijiet tal-Artikolu 31(3) ta' l-Att Dwar il-Patrimonju Kulturali (Kap. 445 tal-Liġijiet ta' Malta) jiġi dikjarat illi:

Rev. Carmel k/a Charles Vella

li għandu l-karta tal-identità bin-numru 0009266g huwa detentur tal-Warrant ta' Konservatur-Restawratur numru 040, u jista' jipprattika l-professjoni ta' Konservatur-Restawratur fl-oqsma segwenti:

1. Painting (canvas)
2. Painting (panel)
3. Painting (wall)
4. Polychrome Sculpture

Data tal-Frug: 17/06/2021

Chairperson  
Bord tal-Warrants tar-Restawraturi

Segretarja  
Bord tal-Warrants tar-Restawraturi

**Sac. Charles Vella** A qualified Warranted Conservator Restorer, has studied Conservation and Restoration of art in 1993, with PDM academy of fine arts in Milan. He has also undertaken courses and training in conservation and restoration in Florence with SACI University. He has supreme skills and knowledge in conservation from long experience; research and hard work. He is a conservator and restorer of many masterpieces of art in Malta and Italy. Some of his highlights are: Rome; He has been trusted and commissioned works with the superintendence of Rome. Malta : Sant' Anton Palace, in Attard. The chapel of 'tal- Pilar', Sant Anton Palace. Cali' paintings, at Sant Anton Palace (The state largest collection). St. Paul's shipwreck church in Valletta.(ceiling fresco paintings) St. John's Co Cathedral in Valletta,- huge canvas by Mattia Peres D'Aleccio. The Briffa paintings at the national shrine of 'Ta'Pinu' church Gozo. St. Georg's Basilica in Gozo, and finally the conservation and restoration of the famous seventeen century 'Ta Giezu Crusifix' in Valletta along with the famous Duluri tal belt and the Good Friday processional statues.

He has restored paintings from early 15th century old masters to modern art. Charles Vella has been awarded to conducting elaborate scientific studies, and conservation proposals on the famous and devotional statue of the 'Redentur' in Senglea. .

He is founder and director of ACC (Art Conservation Consortium; Governmental board member for CHAC (Cultural Heritage Advisory committee); BOV Art Exhibitions, and Organising Committee, member Valletta Cultural Agency. (VCA); and many other prestigious committees in art.

Warrant No is 040

Charles Vella can be contacted at: [saccharlesvella@gmail.com](mailto:saccharlesvella@gmail.com).

Mob:00356-99292403

Fr Charles Vella



Curriculum Vitae

**Personal  
information**

**First name(s) /  
Surname** Charles Vella

**Address** 96, St Ursula street, VLT123, Valletta, Malta  
&  
71, Church street, Nadur, Gozo, Malta

**Telephones** 21 23 99 40 / 21 561 237

**E-mail** saccharlesvella@gmail.com

**Nationality** Maltese

**Date of birth** 11 March 1966

**Gender** Male

**Type of business  
or sector**

- Restoration and conservation of paintings.
- Organising and curating exhibitions.
- Evaluation of works of art.
- Vocational sector
- Arts
- Voluntary sector

## Education and training

### Principal subjects /occupational skills

History of Art, technical skills in conservation and restoration. Gold gilding; painting, modelling in clay, sculpturing in wood and other mediums.

#### **Gozo Seminary Malta 1985-1993**

##### **Degree level.**

- **BA**, Philosophy and theological studies (incorporates, Philosophy, Theology, Human Sciences, History of the Church, Liturgical Art and Archaeology credits)
- **Diploma Studies** in Medical bioethics in San Raffaele Hospital University in Milan, Italy.

#### **School of Art Valletta. Malta 1984-1987**

- Sculpturing and modelling in clay
- **Milan training and tuition at PDM. (*Professione Didattica Moderna*). 1993 – 1995; 2004 – 2006**

##### **Diploma level:**

Private school and laboratory for restoration and conservation of art. Tutor: Prof. Sandro Baroni, now a senior professor at the University of Bologna.

- **Florence, SACI University, (Science Art Centre International) 2008-2009.**

##### **Diploma Level:**

Two academic courses. Fifty hours in class and 4 field trips in painting conservation supervised by the *Opificio delle Pietre Dure* (joining the restoration team and working on the *Madonna del Cardellino*, painting panel by Raffaello Sanzio da Urbino, known as Raphael.) Four working field-trips to the Brancacci Chapel and field trip to Pisa and Lucca, Renaissance Art history survey.

- **Study field - University of Malta and SACI University**

Two academic courses. Hundred and eighty two hours.

With Professor Roberta Lapucci and Professor Keith Sciberras, and myself as an Assistant Restorer in a working field on an important painting by an artist and disciple of Caravaggio, Mario Minniti from the Monastery of St Ursula Valletta. A publication of this work has been published by both universities where I am listed as an assistant conservator/restorer.

**Warrant for Conservation and restoration of paintings (Canvas, panel and wall) and for Polychrome sculptures. Warrant number 040. Date 2021.**

<b>Mother tongue(s)</b>	Maltese
<b>Other language(s)</b>	English, Italian, Arabic, Latin
<b>Social skills</b>	Highly motivated and proactive; Continuously advancing self-development; Good communication skills and public speaking; Sociable person; Ability to adapt to different environments and situations;
<b>Organisational skills works and competences</b>	<ul style="list-style-type: none"><li>• Capable of working on personal initiative but equally happy working in or leading a team of conservators and researchers;</li><li>• Implementing conservation strategies and interventions;</li><li>• Conservation project design and implementation comprising research, diagnoses, state of conservation reporting, design of treatment method, recording of conservation interventions, identifying and commissioning laboratory analyses and sampling;</li><li>• Site logistics design and management;</li><li>• Art historical competencies.</li></ul>
<b>Artistic skills and competences</b>	Wood Sculpting, painting, art clay modelling, wax modelling.
<b>Personal interests</b>	Philosophy, Psychology and Theology, gardening, Interior design, cooking and classical music. Sports.



## Work experience

### Dates Occupation and positions held

#### September 1993 – to date

- Catholic Priest, with the ecclesiastical title of Reverend Canon.
- Freelance Art restorer / Conservator, with experience in hands-on restoration and as a project director in Malta, Gozo and Italy.
- Founder, Director and Head Restorer for ACC (Art Conservation Consortium), and (Art Care Conservation)
- Founder member of the Foundation for the conservation of the Giuseppe Cali paintings of the church of 'Port Salvo' (St Dominic church), Valletta, Malta.
- Director and Curator at the office of the Prime Minister, for the most successful exhibition (2013) 'Kapulavuri mil-knejjes tal-belt' Masterpieces exhibited where 'Mattia preti 17<sup>th</sup> century painter, Alessandro Algardi 17<sup>th</sup> century, important Roman sculpture. I have published also a catalogue of the exhibited items.

#### of Patient Care facilitator and assistant lecturer, University of Malta (1996-2011)

Full-time position of Patient Care facilitator and Assistant Lecturer in Medical Ethics at the Faculty of Health Sciences; Institute of Health Care and Pharmacy Department, University of Malta.

#### Restorer/Conservator – Private Practice (1996 - present)

Freelance Restorer and Conservator of paintings and polychrome surfaces.

Executed several restoration projects. Among the commissioning institutions are the following significant ones:

- the Superintendence of Rome within the Italian State Cultural Ministry;
- the Office of the President of the Republic of Malta;
- the Church Curia Malta Diocese Commission for Cultural Patrimony;
- the Gozo Diocese Church Art Commission;
- the Vatican Embassy (*Nunziatura Apostolica*) Rabat, Malta;
- St John's Co-Cathedral Foundation, Valletta
- the Wignacourt Museum Rabat, Malta.

These commissions comprised studies and the implementation of approved methods for the conservation of masterpieces of national importance.

Highlights from these leading projects include:

- scientific studies on the Senglea Miraculous statue of the Redeemer (known as *ir-Redentur*;
- the conservation and restoration of the Miraculous Crucifix at Ta' Giezu church, Valletta;

- Guzeppi Briffa's preparatory paintings for the mosaics at Ta' Pinu National Sanctuary, Gozo;
- the conservation of one of the largest and most challenging painting – considering its very weak state of preservation - at St. John's co-Cathedral Valletta, representing the Coronation of the Virgin;
- the fresco, oil-on-stone and canvas paintings inside the chapel known as Tal-Pilar at San Anton Presidential Palace, Attard;
- fifteen Cali paintings at San Anton Palace;
- eight paintings by Giuseppe Cali inside the old Ghajnsielem parish church, Gozo;
- Attilio Palombi's vault fresco-painting at St Paul Shipwrecked Collegiate Church, Valletta.

