

Towards Fair Pay for Performing Artists

A 4-POINT ACTION PLAN FOR CONSULTATION

LED BY **CULTURE
VENTURE**



10TH SEPTEMBER 2025

SUPPORTED BY 
ARTS
COUNCIL
MALTA

CONTENT

PAGE

Introduction to the Research	03
Definitions	05
Position Paper Overview	05
Lat's Talk about Payments	07
Action 1: Adopt Fair Payment Principles	13
Action 2: Standardise Payment Models	14
Action 3: Pilot a Sectorial Rate Card	17
Action 4: Strengthen Advocacy for Fair Pay	19
ANNEX A	20

INTRODUCTION

The Malta Entertainment Industry and Arts Association (MEIA), led by Culture Venture, presents this position paper, ***Towards Fair Pay for Performing Artists in Malta***. This document emerges from the first comprehensive research bringing together artists, producers, companies, and cultural organisations to examine the realities of work in the performing arts sector.

The research was originally designed to develop a sectoral rate card. However, the findings uncovered far more pressing issues affecting the sustainability of performing arts careers: inconsistent and often inadequate remuneration, informal or absent contracts, unequal treatment across public and private institutions, and market failures that distort fair competition. These realities underline that before a binding rate structure can be introduced, it is necessary to first acknowledge artistic labour fully as work, to recognise preparation, rehearsal, and performance in their entirety, and to address the systemic gaps that prevent fair and equitable practice.

This position paper proposes a phased and consultative pathway built around four key actions: adopting fair payment principles; standardising payment models; piloting a sectoral rate card through a dedicated Fair Pay Working Group; and strengthening advocacy to ensure that fair pay and conditions are embedded in public policy and funding frameworks. Collectively, these actions aim to establish a more professional, transparent, and sustainable cultural environment in Malta.

The paper does not present final solutions, but rather a framework for discussion and consensus-building. It calls on all stakeholders, artists, producers, cultural organisations, and public authorities, to engage constructively in shaping fairer working conditions for the sector.

MEIA expresses its gratitude to all contributors who shared their experiences and data throughout this process. Without such input, it would not be possible to identify the sector's challenges with clarity, nor to propose credible steps towards addressing them. This paper therefore represents both an acknowledgment of current realities and a commitment to systemic reform in the interests of Malta's cultural and artistic life.

Towards Fair Pay for Performing Artists

A 4-point action plan for consultation

Malta's performing artists continue to face unfair or inconsistent payment practices despite their professional training, experience, and contributions to the nation's cultural sector and economy. This consultation document highlights the key findings from MEIA's recent research 'Towards a Rate Card for Performing Artists' (May 2025) and proposes four actions to establish fairer, more sustainable payments for performing artists.

Drawing on European best practices, this paper proposed steps to strengthen artists' bargaining power, standardise rates, promote collective agreements, and build an industry culture that respects artistic work. Together, these actions offer a practical and phased pathway to a more equitable, professionalised sector where artistic work is recognised and fairly rewarded.

ACTION 1: ADOPT FAIR PAYMENT PRINCIPLES

Establish principles that recognise all artistic work as legitimate work, guarantee no pay below minimum wage, protect the right to negotiate and bargain collectively, ensure all work is secured with written contracts, and uphold the right to report bad practice without fear.

ACTION 2: STANDARDISE PAYMENT MODELS

Promote clear, transparent payment models to guide negotiations and contracts, providing producers and artists with a fair, consistent basis for agreeing fees, while allowing flexibility to reflect the diversity of roles and production contexts.

ACTION 3: PILOT A SECTORAL RATE CARD

Develop and test an initial rate card for the performing arts sector through a member-led Fair Pay Working Group. This rate card will serve as a benchmark for minimum payments and working conditions, supporting fairer negotiations and more stable pay, starting with a pilot for the theatre sector.

ACTION 4: STRENGTHEN ADVOCACY FOR FAIR PAY

Drive sustained advocacy inside and outside the sector for stronger contracts, safer working conditions, fair payment practices, and structural reforms, including the adoption of Fair Pay Charters, wage compensation schemes, and increased public investment to support equitable remuneration.

