

# THEME 2 GOVERNANCE & FINANCE

**EVALUATION & MONITORING**  
**Research Findings 2017**

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# INTRODUCTORY NOTE

The Valletta 2018 Evaluation & Monitoring process is a means through which the Valletta 2018 Foundation gains a deeper insight into the various impacts of the European Capital of Culture (ECoC) title on different spheres of cultural, social and economic life.

The goal of this process is twofold:

- (i) To understand the changes brought about by the ECoC title, and
- (ii) To address any shortcomings and challenges faced by the Valletta 2018 Cultural Programme throughout its implementation.

This process comprises a series of longitudinal studies commencing in January 2015, three full years before the European Capital of Culture year, and running through the ECoC, with results presented in 2019, thereby capturing data before, during, and in the immediate aftermath of Valletta holding the ECoC title.

This process is divided into five themes:

- 1. Cultural & Territorial Vibrancy**
- 2. Governance & Finance**
- 3. Community Inclusion & Space**
- 4. The Tourist Experience**
- 5. The Valletta Brand**

This research is a collaborative, mixed-methods process, involving a number of public entities, collecting and analysing data primarily of a quantitative nature, together with independent researchers working with data that is predominantly qualitative. These entities and researchers constitute the Valletta 2018 Evaluation & Monitoring Steering Committee, that was set up to manage and implement this research process.

The public entities forming part of the Steering Committee are:

- National Statistics Office
- Malta Tourism Authority
- Jobsplus
- Economic Policy Department within the Ministry for Finance

The independent researchers participating within this process were selected according to their area of expertise. The areas covered are:

- Cultural Programme
- Branding
- Sociology
- Built Environment
- European Identity

Although each of these researchers, and their respective teams, are carrying out data collection and analysis specifically within their respective fields, various points of intersection and collaboration across the various areas have been established so far. The data being collected throughout each study is being shared with the Steering Committee in order to create synergies between the different fields being analysed.

The research methods adopted throughout the various studies that comprise this process vary greatly, ranging from quantitative surveys to in-depth interviews, focus groups and real-time experience tracking.





# GOVERNANCE & FINANCE

## THEME 2

Issues related to governance and economic impacts of culture represent a central consideration in the development of the cultural sector, shaping policy decisions and ensuring the sustainable growth of the sector. The research carried out under this theme attempts to address these issues by identifying the broader impact of cultural activity through an analysis of its return on financial investment, and by understanding changes in employment and educational opportunities within the creative industries.

The first of the studies within this theme is carried out by the Economic Policy Department (EPD) within the Ministry for Finance. This consists of a quantitative analysis of the cultural and creative industries in Malta, investigating the economic impact of various cultural activities and identifying the obstacles that hamper further growth within the sector.

Supplementing this analysis is the research carried out by Jobsplus, which looks into changes in employment statistics within the cultural and creative industries, identifying relevant trends and employment patterns in the private and public sectors alike. This study intends to provide a detailed understanding of how employment opportunities are changing in the light of the significant developments taking place within the cultural sector, foremost amongst them the European Capital of Culture.



# **CREATIVE ECONOMY REPORT: 2017 UPDATE**

## **ECONOMIC POLICY DEPARTMENT**

**Kevin Vella**

# INTRODUCTION

In 2016 the Cultural and Creative Industries (CCIs) accounted for 7% of the total gross value added (GVA) created by the Maltese economy, up from 6% in 2010 as indicated in the January 2017 report. To put this into perspective, this exceeds the direct contribution of the construction and civil engineering sector (4% of GVA) or the accommodation and food services sector (5% of GVA). The CCIs continued to grow at 6% in 2016, in line with the performance of the rest of the economy.

In 2016 the CCIs also accounted for 6% of total full-time and part-time gainful employment. Because there is a predominance of part-time employment in the traditional arts sector of the CCIs, employment in full-time equivalent terms is estimated at 5% of total employment. The CCIs increased employment by almost 750 in 2016, following the significant increase of more than 3,600 between 2010 and 2015. During 2016, employment in the CCIs increased by a significant rate of 5%, in line with recent trends. Overall GVA per person employed in the CCIs in 2016 is estimated at €40,900 which is currently higher than what is on average generated in either manufacturing (€33,500) or services (€37,200).

These indicators all point to the growing importance of the CCIs in Malta. They show a dynamic industry which generates growth and jobs. Nevertheless, there is scope to strengthen further the indirect contribution of the CCIs, particularly the linkages with the various other industries in Malta. Earlier Research carried out by the Economic Policy Department within the Ministry for Finance suggests that in general (excluding the arts which were not covered by the study) and with a few exceptions, the CCIs display relatively weak GVA multipliers compared to other sectors of the economy. Such multiplier effects are not captured by the direct contribution as measured in this report.

Whilst the January 2017 report highlighted industry trends until 2015, this update provides an account of the economic performance of the CCIs in 2016. Annual data from 2010 has however been updated with the latest national accounts data.

# METHODOLOGY

The study continues to use the original 2014 Report data as a base. As a result, data for the period 2000 to 2010 remains unchanged from the previous reports. This data was in turn based on detailed information at 4-digit level available from the Structural Business Statistics (SBS). Unfortunately, the current SBS no longer contains detailed sectoral data at 4-digit level for most of the sectors represented in the CCIs. Therefore, to complete this update the aggregate data at 2-digit level from (unpublished) national accounts, made available by National Statistics Office (NSO), was used to update the figures. For a detailed exposition of the representation of the CCI sub-sectors you may wish to refer to the January 2017 update of this report.

It is assumed that despite these over/under representations the evolution of the CCI sub-sectors over time follows closely the evolution of the selected national accounts data at 2-digit level. This is deemed to be a relatively benign assumption in most cases. Nevertheless, in view of the exclusion of the printing of currencies from the definition of the CCIs, this report adjusts the national accounts data accordingly on the basis of published financial accounts of enterprises operating in this sub-industry. The major constraint remains in the aggregation of the arts which are predominantly based on NACE 90 (Creative Arts and Entertainment Activities) and do not therefore allow an accurate distinction between the annual performance of visual arts, performing arts and music. In this context the detailed results at a sub-sector level should be viewed with more caution.

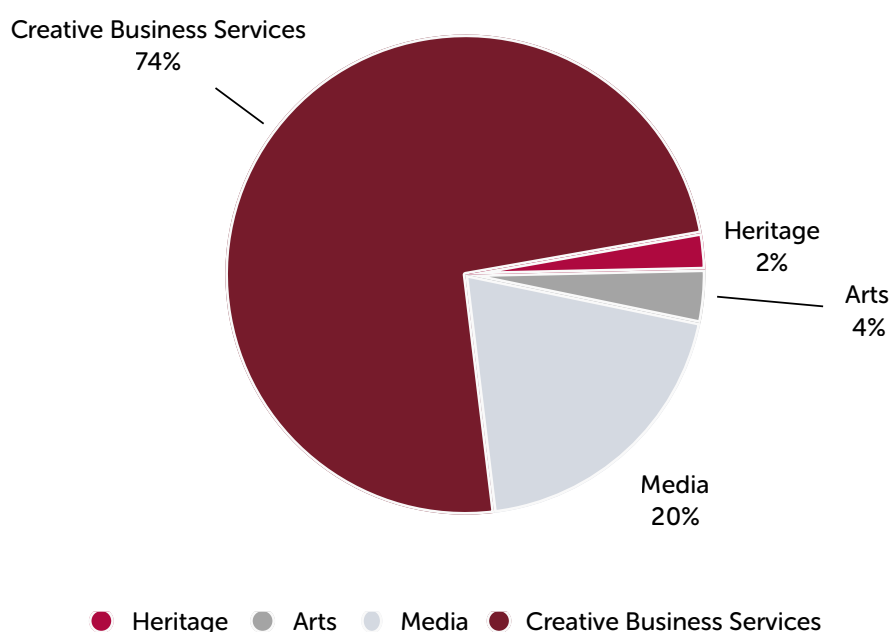
# FINDINGS

In 2016 the CCIs accounted for 7.3% of the total gross value added created by the Maltese economy, up from 6% in 2010. The composition of the CCIs is shown in Figure 1. Since 2010 the CCIs have changed drastically and became more business oriented. This was predominantly marked by the growing share of the Creative Business Services (74% in 2016 compared to 62% in 2010). The Media sector lost its share in the CCIs (from 28% in 2010 to 20% in 2016). Heritage and the Arts also lost their combined share within the CCIs (from 10% in 2010 to 6% in 2016). A more detailed composition is provided in Figure 2, which shows the various sub-sectors making up the CCIs.