### **Portrait and Memorial Sculptor (1996 - present)**

Occasionally I undertake commissions to produce portrait sculpture for permanent location in public and official places. Among the more important commissions that I have carried out are:

- a three-quarter over life-size bronze bust of the painter Mattia Preti, located in Mattia Preti Square, Valletta;
- the bronze busts of Presidents George Abela and Marie Louise Coliero Preca, located at San Anton Palace Attard;
- a bronze over-life size bust of Albert Rizzo located on the Gzira promenade.

I have also carried out commissions for life-size statue representations:

- St Ursula for the Monastery of St Ursula Valletta;
- Life-size crucifix for the parish church of St Julian's, Malta.

### **Appointments on Professional/Technical Boards**

- Member of the Cultural Heritage Advisory Committee (CHAC) of the Government of Malta.
- Board Member for the Valletta Cultural Agency (VCA) of the Government of Malta.
- Member for the Sacred Art Commission of the Gozo Diocese.
- Member BOV ARTS Exhibition Committee, Bank of Valletta.

### **Other general interests and activities in the field of Cultural Heritage**

#### **Neapolitan Christmas Crib Displays**

Along Rev. Mgr. Dr Edgar Vella, curator of the Mdina Cathedral Museum, I have introduced Neapolitan Crib displays in Malta. The Neapolitan crib in Malta is now fast becoming a prominent element of our Christmas celebrations. Mgr Vella has focused on original collections of statues from the 17<sup>th</sup> and 18<sup>th</sup> centuries, enriching the public with historical information. On my part, I have revived the heritage skill and manufacturing technique of the Neapolitan crib and Neapolitan figurines.

My work has been successfully displayed in various displays as follows:

- the Inquisitor's Palace, Birgu;
- the Mdina Cathedral Museum;
- Palazzo Ferreria (Ministry for Social Security);
- the Auberge d'Italie, Valletta;
- St John's co-Cathedral, Valletta.

### **Wax Bambini Heritage Skill Revival**

I have successfully revived and reproduced bees-wax statues typically referred to as *Bambini*, *il-bambin tax-xama jew ta fuq il-gradenza* in the Sicilian/Maltese 18<sup>th</sup> - century style. The revival of this important heritage skill is an example of how old techniques can be saved by being put into practice.

## List of Works of Art restored and conserved

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The following is a list of works undertaken between 1996 and 2020. The list is indicative only and does not go into technical details of the individual projects.

### 1996-1997

**Portrait of Bailiff Fra Anton Riquetti de Mirabeau**  
**Attributed to Pompeo Batoni**  
**Private Collection**

Full length portrait of Fra Anton Riquetti de Mirabeau attributed to Pompeo Batoni, a famous Italian painter of the 18th century.

Restoration and conservation of a large canvas painting, around 3X4 metres. This included relining and substantial polychromatic integration of the lacunae by means of rigatino technique.

### 1997

**Baptism of Christ**  
**Matteo Perez D'Aleccio**  
**St John's Co-Cathedral Collection, Valletta.**

This sixteenth-century painting served as the main altarpiece of the conventual church of St John. It was replaced by Mazzuoli's marble Baptism.

Dimensions of the painting 231cm x 344 cm

During this conservation project I participated as an attending restorer. The process of restoration and conservation of this important painting was carried out by Mr Anthony Spagnol from the Restoration Laboratory of the National Museum of Fine Arts, Malta. Mr Dominic Cutajar and Mr J. Muscat Drago curators of the National Museum of Fine Arts and St John's Museum respectively, oversaw the restoration project.

### 1996-1998

**A collection of 30 oil-on-canvas paintings, including a work by Fra Antonie de Favray.**  
**Private Collection.**

This collection of highly regarded works from the sixteenth, seventeenth and eighteenth centuries, broadly spanned the Baroque period. One of these paintings is by Fra Antoine de Favray.

The conservation interventions comprised re-lining, polychromatic integration of lacunae as well as cleaning, amongst other procedures. Most of these works needed full conservation and restoration.

1999

**Seventeenth-century wooden altar,  
Xaghra Collegiate Basilica, Gozo.**

This conservation project was commissioned by Mgr. Eucharist Sultana, former archpriest of the Basilica.

The wooden altar was decorated in the Baroque style with 18th-carat gold leaf. At some unknown point, the altar was extended by local village carpenters in order for it to fit in the new altar perspective of the altar 'mensola'.

The altar required cleaning from accumulated dirt and oxidised old varnishes over the gold, as well as the reintegration of gold eighteenth-carat gold leaf. The new gold was sealed and artificially distressed with the use of wax and bitumen mixture of hydrocarbons, so as to closely resemble the old gilding and original patina.

2000

**Oval canvas of St Lawrence  
Collegiate Parish church of  
St. Pauls shipwreck, Valletta. (Aula Capitolare)**

A Baroque painting set within a period-decorated frame representing St. Lawrence.

The work required cleaning and restoration of the painting and frame.

2000

**St. Peter and St. Paul titular canvas painting and two lateral canvas paintings.  
Collegiate Basilica, Nadur.**

Titular painting, possibly by Gioacchino Loretta after Mattia Preti. Loretta was one of the group of Preti assistants who closely followed his style, used his designs and cartoons, even after Preti's death.

The lateral canvases are seventeenth-century paintings. They were painted by a Maltese priest and painter named Carlo Zimech (Gimach) (c.1696-1766). Zimech was born in Żebbug Malta and died at his residence in Nadur. He is buried in the church of the same village.

The lateral paintings respectively depict the execution and martyrdom of St. Peter and the other of St. Paul. One of the paintings is clearly inspired by Caravaggio's famous painting in a church of Santa Maria del Popolo, Rome.

The titular painting is inspired by the lunette painted by Mattia Preti at the Jesuit church, Valletta representing St Peter and St Paul meeting on their way to their martyrdom.

Formerly restored by Samuel Bugeja and Rafel Bonnici Calí. The three huge paintings hang right at the heart of the Basilica. The works were inspected for organic growths, and they were given fumigation treatments. Superficial cleaning of the titular and the two lateral paintings was also carried out. Re-varnishing of the tired and dry paint layers. Some small lacunae were re-integrated with gesso and animal glue and retouched with reversible and stable pigments in mimetic technique.

2001

**Our Lady of the Rosary  
Collegiate Basilica, Nadur**

The painting represents Our Lady of the Rosary and St Dominic. The figure of the nun-saint, probably Santa Rosalia, was added to the painting by Giuseppe Busuttil. This is the titular painting of one of the main altars of the Basilica of Nadur, and is attributed to Sac. Francesco De Domenici, brother of Suor Maria De Domenici, a Carmelite nun who assisted Mattia Preti in his workshop. The painting is approximately four by two and half metres.

In the nineteenth century, a relative of the painter Busuttil, whose name was also Giuseppe, enlarged and extended the painting to fit inside a new architectural perspective.

The conservation and restoration comprised cleaning from oxidized varnishes. The multiple browned layers of varnishes had rendered the painting illegible. Preparatory layers were consolidated by means of animal glue. Other procedures during this project involved controlled heat and weight pressure.

2001/2002

**The Mysteries of the Rosary  
Canvas paintings present inside Basilica Church,  
Nadur Sacristy of the Collegiate**

Fifteen paintings dating to the eighteenth century and carried out by different artists. Some of these works are of a high artistic quality.

Fifteen oval paintings of a diameter of about 1m each. The works entailed relining of the original canvases; cleaning; polychromatic reintegration of lacunae and final varnish. Before conservation, these paintings were in very weak state of conservation. New oval gilded frames had to be made and hand-crafted in the eighteenth-century style by myself.

2005

**Portrait of the De Piro descendants The Noble Marquis Nicholas De Piro  
Casa Rocca Piccola Collection, Valletta.**

Portrait of a De Piro family descendant. 18th century.

Procedures employed comprised: cleaning and lacunae infills. Consolidation and integration of gesso layers and superficial retouching to integrate lacunae.

2005

**St Roque and a painting of a large Franciscan saint.  
Franciscan Minors Valletta  
(Tà Ġiezu)**

Two paintings, one by Francesco Zahra, and one by a painter whose signature is illegible. Both paintings are dated to the eighteenth century.

These two paintings required relining and an extensive process of conservation restoration. Both art works were in a very bad state of conservation. Past interventions were over invasive. Huge lacunae were

present due to parasite infestation which ate into the original and relining canvas. This was caused by the use of organic glue in an old restoration interventions. The environment of these paintings was extremely problematic. The relative humidity levels were extremely high.