DEFINITIONS

Professional artists

Artists whose primary occupation is in the arts and who derive the majority of their income from artistic practice. These individuals operate as full-time economic operators within the cultural and creative sectors, engaging in the production, performance, or dissemination of art as their main professional activity.

Semi - Professional artists

Artists whose income is partially derived from artistic practice. They combine part-time artistic activity with other non-artistic or arts-related (but not artistic) employment. Their economic activity spans both the artistic sector and other sectors, with artistic work being a secondary but significant source of identity and income.

Amateur artists

Individuals engaged in artistic creation or performance for personal fulfillment, leisure, or community engagement. They do not earn income from artistic activity, though they contribute significantly to cultural life through voluntary or unpaid artistic work.



CONTEXT AND RATIONALE

The research highlighted following pertinent issues:

- **Freelance precarity:** As the most common economic status for artists, freelance work can undermine access to employment benefits and protection, often leading to precarious working conditions, low and unstable income. The survey revealed that whereas 51% are satisfied with their own artistic work only 10% are satisfied with income.
- **Lack of fee negotiation & transparency:** Many artists feel uncomfortable negotiating fees, often accepting conditions as presented out of fear of losing work.
- **Persistent 'Freebie' culture:** Many artists, including students and even experienced performers, feel pressured to work for free to gain experience. **22.6% of survey respondents report not always being paid for their work, with 3.1% stating they are never paid.** Late payments remain frequent, from both public and private sector employers.
- **Blurred boundaries in artist status:** The distinctions between professional, semi-professional and amateur artists are often blurred with several projects involving individuals from across the three categories. This overlap reflects the complex and dynamic nature of artistic careers, where roles, income sources, and levels of engagement frequently intersect.
- **Budgets not standardised:** Having a clear budget to negotiate from is viewed as a luxury rather than the norm; perceptions differ about how much producers and public entities can afford to pay.
- **Rising costs, static fees:** Costs of production are increasing, but funding and fees remain unchanged - leading to smaller casts or artists accepting reduced pay.
- **Need for payment tiers:** There should be clear payment tiers based on experience, but fair pay is still not the norm.
- **Lump sum payments ignore time:** Fixed lump sum payments rarely reflect the actual time invested, especially for long rehearsal hours.
- **Lack of respect for working conditions:** Artists feel there's little respect for their time, safety, or conditions, with long unpaid waits and unsafe venues common.

- **Informal agreements instead of contracts:** Formal contracts covering pay, conditions, health and safety are rare; informal arrangements via messages or chats are common instead. Only 35.9% regularly sign contracts before beginning work.
 - **Urgent need for minimum payment standards:** There is strong support among artists for the introduction of a formal rate card to establish minimum payment standards. Such standards would help improve payment conditions and ensure fairer pay whilst also contributing to better working conditions overall.
 - **Differentiated rates:** There is strong backing for rates to be differentiated according to factors such as the number of shows and rehearsals, the type of role (lead or secondary), work carried out on weekends or public holidays, the use of personal property, overtime, the artist's experience level, and whether the activity is commercial or non-commercial.
 - **Guideline vs compulsory:** Artists are divided on whether rates and/ or payment models should be compulsory or serve as a guideline for negotiations.
-

LET'S TALK ABOUT PAYMENTS

The research highlighted significant issues with payments for artists, including a recurrent issue of forced free work and pro-rata payments that are below the hourly National Minimum Wage. The National Minimum Wage (NMW) (Malta) for 2025 is as follows, based on whole-time employees:

- **Age 18 years and over Euro 221.78 per week, Euro 5.54 per hour;**
- **Age 17 years Euro 215 per week, Euro 5.38 per hour;**
- **Age 16 years Euro 212.16 per week, Euro 5.30 per hour.**

Examples of average fees reported in the research clearly indicate the lack of standardisation in the range of payments offered to performing artists. Payments also vary significantly across artistic forms and status of employer such as Public Cultural Organisations and Independent Producers. In addition, the practice of low or precarious payments and their equivalence per hour is predominant in theatrical productions.