Over the course of the last fifteen years, the CCIs have seen their direct share of the Maltese economy grow by 2.7% indicating that over this period the CCIs have outperformed the rest of the economy. This followed a period of relative decline in performance up to 2007, after which the CCIs almost consistently outperformed the rest of the economy. Figure 3 shows the share of the CCIs since 2001.

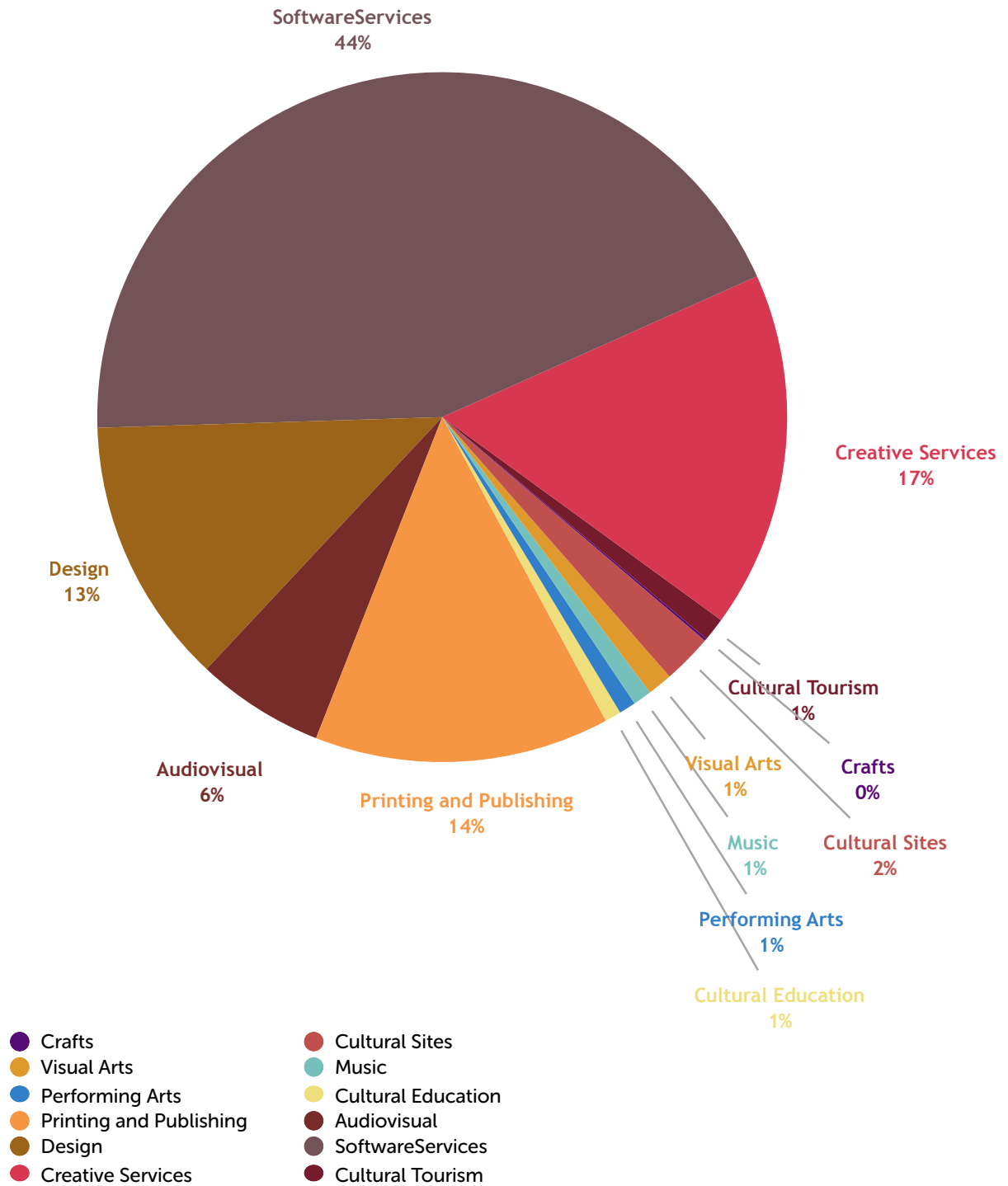
The year 2016 was characterised by the further strengthening of growth in the Creative Business Services and a relatively strong performance by the Heritage sub-sector. On the other hand the Arts sub-sector registered a substantial drop in gross value added, reversing much of the growth that this sub-sector has been generating in the past fifteen years. The decline in the Arts in 2016 was exacerbated by the extraordinary increase registered in 2015 which was primarily related to artistic services rendered to the film industry which had recorded a substantial surge during the year in question. In 2016, the film industry returned to a normal level of operations. The media sector has also experienced a decline in gross value added in 2016. Further details are provided in Table 1.