2006

**Gilded baldachino (tuzel), and a 'girandole'. (Both gilded with gold leaf).  
Nadur church Basilica.**

Two very beautiful pieces of liturgical furniture. These two Neo- Classical artworks, were commissioned in the nineteenth century for the liturgical feast of the Blessed Sacrament.

The two liturgical furniture, required cleaning from accumulated dirt and oxidised old varnishes over the gold, as well as the reintegration of gesso layers and gold. Eighteenth-carat gold leaf was applied on the lacunae. . The new gold was sealed and artificially distressed with the use of wax and bitumen mixture of hydrocarbons, so as to closely resemble the old gilding and original patina.

2006

**Id-Duluri tal-Belt  
Processional Statue of the Our Lady of Sorrows  
Tà Ġiezu church, Valletta**

Statue of Our lady of Sorrows made during the eighteenth century by Saverio Laferla. It is possibly the most popular and iconic cultic statue depicting this subject in Malta. The material used, typical of the Master, is polychrome papier-mache.

I addressed the internal restructuring of the statue's wooden support and base. This intervention was carried out in order to reduce harmful impacts during liturgical activities (mostly movement and handling during religious processions). One such impact was the possible detachment of the wooden cross from the base. Window tests on the polychrome revealed the original pigments, such as the use of Azurite and Vermilion. It was decided that the original polychrome will be followed during the re-integration process.

2006

**Smaller than life-size Crucifix  
Tà Ġiezu church, Valletta**

This actual figure of the crucified Christ is around a metre high. But the overall work, inclusive of pedestal and the cross is around three metres. The crucifix is made of papier-mache and the wooden cross is made out of walnut with delicate mother-of-pearl inlays.

This crucifix has become popularly known as the Vandalized Crucifix because some years back it made national news when a wanton act of vandalism was inflicted upon it. Dr Ray Bondin, the late historian Patri George Aquilina and myself were quickly summoned to monitor the site and to ascertain that all the small fragments and pieces of the broken crucifix and the decorative pieces of the mother-of-pearl would not be dispersed especially in view of the many people and the heavy presences of police present in the church.

The conservation of this crucifix was promptly sponsored by Bank of Valletta. The conservation process primarily entailed the reassembling of all the pieces together and their reintegration. The

wooden cross also was very badly damaged and the decorative elements made in mother of pearl were reassembled and reconstructed again.

2006

**La Madonna del Cardellino by Raphael.  
An important painting by the great Renaissance master.**

My participation in this project was as an attending restorer following the process of conservation while attending a special credit course in conservation and restoration programme at SACI, Florence. The outcome of this course was the acquisition of the finest 'trattaggio' skills and how to consolidate the paint layers only from the front on panel paintings.

2007

**The Statue of the Feast of the Holy Cross  
Processional Statue belonging to the church of Tà Ġiezu, Valletta**

This statue is a nineteenth-century papier-mache work produced in Lecce. This work represents the St Helen, St Macarius Bishop of Jerusalem and Emperor Constantine who is depicted kneeling and adoring the Holy Cross. This group of figures was repainted and redecorated by the sculptor Alfred Camilleri Cauchi.

The statue of St. Helen was very badly infested with micro-organisms and termites. The papier-mâché support was consequently losing its strength. It was so brittle that simply touching the statue was enough to break it. Damage was so extensive that the statue could not even be taken out of its niche. Indeed, for a couple of years the procession had to be cancelled.

The Confraternity of the Holy Cross consulted a number of conservators and all of them agreed that the statue was beyond repair.

I took up the challenge and tried to save the work. This posed a big dilemma for although all the sculptural elements were perfectly legible, all other elements were extremely fragile due to incipient infestation. Pieces of small linen were gently applied over the forms and fixed with synthetic glue to support it. This covering functioned as a relining of the statue. The treatment is reversible.

After this procedure the statue was deemed safe enough to be sent for disinfestation which killed all living organisms and termites. Preventive measures so as to ascertain that such infestation will not reoccur was also applied in this operation. A good portion of the work had to be subsequently repainted but I tried to respect the style and composition of Lecce statues.

As regards the other two statues, namely the San Macarius and the Emperor Constantine, conservation and restoration processes mainly consisted of superficial cleaning from organic and pollution dirt, filling the lacunae, and some polychrome reintegration. The layers of paint applied by Camilleri Cauchi were kept since they were considered part of its history.

2007

**Medieval Crucifix  
Mater Dei Hospital**

Medieval crucifix of unknown authorship. It is larger than life-size. In the past it was evidently subjected to a number of aggressive restorations.

My commission was to direct, supervise and monitor the removal and transportation of this Late Medieval crucifix from the old St Luke's Hospital to the newly-built Mater Dei hospital. This small project obviously focused on the packaging and handling operations of a delicate work of art. Fragile lacunae were protected temporarily with Japanese paper.

2008

**Ecce Homo**  
**Archconfraternity of Ss Crucifix, Tà Ġiezu church, Valletta**

Ecce Homo, 17th century polychrome wood statue, attributed to the works of Fra Umile de Petralia.

My interventions included the removal of every past intervention, made up of multiple layers of gesso and paint that had inexorably masked the original sculptural and polychromatic elements. Scientific research was carried out such SEM and FTIR. Reintegration was done as faithfully as possible to the original, the colours of which were discovered buried under multiple layers of painting interpretations from past artists-restorers. It was a very Intensive conservation and restoration work. The historian of the project was Fr George Aquilina

2008

**Giuseppe Cali's vault paintings Church of Porto Salvo, Valletta**

In this project, I was the founder of a Foundation for the conservation of the church of Porto Salvo. I carried out preliminary studies, and directed proposed conservation interventions. Preliminary and urgent interventions on the paintings were carried out. In some places, the ceiling paintings were in a very bad state of conservation.

2008

**The Baptism of Christ**  
**Mario Minniti (1577-1640)**  
**Monastery of St Ursula, Valletta.**

In this project I served as an assistant conservator and restorer of this painting. The painting was cleaned from multiple layers of dark varnishes and darkened overpaints. Stratigraphical studies were undertaken. Materials of the painting were also consolidated. The painting was also strip-lined.

(There is an accompanying publication about this painting by SACI University)  
(Times of Malta)  
(Studio Art Centre International Firenze). Director of restoration .Profs Roberta Lapucci. Art Historical Curator of the project: Prof Keith Sciberras

2008

**Carmelite Saints**  
**Carmelite church, Valletta**

Seventeenth and eighteenth-century paintings.

I carried out the full restoration and conservation of five paintings.

2008

**Christ in the Garden of Gethsemane**  
**Saverio Laferla (Christ) and Agostino Camilleri**  
**Tà Ġiežu church, Valletta**

The statue of Christ is by Saverio Laferla and made in the eighteenth century. The accompanying angel on which I worked is the work of Agostino Camilleri.

Full restoration and conservation of the figures.

2009

**Veronica**  
**Processional Good Friday statue.**  
**Tà Ġiežu church, Valletta**

Statue is the work of Saverio Laferla.

I was commissioned to undertake full conservation and restoration of this statue.

2009-2010

**Eighteenth-century main altar perspective of St Ursula church Monastery of St Ursula Church**  
**Valletta.**  
**Designed by Romano Carapecchia.**

This beautiful stone sculptured and polychromed perspective adorns a huge and beautiful painting by Mattia Preti.

The restoration project comprised cleaning and reintegration of the antique gilding. Gold gilding had completely deteriorated. The interventions also include the reintegration of sculpture elements. I was assisted by a conservator-restorer colleague, James Saliba.

2010

**Madonna of the Girdle**  
**St Augustine church, Valletta Pietro Paolo Azzopardi, 19th century.**

The conservation interventions comprised of polychromatic integration of lacunae as well as cleaning, amongst other procedures. This statue needed full conservation and restoration.

2010

**Processional statue of A Golgotha Scene**  
**Tà Ġiežu church, Valletta**  
**Various Artists**

Four statues forming a group referred to in the vernacular as Il-Vara l-Kbira. This is the processional group that takes part in the Good Friday and Easter liturgical celebrations.

Commissioned to carry out restoration and conservation. Integrated polychromy was based on the surviving original fragments of paint layers. Window paint layers tests were applied.

2010

**St Joseph  
Wood sculpture of the 18th century Ignazio Portelli  
Għaxaq Parish church.**

This is an eighteenth-century sculpture by Ignazio Portelli. It is an over life-size processional statue used for many years by the St Joseph Confraternity, Hal Għaxaq.

