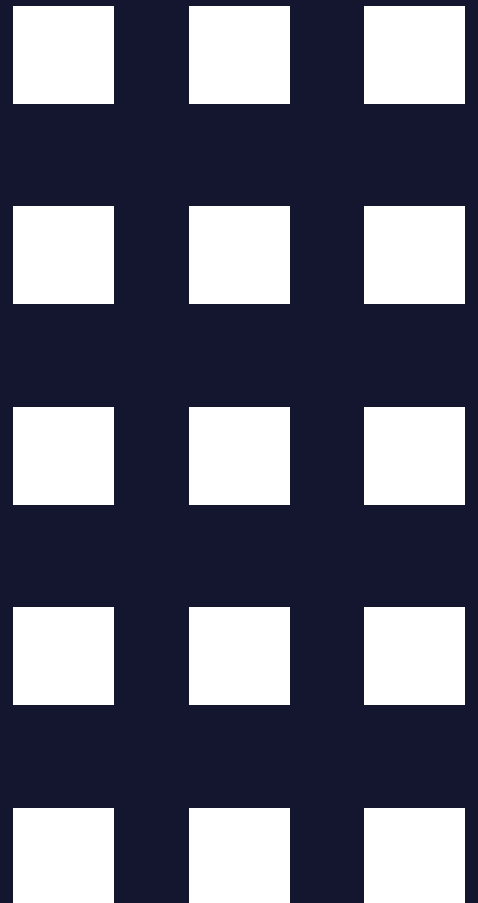




# CULTURAL CREATIVE & PRACTICE SURVEY

**2024**



The Cultural and Creative Practice Survey 2024 was first presented at the State of the Arts Malta National Symposium, 'Renewing Common Pathways' held by Arts Council Malta on 24 and 25 October 2024 at the University of Malta Campus, Valletta.

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Commissioned and published by: Arts Council Malta  
TG Complex Suite 1, Level 1 Triq il-Birrerija, Zone 3 Central Business District Birkirkara, CBD 3040, Malta

Tel: (+356) 2334 7201/2

E-mail: [strategy@artscouncil.mt](mailto:strategy@artscouncil.mt)

Website: [www.artscouncil.gov.mt](http://www.artscouncil.gov.mt)



National Statistics Office  
Uffiċċju Nazzjonali tal-Istatistika

Partners: National Statistics Office,  
Lascaris Wharf, Valletta VLT 2000, Malta

Tel: (+356) 2599 7000

E-mail: [nso@gov.mt](mailto:nso@gov.mt)

Website: [www.nso.gov.mt](http://www.nso.gov.mt)

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## FOREWORD

### ARTS COUNCIL MALTA



On behalf of Arts Council Malta, it is with great pleasure that we present this comprehensive report on the realities that condition cultural and creative practice in Malta. The Cultural and Creative Practice Survey 2024 is a follow-up to the 2019 roll-out of the survey, which once again encapsulates the vibrant and dynamic landscape of our nation's cultural sectors, from the perspective of practices, highlighting the significant strides made over the past few years. This survey is yet another addition to Arts Council Malta's body of knowledge which is continuously being developed through its research programme as part of its Strategy 2025.

The findings within this report are a testament to the resilience and creativity of our community. Despite the challenges posed by recent global events with local repercussions, our cultural practitioners have continued to thrive, innovate and contribute to the rich tapestry of cultural expression in Malta. The data collected and analysed herein provides valuable insights into the demographics, engagement levels and evolving trends within the cultural sector.

One of the most encouraging trends noted is the increase in both the number of people engaged in cultural practice and the time they dedicate to their crafts. This growth is indicative of a cultural economy in the making, where more individuals are not only participating in cultural activities but are also seeking to professionalise their practices.

The rise in the number of employed cultural practitioners underscores the sector's potential as a significant contributor to our economy. Notably, the number of employed persons practicing at least one cultural activity grew from an estimated 67,423 in 2019 to 97,091 in 2023.

Moreover, this report sheds light on the diverse roles that cultural practitioners are embracing, from creators and performers to producers and educators. This diversification is a clear sign of the sector's maturation and its increasing importance in our society. The picture is not all rosy: one needs to understand what has led to a decrease in creators from 51% to 42%. Nevertheless, the share of practitioners involved in production roles increased from 9% in 2019 to 14% in 2023.

As we look to the future, we need to step up our support towards our cultural and creative sectors. To achieve this, funding and support for cultural and creative projects need to be strengthened, ensuring that both emerging and established practitioners have the resources they need to innovate and thrive. Developing and expanding educational programs focused on cultural and creative arts, from primary education through to tertiary levels, including vocational training and continuous professional development opportunities, is also crucial.

Additionally, investing in infrastructure that supports cultural activities, particularly studios and creative centres, will provide accessible spaces for practitioners to create and sustain their work.

In line with the priorities of Arts Council Malta's Strategy 2025, this survey offers insights into the socio-economic conditions that determine cultural and creative practice whether conducted by artists or not. Thanks to these statistics we are able to get a better view of how cultural rights manifest themselves in everyday life and a better understanding of what facilitates or hinders cultural expression. Continuing to collect and analyse data on cultural practices to monitor trends, measure impact, and inform future policy decisions will help ensure that support for the sectors is based on robust evidence. The leadership of the National Statistics Office in this field is lauded and appreciated.

We extend our heartfelt gratitude to all the participants, researchers and stakeholders who contributed to this report. Your dedication and passion are the driving forces inherent to the development of Malta's cultural and creative sectors.

**ALBERT MARSHALL**  
Executive Chairman

## FOREWORD

### NATIONAL STATISTICS OFFICE



This publication is the result of a fruitful collaboration between the National Statistics Office and Arts Council Malta. It aims to bring into focus the participation of individuals in Malta aged 16 and over in cultural, creative, and artistic practices. Such practices encompass a variety of activities. The data collected from the survey makes possible an exploration of people's engagement with cultural and artistic endeavours from different angles.

Cultural participation is not a discrete or isolated concept but cuts across many disciplines, which renders it a rather abstract term to the public. Therefore, one objective of this publication is to express cultural participation in concrete terms. The medium, of course, is the collected data. Perspectives range from socio-demographics, to economics, to the different roles assumed by practitioners in the world of culture and creativity.

A commentary complements the tables and graphs and contributes to the quality of the analysis. All the components of the publication unite to bring some clarity to the field of cultural participation as it is today in Malta. I do not doubt that it will be a useful reference point to an interdisciplinary community which has at heart the advancement of the Maltese cultural scene.

My thanks are due to the stakeholders, primarily Arts Council Malta who were our partners in this project. I also take this opportunity to express my gratitude to the respondents of this survey. Thirdly, I acknowledge and am thankful for the work of the NSO staff and all the persons involved in bringing the survey and its ultimate outcome - the publication - to fruition.

**ETIENNE CARUANA**

Director General

## INTRODUCTION: CHARTING MALTA'S CREATIVE LANDSCAPE

The Cultural and Creative Practice Survey 2024 provides a detailed examination of the cultural, creative and artistic practices in Malta. It is structured into four main sections, each offering unique insights into different aspects of the cultural sector.

The first section, Cultural, Creative and Artistic Practice, delves into the various activities that constitute the cultural landscape. It highlights the demographic profiles of practitioners, noting that 28% of the population engaged in at least one cultural activity in the past year. The section also reveals that the Northern Harbour district has the highest number of cultural practitioners, with over 38,000 individuals involved. A significant finding is the increase in the average time spent on cultural activities; this rose by 1 hour compared to 2019, to 11.7 hours per week, indicating a growing dedication among practitioners.

In the second section, Employment and Time Considerations, the report explores the intersection of cultural activities and employment. It shows a notable rise in the number of employed individuals dedicating working time to cultural pursuits, from 19,555 in 2019 to 41,726 in 2023. This section underscores the importance of cultural activities within the workforce, with 31.5% of employed persons now engaging in such activities during their paid working hours.

The third section, Self-Perceptions and Attitudes, examines how cultural practitioners view themselves and their work. It highlights that a significant number of practitioners feel recognised by their peers, with 47,780 non-affiliated artists reporting peer recognition. This section also discusses the willingness of practitioners to increase their time dedicated to cultural activities, reflecting a strong commitment to their craft.