**Figure 1:** Composition of the CCIs in 2016

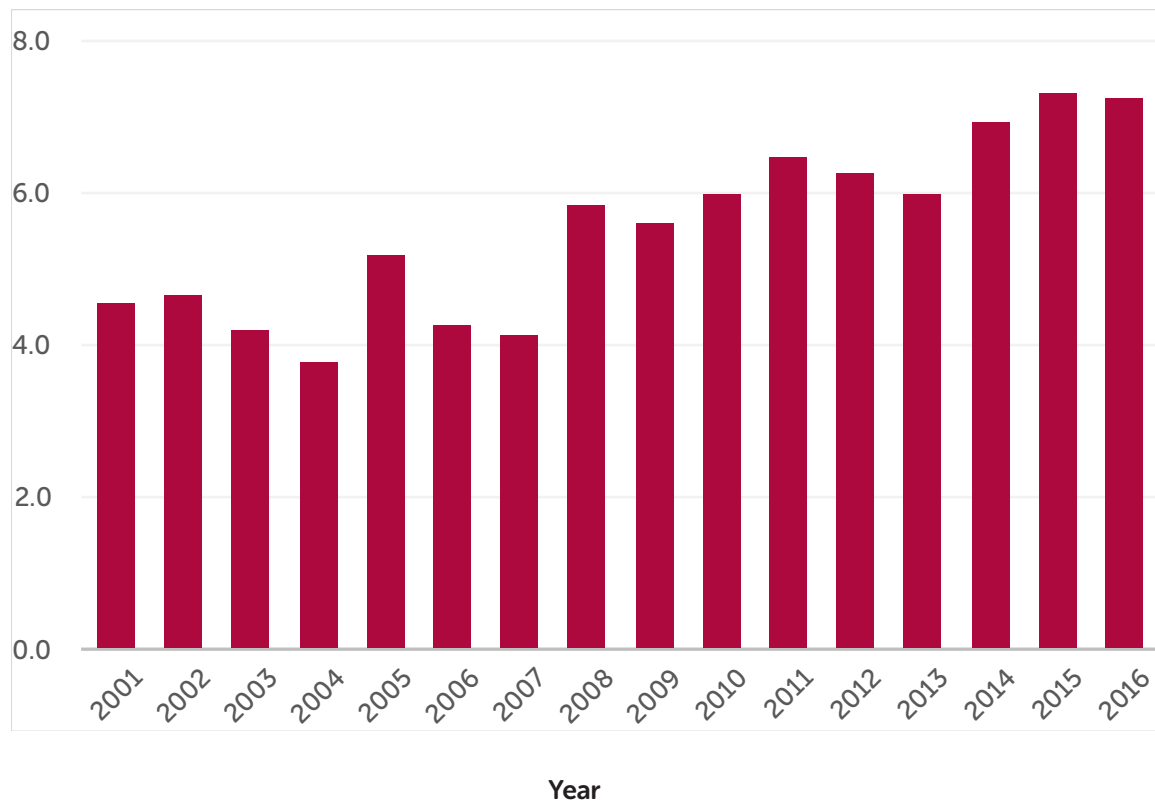




**Figure 2:** Detailed composition of the CCI in 2016



**Figure 3:** The CCIs as a share of GVA



**Table 1:** Average Annual Growth in GVA

Average Annual Growth in Gross Value Added (%)				
	2000/05	2005/10	2010/15	2016/15
Crafts	-0.9	-10.9	-6.6	9.8
Cultural Sites	:	-2.6	10.0	7.8
Heritage	47.1	-3.6	8.8	7.9
Visual Arts	24.2	11.6	-	-
Music	0.1	30.9	-	-
Performing Arts	-4.1	7.3	-	-
Cultural Education	-	-	7.1	6.2
Arts	5.0	17.6	12.0	-46.0
Printing and Publishing	0.4	4.0	4.0	-2.3
Audio-visual	0.0	7.0	12.0	-12.1
Media	0.3	4.7	6.2	-5.5
Design	-	2.1	7.3	10.7
Software Services	32.1	19.3	14.9	17.5
Creative Services	145.5	7.3	19.1	17.2
Cultural Tourism	-	-	-2.7	-9.7
Creative Business Services	57.6	12.2	13.5	15.7
CCI	17.3	9.4	11.4	6.4

The employment performance in 2016 was also relatively strong though it generally lagged behind the growth in gross value added in reflection of labour productivity gains. The CCIs created new jobs as employment increased by almost 750 in 2016, following the significant increase in employment of more than 3,600 registered between 2010 and 2015. Employment in the CCIs increased by a significant rate of 5.1% in 2016, in line with recent trends. The strongest employment growth continued to be registered in the Creative Business Services which recorded a growth of 11.8%. It is notable that despite the decline in the GVA performance in the Arts sector, employment still registered a notable increase of 8%. Further details are provided in Table 2.

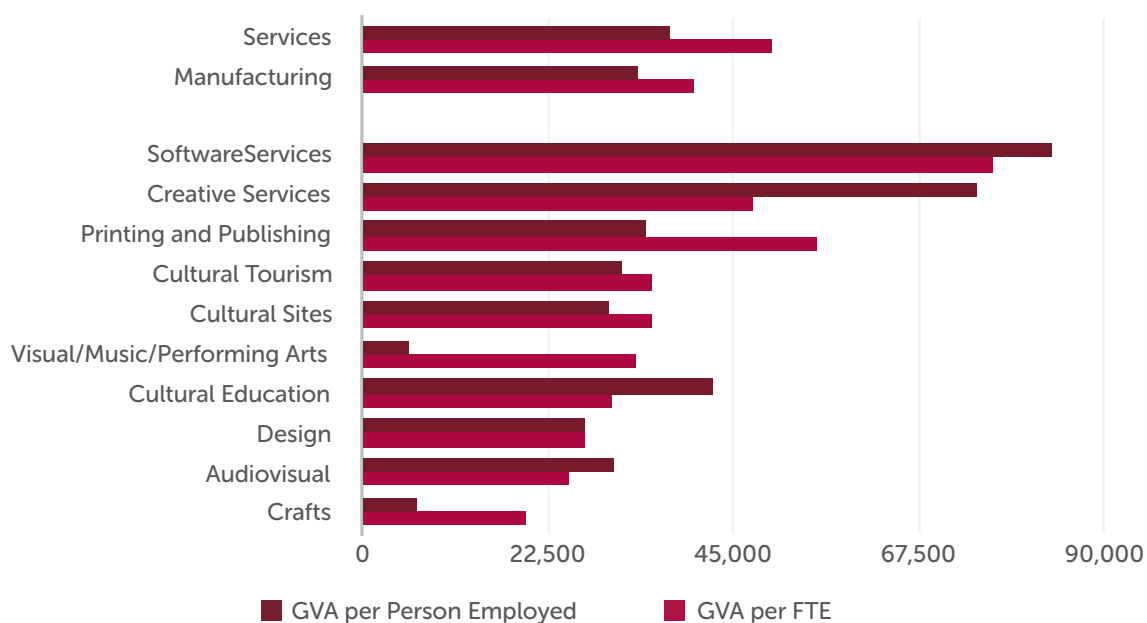
**Table 2:** Average Annual Growth in Employment

Average Annual Growth in Employment (%)				
	2000/05	2005/10	2010/15	2016/15
Crafts	-2.7	1.6	-2.4	9.8
Cultural Sites	:	-7.8	2.0	7.8
Heritage	42.5	-6.1	1.1	7.9
Visual Arts	16.3	8.7	-	-
Music	2.6	17.6	-	-
Performing Arts	-1.1	-6.8	-	-
Cultural Education	-	-	2.3	6.2
Arts	3.8	5.5	6.5	-46.0
Printing and Publishing	2.2	3.9	1.2	-2.3
Audio-visual	2.8	-4.1	3.5	-12.1
Media	2.4	1.2	1.9	-5.5
Design	-	-2.1	6.1	10.7
Software Services	11.2	8.0	13.2	17.5
Creative Services	75.3	1.3	8.8	17.2
Cultural Tourism	-	-	-3.5	-9.7
Creative Business Services	44.3	2.6	8.7	15.7
CCI	13.6	2.1	5.8	6.4

Productivity in the CCIs is high relative to the other sectors of the Maltese economy. Every person employed in the CCIs generates on average €40,900, which is currently higher than what is on average generated in either manufacturing (€33,500) or services (€37,200). The performance varies significantly by sub-sector as shown in Figure 4. The strong performance is mainly attributable to the Creative and Software Services. The Media sector displays similar productivity levels as the rest of the economy. The more traditional Arts and Heritage sub-sectors display low GVA per person employed though this mostly reflects the predominance of part-time employment.

Indeed, the figures used above, which are consistent with the methodology employed in the original 2014 Report, tend to underestimate labour productivity when there is a predominance of part-time employment. The advantage of using national accounts data is that data for employment converted in full time equivalent is available upon request from NSO. Based on this information it is possible to get a better idea of labour productivity. This information is also presented in Figure 4. Internal estimates based on these unpublished figures suggests that labour productivity in the crafts, the arts, and in printing and publishing is much higher than previously suggested, whereas productivity in the software services, creative services, the audio-visual and in cultural education is overvalued when full-time equivalent employment is not used. The remaining sub-sectors record relatively minor differences. The main difference in the assessment when utilising FTEs is however noted in the Printing and Publishing sub-sector which now displays a higher productivity relative to the rest of the economy and becomes the second most productive sector among the CCIs.