I was commissioned to undertake full conservation and restoration of the statue, including wood repairs and lacunae infills. Also undertaken was the cleaning of polychrome and gilded surface layers.

St. Joseph church processional secondary feast statue. Restoration and conservation of the gilded pedestal.

2010

**Six large canvas paintings by Giuseppe Briffa  
Ta' Pinu Church, Gozo**

Coronation by the Holy Trinity  
Queen of Angels  
Queen of Apostles  
Queen of Martyrs  
Queen of Virgins  
Queen of Peace.

I was director and conservator for the entire project and the remaining six paintings were restored by Joanna Hili Micallef from Heritage Malta.

Throughout I served as project leader and conservator for the conservation project of twelve paintings.

The project was competitively financed by the European Union. ERDF 140. Discovering Religious and Cultural Tourism.

2010-2012

Side walls fresco paintings by Nicolo Nasoni  
*Chapel of Tal-Pilar, San Anton Palace, Attard*

This work was commissioned by the Office of the President.

Here I carried out the full restoration and conservation of the paintings by Nasoni and further decorative work carried out by an unknown artist.

2009-2010

Monastery of St Ursula Church Valletta  
17<sup>th</sup> and 18<sup>th</sup> century paintings full restoration and conservation.

2010-2012

Monastery of St Ursula Church Valletta.  
17<sup>th</sup> and 18<sup>th</sup> century paintings, full restoration and conservation

**2009 /2010**

**St. Francis of Assisi and Christ in Prayer**  
**Santa Ubaldesca,**  
**Paola Parish Church**

Two large painting of the 17-century made by an artist close to Mattia Preti. Very possibly this artist was following designs (cartoons) by the Master.  
Relining, cleaning, integration of paint losses, and lacunae. Intensive restoration and conservation was needed.

**2009-2010**

**16 paintings by Giuseppe Cali**  
**San Anton Palace, Attard**

This project was commissioned by President George Abela.

These are eleven saints, namely Andrew, Simon, Jude, Matthew and James the great) and prophets (Daniel and Ezekiel) the other portray British personalities, a person wearing the frock of a confraternity with an altar boy, the Crucifixion, our Lady star of the Sea and a portrait of a peasant.

Methods of restoration I employed:

Paintings: Mostly cleaning from oxidised varnishes, bloomed paint layer surface, caused from humidity; mending tears and filling lacunae. One painting needed relining. Final protective layer applied.

Restoration of the frames: cleaning the original gilding of (porporina) overpaints. Complete restoration.

Joanna Hili Micallef from Heritage Malta was assistant conservator restorer, Valentina Lupo who at the time was a student conservator-restorer, was the photographer for the project.

**2011**

**Old St Joseph (San Guzepp ix-Xih)**  
**Franciscans (OFM), Rabat Malta.**

Probably a late Medieval statue transformed into a statue of St Joseph.

I carried out the full restoration and conservation.

Recently it was re-restored after it was badly damaged.

**2011**

**Two Still life paintings. (Natura Morta)**  
**Nunziatura Apostolica, Malta.**  
**Nunzio Apostolico the bishop Tommaso Caputo**  
**Vatican diplomat for Malta.**

Two large paintings of the seventeenth century. These paintings are rare in style and composition in Malta. They form part of a more extensive collection that is hanging at the refectory of the Bishop's Seminary, tal-Virtú, Rabat.

The restoration project comprised the cleaning and reintegration of polychromatic losses and lacunae. The period original frames were also restored.

2012

**Christ Falling Under the Cross known as ir-Redentur  
Paola Parish Church**

Papier-mache statue made in the early 20th century. It is life size and forms part of the Good Friday processional statues.

Rev. Can. Vincent Cachia was the commissioned this restoration project.

I carried out the full restoration and conservation of this work. In addition I intervened in the reinforcement of the structural elements.

2013

**Eucharistic Christ  
Ganni Vella  
Nadur Parish Church**

Twentieth-century painting by the renowned Maltese artist Gianni Vella.

I was commissioned to carry out conservation and restoration comprising cleaning organic dirt, wax drops from candles and oxidised varnish. A limited number of retouching's was needed. A varnish layer was applied as final protective layer which also helped to re-saturate the oil colours.

2013

**Fourteen paintings  
Via Crucis**

**Nadur basilica**

18<sup>th</sup> and 19<sup>th</sup> -century paintings representing the station of the passion of Our Lord.

I was commissioned to carry out conservation and restoration comprising cleaning organic dirt, wax drops from candles and oxidised varnish, relining. A limited number of retouching's was needed. A varnish layer was applied as final protective layer.

2013-2014

**St Gregory  
St Gregory parish church, Sliema**

Twentieth-century wooden statue. Titular saint of the parish church.

A Nazarene work of the twentieth-century.

This conservation project comprised restoration by filling lacunae, reintegration of the gilded decorative elements and reintegration of polychromatic losses

2014

**Our Lady of Sorrows  
St Gregory parish church, Sliema**

A life-size processional wooden statue.

I carried out full conservation and restoration. Cleaning from old varnishes and layers of old dark linseed oils. Infilling of wood cracks using expandable reversible material to be compatible with wood physical fluctuations. Retouching of the lacunae and wood cracks fillings. Final protective non-yellowing, reversible varnish.

2011-2015

**Christ Falling under the Cross, known as Ir-Redentur (ta' l-Isla)  
Saverio Laferla  
Senglea Parish church**

An iconic statue with a deep cultic relevance.

In this project I carried out all the preliminary scientific investigations. For the first time in Malta I employed an engineer from the University of Malta, Professor Duncan Camilleri, to undertake scientific assessments related to shock and vibration effects on the statue, called 'Dynamic Shock Assessment.'

(See preliminary reports) Lufthansa Technique Company was responsible for baroscopic digital photography.

2014 **San Frangisk ta'Paula. 18<sup>th</sup> century. Nadur Basilica. Full restoration.**

2015

**Our lady of Lilies.  
Citta Veroli, Lazio  
Frosinone. Superintendence of Rome.**

Sixteenth -century fresco painting. This restoration and conservation was executed by the authorization and under the supervision of the superintendence of Rome. Full restoration and conservation was carried out: consolidation of the fresco layers (intonaco) and cleaning from overpaints and overall reintegration.

2016

**St. Francis of Assisi, and Santa Maria Salome  
Frosinone  
Superintendence of Rome**

Two huge mural 18<sup>th</sup> -century fresco paintings. This restoration and conservation was executed by the authorization and under the supervision of the superintendence of Rome. Full restoration and conservation was carried out: Consolidation of the fresco layers (intonaco) and cleaning from overpaints and overall reintegration.

2017

**Seventeenth-century Cupola  
Fresco paintings by Ciacinto Brandi.  
Citta Veroli, Lazio**

Though commissioned to restore this work under the supervision of the Soprintendenza per i beni culturali di Roma, I did not undertake this work as I was called back to Malta to take over the conservation and restoration of the church of St Paul Shipwrecked whose vault fresco paintings by Attilio Palombi were suffering terribly.

2017

**Our Lady of Loreto  
Emvin Cremona  
Airport Chapel**

I carried out a preliminary report commissioned by the MIA (Malta International Airport). Work was executed by Heritage Malta.

2018

**St Paul Shipwrecked church Valletta  
Vault paintings by Attilio Palombi**

An important early 20th-century work by a Roman artist who lived in Malta for a number of years. The vault paintings are fresco secco. The conservation including the decorative elements. Restoration and conservation are still undergoing to date.

2018

**Madonna of the Girdle  
St Augustine church, Valletta**

Nazarene painting, 19<sup>th</sup> century, Huge canvas approx. five metres to two and a half.

Procedures employed comprised: relining, cleaning and lacunae infills. Consolidation and integration of gesso layers and superficial retouching to integrate lacunae. Polychromatic integration.

2016-2020

**Seven large paintings and small sub titular painting  
Giuseppe Cali  
Ghajnsielem, Gozo**

Important works by Malta's leading late 19th-century artist.  
Cleaning layers of dark varnishes, organic resins layers and dark linseed oils. These were habitually applied by church curators during feast time to make pictures look fresh.

2017

**Ecce Homo  
Carlo Darmanin.  
Ghajnsielem, Gozo**

Papier-mâché statue by Carlo Darmanin.

I was commissioned to undertake full conservation and restoration of this statue. This statue was in a very bad state of conservation.