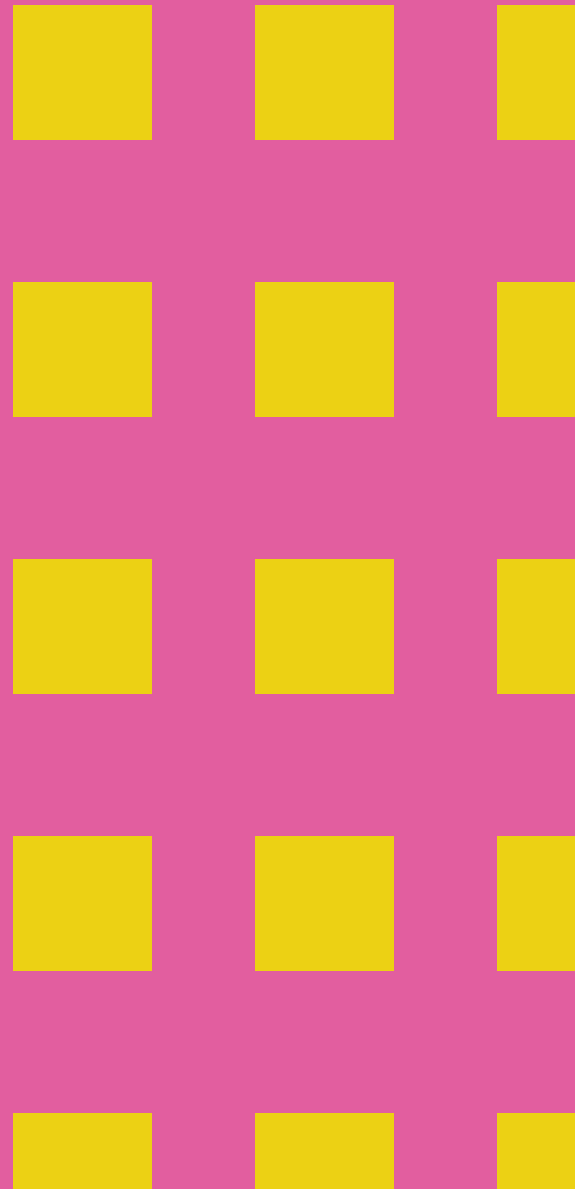
Finally, the fourth section, The Findings in a Nutshell, provides a summary of the key trends and statistics. It emphasizes the positive trajectory of the cultural sector, with increases in both the number of practitioners and the time they devote to their activities. The section also notes the diversification of roles within the sector, with more individuals taking on positions such as producers, teachers, and directors.

From a critical perspective, this report sheds light on the various obstacles that cultural practitioners encounter. These challenges include limited funding and resources, which can hinder the ability to undertake and sustain projects. Additionally, practitioners often face difficulties in accessing adequate training and professional development opportunities. The report also notes the struggle for recognition and support within the broader community, which can impact the morale and motivation of cultural practitioners. Furthermore, the balancing act between paid employment and cultural activities remains a significant challenge, with many practitioners finding it difficult to dedicate sufficient time to their creative pursuits.

In conclusion, this report offers a comprehensive overview of the current state of cultural, creative and artistic practices in Malta, highlighting significant trends and providing valuable insights for future development.

# METHODOLOGY

COVERAGE AND RESPONSE



## METHODOLOGY

### Coverage and Response

The target population consisted of all persons aged 16 and over, living in private households in Malta. A total of 469,237 persons were eligible to participate in the survey. Tables 1 and 2 show the demographic distributions.

**Table 1: Distribution of population by sex and age group**

Age Group	Sex					
	Male		Female		Total	
	No.	%	No.	%	No.	%
16-34	80,407	32.4	65,078	29.4	145,485	31.0
35-54	91,035	36.7	76,258	34.5	167,293	35.7
55+	76,719	30.9	79,740	36.1	156,459	33.3
<b>Total</b>	<b>248,161</b>	<b>100.0</b>	<b>221,076</b>	<b>100.0</b>	<b>469,237</b>	<b>100.0</b>

**Table 2: Distribution of population by sex and district**

District	Sex					
	Male		Female		Total	
	No.	%	No.	%	No.	%
Southern Harbour	38,340	15.4	35,048	15.9	73,388	15.6
Northern Harbour	80,887	32.6	70,431	31.9	151,318	32.2
Southern Eastern	35,431	14.3	31,715	14.3	67,146	14.3
Western	28,965	11.7	27,356	12.4	56,321	12.0



**Table 2: Continue**

District	Sex					
	Male		Female		Total	
	No.	%	No.	%	No.	%
Northern	45,958	18.5	39,956	18.1	85,914	18.3
Gozo and Comino	18,580	7.5	16,570	7.5	35,150	7.5
<b>Total</b>	<b>248,161</b>	<b>100.0</b>	<b>221,076</b>	<b>100.0</b>	<b>469,237</b>	<b>100.0</b>

A stratified random sampling process (without replacement) was employed. This probability sampling method entails the partitioning of the population into mutually exclusive sub-groups, and an independent (simple) random sample is selected from each of these sub-groups to ensure a uniform distribution of the sample that relates to pre-selected characteristics of the population. In this case, sub-groups were constructed relating to sex, age group and district.

In addition, quotas were used throughout the data collection phase to ensure that the required number of persons from each sub-group was selected. The main advantage of using quotas is to ensure that an adequate number of units are sampled from every sub-group, even in very small ones for which the probability of selection is relatively small compared to other groups. Since the mechanism of selecting persons was made in a random manner, no significant bias was introduced by applying such quotas.

2,428 persons were contacted for the survey in which 1,007 participated, while another 1,251 persons were not eligible to participate. Ineligible cases take into account 1,060 persons who were contacted at least once unsuccessfully and were eventually not contacted again due to exhausted quotas. This resulted in a net effective response rate of 85.6%.

Table 3 elaborates on the gross sample.

**Table 3: Distribution of effective gross sample by type of response**

Description	No.	%	No. (Effective)	% (Effective)
Good Response	1,007	41.5	1,007	85.6
Refusals	154	6.3	154	13.1
Other	16	0.7	16	1.4
Ineligible	1,251	51.5	-	-
<b>Total</b>	<b>2,428</b>	<b>100.0</b>	<b>1,177</b>	<b>100.0</b>

Tables 4 and 5 are graphic representations of the net sample.

**Table 4: Distribution of sample by sex and age group**

Age Group	Sex					
	Male		Female		Total	
	No.	%	No.	%	No.	%
<b>16-34</b>	164	32.7	167	33.0	331	32.9
<b>35-54</b>	175	34.9	168	33.2	343	34.1
<b>55+</b>	162	32.3	171	33.8	333	33.1
<b>Total</b>	501	100.0	506	100.0	1,007	100.0

**Table 5: Distribution of sample by sex and district**

District	Sex					
	Male		Female		Total	
	No.	%	No.	%	No.	%
<b>Southern Harbour</b>	72	14.4	78	15.4	150	14.9
<b>Northern Harbour</b>	114	22.8	121	23.9	235	23.3
<b>Southern Eastern</b>	82	16.4	79	15.6	161	16.0
<b>Western</b>	77	15.4	73	14.4	150	14.9
<b>Northern</b>	82	16.4	83	16.4	165	16.4
<b>Gozo and Comino</b>	74	14.8	72	14.2	146	14.5
<b>Total</b>	501	100.0	506	100.0	1,007	100.0

## Data Collection

Data was collected by means of Computer Assisted Telephone Interview (CATI) between 22 January and 1 February 2024. In CATI respondents are contacted by telephone but computers are used to enter the data obtained from respondents during the interview. Also, in CATI surveys each sampling unit is randomly assigned among interviewers. This considerably reduces interviewer bias.

## Quality Control

To ensure the best data quality possible, quality checks were used to limit occurrence of non-sampling errors. The data entry programme had validations built in, so that skip patterns are executed as intended. Responses were arranged to be within a specific range. Also, the data collection and data entry processes were supervised constantly.

Missing data is well known to be a problem in surveys. The 'imputation' technique was used to fill in missing values so that a complete dataset could be available at the analysis stage. A hot-deck method was used where each missing value is replaced with an observed response from another record that resembles it. Observations were grouped according to relevant demographics and other questions and the mode of the respective category was then taken as the imputed value.

The dataset was further subject to a series of other checks during the data-editing stage to identify any residual incorrect or logically misleading data.

## Weighting

Data was weighted to correct for any biases that were present in the final sample. Such biases could arise from the different response rates to the different categories used in the survey. The weighting process served to align estimates with the benchmark distribution of the population in terms of sex, age group, and district.

## Errors

There were two main sources of error. The technical terms for survey errors are "Sampling and Non-Sampling errors". While the errors attributed to each quantity estimated from the sample may be calculated, care must be taken when comparing the estimated figures with the population.

Of particular interest is the "margin of error", which constitutes sampling error. The margin of error quantifies uncertainty about a survey result and expresses the amount of sampling error in the survey findings. It is normally associated with a statistical level of confidence in such a way as to make it possible to calculate confidence intervals of the form "estimate  $\pm$  margin of error". It follows then that the "relative margin of error" is the margin of error expressed as a percentage of the quantity to which it refers.

Table 6 shows estimates of precision for a range of derived percentage rates ( $p$ ) and the corresponding (weighted) number of persons ( $N$ ) over which the rates are computed.