**Figure 4:** Productivity per person and per FTE in 2016





**Table 3:** Average Annual Growth in GVA per person employed

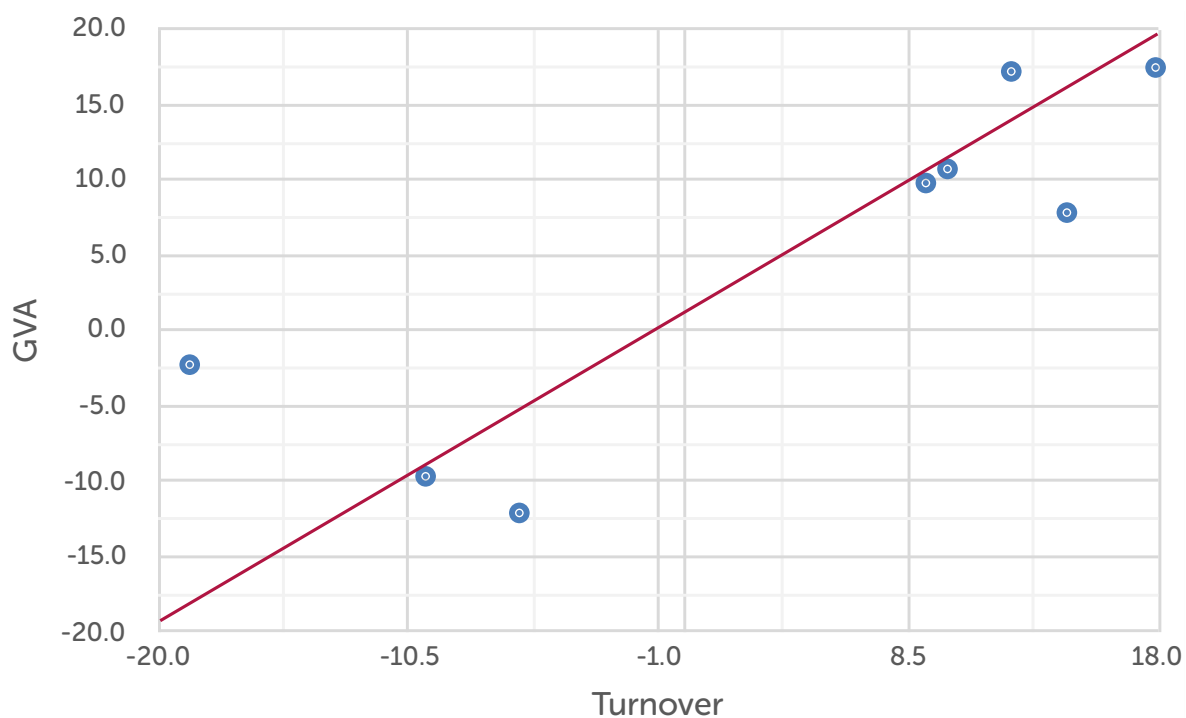
Average Annual Growth in GVA per Person Employed (%)				
	2000/05	2005/10	2010/15	2016/15
Crafts	1.9	-12.3	-4.3	9.9
Cultural Sites	:	5.6	7.9	7.4
Heritage	3.2	2.7	7.7	8.3
Visual Arts	6.8	2.6	-	-
Music	-2.4	11.3	-	-
Performing Arts	-3.1	15.0	-	-
Cultural Education	-	-	4.7	4.7
Arts	1.2	11.5	5.2	8.8
Printing and Publishing	-1.8	0.1	2.7	2.5
Audio-visual	-2.7	11.6	8.2	10.5
Media	-2.1	3.5	4.2	4.8
Design	-	4.3	1.1	-0.9
Software Services	18.8	10.5	1.4	-2.0
Creative Services	40.1	5.9	9.4	8.0
Cultural Tourism	-	-	0.8	4.0
Creative Business Services	9.2	9.4	4.4	1.6
CCI	3.3	7.2	5.3	4.0

Figure 5 shows the relationship between growth in turnover and value added with the 45-degree line representing the degree to which the two variables are moving together. For most sub-sector performance was very close to this 45-degree line. This suggests that the overall growth in value added by sub-sector generally followed closely the growth in turnover registered during the 2010/15 period suggesting that the improvement in demand conditions or gains in market shares were the main factors contributing to the growth in GVA.

Sub-sectors above the line represent those that have registered a stronger increase (or weaker decline) than turnover, indicating that supply-side factors may have supported further the growth of the industry (namely the case of Creative Services) or mitigated the loss in demand (namely the case of Printing and Publishing). Sub-sectors below the line represent those that have registered a weaker increase (or stronger decline) than turnover, indicating that supply-side factors may have partially undermined the growth of the industry (namely the case of cultural sites) or exacerbated the loss in demand (namely the case of Audiovisuals and the Arts<sup>1</sup>).

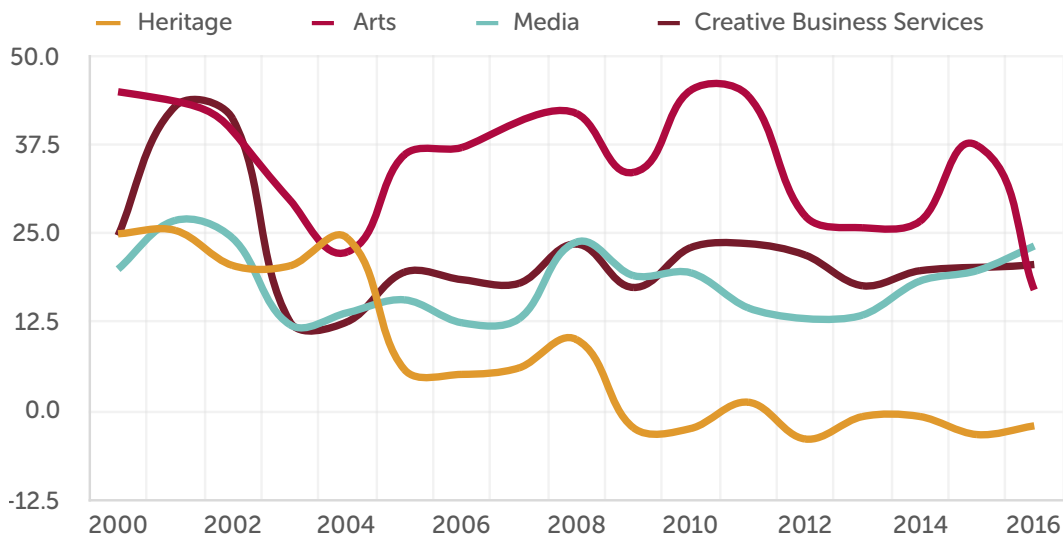
Meanwhile the growth in compensation of employees has also, by and large, matched the growth in turnover such that in general profit margins (Figure 6) have been maintained between 2010 and 2015. The major exception relates to the Arts, which experienced a drop in profit margins as the decline in turnover was not matched by labour shedding or wage declines such that profits waned. A look at the performance of this sub-sector over the last fifteen years suggests that the margins in the Arts are relatively high but can experience temporary periods of increased volatility. The profitability in the media and creative business services stayed close to the 20% margin and is indicative of a fairly stable and possibly mature sector.

**Figure 5:** Growth in turnover and value added in 2016



<sup>1</sup> The Arts sub-sector registered a decline of 6.6% in turnover and of 46% in gross value added. It is not shown in Figure 5 as it represents a substantial outlier.

**Figure 6:** Profit Margins



## CONCLUSIONS & WAY FORWARD

This report provides an overview of the developments of the CCIs in 2016, thus updating the analysis of the sector provided in the CCI Report published in January 2017. Whilst the very strong performance registered in previous years has slowed down, it generally remained in line with the strong economic performance registered by the rest of the economy in general. The major exception relates to the Arts which has recorded a decline in gross value added, turnover and profitability, though this is explained by the return to normal activity within the film industry in 2016, following a surge in activity in 2015. Meanwhile, the CCIs continued to be dominated by the strong double-digit growth in Software Services, Creative Services and Design, which continue to cement the growing share of business-oriented CCIs.

As noted in the methodology, the absence of detailed SBS data at 4-digit level somewhat limits the accuracy and reliability of this analysis and improvements in the underlying data is necessary for a deeper and richer economic analysis.



# **CREATING A CAREER IN CULTURAL AND CREATIVE INDUSTRIES**

## **JOBSPLUS**

**Adonia Dalli**

# INTRODUCTION

The main objective of Jobsplus' research and contribution is to analyse the impact of the investment and management in Valletta 2018 on employment within Malta's Cultural and Creative Industries. Such analyses are based on statistical indicators to establish changes in the employment structure in CCI's pre- and during the Valletta 2018.

## METHODOLOGY

The methodology that has been adopted during this research is primarily based on quantitative techniques. A statistical analysis of a number of employment indicators has been carried out. Such indicators include:

- Full-time employment in CCI's
- Part-time employment in CCI's
- Total employment in CCI's
- Registered jobseekers (searching for jobs relating to CCI's)
- Vacancies notified to Jobsplus (relating to CCI's)

Employment statistics have also been segregated by gender and nationality in an effort to capture any changes in the employment structure during the period under review. For the purpose of this research, the pre-Valletta 2018 period will cover from 2014 to 2016 whilst the period incorporating data from 2017 to 2018 will be referred to as during Valletta 2018. Due to the number of events, (both on a large and small scale) involved in the years leading up to the Valletta 2018, a priori it is expected that employment in CCI's should experience gradual increases over time during the period under observation.

All data relating to employment, vacancies and registered jobseekers has been extracted from Jobsplus' database. This implies that any vacancies which are not notified to Jobsplus and any individuals looking for a job through channels other than registering with Jobsplus are excluded from the data. It is being intended that all statistical figures are first analysed on a quarterly basis; subsequently an analysis on an annual basis should be conducted when the necessary observations become available. Since the research is aimed at analysing the impact on employment pre- and during Valletta 2018, the statistical analysis will run from 2014 up to 2018.