2017

**The Coronation of the Virgin.  
Attributed to Matteo Perez D'Aleccio**

After the Beheading of St John by Caravaggio this is the largest painting in the Co-Cathedral of St John.

The painting needed full conservation and restoration including relining and manufacture of a new stretcher frame to support this huge canvas. The painting was in a very bad state of preservation with approximately forty percent losses of the original pigments. Composition was intact, but the many small lacunae need to be integrated using pointillism technique for the legibility of the painting. The painting took one whole year to be completed under the supervision of the St. John's foundation, the curator Cynthia DE Giorgio, and in-house conservation restorer and conservation director.

2017-2018

**Tà Ġiezu Miraculous Crucifix.**

For this project, I created a consortium called ACC (Art Conservation Consortium). I have created and organised a programme of conservation with other conservators and historians.

The ACC (Art Conservation Consortium) was made up of:

Dr Christian Attard historian, and book editor; Cynthia De Giorgio project Curator; Michael Formosa wood conservator responsible for the wood structure and support; James Saliba, wooden Cross conservator; Adriana Alescio conservator restorer who was responsible for ethical issues. Perit Andrew Ellul who was responsible for the niche's relative humidity and temperatures. Matthew Grima from Heritage Malta was not part of the consortium but he worked on the scientific analyses. Samples given to him by myself

See full publication about the Crucifix. Namely Ta' Ġiezu Crucifix: Faith-History. Iconography. Conservation edited by Christian Attard.

2019

**Good Friday Statues  
Naxxar Parish church**

Conservation restoration, ongoing to date.

2019

**Immaculate Conception  
Seventeenth-century canvas painting  
Birzebbuga Parish church.**

The painting needed full conservation and restoration including relining and manufacture of a new stretcher frame to support this medium size canvas. The painting was in a very bad state of preservation

Composition was intact, but small lacunae need to be integrated using pointillism technique for the legibility of the painting.

**2020**

**Our Lady of Sorrows  
Tà Ġiezu church, Valletta  
Stefano Erardi.**

Conservation restoration

**2020**

**Two lateral painting in the niche of the Crucifix.  
Attributed to Stefano Erardi.  
Tà Ġiezu church, Valletta.**

Conservation restoration

## Bibliographical Coverage of Conservation/Restoration Projects undertaken by Fr Charles Vella.

(Highlights)

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		<b>DOCUMENTATION FOR ART HISTORIAN AND HERITAGE MANAGER</b>	
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Work experience	HISTORICAL RESEARCH, DEVELOPMENT AND PROJECT MANAGEMENT
<b>Dates</b>	<b>1996-2023</b>
Occupation or position held	FOUNDING PARTNER/CONSULTANT HERITAGE ENTERPRISE
Main activities and responsibilities	DIRECTOR
Name and address of employer	HERITAGE ENTERPRISE
Type of business or sector	HERITAGE MANAGEMENT
<b>Dates</b>	<b>2010-2011</b>
Occupation or position held	UNIVERSITY OF MALTA
Main activities and responsibilities	FULL-TIME LECTURER
Name and address of employer	UOM INSTITUTE OF EARTH SCIENCES
Type of business or sector	POLICY, PROJECTS DEVELOPMENT, PLANINNG, REGENERATION
<b>Dates</b>	<b>2009-2010</b>
Occupation or position held	MALTA ENVIRONMENT AND PLANNING AUTHORITY TEAM MANAGER
Main activities and responsibilities	DIRECTOR CORPORATE SERVICES OFFICE

Name and address of employer	MEPA ST.FRANCIS RAVELIN FLORIANA
Type of business or sector	POLICY, PROJECTS DEVELOPMENT, ADMINISTRATION TENDERS
<b>Dates</b>	<b>2008-2009</b>
Occupation or position held	MINISTRY FOR INFRASTRUCTURE, TRANSPORT AND COMMUNICATION TEAM MANAGER GRAND HARBOUR REGENERATION CORPORATION
Main activities and responsibilities	UNIT MANAGER
Name and address of employer	GRAND HARBOUR REGENERATION CORPORATION MARITIME TRADE CENTRE BLK B LEVEL 2 TRIQ I-GHASSARA TA L-GHENEK, MARSA
Type of business or sector	PLANNING, POLICY, REGENERATION AND CAPITAL PROJECTS DEVELOPMENT
<b>Dates</b>	<b>2006-2007</b>
Occupation or position held	MINISTRY FOR INFRASTRUCTURE, TRANSPORT AND COMMUNICATION TEAM MANAGER (PROJECTS DEVELOPMENT AND COORDINATION UNIT)
Main activities and responsibilities	RESEARCH, PLANNING AND POLICY TEAM
Name and address of employer	HECTOR CHETCUTI (HEAD OF UNIT) PROJECTS DEVELOPMENT AND COORDINATION UNIT TRANSCONTINENTAL HOUSE, 54, Level 3, ZACHARY STREET VALLETTA
Type of business or sector	PLANNING AND POLICY
<b>Dates</b>	<b>2003-2006</b>
Occupation or position held	POLICY COORDINATOR (MINISTERIAL SECRETERIAT)
Main activities and responsibilities	CAPITAL PROJECTS COORDINATOR/ ADVISORY/ POLICY DEVELOPMENT
Name and address of employer	MARY ROSE CURMI (PERSONAL SECRETARY) MINISTRY FOR URBAN DEVELOPMENT AND ROADS HOUSE OF THE FOUR WINDS HASTINGS GARDENS VALLETTA
Type of business or sector	PLANNING AND POLICY
<b>Dates</b>	<b>2002-2003</b>
Occupation or position held	POLICY COORDINATOR (MINISTERIAL SECRETERIAT)
Main activities and responsibilities	PROJECTS COORDINATOR/ ADVISORY/ POLICY DEVELOPMENT
Name and address of employer	ARCH VINCENT CASSAR (PERMANENT SECRETARY) MINISTRY FOR URBAN DEVELOPMENT AND ROADS PERMANENT SECRETARY'S OFFICE HOUSE OF THE FOUR WINDS HASTINGS GARDENS VALLETTA
Type of business or sector	PLANNING AND POLICY
<b>Dates</b>	<b>1997-2002</b>
Occupation or position held	SNR PLANNING OFFICER - ACTING TEAM MANAGER (EMU), (IHMT)
Main activities and responsibilities	RESEARCH/POLICY DEVELOPMENT/DEVELOPMENT CONTROL/SCHEDULING DATABASES/APPEAL CASES/MONITORING

Name and address of employer	MEPA ST.FRANCIS RAVELIN FLORIANA
Type of business or sector	PLANNING AND POLICY
<b>Dates</b>	<b>1995-1997</b>
Occupation or position held	ASSISTANT PRINCIPAL
Main activities and responsibilities	DATABASE DEVELOPMENT AND MANAGEMENT
Name and address of employer	PUBLIC WORKS PROJECT HOUSE, FLORIANA
Type of business or sector	CHIEF DRAUGHTSMAN'S OFFICE/ MICROFILMING
<b>Dates</b>	<b>1996-2010</b>
Occupation or position held	TUTOR /LECTURER
Main activities and responsibilities	EXPERT/HEAD OF SCIENCE
Name and address of employer	UNIVERSITY OF MALTA, THE FOUNDATION FOR INTERNATIONAL STUDIES (UOM), MCAST HERITAGE MALTA – CENTRE FOR RESTORATION (UOM)
Type of business or sector	PROJECT MANAGEMENT AND DEVELOPMENT, COURSE DEVELOPMENT (STAGES), REPORT WRITING, CONFERENCE ORGANISATION, TUTOR (MASTERS')

<b>Education and training</b>	
<b>Dates</b>	<b>1998-2003</b>
Title of qualification awarded	<b>Ph D</b>
Principal subjects/occupational skills covered	HISTORY/ URBAN SCIENCES/ URBANISATION/ URBAN DEVELOPMENT/ARCHITECTURE
Name and type of organisation providing education and training	LEEDS UNIVERSITY UK
Level in national or international classification	<b>DOCTORATE</b>
<b>Dates</b>	<b>1999-2001</b>
Title of qualification awarded	<b>POST GRADUATE DIPLOMA</b>
Principal subjects/occupational skills covered	HERITAGE MANAGEMENT
Name and type of organisation providing education and training	UNIVERSITY OF MALTA (FOUNDATION FOR INTERNATIONAL STUDIES), UNIMED, LA SAPIENZA ROME ITALY, ISTITUTO DI RICERCA TURIN ITALY.
Level in national or international classification	<b>MASTERS DIPLOMA</b>
<b>Dates</b>	<b>1996-1997</b>
Title of qualification awarded	MASTERS DEGREE
Principal subjects/occupational skills covered	HISTORY OF ART THESIS HISTORY OF ARCHITECTURE
Name and type of organisation providing education and training	UNIVERSITY OF MALTA
Level in national or international classification	<b>MASTERS</b>