**Table 6: Estimates of precision**

Percentage rate (p)	Number of persons (N)					
	85,914	132,271	146,337	211,301	304,686	469,237
<b>1</b>	1.5%	1.2%	1.1%	0.9%	0.8%	0.6%
<b>3</b>	2.6%	2.0%	1.9%	1.6%	1.3%	1.1%
<b>6</b>	3.6%	2.8%	2.6%	2.2%	1.8%	1.5%
<b>10</b>	4.6%	3.5%	3.3%	2.7%	2.3%	1.9%
<b>20</b>	6.1%	4.6%	4.4%	3.7%	3.1%	2.5%
<b>40</b>	7.5%	5.7%	5.4%	4.5%	3.7%	3.0%
<b>50</b>	7.6%	5.8%	5.5%	4.6%	3.8%	3.1%
<b>60</b>	7.5%	5.7%	5.4%	4.5%	3.7%	3.0%
<b>70</b>	7.0%	5.3%	5.0%	4.2%	3.5%	2.8%*
<b>80</b>	6.1%	4.6%	4.4%	3.7%	3.1%	2.5%
<b>90</b>	4.6%	3.5%	3.3%	2.7%	2.3%	1.9%

For example, the percentage of persons who did not practise any cultural, creative and/or artistic activities during the 12 months prior to the survey stood at 71.8%. This is calculated out of the total number of 469,237 eligible persons. In this case, if a precise calculation is carried out, the margin of error equals 2.78%. From the table above this may be estimated using data for p=70. In this case the margin of error would equal 2.8%\*. Thus, if the estimated value is considered, the 95% confidence interval is the range 69.0% to 74.6%; i.e., 71.8% ± 2.8%.

It is stressed here that figures based on a relative margin of error of 30% or more, or which are calculated on a small number of reporting persons (30 or less), must be treated with caution. The reason is that they may not be statistically representative due to a large percentage of error assigned. Such occurrences are shaded in Table 6.

# SECTION 1

CULTURAL, CREATIVE AND ARTISTIC PRACTICE



## SECTION 1

### CULTURAL, CREATIVE AND ARTISTIC PRACTICE

For the purposes of this survey, cultural, creative and artistic activities encompass the visual arts (such as sculpting, painting, drawing and printmaking), music and dance, crafts and creative computing such as website design and blogs. Although a visual art, photography is considered as a distinct category in the survey.

Table 1.1 attempts to compose a socio-demographic profile of cultural practitioners. The total number of persons who practised *at least* one activity in this area was 132,271, equivalent to around 28% of the total population. In terms of gender balance, males who engaged in such practices increased by just over 14%. While the percentage of the female counterparts increased at a slightly slower pace - around 13% - females still outnumbered males in absolute terms.

As in 2019, the reference year of the last survey of this kind, the age group which emerged as most active in the cultural and creative sphere was the 16-34 one, followed by the 35-54 age group. 55+ persons lagged somewhat behind as regards such practices. However, in terms of shares of the total population in the respective age groups, a decrease of nearly five percentage points was noted in the 16-34 age group while the two older age groups both showed growth.

In absolute terms, the biggest number of cultural practitioners hailed from the Northern Harbour district, with over 38,000 and the second biggest resided in the Northern district, with nearly 31,000. In terms of shares of the total population residing the respective districts, the highest were the Northern with nearly 37% and the Southern Harbour with an estimated 31%.

From the viewpoint of education, the cohort with post-secondary schooling as the highest attained level showed a rather sharp drop in absolute numbers, translating into nearly one-third of the total population with this educational level practising cultural and creative activities. In 2019, this percentage for the post-secondary education cohort just exceeded 40%. The tertiary-level cohort increased as regards number of cultural practitioners but registered a small growth when considered as a share of the total population with a tertiary educational level.

The survey showed that nearly three-quarters of cultural practitioners were employed, contrasting with 2019, when this same share was just over 55%.

**Table 1.1: Profile of persons who practised at least one activity in the 12 months prior to the survey by various socio-demographic variables**

Socio-demographic variables		Number of persons		% total population	
		2019	2023	2019	2023
<b>Total</b>		<b>121,657</b>	<b>132,271</b>	<b>28.1</b>	<b>28.2</b>
Sex	Males	55,716	63,588	26.1	26.8
	Females	57,881	65,326	29.3	31.5
	Unknown*	:	3,357	:	13.5
Age group	16-34	58,516	52,977	41.3	36.4
	35-54	35,807	47,921	25.1	28.6
	55+	27,333	31,373	18.4	20.1
District	Southern Harbour	19,388 <sup>u</sup>	22,568 <sup>u</sup>	27.8	31.0
	Northern Harbour	34,357 <sup>u</sup>	38,153	25.5	25.3
	South Eastern	21,376	18,419 <sup>u</sup>	33.7	28.1
	Western	15,173 <sup>u</sup>	13,597 <sup>u</sup>	29.2	24.8
	Northern	21,748	30,896	28.9	36.7
	Gozo and Comino	9,216 <sup>u</sup>	8,638 <sup>u</sup>	28.7	25.3
	Unknown*	:	-	:	-
Highest level of education	Secondary or less	45,954	45,177	19.0	19.1
	Post-secondary/ Nontertiary	38,952	28,491	40.4	32.8
	Tertiary	36,381	58,604	40.3	41.7
	Unknown*	:	-	:	-
Employment status	Employed	67,423	97,091	28.6	31.9
	Unemployed	-	:	-	:
	Other inactive	54,233	32,195	27.6	20.7

Notes:

\* "Unknown" due to confidentiality issues

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

Table 1.2 analyses time spent on cultural, creative and artistic activities in terms of average hours per week. The table takes two approaches: time spent by all persons who practised at least one cultural activity and time spent on at least one such activity by persons who were employed at the time of the survey.

All persons who engaged in at least one activity of this type spent an average of 11.7 hours per week, an increase of one hour over 2019. Coupled with the overall increase in the number of cultural practitioners detailed in Table 1.1, the indication is that there has been growth over the past five years in both the number of cultural practitioners and the time they dedicate to their activities in this area.

The number of employed persons practising at least one cultural activity also experienced an appreciable growth, from an estimated 67,423 in 2019 to 97,091 in 2023. This may be an indication of a growing appreciation of creative and artistic development and people's overall willingness to dedicate the corresponding time and effort in spite of the constraints of work. Indeed, employed persons spent an estimated 12.7 hours per week on their chosen cultural activity. The survey also looked at the average hours of paid employment used in the pursuit in at least one activity of this kind. This emerged at 4.3 hours per week, and the specific activities mostly indicated as regards paid employment lie in the visual arts and crafts arena (most of the other activity categories are under-represented).



**Table 1.2 Average time spent by persons on at least one cultural, creative and artistic activity: All persons**

Cultural, creative and artistic activities	2019		2023	
	All persons			
	Persons practising cultural, creative & artistic activity	Average hours per week	Persons practising cultural, creative & artistic activity	Average hours per week
	Number of persons	Number of hours	Number of persons	Number of hours
<b>Total</b>	<b>121,657</b>	<b>10.7</b>	<b>132,271</b>	<b>11.7</b>
<b>of which:</b>				
Visual arts (e.g. sculpture, painting, printmaking or drawing, but excluding photography)	21,436 <sup>u</sup>	8.6 <sup>u</sup>	35,443	7.4
Crafts	38,617	7.7	52,639	7.8
Creative computing (e.g. designing websites or blogs, etc.)	22,651	10.6	25,342	13.4
Photography	20,170	4.5	25,419	4.3
Musical instrument	23,965	3.8	13,696 <sup>u</sup>	6.8 <sup>u</sup>
Rest of other activities	38,463	10.4	36,208	9.3

Notes:

<sup>u</sup> Under-represented - between 20 and 49 sample observations

Time spent is expressed in average hours per week. These are calculated by dividing the total hours spent on such activities by the number of persons who practised at least one such activities in the 12 months prior to survey.

**Table 1.2 Average time spent by persons on at least one cultural, creative and artistic activity: Employed persons**

Cultural, creative and artistic activities	2019			2023		
	Employed persons					
	Persons practising cultural, creative & artistic activity	Average hours per week	Average hours of paid employment spent practising cultural, creative and artistic activities in 12 months prior to survey	Persons practising cultural, creative & artistic activity	Average hours per week	Average hours of paid employment spent practising cultural, creative and artistic activities in 12 months prior to survey
	Number of persons	Number of hours		Number of persons	Number of hours	
<b>Total</b>	<b>67,423</b>	<b>13.3</b>	<b>2.3</b>	<b>132,271</b>	<b>12.7</b>	<b>4.3</b>
<b>of which:</b>						
Visual arts (e.g. sculpture, painting, printmaking or drawing, but excluding photography)	13,305 <sup>u</sup>	11.7 <sup>u</sup>	6.2 <sup>u</sup>	28,222	7.7	6.0
Crafts	18,265 <sup>u</sup>	7.6 <sup>u</sup>	1.1 <sup>u</sup>	35,445	8.8	4.3
Creative computing (e.g. designing websites or blogs, etc.)	16,336 <sup>u</sup>	11.7 <sup>u</sup>	3.1 <sup>u</sup>	21,162 <sup>u</sup>	14.8 <sup>u</sup>	10.6 <sup>u</sup>
Photography	15,160 <sup>u</sup>	4.7 <sup>u</sup>	4.7 <sup>u</sup>	20,027 <sup>u</sup>	4.4 <sup>u</sup>	4.4 <sup>u</sup>
Musical instrument	15,105 <sup>u</sup>	3.8 <sup>u</sup>	2.6 <sup>u</sup>	10,790 <sup>u</sup>	5.0 <sup>u</sup>	7.4 <sup>u</sup>
Rest of other activities	18,368 <sup>u</sup>	15.4 <sup>u</sup>	7.1 <sup>u</sup>	27,969	8.8	7.1

Notes:

<sup>u</sup> Under-represented - between 20 and 49 sample observations

Time spent is expressed in average hours per week. These are calculated by dividing the total hours spent on such activities by the number of persons who practised at least one such activities in the 12 months prior to survey.