Research participants in the study expressed consensus on the urgency to improve rates – reflected also in the Eurobarometer published in May 2025 whereby **only 38% of Maltese, when compared to 51% of Europeans, totally agree or agree that artists in Malta generally receive fair and appropriate remuneration for their work.**

Examples	Total hours	Total payment	Equivalent Rate per hour
Below National Minimum Wage			
Actor/ dancer engaged for a 6-show run of a 60-minute production with a 6-week rehearsal process and 4-hour daily rehearsals over a 5-day week.	120	€1000 (lump sum)	€7.25
	120	€750 (lump sum)	€5.43
Lead performer engaged for a 6-show run of a 120-minute production, requiring acting, singing and dance rehearsals with an 8-week rehearsal process, 4-hour daily rehearsals over a 6-day week.	192	€1200 (lump sum)	€5.56
Ensemble performer engaged for a for a 6-show run of a 120-minute production, requiring acting, singing and dance rehearsals with an 8-week rehearsal process, 4-hour daily rehearsals over a 6-day week.	192	€650 (lump sum)	€3.01
Dancer engaged for a 3-show run of a 60-minute show, requiring 6-hour daily rehearsals over a 5-day week for a month.	160	€1600 (weekly rate of €400 per week)	€10
Dancer/ Actor engaged full time as part of a company.		€25,000	€12
Musician engaged for an orchestral concert, requiring 20 hours of rehearsals.	23		
<i>Principal</i>	23	€625 (lump sum)	€27.17
<i>Sub principal</i>	23	€500 (lump sum)	€21.74
<i>Rank and file</i>	23	€425 (lump sum)	€18.48
Musician engaged for a musical, requiring 50 hours of rehearsals and 6 performances. A flat rate of €100 is offered per performance.	50	€500 (hourly rate)	€10
	12	€600 (lump sum)	€50
Singer/ musician engaged for a 1.5 hrs gig in an entertainment venue.		€70 - €100 (lump sum)	

RATES ARE IMPORTANT BUT SO ARE WORKING CONDITIONS

Whereas the establishment of minimum payments is long overdue, other aspects related to overall working conditions cannot be overlooked.

Payments should be comprehensively broken down to cover several factors to ensure clarity, respect and coverage for different costs, work and other aspects involved in working in the performing arts. Research highlighted trends that discourage negotiations, with artists fearing they will lose a potential job if they try to negotiate payment terms ('take it or leave it') or working conditions, and somehow a lack of transparency as to how any rates are established in the first place.

As a result, MEIA minimum payment standards should include tiered payments, taking into account:

- **Different rates of pay;**
- **Experience and training/qualifications;**
- **Type of role;**
- **Type of venue, including size of the audience and/or, as a result the number of performances to be held;**
- **Time involved and hours of work, clearly distinguishing between rehearsals and performance time;**
- **Overtime (if applicable) and time off/leave;**
- **Social security aspects (if applicable);**
- **Use of personal property;**
- **Allowances and subsistence.**

In addition, guidelines on working conditions should cover:

- **Payment terms including advances, royalties and conditions on late payments;**
- **Health and safety, including possible risks, such as stage floors for dancers;**
- **Rest time;**
- **Mental and physical well-being; especially for work requiring intimacy on stage and physical/ mental strenuous work.**
- **Dignity at work - the process to be followed in case of the need to raise issues such as problems or concerns, including bullying and/or harassment;**
- **Rehearsal hours and conditions for late-night rehearsals, especially during production week**

UNDERSTANDING PROFESSIONAL RATES AND THE STATUS OF THE PROFESSIONAL ARTIST

Over decades, artists and producers have informally established a minimum '**going rate**', predominantly based on available budgets and on perceived fairness, often defined by the number of performances and rarely by the full engagement required in the production process. Whereas a few artists have been able to establish their own fee, the majority still rely on very informal, sometimes, secretive approaches to fee structures.

The Maltese performing arts scene continues to operate within a mixed economic environment that, in most instances, encompasses both artists who derive their livelihood from the arts and others who do not rely on earned income from the arts or who do not seek any form of financial compensation for their participation in the performing arts. This situation can make it very challenging to implement a standardised rate card if different rates are used for professional or semi- professional artists. Conversely, if a rate card or guidelines are exclusively applicable to individuals earning a living solely from the arts, producers may choose to collaborate with artists who do not derive their livelihood from the arts.