<b>Dates</b>	<b>1993-1997</b>
Title of qualification awarded	B.A. (Gen.) M.A. (Qual)
Principal subjects/occupational skills covered	HISTORY, HISTORY OF ART, ENGLISH
Name and type of organisation providing education and training	UNIVERSITY OF MALTA
Level in national or international classification	<b>BASIC DEGREE</b>
<b>Dates</b>	<b>2000</b>
Title of qualification awarded	IN SERVICE COURSE
Principal subjects/occupational skills covered	EXECUTIVE MANAGEMENT
Name and type of organisation providing education and training	MISCO
Level in national or international classification	<b>BASIC TRAINING COURSE</b>
<b>Dates</b>	<b>1998</b>
Title of qualification awarded	IN SERVICE COURSE
Principal subjects/occupational skills covered	MEDITERRANEAN ENVIRONMENT
Name and type of organisation providing education and training	FOUNDATION FOR INTERNATIONAL STUDIES (INTERNATIONAL ENVIRONMENT INSTITUTE)
Level in national or international classification	BASIC TRAINING COURSE
<b>Dates</b>	<b>2001</b>
Title of qualification awarded	STAGE
Principal subjects/occupational skills covered	NATIONAL TRUST UK SITES
Name and type of organisation providing education and training	IMPERIAL COLLEGE LONDON
Level in national or international classification	Research on National Trust sites (Historic Houses) and visitor management and impact. Surveys were directed at willingness to pay, calculating visitor flow and gathering qualitative data.
<b>Dates</b>	<b>1993-1996</b>
Title of qualification awarded	CORRESPONDENT
Principal subjects/occupational skills covered	ART AND CULTURE
Name and type of organisation providing education and training	In-Nazzjon Taghna; Times of Malta
Level in national or international classification	Weekly articles on Art and Culture
<b>Dates</b>	<b>1990-1993</b>
Title of qualification awarded	Student-Worker Scheme

Principal subjects/occupational skills covered	Training
Name and type of organisation providing education and training	Government of Malta
Level in national or international classification	Museum of Archaeology, Valletta Museum of Fine Arts, Valletta Museum of Modern and Contemporary Art, Palazzo Spinola St. Julians

<b>Personal skills and competences</b>					
Mother tongue(s)	<b>English, Maltese</b>				
Other language(s)	<b>Italian, French, Arabic, Latin (Reading 2), German (Listening 3)</b>				
Self-assessment	<b>Understanding</b>		<b>Speaking</b>		<b>Writing</b>
<i>European level (*)</i>	Listening	Reading	Spoken interaction	Spoken production	
<b>English</b>	1	1	1	1	1
<b>Maltese</b>	1	1	1	1	1
<b>Italian</b>	1	1	1	1	1
<b>French</b>	1	2	4	3	3
<b>Arabic</b>	3	3	4	4	3
Social skills and competences	Have been involved in team building and networking through consultation processes, public meetings and political activities.				
Organisational skills and competences	Developed conferences and lead teams in EU Projects.				
Technical skills and competences	Experience in the development compilation of reports, briefs, action plans and tenders. (Refer to Section on Plans and Projects)				
Computer skills and competences	Developed and managed databases on Access, Excel and GIS (Mapinfo).				
Artistic skills and competences	Art and Design (refer to Section on education and training).				
Driving licence	Holder of a Driving Licence B, B+E, C1,C1+E				

**Additional information: Refer to Annexes enclosed**

**ANNEX 1 Specific Publications: Art History and Heritage Management (1993-2023)**

**ANNEX 2: Ecclesiastical Inventories: Digital and Analog (1996-2023)**

**ANNEX 3: Specific Church Restoration Projects (2007-2023)**

**ANNEX 4: Lecturer and Trainer: Heritage Management and Restoration Ethics (2000-2022)**

**ANNEX 5: Professional: Recognition and Memberships (1999-2019)**

**ANNEX 6: Other National Heritage Management Projects (1997-2003)**

**ANNEX 7: Certificates**

## **ANNEX 1: Specific Publications: Art History and Heritage Management (1993-2023)**

The recessed altar: analysing the fresco decoration at St. Augustine's Church Valletta, compiled and edited Dr Malcolm Borg (March 2023): co-written Rev. Fr Charles Vella.

The Iconography of St. Augustine In the Maltese Islands: Tracing the Evolution of Processional and titular Statues compiled and edited Dr Malcolm Borg (August 2022); Contributions by Aron Camilleri Cauchi, Fr Alex Cauchi and Perit Joseph Bezzina.

A City under siege: depictions from the artists of war: depictions from the artists of war; Leslie James Cole and Lieutenant Geoffrey Mainwaring compiled and edited Dr Malcolm Borg (October 2021); Co-written; Dr Samantha Fabry, Mr Denis Darmanin, Contributions: Fr Alex Cauchi and Fr Leslie Gatt.

True Colours: analyzing and interpreting the cupola paintings by Emvin Cremona and Aldo Micallef Grimaud (October 2021) co-written Rev. Fr Charles Vella.

The Southeast Region: Core of a Nation State; Author, Malcolm Borg; Publisher, South East Regional Committee, 2019; ISBN, 9995714965, 9789995714963

M.Borg and S.Fabry, Restoration of Historic Houses and Sustainable Heritage Assets, REPAIR URBACT WORKSHOP (April 2010).

M.Borg, Testing Risk Preparedness Guidelines and Performance Assessment Benchmarks for Local Museums, ICMS (International Committee on Museums) Collections@Risk – Safeguarding our Cultural Heritage, ICOM Malta International Conference (May 2009).

British Colonial Architecture – Malta 1800-1900, Publishers Enterprises Group PEG Ltd. 2001, ISBN 9789990903003.

The Malta NPI Project: Developing a fully accessible information system, GISRUK 2002 Conference Sheffield U.K. (April 2002).

Scheduling – A Conservation and Planning Tool, Vigilo, National Trust of Malta Publication (October 2001).

Malta - ICOMOS World Report on Monuments and Sites in Danger 2001: Heritage @ Risk (ICOMOS Malta: Compiled and written Dr Malcolm Borg for ICOMOS International)

Technology as a means of networking – GIS and Conservation, Joint Seminar Museums Department and planning Authority (September 2000).

The way forward for the cultural heritage sector – Integrated Conservation – Development Planning Issues and Cooperation, National Conference on Heritage Issues organized by the Museums Department (June 1999).

Borg, Malcolm, “Restawr tal-Lanterna tal-Knisja ta’ San Gakbu il-Belt” Intervista fuq it-teknika ma’ Vince Centorino (VRP) 1994.

Borg, Malcolm u E.V. Borg, “Is-Sepulkru ta’ L-Imdina, spetaklu u briju fuq is-sensi”, In-Nazzjon Tagħna, (08.04.1993)

Borg, Malcolm, “It-Troisi, Argentiera u Disinjaturi” Ittri u Supplike lill-Granmastru. In-Nazzjon Tagħna, (08.04.1993)

## **ANNEX 2: Ecclesiastical Inventories: Digital and Analog (1996-2023)**

1996-1997 Reserved Collection, Cathedral Museum Mdina UOM with Mons. John Azzopardi (supervisor).

2009-2011

Client: St.Paul's Anglican Cathedral and the Trinity Church Valletta and Sliema

Project: Digital Inventory for the Church objects

Description: Development of a series of digital cards for approximately 500 objects (Miscellanea) which included; paintings, vestments, ecclesiastical artefacts.

2000-2003

Post: Planning Authority

Project: Digital Inventory and Scheduled Property Register for the State

Description: Development and maintaining the hard copy Inventory, development of a GIS inventory and its maintenance of the same. Research Manager for listing assets and sites including the UNESCO World Heritage Sites and Tentative List. Maintaining the Register following Council of Europe criteria for National Inventories.

2014-2023

Client: St.Augustine's Convent Foundation (FSKAA); Valletta

Projects: Collection Plan, Interpretation Plan (revised 2023), Collection Rationalisation Plan, Accessibility Plan.

2014-2016

Client: St.Augustine's Convent Foundation (FSKAA); Valletta

Project: Digital Inventory establishment and compilation

Description: Development of Digital data sheet with 60+ fields for Heritage Assets and the Collection which includes over 2000 assets of different categories and types including; Repository Objects i.e. gold, silver and precious metal artifacts; glass, sculpture, paintings, vestments, books and archives, prints furniture and furnishings, archaeological finds and shards.