Table 1.2 further enables an analysis of the individual categories of cultural and creative activity considered in the survey. The table below takes a concise look at how some of these individual categories have developed during the past five years:

**Visual arts**                      The survey suggests that the number of persons active in the visual arts is on the rise. Since, however, the figure for 2019 is under-represented, this increase must be treated with caution.

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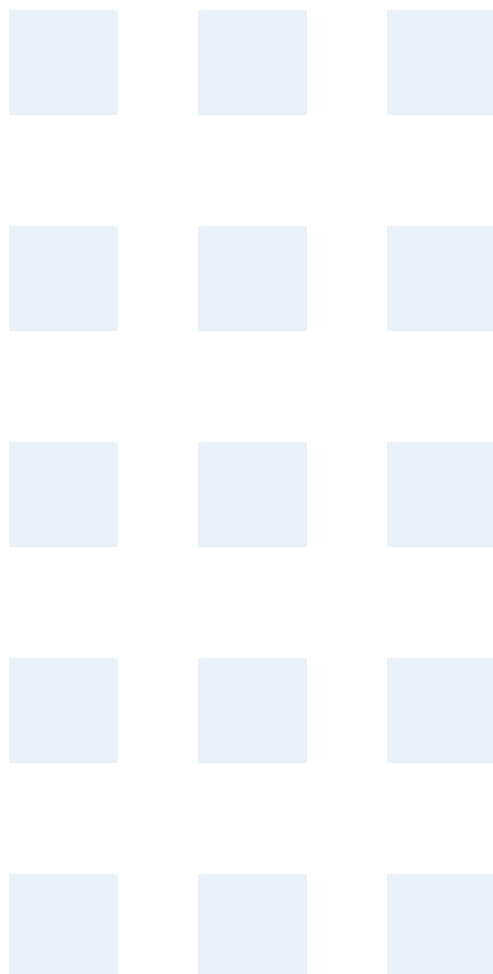
**Crafts**                              An increase of just over 36% in persons practising crafts is indicated.

---

**Creative computing**              A modest increase of 12% in persons practising forms of creative computing is indicated.

---

**Photography**                      An increase of 26% in persons practising photography is indicated.



As stated in the commentary to Table 1.1, the cohort with post-secondary schooling as the highest attained level showed a drop of over 10,000 in absolute numbers. The tertiary-level cohort increased in the number of cultural practitioners, resulting in a small growth from about 40% (2019) to about 42% (2023) of the total population with a tertiary level practising cultural and creative activities. The section of the total population with secondary schooling or less showed a decrease.

**Table 1.3 Persons who practised at least one activity in the 12 months prior to the survey by highest level of education**

	2019					2023			
	Unknown	Preprimary/ Primary/Secondary	Postsecondary/ Nontertiary	Tertiary	Total	Preprimary/ Primary/Secondary	Postsecondary/ Nontertiary	Tertiary	Total
<b>Total</b>	:	<b>45,955</b>	<b>38,952</b>	<b>36,381</b>	<b>121,287</b>	<b>45,177</b>	<b>28,491</b>	<b>58,604</b>	<b>132,272</b>
<b>of which:</b>									
<b>Visual arts</b>	-	:	:	8,001 <sup>u</sup>	<b>8,001<sup>u</sup></b>	11,210 <sup>u</sup>	:	16,473 <sup>u</sup>	<b>35,156</b>
<b>Crafts</b>	-	20,675	7,833 <sup>u</sup>	10,109 <sup>u</sup>	<b>38,617</b>	20,638 <sup>u</sup>	11,791 <sup>u</sup>	20,209 <sup>u</sup>	<b>52,639</b>
<b>Creative Computing</b>	:	:	8,908 <sup>u</sup>	9,423 <sup>u</sup>	<b>18,332</b>	:	:	15,359 <sup>u</sup>	<b>25,342</b>
<b>Photography</b>	-	:	:	8,344 <sup>u</sup>	<b>8,344</b>	:	:	12,163 <sup>u</sup>	<b>25,419</b>
<b>Musical Instrument</b>	-	:	:	9,002 <sup>u</sup>	<b>9,002</b>	:	:	:	<b>13,696<sup>u</sup></b>
<b>Rest of other activities</b>	-	14,093 <sup>u</sup>	13,974 <sup>u</sup>	10,396 <sup>u</sup>	<b>38,463</b>	:	:	19,804 <sup>u</sup>	<b>36,208</b>

Notes:

\* "Unknown" due to confidentiality issues

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

Respondents could indicate multiple activities.

**Table 1.3 Persons who practised at least one activity in the 12 months prior to the survey by highest level of education**

	Percentage distribution (%)					Percentage distribution (%)				
	Unknown	Preprimary/ Primary/Secondary	Postsecondary/ Nontertiary	Tertiary	Total	Preprimary/ Primary/Secondary	Postsecondary/ Nontertiary	Tertiary	Total	
<b>Total</b>	:	37.8	32.0	29.9	100.0	34.2	21.5	44.3	100.0	
<b>of which:</b>										
<b>Visual arts</b>	-	:	:	37.3 <sup>u</sup>	100.0 <sup>u</sup>	31.9 <sup>u</sup>	:	46.9 <sup>u</sup>	100.0	
<b>Crafts</b>	-	53.5	20.3 <sup>u</sup>	26.2 <sup>u</sup>	100.0	39.2 <sup>u</sup>	22.4 <sup>u</sup>	38.4 <sup>u</sup>	100.0	
<b>Creative Computing</b>	:	:	39.3 <sup>u</sup>	41.6 <sup>u</sup>	100.0	:	:	60.6 <sup>u</sup>	100.0	
<b>Photography</b>	-	:	:	41.4 <sup>u</sup>	100.0	:	:	47.9 <sup>u</sup>	100.0	
<b>Musical Instrument</b>	-	:	:	37.6 <sup>u</sup>	100.0	:	:	:	100.0 <sup>u</sup>	
<b>Rest of other activities</b>	-	36.6 <sup>u</sup>	36.3 <sup>u</sup>	27.0 <sup>u</sup>	100.0	:	:	54.7 <sup>u</sup>	100.0	

Notes:

\* "Unknown" due to confidentiality issues

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

Respondents could indicate multiple activities.

Table 1.4 takes a closer look at paid working hours dedicated to cultural, creative and artistic pursuits. The 2023 survey shows that persons in employment who spent working time in cultural activities went up from 19,555 in 2019 to 41,726 in 2023. This equates to 16% of the total workforce in 2019 compared to over 31% in 2023. Conversely, this statistic means that, as of 2023, there was still nearly 69% of the total workforce that did not dedicate any time to activities in the cultural and creative sphere.

**Table 1.4 Employed persons who dedicated employment hours to least one cultural, creative and artistic activity in the 12 months prior to the survey**

	2019	2023	2019	2023
	Number of persons		Percent	
<b>Total</b>	<b>121,657</b>	<b>132,271</b>	<b>100.0</b>	<b>100.0</b>
Persons who spent some hours of paid employment on at least one such activity	19,555	41,726	16.1	31.5
Persons who did not spend any hours of paid employment on at least one such activity	102,102	90,546	83.9	68.5

**Table 1.5 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey and their willingness to change time dedicated to such activity**

Cultural, creative and artistic activities	2019			2023		
	Persons not willing to change hours	Persons willing to increase hours	Persons willing to decrease hours	Persons not willing to change hours	Persons willing to increase hours	Persons willing to decrease hours
<b>Total</b>	<b>64,727</b>	<b>53,526</b>	:	<b>58,646</b>	<b>69,257</b>	:
<b>of which:</b>						
Visual arts (e.g. sculpture, painting, printmaking or drawing, but excluding photography)	10,432 <sup>u</sup>	10,240 <sup>u</sup>	:	13,232 <sup>u</sup>	20,821 <sup>u</sup>	:
Crafts	22,153	16,212 <sup>u</sup>	:	23,002	28,448	:
Creative computing (e.g. designing websites or blogs, etc.)	12,864 <sup>u</sup>	9,786 <sup>u</sup>	:	:	15,198 <sup>u</sup>	:
Photography	10,695 <sup>u</sup>	9,076 <sup>u</sup>	:	12,066 <sup>u</sup>	13,353 <sup>u</sup>	:
Musical instrument	8,818 <sup>u</sup>	15,146 <sup>u</sup>	:	:	:	:
Rest of other activities	20,356	16,117 <sup>u</sup>	:	18,654 <sup>u</sup>	17,004 <sup>u</sup>	:

Notes :

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

Respondents could indicate multiple activities.