In order to determine the NACE<sup>2</sup> codes which should be classified under the Cultural and Creative Industries, feedback was gathered from other public entities such as the National Statistics Office (NSO) and the Ministry for Finance (MFIN). Furthermore, reference was made to a number of reports which included guidelines on the NACEs and ISCO<sup>3</sup> codes which should be included under CCI's. A full list of NACE codes included under CCI's for the purpose of this research is included in Appendix A.

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<sup>2</sup> NACE or Nomenclature statistique des activités économiques dans la Communauté européenne is the statistical classification of Economic Activities in the EU.

<sup>3</sup> The International Standard Classification of Occupations (ISCO) is one of the main international classifications for which the International Labour Organisation is responsible. ISCO is a tool for organizing jobs into a clearly defined set of groups according to the tasks and duties undertaken in the job (ILO web portal).



Jobsplus carried out a number of other qualitative research studies which can be analysed in the context of CCIs at a broad level. During 2015, an Employability Index Report was launched aimed at facilitating the transition from further and higher education to employment. The results relating to CCIs will also be extracted from this report so as to determine whether in the pre-Valletta 2018 period, students furthering their education in the Creative Sector manage to find a job which requires the individual's level of education and one that matches the relevant area of study. The Employability Index Report launched in 2015 covered students who graduated in 2012 and 2013 from three main educational institutions; the University of Malta, the Malta College of Arts, Science and Technology and the Institute of Tourism Studies. Their individual areas of study were compared to their respective employment in the years subsequent to their graduation year (in this case 2012, 2013 and 2014). Should the Index Report be updated in the near future an inter-temporal comparison of results tied to CCIs could be carried out. Such results could be further examined to determine whether Valletta being the European Capital of Culture has any impact on the type of jobs students pursuing studies in the Creative Sector find after completing higher education.

# FINDINGS

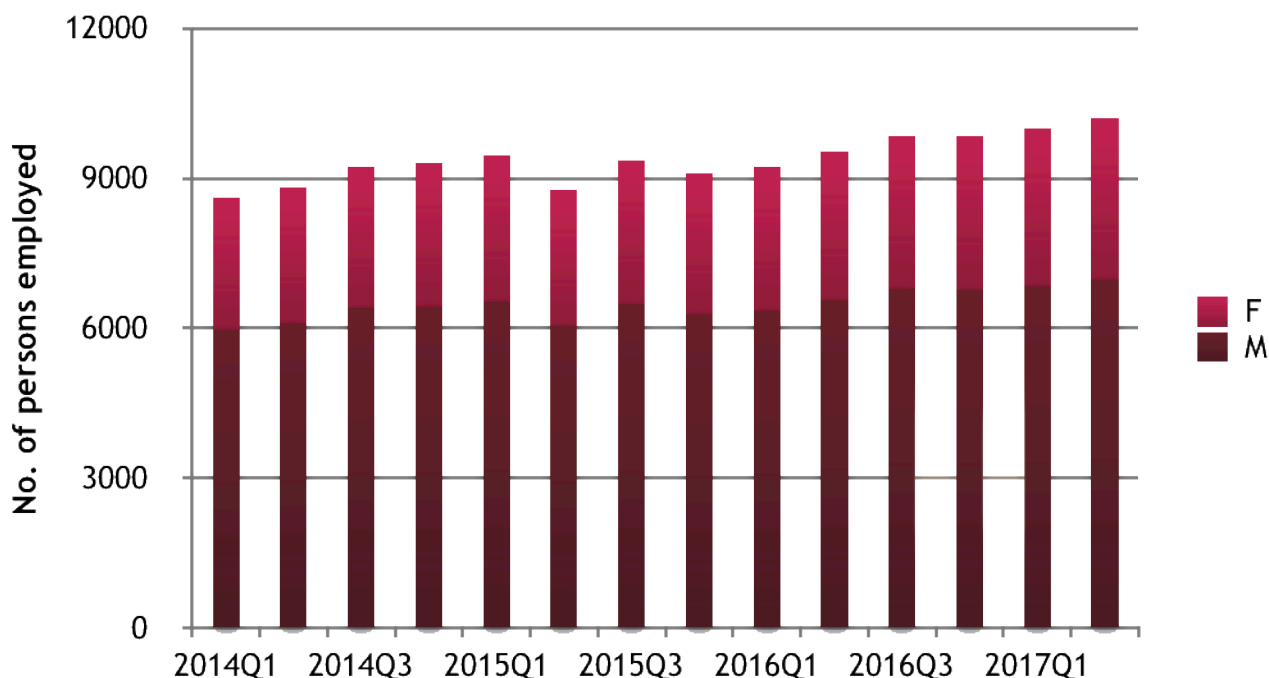
## Statistical Analysis

The main results of the research conducted during 2017 are displayed and described in detail below.

### Full time employment in the CCIs

As can be viewed in Figure 1, total full-time employment in the Cultural and Creative Industries has increased from 8,618 in Quarter 1 of 2014 to 10,201 in Quarter 2 of 2017, equivalent to an 18.4% increase over a three-year period. This increase is equally reflected in both gender cohorts such that an additional 995 males and 588 females were engaged in gainful employment within the creative sector, corresponding to a 16.6% and 22.3% increase respectively. One should note that during the same period under review, total full-time employment in Malta also increased by approximately 18%. The majority of the 10,201 individuals employed on a full-time basis in the CCIs were employed in the private sector, 93.6%, whilst the remaining 6.4% were employed in the public sector. Although the number of gainfully employed persons in the CCIs decreased during quarter 2 of 2015, mainly due to a significant decrease in the number of persons employed in the Television programming and broadcasting activities sector, it gained pace in the subsequent quarters. Out of the 9,847 individuals gainfully employed in the CCIs as at end of 2016, 73% were Maltese Nationals, 23% were EU Nationals and 4% were Third Country Nationals. The number of foreigners employed in the CCIs pertains to approximately 9% of the total number of foreigner workers in gainful employment during the same period; of which, 64.3% were males whilst 35.7% were females.

**Figure 1:** Full-time employment in CCIs



The top 5 NACEs contributing to Full-time employment in the CCI as at end of June 2017 (i.e. 2017 Q2), were:

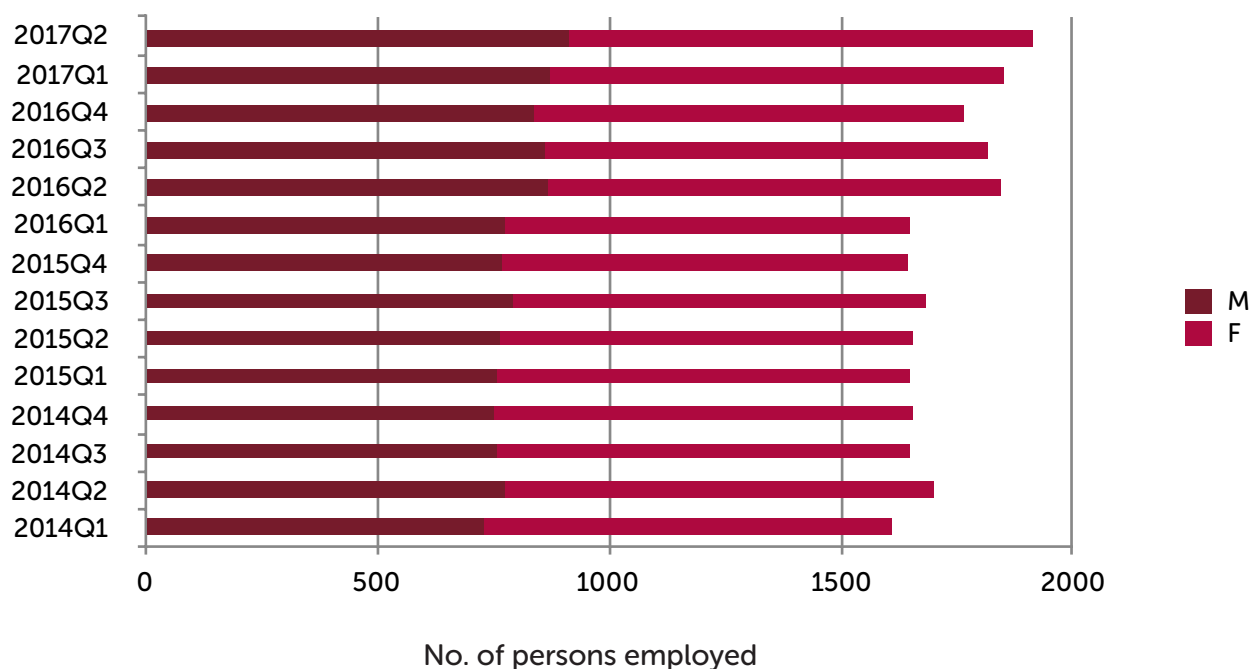
1. 62.01 – Computer Programming Activities (22.0%)
2. 18.12 – Other printing (10.9%)
3. 73.11 - Advertising Agencies (10.2%)
4. 71.11 – Architectural Activities (7.7%)
5. 71.12 – Engineering activities and related technical consultancy (6.1%)