Guidelines can be a good point of departure to encourage different payment models for different artists, for example weekly rates are more advantageous for professional artists who will be engaged on a full-time equivalent and lump sums, taking into consideration number of performances and rehearsal hours, can be more equitable for a production with cast members that may not all learn a living exclusively from arts.

In contrast, while professional associations and minimum rates are frequently established to safeguard professionals within a field, typically defined by established criteria, Malta's circumstances cannot be disregarded. Furthermore, given that some of the current rates barely meet the National Minimum Wage requirements, it can be reasonably assumed that establishing the National Minimum Wage as a basic minimum for all artists, irrespective of their registered economic activity, will initiate a significant and evolving process towards equitable remuneration.

VOLUNTARY WORK VS PAID WORK

It is important to acknowledge that voluntary work in the performing arts holds significant value for various community-led productions. These productions, often referred to in the industry as amateur due to the non-monetary activity of non-professional performers, should be valued for their voluntary contributions. It is therefore important that voluntary work is valued as a deliberate choice of an artist and not as a substitute for underpaid or unpaid labour. To establish a more structured approach towards equitable compensation, it is imperative that any artist engagement clearly distinguished between voluntary work, paid internships, unpaid apprenticeships, and paid professional work.

FINANCIAL IMPLICATIONS

A recurring concern raised by research participants was the financial implications of minimum rates on the future of productions. Increased costs may prompt producers to adopt one or more strategies, such as raising ticket prices, reducing the number of performers, optimising staging, or curtailing rehearsal hours. On the other hand, addressing unfair practices and remuneration below the National Minimum Wage should not cause financial alarm but shed light on the urgency of basic employment requirements. As indicated by the various models simulated through the scenarios, improving payment and work conditions can be phased in to ensure increased fairness and a more equitable relationship between employers and employees.

Notably, medium and large-scale productions may present greater challenges in staging, particularly for non-State-funded productions. Careful consideration should therefore be given to the potential impact on available budgets, particularly within the private sector and the possibility of differentiated rates for the public sector.

**4 ACTION POINTS
A WAY FORWARD**

ACTION 1

MEIA FAIR PAYMENT PRINCIPLES

Whereas this document does not mandate a single remuneration model, it establishes the following **fundamental principles to guide all fair compensation frameworks**:

1. Recognise all artistic work as work.

All activities undertaken by artists in the execution of their creative projects shall be recognised as legitimate work.

2. Count all time worked

The scope of work shall encompass the entirety of time dedicated to fulfilling the contracted artistic project, including preparation, execution, and related responsibilities.

3. The artist's right to choose

The determination of whether artistic work is voluntary or remunerated shall rest solely with the artist, preserving their agency and consent in all engagements.

4. Guarantee no pay below minimum wage

Compensation for paid artistic work must, at minimum, meet or exceed the prevailing National Minimum Wage to ensure basic economic fairness.

5. Pay fairly for skill, role and demands.

Fair compensation incorporates multifaceted factors beyond total time commitment, including the nature of the role, the artist's experience and expertise, instances of role doubling, and the specific demands and outputs required by the contracted work.

6. Protect the right to negotiate

All artists must have the right to freely negotiate fair pay and conditions for their work, both individually and through collective bargaining.

7. Secure all work with written contract

Every engagement must be underpinned by a clear, fair contract outlining rights, obligations, and payment terms.

8. Report bad practice without fear

Artists must have safe channels to report exploitation, abuse, and unfair treatment with protection against retaliation.