**Table 1.5 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey and their willingness to change time dedicated to such activity (continued)**

Cultural, creative and artistic activities	2019 Percentage distribution (%)			2023 Percentage distribution (%)		
	Persons not willing to change hours	Persons willing to increase hours	Persons willing to decrease hours	Persons not willing to change hours	Persons willing to increase hours	Persons willing to decrease hours
<b>Total</b>	<b>54.7</b>	<b>45.3</b>	<b>:</b>	<b>44.3</b>	<b>52.4</b>	<b>:</b>
<b>of which:</b>						
<b>Visual arts (e.g. sculpture, painting, printmaking or drawing, but excluding photography)</b>	50.5 <sup>u</sup>	49.5 <sup>u</sup>	:	37.3 <sup>u</sup>	58.7 <sup>u</sup>	:
<b>Crafts</b>	57.7	42.3 <sup>u</sup>	:	43.7	54.0	:
<b>Creative computing (e.g. designing websites or blogs, etc.)</b>	56.8 <sup>u</sup>	43.2 <sup>u</sup>	:	:	60.0 <sup>u</sup>	:
<b>Photography</b>	54.1 <sup>u</sup>	45.9 <sup>u</sup>	:	47.5 <sup>u</sup>	52.5 <sup>u</sup>	:
<b>Musical instrument</b>	36.8 <sup>u</sup>	63.2 <sup>u</sup>	:	:	:	:
<b>Rest of other activities</b>	36.8	63.2 <sup>u</sup>	:	51.5 <sup>u</sup>	47.0 <sup>u</sup>	:

Notes :

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

Respondents could indicate multiple activities.



Respondents were asked about their willingness to make a change in the time spent in cultural practices. The data relating to this aspect of the survey is presented in Table 1.5. Perhaps the most interesting insight to emerge here is that the number of persons expressing their willingness to increase the time they dedicate to cultural pursuits grew from 53,526 to 69,257 individuals. This 7% rise potentially indicates a heightened enthusiasm and commitment to artistic endeavours, suggesting that more people are looking to invest additional time in their creative pursuits. Persons willing to increase their dedicated time were most apparent in creative computing, crafts and the visual arts.

Table 1.6 attempts to explore engagement with cultural pursuits in the year prior to the survey, as well as continued engagement with such pursuits in the year of the survey. The 2023 survey reveals just over 79,000 persons who did not engage in any cultural practices in the 12 months before the survey. This figure was well up from the nearly 34,000 who responded in a like manner in the 2019 survey. That said, those cultural practitioners who were engaging in at least one such activity in 2023, over 109,000, considerably exceeded the counterpart figure of just over 71,400 in 2019.

**Table 1.6 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey and who were still practising at the time of the survey**

Cultural, creative and artistic activities	2019		2023	
	Persons who did not practise any activity in the 12 months prior to survey	Persons who practised any activity in the 12 months prior to survey	Persons who did not practise any activity in the 12 months prior to survey	Persons who practised any activity in the 12 months prior to survey
	Number of persons	Number of persons	Number of persons	Number of persons
<b>Total</b>	<b>33,817</b>	<b>71,413</b>	<b>79,030</b>	<b>109,308</b>
of which:				
Visual arts (e.g. sculpture, painting, printmaking or drawing, but excluding photography)	:	13,518 <sup>u</sup>	15,530 <sup>u</sup>	32,451
Crafts	:	19,034 <sup>u</sup>	19,741 <sup>u</sup>	41,716
Creative computing (e.g. designing websites or blogs, etc.)	:	:	:	16,197 <sup>u</sup>
Photography	:	:	:	18,567 <sup>u</sup>
Musical Instrument	9,613 <sup>u</sup>	16,170 <sup>u</sup>	19,669 <sup>u</sup>	17,861 <sup>u</sup>
Rest of other activities	13,989 <sup>u</sup>	27,841	30,219	39,954

Notes:

\* "Unknown" due to confidentiality issues

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

Table 1.7 analyses satisfaction with life for cultural practitioners and cultural non-practitioners. Received wisdom among people may indicate that the practice of culture in its many forms can generate feelings of wellbeing more than for people who do not engage in the arts at all. The data collected in this regard is presented in this table. All in all, considering the six categories of activities designed for the survey, the indications are that life satisfaction for practitioners does not vary to an appreciable degree from the life satisfaction of non-practitioners. This applies to 2023 as well as to the findings of the survey taken in 2019.

**Table 1.7 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey by average level of wellbeing related to such activities**

Cultural, creative and artistic activities	2019		2023	
	Average life satisfaction of practitioners	Average life satisfaction of nonpractitioners	Average life satisfaction of practitioners	Average life satisfaction of nonpractitioners
Total	7.9	7.8	7.8	7.7
Visual Arts	7.9 <sup>u</sup>	7.8	8.0	7.7
Crafts	8.0	7.8	7.8	7.7
Creative Computing	7.7	7.8	7.6	7.7
Photography	7.9	7.8	7.8	7.7
Musical Instrument	7.9	7.8	7.3 <sup>u</sup>	7.8
Rest of other activities	8.0	7.8	7.9	7.7

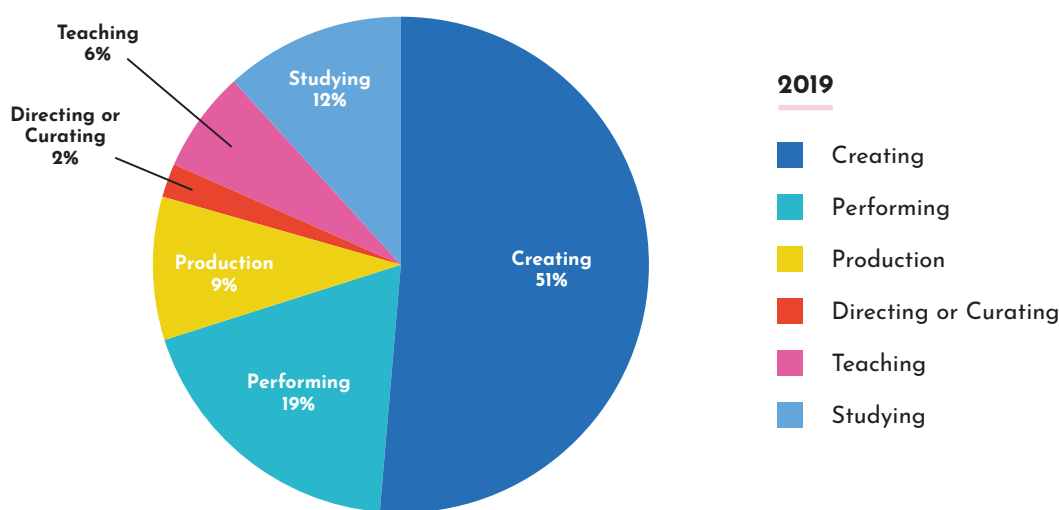
Notes:

*u Under-represented - between 20 and 49 sample observations  
Respondents could indicate multiple activities.*

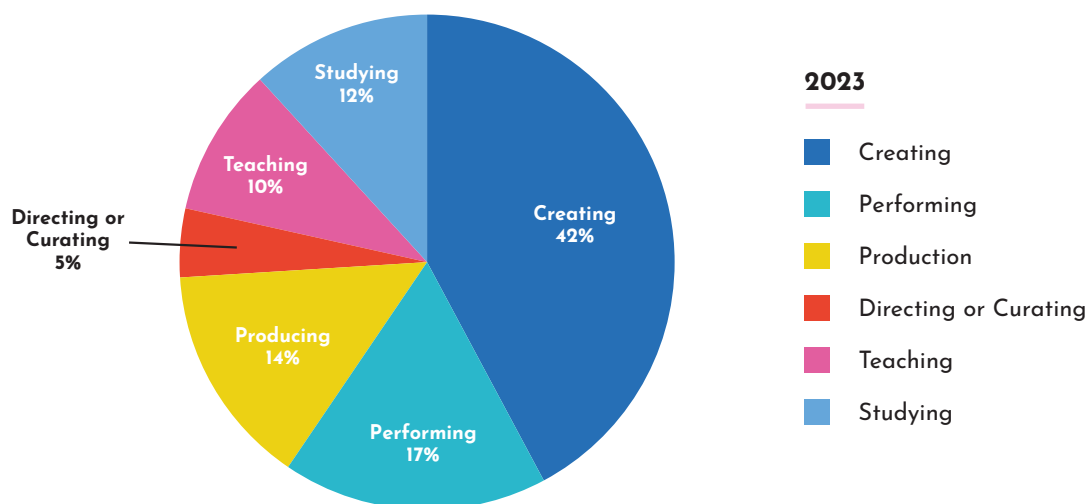
Charts 1.1 and 1.2 present information on cultural practitioners' roles in their practice of creative and artistic activities. The most notable trends in comparison with 2019 emerge as: (1) the considerable decrease from 51% to 42% of practitioners whose roles involved creativity; and (2) the increase from 9% to 14% of persons who had the role of producer. Involvement in the teaching of the arts and forms of culture went up from 7% to 10% and the share of practitioners who acted as directors or curators of historical, cultural and artistic exhibitions also rose from 2% to 5%. While those engaged in learning and studying artistic subjects remained static at 12% of cultural practitioners, the share of persons who had performing roles declined from 19% to 17%.