23% of the number of persons employed on a full-time basis in the CCI were employed in Computer Programming Activities followed by Advertising Agencies and Other Printing Activities with 12% and 10% respectively.

### Part-time Employment (as a primary job) in the CCI

Figure 2 displays part-time employment (as a primary job) in the CCI between 2014 Q1 and 2017 Q2. In general, total part-time employment in the CCI increased over a three-year period from 1,612 in 2014 Q1 to 1,912 in 2017 Q2, equivalent to an 18.6% increase. Part-time employment in the CCI was more volatile during the period under review as it increased in the second quarter of 2014, decreased for the subsequent three quarters and starting increasing again thereafter, with a major rise in Q2 of 2016 due to an influx of workers in the activities of amusement parks and theme parks and other amusement and recreation activities industries. As at quarter 2 of 2017 both the number of females and the number of males in part-time employment had increased, by 13% and 25% respectively compared to the first quarter of 2014. Similarly, the majority of part-time workers were employed in the private sector with only 2% employed in the public sector. As at end of December 2016, foreigners occupied approximately 19% of part-time employment in the CCI; of which 93.7% were EU Nationals and 6.3% were Third Country Nationals.

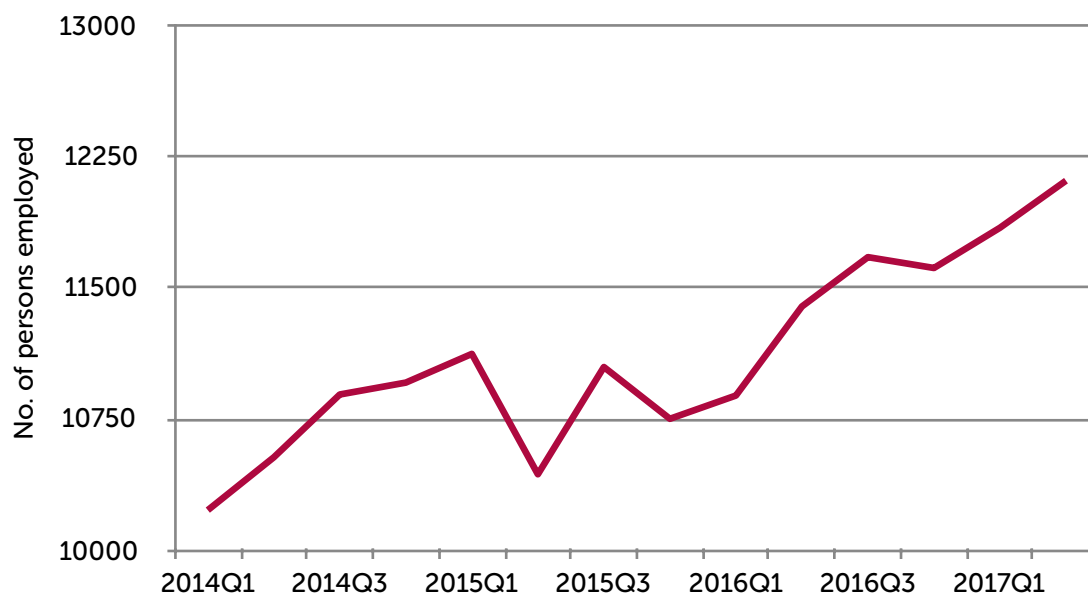
**Figure 2:** Part-time Employment in CCI



### Total Employment in CCIs

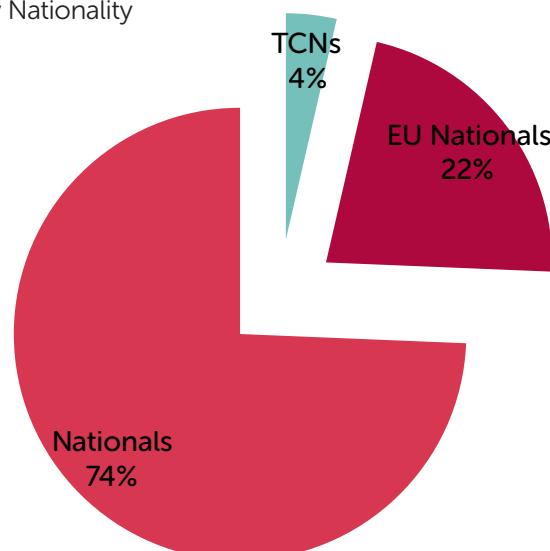
Figure 3 portrays total employment (full-time + primary part-time employment) in the CCIs for the period under review. Total employment in the CCIs increased from 10,230 in Q1 of 2014 to 12,113 in Q2 of 2017; equivalent to an 18% increase over the three-year period. Whilst the share of full-time employment in the CCIs as a proportion of total full-time employment stood at 5.4% in 2014 Q1 and in 2017 Q2, part-time employment in the CCIs as a share of total part-time employment increased from 0.3 percentage points from 2014Q1 to 2017Q2. Moreover, total employment (full-time + primary part-time employment) in CCIs as at end of June 2017 amounted to 12,113; approximately 5.37% of employment in the total economy.

**Figure 3:** Total employment in CCIs



Out of the total number of persons employed (full-time + primary part time employment) in the CCIs as at end of December 2016, 74% were Maltese nationals, 22% were EU nationals and 4% were Third Country nationals. Moreover, total foreigners employed in the CCIs (full-time + primary part-time employment) amounted to approximately 8.24% of total foreigners employed in the Maltese labour market; of which 61.4% were males whilst 38.6% were females.

**Figure 4:** Employment in CCIs by Nationality



### Notified Vacancies to Jobsplus (relating to CCIs)

The number of vacancies notified to Jobsplus relating to the CCIs has also been analysed. Overall, in absolute terms, the number of vacancies pertaining to occupations within the culture and creative sector has increased from 166 in 2014 Q1 to 343 in 2017 Q4. Notwithstanding this rise, vacancies relating to the CCIs have been quite unstable over the period under review, as evidenced by fluctuations in Figure 5, with vacancies reaching a peak in 2016 Q2 with a total of 527 notified vacancies within the same quarter. On average, between 2014 and 2017, the highest number of notified vacancies during an entire year was registered in 2016 where nearly 7% of all vacancies notified to Jobsplus related to the CCIs. As at end of December 2017 the number of vacancies notified to Jobsplus, relating to the CCIs, accounted for 5.4% of the total number of vacancies notified to Jobsplus during the fourth quarter of 2017.