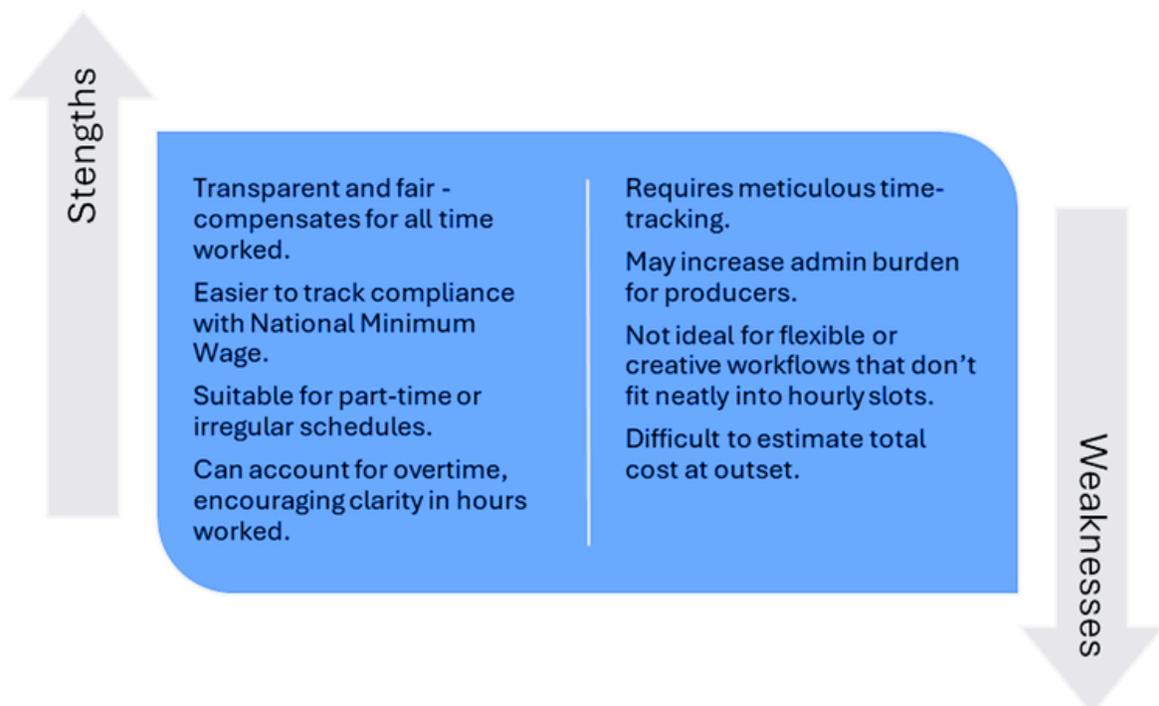
ACTION 2

STANDARDISE PAYMENT MODELS

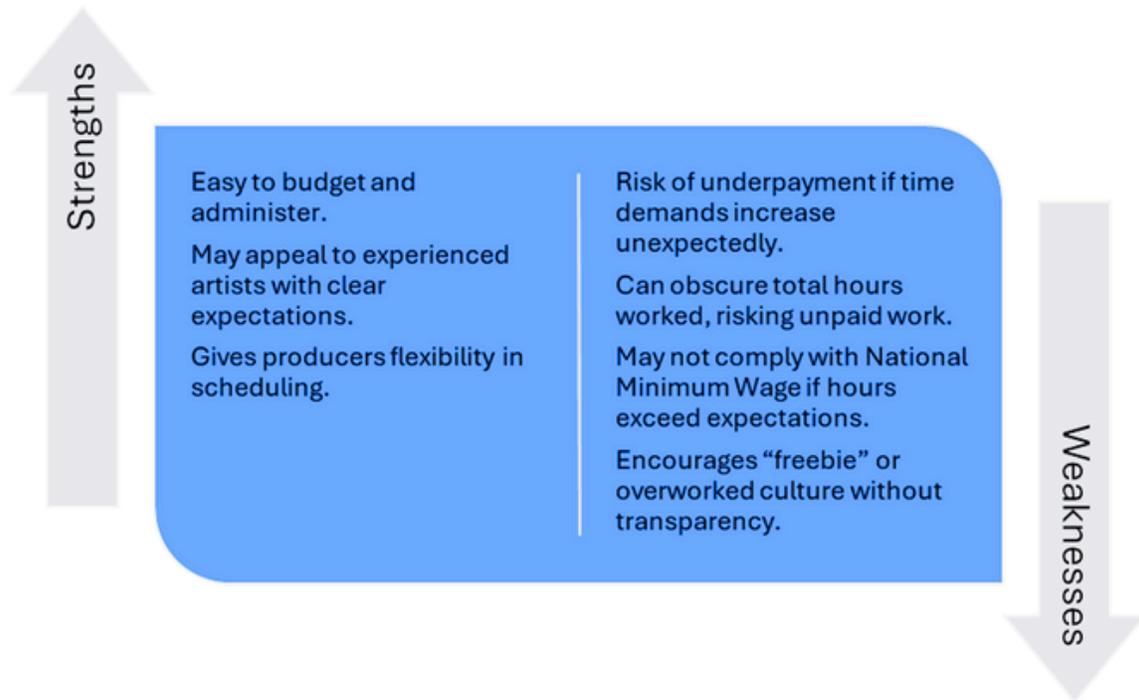
The following models are being proposed to help MEIA members understand the different payment models that can be considered to determine the remuneration for their work. Such models can also assist producers provide clarity on remuneration and the level of commitment expected of contracted artists. These payment models should also be considered in the eventual establishment of rates and guidelines. The research outcomes confirm that current payments are predominantly based on either a lump sum for a project or a flat fee per performance. Weekly rates are typically employed for artists engaged in full-time equivalent work. The 5 models emerge from international examples, current practices and the data collection process.

