SECTORAL REPRESENTATIVE WORKING GROUP – MEETING MINUTES

Meeting Number	02
Date	18/02/2025
Time	09:30 – 11:30hrs
Venue	Arts Council Malta Offices, Mrieħel
ACM	Adrian Debattista, HoS ACM Mary Ann Cauchi, COO (F&S) (ACM)
PCOs	Elaine Bugeja, NAPA Daniel Azzopardi, AD SK Rupert Cefai, EC SK
Present Members	Alex Bezzina, Charlie Cauchi, MPA Diane Portelli, Jeanine Rizzo, MEIA Kristina Borg, Lisa Gwen Chetcuti, Moira Zahra, Rebecca Anastasi, MPA
Excused	Christabel Borg, OD, NAPA
Absent	
Co-Chairs	Adrian Debattista / Mary Ann Cauchi & Moira Zahra
Rapporteur	Jeanine Rizzo, MEIA

Agenda Item		Action
1.	Approval of Minutes	
2.	**Tax Incentives update** a. ACM in talks with CFR to make the 7.5% incentive better and more usable. b. Explanation given by Adrian Debattista i. Issues of NACE codes and VAT numbers were practicalities on the side of the CFR. But ACM argued that it is an added burden and are lobbying to make this as practicable as possible. ii. As things stand, CFR using NACE codes Class 90. iii. All is very much in discussion. iv. ACM is discussing removing the NACE codes – person claiming needs to submit their portfolio plus declaration by an accountant to certify that 75% of their income is generated by their artistic activity. v. To change to net profit on first €50,000 vi. ACM will still be included in the process – they will vet all the documentation generated by the creative worker vii. Questions from the group and general discussion viii. List of creative and artistic activity will be circulated by ACM. c. ACM will be carrying out more economic research.	1. To create a training course for accountants, with CPD accreditation. CPD accreditation is given via the MIA, and anyone can organize the course. 2. Incentives for accountants – to be explored further

	d. 150% tax deduction on donations- It is important to note that these are only suggestions and proposals, therefore should not be considered as confirmed i. To increase to 200% ii. Capping will grow to 80,000 from 50,000 iii. Recipients will grow to self-employed, companies and entities, and VOs. Feedback: To include civil partnerships too. Partnerships with a P number are commercial partnerships not civil partnerships, while a lot of artistic partnerships (like for the Biennales) are civil partnerships. It is imperative that this is widened also to civil partnerships. Challenge being faced is that donations are given to heritage restoration, and not to artists. Anywhere their name can appear. iv. Open discussion	3. Training for creative workers on how to fill in all tax documents. 4. Look into opening this incentive or creating a parallel to patronage. Opens up issues of due diligence. These funds (like donations from passport buyers) need to be funnelled into another entity or fund, and then they get disbursed from there.
3.	Charter for the Status of the Artist a. Social security b. High risk for injuries to dancers. Insurance does not cover them. c. Issues of healthcare. d. In France, dancers claim private health care and the government then covers the cost. e. General discussion on guaranteeing a basic wage – how it can be computed – and health insurance. Example to cover loss of income for 6 months due to injury. Free physio services covered by social security contributions – but that cover dancer injuries. f. For film industry professionals, training of crew is vital. In Italy – they give an income for crew when they are not working, so that the individuals do not jump into a different industry. Also empowers crew to take the jobs that are dignified and fair. Instead of having to accept any and all jobs that come your way, “you can’t say no”. g. Public liability insurance – refuse certain art forms because they don’t understand them: what is the risk? How do you define the work? Insurance companies do not know what the artistic work is. The insurance certificate is required for foreign contracts, and Maltese artists cannot get this. h. Insurance companies have no idea of the sector, so they do not take on the risk. i. Framing instead of defining. To eliminate the unknowns for insurance providers.	1. To conduct discussions with Social Security public sector stakeholders on injury relief for artists and broader equitable measures by ACM

	j. Public guarantee – could be a solution. Especially for performing arts. k. Injury relief – which is a social security relief in Malta is too little and not enough. l. (part on fair practice will be discussed at the next meeting).	
4.	Demonstration of statistics used to calculate cultural employment and the sources used, and how one can use and interpret them. a. Demonstration and explanation given by Adrian Debattista. b. NACE codes identified in the cultural policy are 58 (publishing), 59 (motion picture, video, television, sound recording and music publishing), 60 (programming and broadcasting), 90 (creative, arts, entertainment) and 91 (libraries, archives, museums, other cultural activities). i. sectors vs occupations ii. We are using two digit NACE codes – but they can be further categorized, four digit NACE codes are used in other countries. iii. Issues of where to classify oneself. iv. ACM picks up this information from the NSO, and they in turn get the information from Jobs Plus. v. These numbers show a (relatively) conservative picture. vi. Can it show who is employed with the Government or with a PCO? - it can be requested, but must be requested separately. vii. NACE code figures show number of JOBS. viii. Shows a trend. c. Labour force survey i. Eurostat is the source ii. Increase in labour force iii. Based on NACE and ISCO codes. d. A clear trend that there is an increase in the artistic activity (although reaching a plateau in recent years)	N/A
5.	Meeting wrapped up Suggestions for next agenda to be accepted via email	Suggestions to be made by SRWG members

Next Meeting Number	3
Date	18/03/2025
Time	09:30 – 11:30hrs
Venue	ACM