**Charts 1.1 and 1.2 Practitioners' role in cultural, creative and artistic activities: 2019 and 2023**

**Charts 1.1**



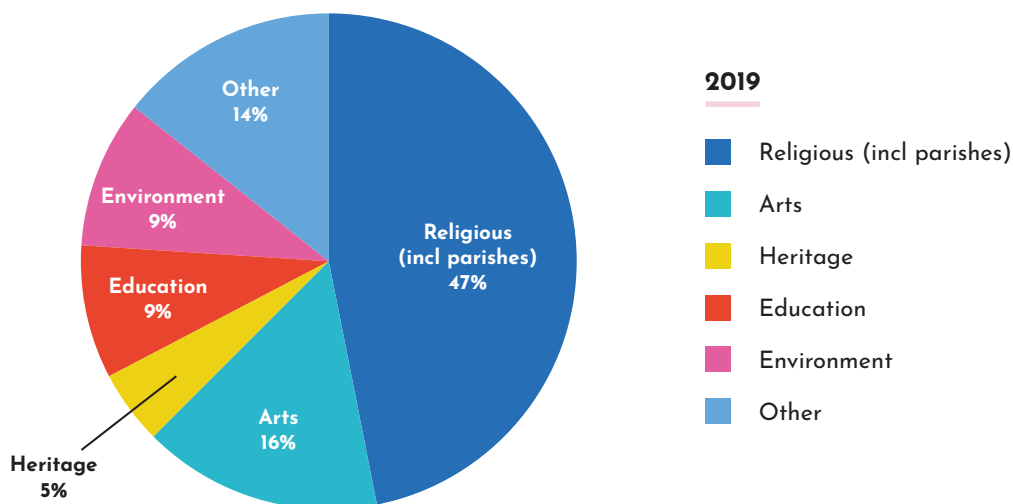
**Charts 1.2**



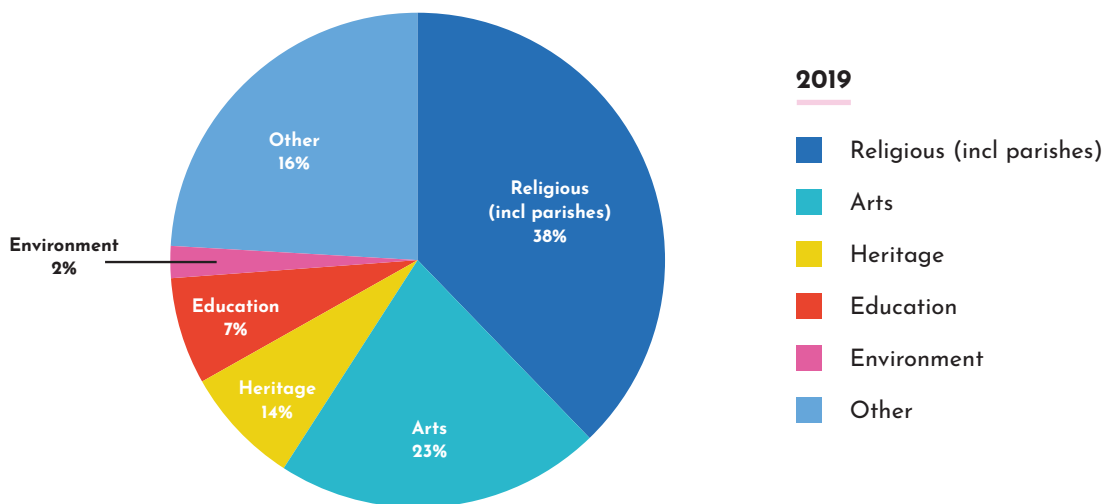
Charts 1.3 and 1.4 shed a light on the type of voluntary organisations involved in putting up or backing cultural and artistic activities.

**Charts 1.3 and 1.4: Operational fields of voluntary organisations putting up cultural, creative and artistic activities: 2019 and 2023**

**Charts 1.3**



**Charts 1.4**

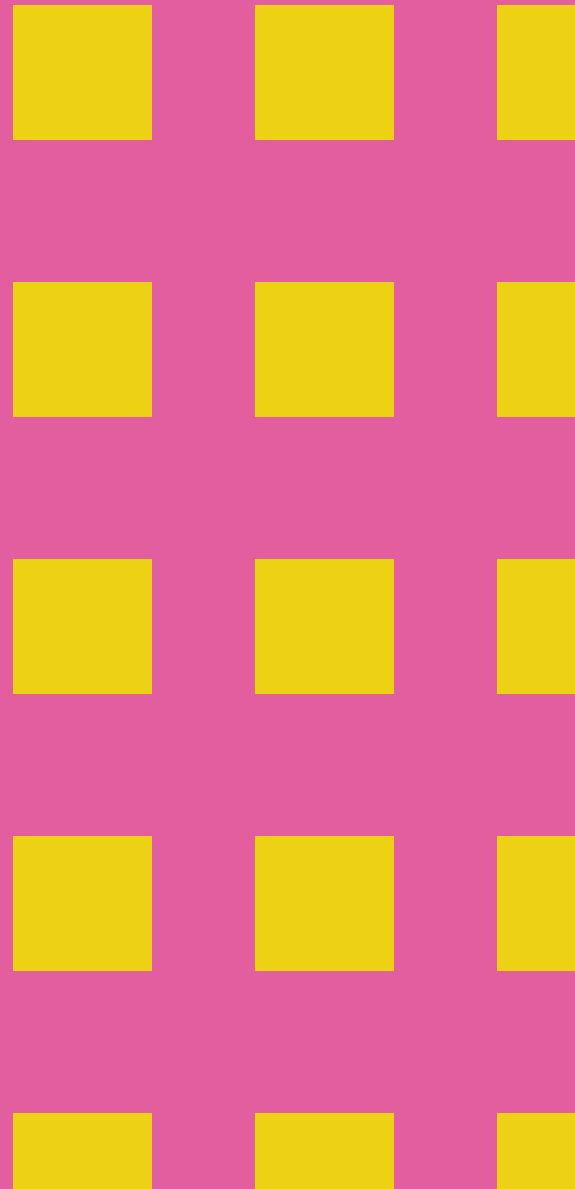


Note: The 'Other' category can include forms of intangible heritage such as practising in band clubs, fireworks, carnival and artistic manifestations that have a public, social or health dimension.

In 2019, the predominant background of such organisations was religious, which included activities organised by the various parishes. This percentage receded by 9% to 38% in 2023, while voluntary organisations with a heritage and arts background further approached the fore: heritage organisations from 5% to 14% and arts organisations from 16% to 23%. Voluntary organisations with an environmental bent saw a fall of 7% in their cultural patronage, and those with an educational bent experienced a smaller decrease of 2%. The category "Others" showed a small increase, perhaps indicating a gradually rising interest in various forms of intangible heritage.

# SECTION 2

## EMPLOYMENT AND TIME CONSIDERATIONS



## SECTION 2

### EMPLOYMENT AND TIME CONSIDERATIONS

Table 2.1 combines various facets that relate to the practice of arts and culture. These facets involve: the classification of organisations into Public, Private, Voluntary, Other, as well as practitioners who participate on their own initiative outside any organisation; remunerated working time; and unremunerated working time devoted to cultural participation. The intention behind this table is to compile an indicative view of the current cultural and artistic landscape in the country.

Several of the findings presented here are deemed as unreliable or under-represented and this is indicated in the notes underlying the table. Therefore, citing the actual emergent figures may not be entirely factual. That said, there is a clear majority of cultural practitioners who practise solo without any affiliation with a specific organisation. This particular finding is corroborated by the forthcoming Table 3.1 on practitioners' perceptions. Furthermore, the indications provided by the survey suggest that for those practitioners and artists in employment, their participation in such activities is pursued outside their working hours in their paid job.

**Table 2.1 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey - a combined view**

Classification of organisations	2019			2023		
	Persons who practised activity during paid work	Persons who practised activity outside paid work	Total	Persons who practised activity during paid work	Persons who practised activity outside paid work	Total
	Number of persons					
Public (including local/national government)	:	:	:	14,567 <sup>u</sup>	11,764 <sup>u</sup>	26,331
Private	8,206 <sup>u</sup>	14,139 <sup>u</sup>	22,345	20,023 <sup>u</sup>	20,196 <sup>u</sup>	40,219
Voluntary	:	12,003 <sup>u</sup>	16,314 <sup>u</sup>	:	13,475 <sup>u</sup>	21,976 <sup>u</sup>
No organisation (Solo, no specific organisation)	:	71,179	76,794	14,166 <sup>u</sup>	56,227	70,394
Other	:	:	:	:	:	:

Notes:

: Unreliable - less than 20 sample observations

u Under-represented - between 20 and 49 sample observations

Respondents could indicate more than one in the classification of organisations.