2021-2023

Client: St.Augustine's Convent Foundation (FSKAA); Valletta

Project: CHIPED Cultural Heritage Interpretation Portal for an Enhanced Digitized Experience Ref Number: DRDIG-21-90.

Description: Web-based collection and virtual interpretation centre with access to all tools.

### **Other Inventories (1997-2003)**

Dates 1997-2003

Malta Environment and Planning Authority

Harbour Fortifications (Survey, Mapping)

(Study and Compilation of full Submission to UNESCO World Heritage Centre)

(Scheduling) Mdina

(Survey, Character Appraisal) (Conservation Management Plan and Guidelines) (Web GIS, CD) Pieta' (Survey, Character Appraisal) (Conservation Management Plan and Guidelines)

### **ANNEX 3: Specific Church Restoration Projects (2007-2023)**

2007-2010 Conservation Management Plan and Method Statement: Lantern, Cupola and Facade Tarxien Annunciation Parish Church Client: Archpriest Rev Fr. Rueben Deguara Architects: Sant and Mugliett Architects; Conservation Architect Dr Jevon Vella A&CE.

2011-2012 Conservation Management Plan and Monitoring: The Annunciation Chapel, St. John's Chapel and the Militia Cross: Restoration of assets and archaeological excavation.

The Monitors on the project and log book compilers are Dr Malcolm Borg, Dr Samantha Fabry, Architect Edward Scerri A&CE and Archaeologist Mr Marvin Demicoli.

2010-2015 PACT: Conservation Management Plan and project development St.Ubaldesca Church Paola (Paola Local Council) Grant Application with Arch Claude Busuttil A&CE.

2013-2016 LINKING THE LINES: Heritage Trail and Steeple Museum: Paola Parish Church (collaboration between Paola LC and Rev. MarcAndre Camilleri)

2017-2023 SCOPE ERDF 05.113: Conservation Management Plan, Project Development and Grant Application St. Augustine's Church and Priory.

### **ANNEX 4: Lecturer and Trainer: Heritage Management and Restoration Ethics (2000-2022)**

DELTA (EUROMED) Development of Courses for Professionals in the field of Heritage Management Coordination of local courses: Compilation of Final Report 2003 (Ministry for Youth and the Arts)

UNIVERSITY OF MALTA (FOUNDATION FOR INTERNATIONAL STUDIES) and CENTRE FOR RESTORATION BIGHI (ICHMCH) Heritage Economics, Heritage Management, Ethics and Aesthetics. (2000-2010)

CEPE "Chantiers Européens Pour l'Emploi" in collaboration with Heritage Malta: Development of Training Modules for Heritage Professionals (Leonardo) including sectorial Study (2005-2007)

VOPS 57/2017 (CARL) Conservation and Research Lab (CARL) to support cultural industries and employment in the Valletta Neighbourhoods. training sessions in the 3rd phase of implementation included short courses in; Lab Management, Health and Safety, Basic Data Entry Operator Course and Basic Exhibition Management. Such training was delivered by experts in the field and certified at MQF LEVELS 1-2, under the supervision of a contractor/project manager. At the end of the project; the Foundation has an area which is equipped to take; training in these fields in a Lab environment with cleaning, restoration and maintenance and conservation procedures as main areas and data inputting. Project developer, organiser and trainer. (2017-2018)

Courses scheduled for (2022) as part of the VECTOR VOPS Grant. Courses for Volunteers in; Basic Cafe Management, Guides, Fire Marshals, Collection Care etc.

## **ANNEX 5: Professional: Recognition and Memberships (1999-2019)**

1999-2019 ICOMOS MALTA and ICOMOS INTERNATIONAL

Executive member ICOMOS Malta 1999-2005

Secretary ICOMOS Malta 2000-2003

Member ICOMOS International 2011-2019

2012-2015 Registered person (research and monitoring) recognized to provide cultural heritage services. Superintendent of Cultural Heritage (SCH)

2010-2017 ICOM MALTA and ICOMOS INTERNATIONAL

Executive Member 2010-2017

Founding Member 2012-2017

Treasurer 2016-2017

Member ICOMOS International 2011-2015

## **ANNEX 6: Other National Heritage Management Projects (1997-2003)**

**Ministry for Youth and the Arts**

2002-2003

**Hagar Qim and Mnajdra Heritage Park**

(Assessment and Development)

(Competition Brief Development in collaboration with Union International des Architectes)

(Coordination of Competition, Exhibition)

(ERDF Funding in collaboration with Heritage Malta and Malta Tourism Authority)

**Malta Environment and**

**Planning Authority**

1997-2003

**Draft Discussion Policy Document, National Policy - Heritage Management**

Internal /External Consultation

Organization of First National Forum (April 2003)

**Sustainable Conservation - A New Approach. Refer to [www.mepa.org.mt](http://www.mepa.org.mt)**

(Compiled and developed)

**Timber Balconies Scheme - Report**

(Compiled and developed)

**UNESCO submission of the Harbour Fortifications as a World Heritage site and compiling a tentative list including seven sites in Malta and Gozo.**

(Compiled, Consultation)

**Structure Plan Topic Paper on Urban Conservation and Built Environment for the Maltese Islands.**

(Researched, compiled, developed, presented)

**White Paper for the new Heritage Bill 2001 and amendments on Section 46 of the Development Planning Act.**

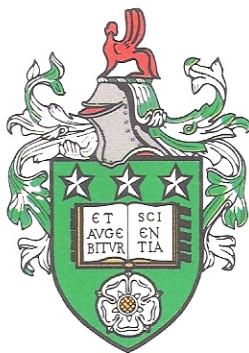
(Consultee)

**Urban Conservation Areas for Central, North Harbours and Gozo Local Plan Areas and Character Appraisals for the Maltese Islands.**

(Research and Compilation)

## **ANNEX 7: Certificates**

PHd (University of Leeds UK); Masters: History of Art (UOM); BA: History of Art, History (UOM), Dip. Heritage Management (UNIMED-HERIT)



# The University of Leeds

## DEGREE OF DOCTOR OF PHILOSOPHY

It is hereby certified that

Malcolm Borg

was admitted to the degree of Doctor of Philosophy

in this University

on the second day of April 2004

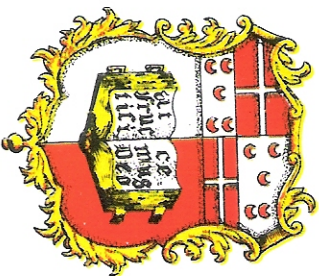
Alan Wilson

VICE-CHANCELLOR

Andrew Parkinson

ACADEMIC REGISTRAR





# Universitas Studiorum Melitensis

MALCOLM BORG, discipulus huius  
Universitatis, cum studiorum curriculum in

*Stetis Melitensis*

peregisset, periculis praescriptis sat bene factis, testimonium sui progressus tam clarum  
dedit, ut dignus existimatus sit qui anno MCMXCVI inter laureatos  
inscriberetur ad Gradum Magisterii aptatos.

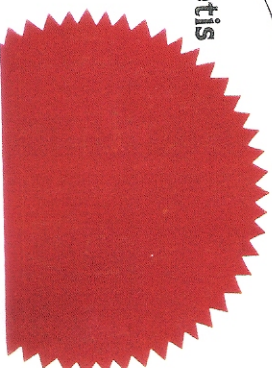
Quem, igitur, potestate nobis commissa consuetudineque praeteritorum, ad hunc gradum  
honoremque promotum, nomine Magistri in Studiis Litterarum alloquimur.

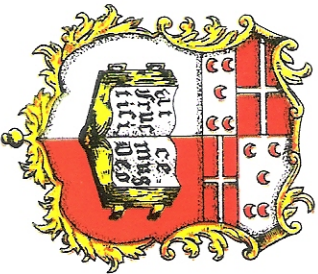
Melitae, in Studiorum Universitate, a.d. IX Kal. Dec. MCMXCVI.