1. **Hourly rate** for total number of contracted hours covering study, rehearsals, call time and performances.
2. **Lump sum** covering the full rehearsal process and performances.
3. **Fixed rate** per performance and hourly rate for rehearsals.
4. **Weekly rate** for full-time equivalent contracted work.
5. **Profit share** - a payment arrangement where artists and collaborators are

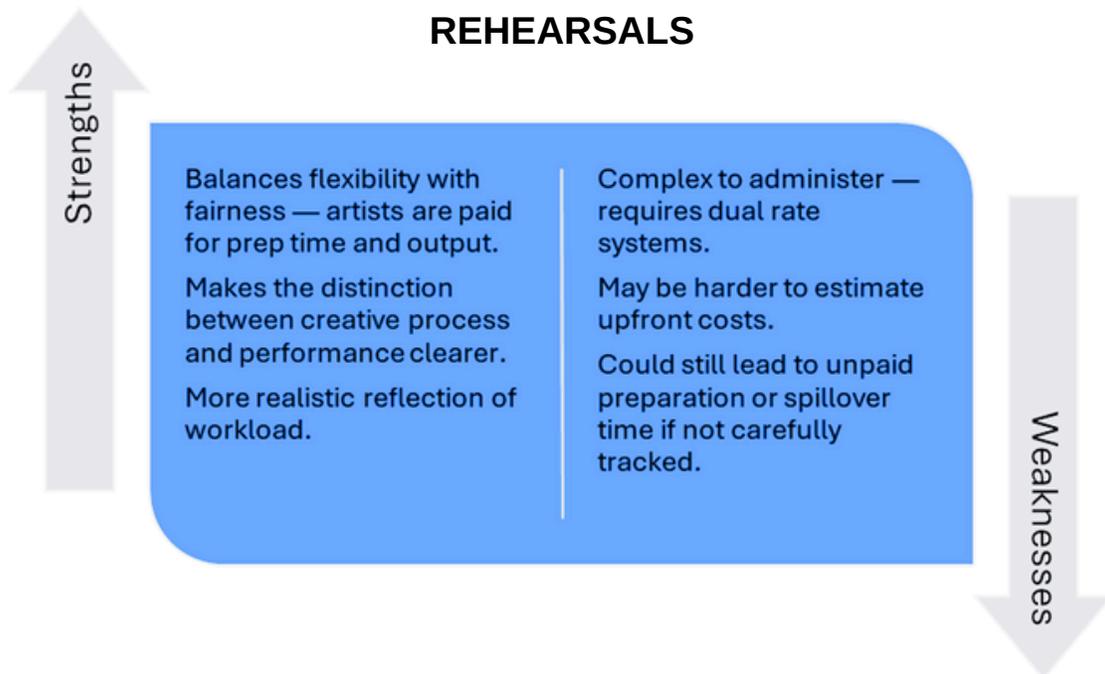
1. HOURLY RATE



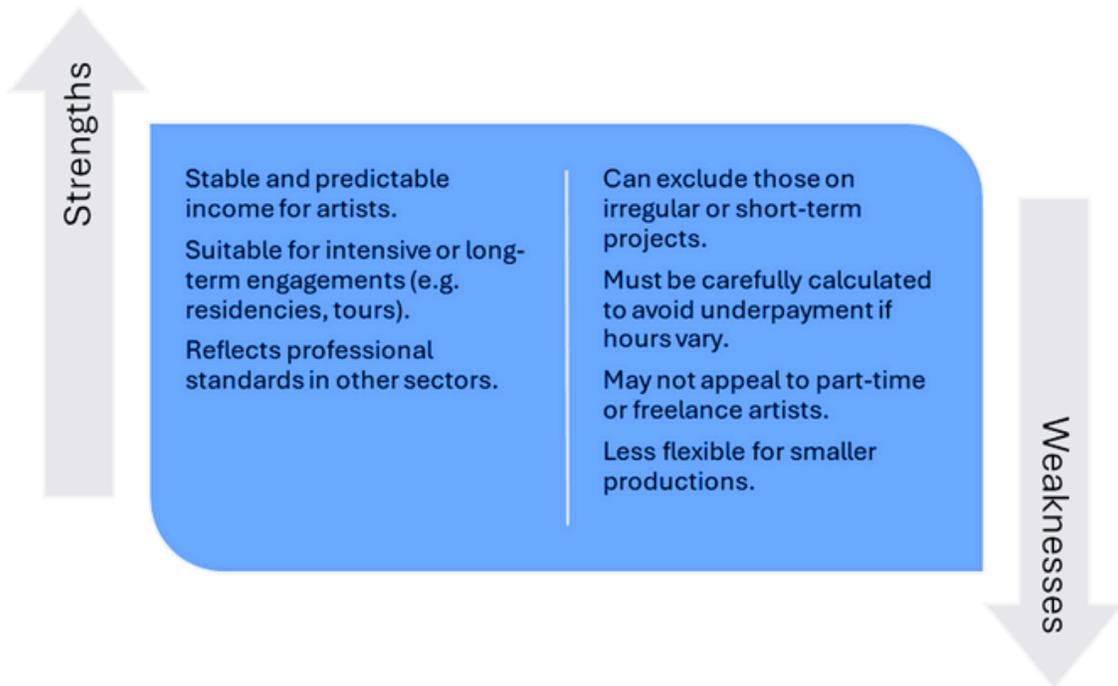
2. LUMP SUM : ONE-TIME PAYMENT COVERING ENTIRE CONTRACT PERIOD.