**Figure 5:** Vacancies notified to Jobsplus relating to CCIs

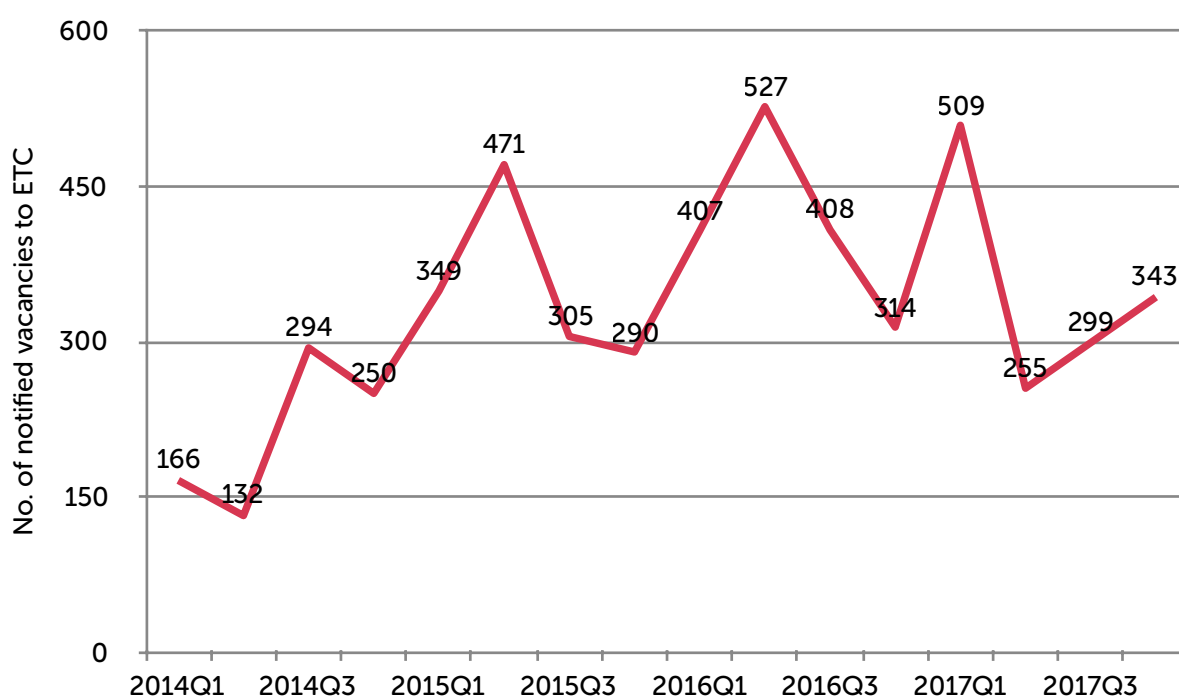
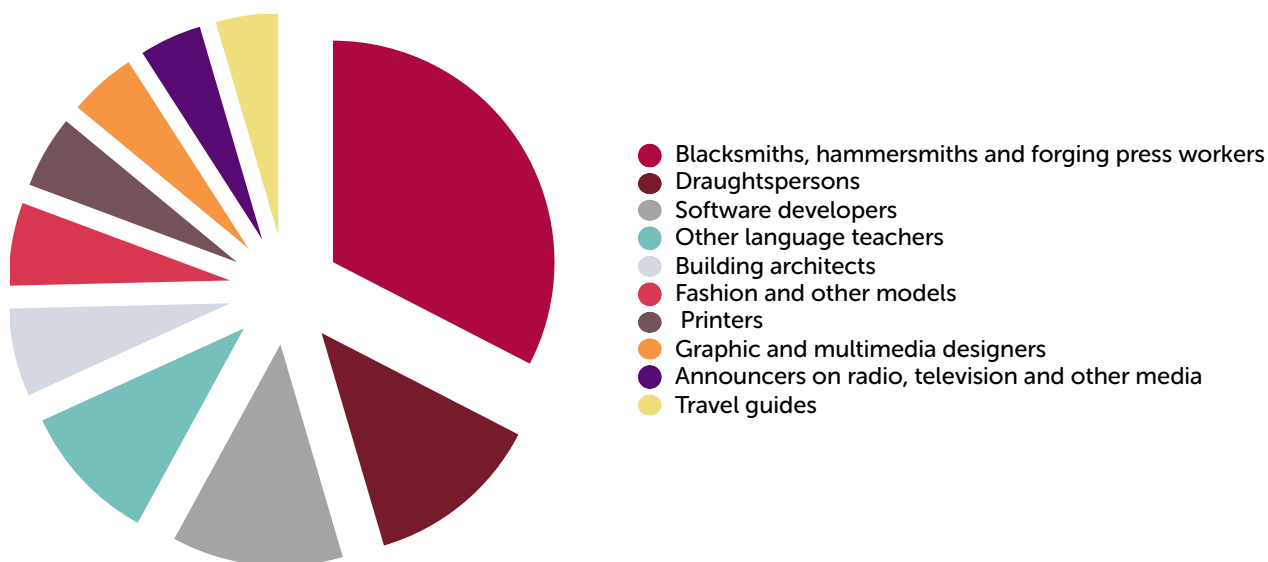




Figure 6 represents the top 10 occupations relating to the CCIs which registered the highest number of vacancies between October and December of 2017. The highest number of registered vacancies during Q4 of 2017 pertained to blacksmiths, hammersmiths and forging press workers which accounted for 25% of total vacancies during the same quarter, followed by draughtspersons and software developers with 10% and 9% respectively.

**Figure 6:** Notified vacancies to Jobsplus relating to CCIs - Top 10 occupation



### Registered Jobseekers (searching for jobs relating to CCIs)

In general, the number of jobseekers looking for employment in the CCIs decreased from 483 in quarter 1 of 2014 to 174 in quarter 4 of 2017. During the first two years under review (Q1 of 2014 to Q1 of 2016), the number of jobseekers looking for jobs in the creative sector remained stable, as depicted in figure 7, with the exception of a noticeable decrease observed in 2015 Q1. In the subsequent quarter the number of jobseekers seeking employment in the CCIs increased to 483 and then decreased considerably thereafter. Notwithstanding, overall unemployment in the Maltese labour market has declined drastically throughout recent years, with the number of registered unemployed persons dropping from 7,789 in January 2014 to 2,167 in December 2017. The significant increases in Q2 and Q4 of 2015 were mainly pertinent to occupation “2654 – Film, stage related directors and producers”, since a number of jobseekers started showing interest in occupations classified under this ISCO code.