**Table 2.1 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey - a combined view**

Classification of organisations	2019			2023		
	Persons who practised activity during paid work	Persons who practised activity outside paid work	Total	Persons who practised activity during paid work	Persons who practised activity outside paid work	Total
	%					
Public (including local/national government)	:	:	:	55.3 <sup>u</sup>	44.7 <sup>u</sup>	100.0
Private	36.7 <sup>u</sup>	63.3 <sup>u</sup>	100.0	49.8 <sup>u</sup>	50.2 <sup>u</sup>	100.0
Voluntary	:	73.6 <sup>u</sup>	100.0 <sup>u</sup>	38.7	61.3	100.0 <sup>u</sup>
No organisation (Solo, no specific organisation)	:	92.7	100.0	20.1	79.9	100.0
Other	:	:	:	:	:	:

Notes:

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

Respondents could indicate more than one in the classification of organisations.





# SECTION 3

## SELF-PERCEPTIONS AND ATTITUDES



## SECTION 3

### SELF-PERCEPTIONS AND ATTITUDES

Respondents were presented with various pre-designed statements with the aim of exploring their ideas about themselves and their creative/artistic activities, as well recognition by peers and acknowledgement from the public, or lack thereof. Table 3.1 presents the findings of this section of the survey.

**Table 3.1 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey - self-perceptions and other people's attitudes**

Type of organisation	You consider yourself to be an artist	
	2019	2023
	Number of persons	
Public (including Local/ National Government)	:	17,059 <sup>u</sup>
Private	16,696 <sup>u</sup>	23,078 <sup>u</sup>
Voluntary	:	13,067 <sup>u</sup>
No organisation (I perform alone, no specific organisation)	30,136	26,847
Other	:	:

Notes:

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

**Table 3.1 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey - self-perceptions and other people's attitudes (continued)**

Type of organisation	You are formally trained/currently being trained in artistic, cultural and creative practice	
	2019	2023
	Number of persons	
Public (including Local/ National Government)	:	12,450 <sup>u</sup>
Private	11,970 <sup>u</sup>	15,837 <sup>u</sup>
Voluntary	:	10,268 <sup>u</sup>
No organisation (I perform alone, no specific organisation)	21,325	14,691 <sup>u</sup>
Other	:	:

Type of organisation	You are recognised by peers as an artistic	
	2019	2023
	Number of persons	
Public (including Local/ National Government)	:	18,684 <sup>u</sup>
Private	18,667 <sup>u</sup>	33,286
Voluntary	11,057 <sup>u</sup>	19,466 <sup>u</sup>
No organisation (I perform alone, no specific organisation)	41,556	47,780
Other	:	:

Notes:

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

**Table 3.1 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey - self-perceptions and other people's attitudes (continued)**

Type of organisation	You spend substantial time on artistic, cultural and creative practice	
	2019	2023
	Number of persons	
Public (including Local/ National Government)	:	15,876 <sup>u</sup>
Private	17,249 <sup>u</sup>	30,186
Voluntary	8,782	15,823 <sup>u</sup>
No organisation (I perform alone, no specific organisation)	29,448 <sup>u</sup>	35,094
Other	:	:

Notes:

: Unreliable - less than 20 sample observations

<sup>u</sup> Under-represented - between 20 and 49 sample observations

**Table 3.1 Persons who practised at least one cultural, creative and artistic activity in the 12 months prior to the survey - self-perceptions and other people's attitudes (continued)**

Type of organisation	You are recognised by the general public for your practice	
	2019	2023
	Number of persons	
Public (including Local/ National Government)	:	12,539 <sup>u</sup>
Private	13,838 <sup>u</sup>	20,497 <sup>u</sup>
Voluntary	10,325 <sup>u</sup>	16,992 <sup>u</sup>
No organisation (I perform alone, no specific organisation)	21,896	23,305
Other	:	:

Notes:

: Unreliable - less than 20 sample observations

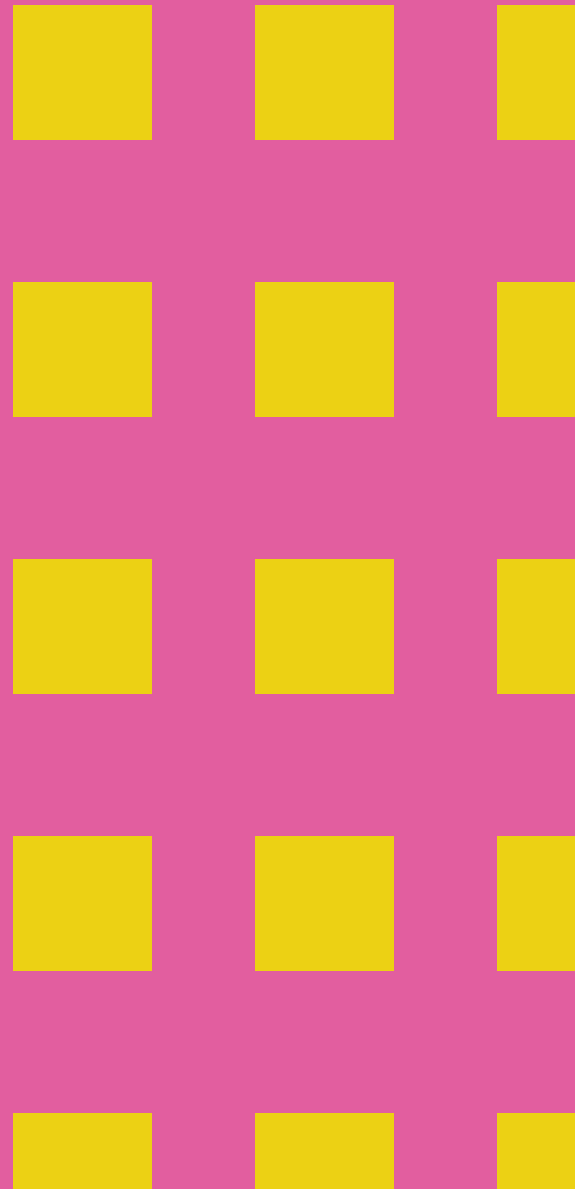
<sup>u</sup> Under-represented - between 20 and 49 sample observations

As stated earlier, the number of cultural practitioners and artists who carry out their activities on their own, without any organisational affiliation predominate over their counterparts who act under the umbrella of public or private sector organisations, or voluntary organisations. Practitioners with formal training in the related subjects appear to have lessened since 2019, as have practitioners who perceive themselves to be artists. However, time dedicated to creative and artistic activities resulted on the upturn from the survey and a rise in recognition of effort and achievement by fellow artists and other cultural practitioners corresponds to this increase.



# SECTION 4

THE FINDINGS IN A NUTSHELL



## SECTION 4

### THE FINDINGS IN A NUTSHELL

Overall, positive trends emerge regarding the engagement of society with cultural, creative and artistic activities. This is demonstrated in increases both in the number of cultural practitioners and in the time they devote to such activities. The indications also are that the concept of the cultural economy is starting to take concrete shape, shown in the rise in the number of employed cultural practitioners between 2019 and 2023. Moreover, a picture is revealed of individuals who are looking to step up their commitment to artistic projects by dedicating more time to them. This is true of several manifestations of culture considered in the survey such as creative computing, crafts and the visual arts.

An interesting statistic to turn out is diversification in cultural roles. For example, the survey highlights a heightened share of producers, teachers and directors as a percentage of cultural practitioners. This can be interpreted as a sign that the culture industries are undergoing a higher level of professionalisation.

Several of the statistics reflecting the findings of the survey point to cultural practitioners acting solo as the dominant group. This perhaps imparts the conclusion that organisational backing of cultural creators and artists needs to be strengthened across the board - meaning the public, private and voluntary sectors.



# ANNEXE

THE SURVEY



## ANNEXE

### THE SURVEY

#### SURVEY ON CULTURAL, CREATIVE AND ARTISTIC PRACTICE

This is <<name>> calling from the National Statistics Office. The office is currently carrying out a survey among individuals aged 16 years or more regarding their participation in cultural, creative and artistic activities. The survey is being carried out on behalf of the Arts Council Malta.

<<Name and Surname>> was randomly selected to participate in this survey which takes about 10 minutes to complete. The collected information is confidential and will be used for statistical purposes only. May I speak to him/her?

Introduction: Cultural, creative and artistic practice refers to activities such as sculpting, painting, hand-crafts, drawing, creative computing, dance, poetry, novel writing, film-making, photography, singing, etc. These activities can be carried out in different situations such as school, carnival, feasts and theatre; and can be performed by people in different positions such as teachers, students, producers, creators, performers, etc.

##### 1. What is your current labour status? (Tick one box only)

- Employed  <sub>1</sub>
- 
- Unemployed  <sub>2</sub> ▶ Go to Question 5
- 
- Student  <sub>3</sub> ▶ Go to Question 5
- 
- Retired  <sub>4</sub> ▶ Go to Question 5
- 
- Cannot work due to illness/disability  <sub>5</sub> ▶ Go to Question 5
- 
- Taking care of the house and/or family  <sub>6</sub> ▶ Go to Question 5
- 
- Other (specify) \_\_\_\_\_  <sub>7</sub> ▶ Go to Question 5

##### 2. Insert your current main job title. (E.g. Primary School Teacher, Carpenter, Clerk, etc.)

---

##### 3. Describe your main job. (E.g. Teaching in a primary school, making furniture, work in an office, etc.)

---

4. During the last 12 months, on average, how many hours of paid employment did you work per week?  
(Specify number of hours)

---

5. Which of the following cultural, creative and artistic activities did you practice during the last 12 months? (Tick all that apply)

The option 'None' can only be chosen on its own

Visual arts like sculpture, painting, printmaking or drawing  
(excluding photography)

 1

Crafts

 2

Creative computing such as designing websites or blogs, etc.