*Quell*  
a Libellis

*Rektor*  
Rector

*Secretis*  
a Secretis





# Universitas Studiorum Melitensis

MALCOLM BORG , civis huius Athenaei,

cum litteris humanioribus honestarumque artium cultui vacasset, sedulam operam in

## *historiae aetiae et in historiae disciplinæ*

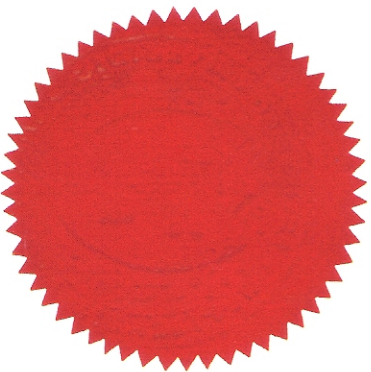
contulit et, cum de iis legitima fecisset suique progressus sat documenti dedisset, consecutus est anno **M C M X C III** ut, quod usui esset sibi magnaque laudi, de sententia Concilii studiis litterarum scientiarumque cognoscendis, honesto **BACCALAUREI** nomine augetur. Ad quem quidem dignitatis gradum, potestate muneris nostro curaeque demandata et more maiorum, eum nos eveximus honoris insignibus velatum, et **BACCALAUREUM IN LITTERIS HUMANIORIBUS** libentissime consulavimus.

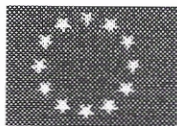
Melitae, ex Aedibus Universitatis, a. d. IV Id. Nov. An. **M C M X C III**

a Libellis

a Secretis

Rector





UNIMED-HERIT

"Formation supérieure sur le  
Patrimoine Culturel et la gestion  
du Patrimoine"



UNIVERSITÀ  
DEL MEDITERRANEO

Projet financé par le Programme MEDA de  
l'Union Européenne

n° du contrat ME 8/B7-4100/18/97/0353-06

### Declaration

Mr Malcom Borg, has attended in English language, the course UNIMED-HERIT "Post-Graduate Training Course on Cultural Heritage and Heritage Management" in the framework of the communitary Programme Euromed-Heritage.

The first part of the course, the Core Module, was held in Malta from April 21st to May 19th at the Foundation for International Studies of Malta University for a total of 150 hours. The lectures have been subdivided into 6 Study units concerning the following subjects: Methodology of the historical research, Methodology of the Land-approach and Land-systematic investigation, Theory and History of the Preservation and Restoration, Museology, Heritage Protection Law, Planning and Managing.

The second part (150 hours) consisted in four Optional Modules: Op. Mod. n. 4: "History of Architecture and Restoration", Op. Mod. n.5: "Planning and Protecting" and Op. Mod. n.2 "Prehistoric Archaeology", held in Rome from September 27th to October 17th and Op. Mod. n.1 (Mesopotamian Archaeology, Aegyptian Archaeology, Near Eastern Archaeology, The Nabataean Culture, Hellenismus in Asia, Parthian and Sasanian Archaeology, Islamic Archaeology, Minoan and Mycenian civilisations, Early Greek Culture, Greek Archaeology: the Archaic age, Greek Archaeology: the classic and late classic periods, The Hellenismus and the Roman Republican Period, The Late Antiquity, Roman Archaeology: the age of the Empire, History of the material culture, Archaeology of the late antiquity, Medieval Archaeology) held in Turin from October 18th to October 31st. The last part of the course, Practical Stages, was held in Rome from November 1st to November 13th, for a total of about 100 hours.

yours truly

Prof. Franco Rizzi

LinkedIn: [linkedin.com/in/heritage-enterprise-3b98031a](https://www.linkedin.com/in/heritage-enterprise-3b98031a)

Research Gate: <https://www.researchgate.net/profile/Malcolm-Borg>

ORCID: <https://orcid.org/0000-0002-7990-8729>

#### CPD RECORD 2014-2024

Name	Date	Points	Category
Post Graduate Certificate in Garden Design	Jun 24	40.00	Education & Training (longer than one day) - Non-PIA Event
Reading HIA and CMP Legislation, New Guidelines and related Articles and Journals	09 Jun 23	20.00	Reading of relevant planning journals/texts
2023 PLANET online   Doing Things Right 101™ - Part of the Quick Upskills Series from Upsides Training	01 Jun 23	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PIA VIC Briefing: Tips & tricks to minimise	28 Apr	1.00	Attending Conferences, Seminars, Lectures &
procedural delays at VCAT	23		Study Tours - PIA Event
2023 WIP Lunch & Learn   Interpersonal Skills	27 Apr 23	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PIA Rural, Regional & Remote Conference 2023 - Full Registration	24 Mar 23	9.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - What is the infrastructure charging legislation and what can be conditioned?	31 Oct 22	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - What can the Court excuse if there has been a non-compliance?	04 Oct 22	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - What are the rules for interpreting development approvals?	16 Sep 22	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - What is the Koala protection legislation and how does it work?	02 Aug 22	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - What are the	19 Jul	1.00	Attending Conferences, Seminars,

important legal principles that every planner needs to know?	22		Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - What is the assessment decision making framework under the Planning Act?	07 Jun 22	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 PLANET online   How to assess a landscape plan	24 May 22	3.50	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 PLANET online   Part 1: Placemaking for Planners	17 May 22	3.50	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 PLANET online   Cities that Feed Us: Planning for Urban Agriculture	13 May 22	3.50	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 PLANET online   Preparing & Assessing a Bushfire Management Statement	04 May 22	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - How does the Planning Act interact with the Economic Development Act and the State Development Public Works Organisation Act?	03 May 22	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 PLANET online   Integrated Land Management - Farm Management Plans	07 Apr 22	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - What ways can the P&E Court be used outside of appeals?	29 Mar 22	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 PLANET online   Main Street Planning	11 Mar 22	3.50	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 PLANET online   Making Engagement Work for You and Your Community	10 Mar 22	3.50	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - What is the power of the submitter?	07 Mar 22	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 PLANET online   Development and Feasibility 101	03 Mar 22	3.50	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2022 Legal Lunchtime Series - What is an Other Change vs a Minor Change under the Planning Act?	21 Feb 22	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event

2021 PLANET Online   An Aboriginal &	10		Attending Conferences, Seminars,
Intercultural Approach to Planning	Nov 21	3.50	Lectures & Study Tours - PIA Event
2021 PLANET Online   Understanding Aboriginal Culture and Sensitivity	13 Oct 21	3.50	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PIA VIC Briefing: Infrastructure Victoria 2021- 2051 Strategy	03 Sep 21	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PIA VIC Briefing: Climate Change Member Engagement	13 Aug 21	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2021 PLANET online   Planning for Heritage Conservation: A Master Class	27 May 21	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PLANET 2021   Drafting Planning Scheme Series: Drafting the Design and Development Overlay - Masterclass (Module 4/4)	12 May 21	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PLANET 2021   Drafting Planning Scheme Series: Drafting schedules – zones, overlays and provisions (Module 3/4)	11 May 21	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PIA VIC Briefing: Buffer Area Overlay	07 May 21	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PIA VIC Briefing: ICPs for Metropolitan Greenfield Growth Areas (copy)	30 Apr 21	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PLANET 2021   Drafting Planning Scheme Series: Drafting the MPS and PPF (Module 2/4)	28 Apr 21	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PIA VIC Briefing: Western Highway Upgrade & Cultural Heritage Implications (copy)	16 Apr 21	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2021 PLANET online   From the Ground Up: Planning Green Infrastructure and Urban Forests for Australian Cities (2 Half Day Workshops)	16 Apr 21	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event

2021 PLANET online   Building Resilience and Adapting to Climate Change: the Role of Planning and D e v e l o p m e n t Assessment	18 Feb 21	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PLANET 2020   Tips and traps for running planning cases in VCAT (Geelong)	22 Oct	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2020 PLANET online   Environmental Impact Assessment (EIA)	08 Oct 20	7.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
PIA VIC CPD Before Dinner online   Environment Law for Planners (copy)	29 Sep 20	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2020 QLD PLANET   Sustainable Transport & Land Use Integration	19 Aug 20	3.50	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
2020 PLANET   N e i g h b o u r h o o d Character and Character Statements	12 Aug 20	3.50	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
CPD Before Dinner 'Building Law for Planners'	21 Apr 20	1.00	Attending Conferences, Seminars, Lectures & Study Tours - PIA Event
ENVI1169: S t r a t e g i e s     f o r Sustainability	30 Jun 15	24.00	Attending Formal Education & Training (longer than one day) - Non-PIA Event
Course in Project Management	07 Apr 15	60.00	Attending Formal Education & Training (longer than one day) - Non-PIA Event
			Attending
Unit in Urban Regional Strategic Development	13 Nov 14	24.00	Formal Education & Training (longer than one day) - Non-PIA Event
Course in Environmental Policy	13 Nov 14	24.00	Attending Formal Education & Training (longer than one day) - Non-PIA Event