**Figure 7:** Registered Jobseekers (searching for jobs in the CCI's)

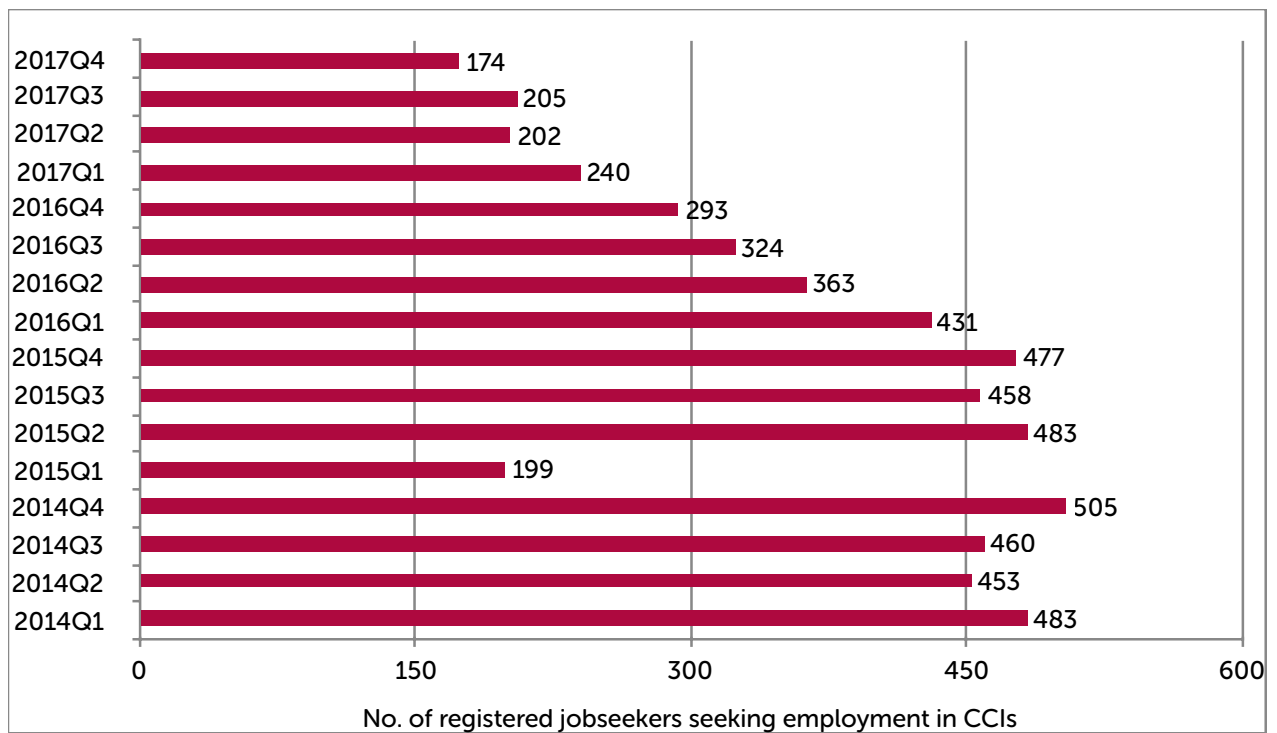
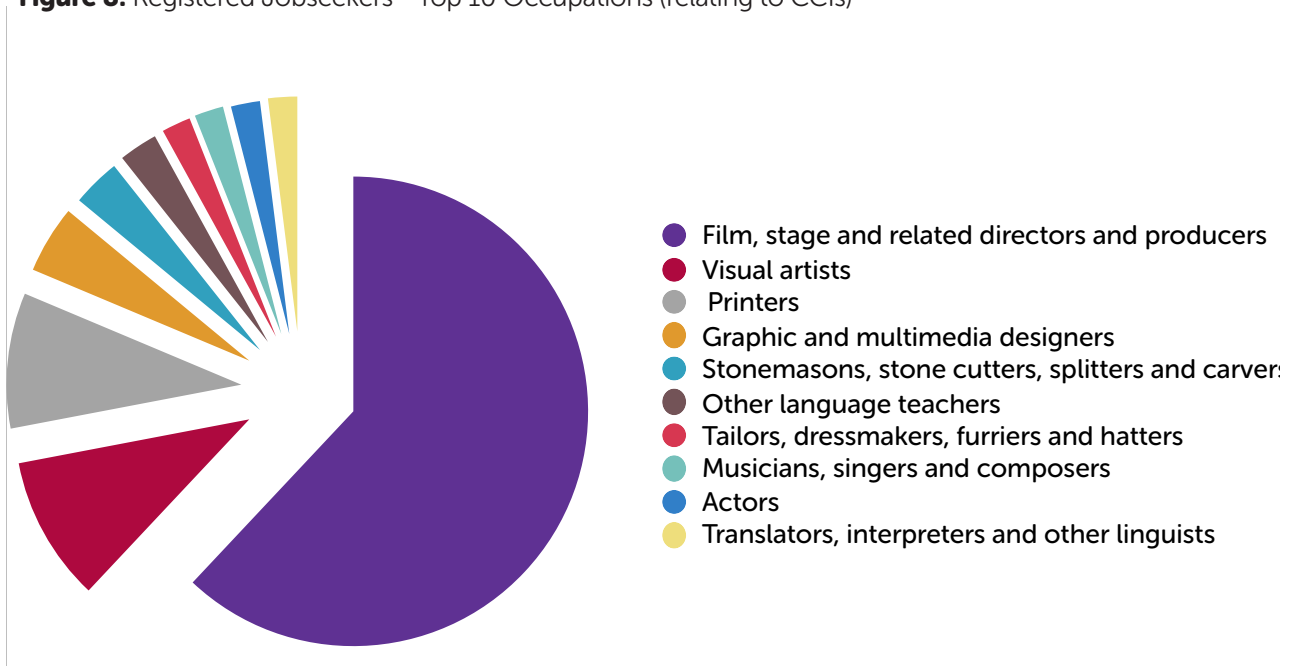


Figure 8 depicts the top 10 occupations (relating to the CCI's) which registered jobseekers listed as their first preference of job, as at end of December 2017. Around 53% of such jobseekers revealed that their job preference related to Film, stage and related directors and producers whereas 9% and 8% of jobseekers favoured occupations relating to Visual Artists and Printers respectively.

**Figure 8:** Registered Jobseekers - Top 10 Occupations (relating to CCI's)



## CONCLUSIONS & WAY FORWARD

With the research aimed at determining the effects of Valletta as a European Capital of Culture on employment, it is still too early to derive any concrete conclusions at this point in time. Ideally, the impact is observed over a number of years where one could compare pre- and post Valletta 2018 periods, to better establish the change (if any) in employment and the type of employment (e.g. short-term nature).

Moreover, ideally such analysis would be linked with concrete measures and initiatives directly related to Valletta 2018 (such as marketing, events, festivals) to determine the actual impact of Valletta 2018 on employment. Changes in employment also need to be viewed through the lens of factors outside Valletta 2018, such as a number of film productions being filmed in Malta during specific periods of time.

It is envisaged that a continuous statistical analysis will continue during the year 2018 on a quarterly basis and subsequently on an annual basis as well. With regards to the analysis from a labour market perspective, the way forward is to have research beyond the 2018 period, as it is only through such research which covers different periods that an analysis can be conducted.

Following a number of qualitative research studies conducted by entities, including Jobsplus, the Committee should focus on the results and try to gather more specific information on this economic industry.

# APPENDIX

NACE	Classification of NACE Codes
18.10	Printing and services activities related to printing
18.11	Printing of newspapers
18.12	Other printing
18.13	Pre-press and pre-media services
18.14	Binding and related services
18.20	Reproduction of recorded media
23.13	Manufacture of hollow glass
23.41	Manufacture of ceramic household & ornamental articles
47.61	Retail sale of books in specialised stores
47.62	Retail sale of newspapers and stationery in specialised stores
47.63	Retail sale of music and video recordings in specialised stores
58.10	Publishing of books, periodicals and other publishing activities
58.11	Book publishing
58.13	Publishing of newspapers
58.14	Publishing of journals and periodicals
58.19	Other publishing activities
58/20	Software publishing
58.21	Publishing of computer games
58.29	Other software publishing
59.00	Motion picture, video and television programme production, sound recording and music publishing activities
59.10	Motion picture, video and television programme activities
59.11	Motion picture, video and television programme production activities

59.12	Motion picture, video and television programme post-production activities
59.13	Motion picture, video and television programme distribution activities
59.14	Motion picture projection activities
59.20	Sound recording and music publishing activities
60.10	Radio broadcasting
60.20	Television programming and broadcasting activities
62.01	Computer programming activities
63.91	News agency activities
71.11	Architectural activities
71.12	Engineering activities and related technical consultancy
73.11	Advertising agencies
73.12	Media representation
74.10	Specialised design activities
74.20	Photographic activities
79.12	Tour operator activities
85.52	Cultural Education
90.00	Creative, arts and entertainment services
90.01	Performing arts
90.02	Support activities to performing arts
90.03	Artistic creation
90.04	Operation of arts facilities
91.00	Library, archive, museum and other cultural services
91.01	Library and archives activities
91.02	Museums activities
91.03	Operation of historical sites and buildings and similar visitor attractions



91.04	Botanical and zoological gardens and nature reserves activities
93.20	Amusement and recreation services
93.21	Activities of amusement parks and theme parks
93.29	Other amusement and recreation activities



## CONCLUDING REMARKS

Economic indicators, such as those discussed throughout this report, always serve as an important benchmark through which to evaluate the progress of a large scale project (as is the European Capital of Culture title). This is particularly pertinent within the cultural sector, which both depends upon and constructs synergies with different sectors of the local economy.

These indicators allow for a greater understanding into the ways in which Valletta 2018 extends beyond its immediate Cultural Programme into the broader cultural sector and other areas of social and economic activity. By quantitatively tracing changes in employment and economic growth within the creative industries, a clearer picture of the long-term impact of Valletta 2018 emerges, whereby the extent to which cultural activity acts as a central aspect of economic life (as opposed to a non-professional or temporary activity) can be correctly viewed.

Through the analyses within this report, one can see that the creative industries are experiencing a noteworthy growth, both in terms of employment (both part and full time), as well as in terms of economic return on investment. The creatives industries are an increasingly influential player in the Maltese economic landscape, delivering strong results that augur well for the long-term legacy of the sector in Malta, particularly in the post-2018 years.



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