 3

Dance

 4

Creative writing (e.g. writing a poem, an essay, a novel, etc.)

 5

Film-making

 6

Photography

 7

Musical instrument

 8

Singing

 9

Acting on stage or in film

 10

Other (specify) \_\_\_\_\_

 11

None

 12

▶ Go to Question 5

**6. On behalf of which type of organisation did you practice these cultural, creative and artistic activities during the last 12 months? (Tick all that apply)**

Public (including Local/National Government)  <sub>1</sub> [▶ Go to Question 8](#)

---

Private  <sub>2</sub> [▶ Go to Question 8](#)

---

Voluntary  <sub>3</sub>

---

No organisation (I perform alone, no specific organisation)  <sub>4</sub> [▶ Go to Question 8](#)

---

Other (specify) \_\_\_\_\_  <sub>5</sub> [▶ Go to Question 8](#)

---

**7. In which field does this/do these voluntary organisation/s operate? (Tick all that apply)**

Religion (includes parish)  <sub>1</sub>

---

Arts  <sub>2</sub>

---

Heritage  <sub>3</sub>

---

Education  <sub>4</sub>

---

Environment  <sub>5</sub>

---

Other (specify) \_\_\_\_\_  <sub>6</sub>

---

**8. During the last 12 months, how many hours per week did you spend practicing these cultural, creative and artistic activities? (Specify number of hours for each activity)**

Visual arts like sculpture, painting, printmaking or drawing (excluding photography) (Specify hours) \_\_\_\_\_  1

Crafts (Specify hours) \_\_\_\_\_  2

Creative computing such as designing websites or blogs, etc. (Specify hours) \_\_\_\_\_  3

Dance (Specify hours) \_\_\_\_\_  4

Creative writing (e.g. writing a poem, an essay, a novel, etc.) (Specify hours) \_\_\_\_\_  5

Film-making (Specify hours) \_\_\_\_\_  6

Photography (Specify hours) \_\_\_\_\_  7

Musical instrument (Specify hours) \_\_\_\_\_  8

Singing (Specify hours) \_\_\_\_\_  9

Acting on stage or in film (Specify hours) \_\_\_\_\_  10

Other (Specify hours) \_\_\_\_\_  11

**9. What is/was your exact role in the practice of such activities? (Tick all that apply)**

Creating  1

Performing  2

Producing  3

Directing/Curating  
Curators are responsible for appraising, organising and presenting or exhibiting material of historical, cultural or artistic interest.  4

Teaching  5

Studying  6

10. If money were no issue, would you like to change (increase or decrease) the number of hours you spend practicing cultural, creative and artistic activities? (Tick one box only)

Increase

 <sub>1</sub>

Decrease

 <sub>2</sub>

No change

 <sub>3</sub>

▶ Go to Question 11

11. How many hours in total would you like to spend practicing these activities per week? (Specify number of hours)

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12. Did you practice any cultural, creative and artistic activity before the last 12 months? (Tick one circle only)

Yes

 <sub>1</sub>

No

 <sub>2</sub>

▶ If Question 5 = 12,  
go to Question 13

▶ If Question 5 = 12,  
go to Question 23

**13. Which of the following cultural, creative and artistic activities did you practice before the last 12 months? (Tick all that apply)**

Visual arts like sculpture, painting, printmaking or drawing (excluding photography)  1

Crafts  2

Creative computing such as designing websites or blogs, etc.  3

Dance  4

Creative writing (e.g. writing a poem, an essay, a novel, etc.)  5

Film-making  6

Photography  7

Musical instrument  8

Singing  9

Acting on stage or in film  10

Other (Specify) \_\_\_\_\_  11

**14. Is your practice in these disciplines supported financially by your main employment? (Tick one box only)**

*i.e. pay from main employment financially sustains artistic, creative and cultural practice.*

Yes  1

No  2

**15. Does your practice in these disciplines support you financially? (Tick one box only)**

Yes  1

No  2

**16. Does your practice in these disciplines contribute creatively to other paid employment activities? (Tick one box only)**

*e.g. skills acquired through artistic, creative and cultural practice were used at place of work.*

Yes  1

No  2

**17. Does your practice help you in achieving a good work/life balance? (Tick one box only)**

Yes  1

No  2

**18. How much in total did you spend financially to practice these cultural, creative and artistic activities during the last 12 months? (Tick one box only)**

*Include all expenses incurred during the last 12 months, even if in relation to projects which were done before.*

Exact amount (specify) \_\_\_\_\_  1

€0 to €149  2

€150 to €299  3

€300 to €499  4

€500 to €999  5

€1,000 or more  6



**19. How much revenue did you make from practicing these cultural, creative and artistic activities during the last 12 months? (Tick one box only)**

*Include all benefits, grants, royalties etc.*

*Include all revenue which was received during the last 12 months, even from projects which were done before.*

Exact amount (specify) \_\_\_\_\_  1

€0 to €499  2

€500 to €999  3

€1,000 to €1,999  4

€2,000 or more  5

**20. How many hours of paid employment did you spend on these cultural, creative and artistic activities during the last 12 months? (Tick one box only)**

(Specify number of hours) \_\_\_\_\_  1

None  2

**21. In which of the following cultural, creative and artistic activities did you receive tuition and/or certificates? (Tick all that apply)**

***The option 'None' can only be chosen on its own.***

Visual arts like sculpture, painting, printmaking or drawing (excluding photography)  1

---

Crafts  2

---

Creative computing such as designing websites or blogs, etc.  3

---

Dance  4

---

Writing a poem, an essay, a novel, etc.  5

---

Film-making  6

---

Photography  7

---

Musical instrument  8

---

Singing  9

---

Acting on stage or in film  10

---

Other (Specify) \_\_\_\_\_  11

---

None  12

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**22. The following characteristics can define a cultural, creative and artistic practitioner. Please indicate if any of the following express how you have been feeling about yourself during the last 12 months. (Tick one circle per row)**

	Yes	No
a. You consider yourself to be an artist	<input type="checkbox"/> 1	<input type="checkbox"/> 1
b. You make a living from artistic, cultural and creative practice	<input type="checkbox"/> 2	<input type="checkbox"/> 2
c. You make some income from artistic, cultural and creative practice	<input type="checkbox"/> 3	<input type="checkbox"/> 3
d. You intend to make a living from art/cultural and creative practice	<input type="checkbox"/> 4	<input type="checkbox"/> 4
e. You belong to an artistic, creative or cultural organisation	<input type="checkbox"/> 5	<input type="checkbox"/> 5
f. You are formally trained/currently being trained in artistic, cultural and creative practice	<input type="checkbox"/> 6	<input type="checkbox"/> 6
g. You are recognised by peers as an artistic, cultural and creative practitioner	<input type="checkbox"/> 7	<input type="checkbox"/> 7
h. You spend substantial time on artistic, cultural and creative practice	<input type="checkbox"/> 8	<input type="checkbox"/> 8
i. You have a special talent	<input type="checkbox"/> 9	<input type="checkbox"/> 9
j. You have an inner drive to make art	<input type="checkbox"/> 10	<input type="checkbox"/> 10
k. You are recognised by the general public for your practice	<input type="checkbox"/> 11	<input type="checkbox"/> 11

**23. When thinking of the last 12 months, to what extent do you agree or disagree with the following statements: (Tick one box per row)**

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Do not know
a. In my primary employment, I use artistic or creative skills	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
b. Financial considerations hinder my involvement in artistic practice	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
c. Time constraints hinder my involvement in artistic practice	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6

**24. Does your practice in these disciplines support you financially? (Tick one box only)**

Yes  1

---

Yes, VAT exempt  2

---

No  3

---

Not yet (but intending to)  4

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**Demographic details**

**25. How old are you?** \_\_\_\_\_

**26. What is your sex? (Tick one box only)**

Male  1

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Female  2

---

**27. What is your main citizenship? (Tick one box only)**

**Maltese**  1

**British**  2

**Italian**  3

**German**  4

**Serbian**  5

**Russian**  6

**Canadian**  7

**American**  8

**Australian**  9

**Other (specify)**  10

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28. In which locality do you reside? \_\_\_\_\_

29. Do you live alone, with partner, or with children? (Tick one box only)

Alone  1

With partner  2

With partner and children  3

Other (specify) \_\_\_\_\_  4

30. What is the highest level of education that you have successfully completed? (Tick one box only)

No formal education/Pre-primary  1

School for persons with a disability  2

Primary  3

Secondary  4

Post-secondary/Non-tertiary  5

Tertiary  6

Other (Specify) \_\_\_\_\_  7

31. Rate the level of satisfaction of your current everyday life on a scale from 1 to 10:  
(Tick one box only)

1    2    3    4    5    6    7    8    9    10

Very  
Dissatisfied

Very  
Satisfied