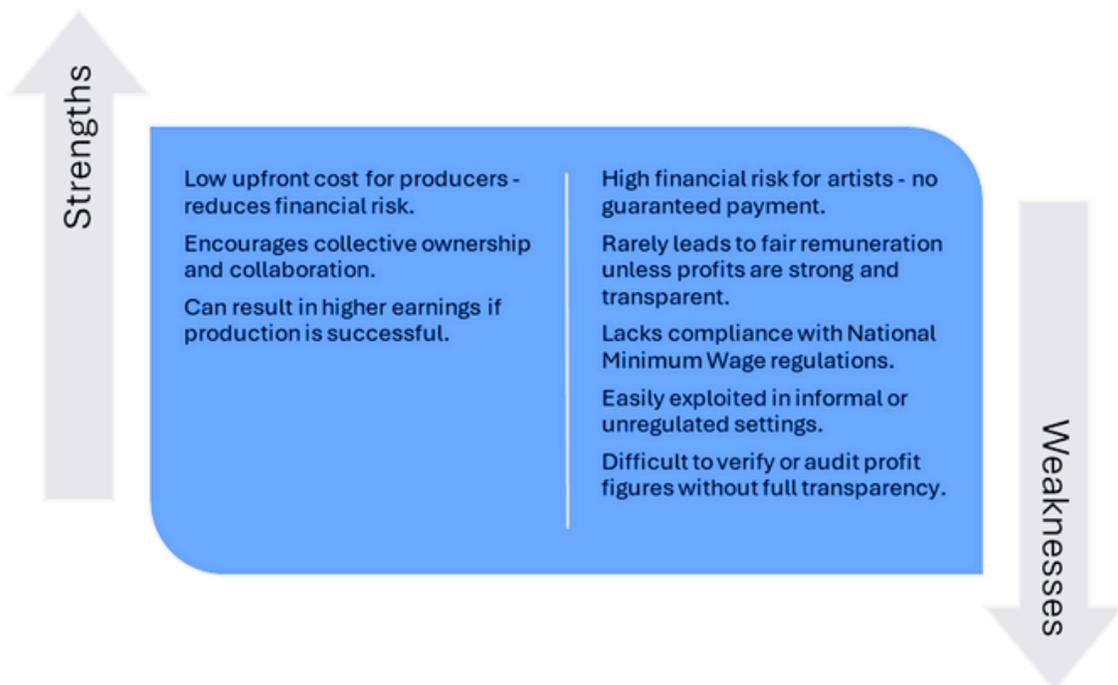
3. FIXED RATE PER PERFORMANCE AND HOURLY RATE FOR REHEARSALS



4. WEEKLY RATE TYPICALLY USED FOR FULL-TIME EQUIVALENT CONTRACTED WORK



5. PROFIT SHARE ARTISTS AND COLLABORATORS ARE PAID FROM NET PROFITS, NOT FIXED FEES.



ACTION 3

ESTABLISH A FAIR PAY WORKING GROUP TO PILOT THE RATE CARD.

MEIA shall take the lead in developing and introducing the first sector-wide rate card to establish clear guidelines for minimum payments in the performing arts sector. Artists participating in the research clearly expressed the aspiration that MEIA takes a leading role on fair payments. This initiative aims to address inconsistent and often inadequate payment practices by providing artists, producers, and employers with a transparent benchmark for fair remuneration.

At its initial stages, the rate card will serve as a recommended guideline rather than an enforceable standard. This approach allows the sector to gradually adapt, while still providing clear direction on payment levels, payment terms, and related working conditions. By doing so, it will offer a practical framework for negotiations between artists and employers and contribute to improving baseline conditions across the industry.

The introduction of a rate card will help ensure greater stability for performing artists by clarifying how they should be paid for different types of performances, roles, and responsibilities, with fair recognition for their skills, training, and experience. This, in turn, supports the ongoing professionalisation of the performing arts sector and promotes a greater sense of respect and satisfaction in artists' working conditions.

Given the diversity and complexity of the sector, it is recognised that a single, rigid pay structure cannot cover every scenario or engagement type. The inherent risks and variations involved highlight the critical need for an organisation such as MEIA to guide, lead, and clarify implementation as needed, ensuring that the rate card remains relevant and responsive to members' realities.

Importantly, every performing artist must be entitled to a written agreement that clearly outlines all working conditions - including rates of payment, payment terms, roles and responsibilities, and other key protections. This is an essential step towards safeguarding artists' rights and promoting fair, transparent, and professional employment practices across the sector.

WHAT SHOULD A RATE CARD INCLUDE

Research revealed that there's agreement that a rate card should be comprehensively broken down to cover a minimum number of factors to ensure clarity, respect and coverage for different costs, work and other aspects involved in working in the performing arts. It has emerged that there are limited to no negotiations on the payment due, with many artists fearing they will lose a potential job if they try to negotiate payment terms or working conditions, and somehow a lack of transparency as to how any rates are established in the first place.

As a result, it is being proposed that rate cards should include tiered payments, taking into account:

- **Different rates of pay;**
- **Experience and training/qualifications;**
- **Type of role;**
- **Type of venue, including size of the audience and/or, as a result the number of performances to be held;**
- **Time involved and hours of work, clearly distinguishing between rehearsals and performance time, particularly since the survey instrument highlighted that most rehearsals take place on an irregular schedule;**
- **Overtime (if applicable) and time off/leave;**
- **Social security aspects (if applicable)**
- **Payment terms, considering that late payments tend to happen frequently;**
- **Use of personal property;**
- **Health and safety, including possible risks, such as stage floors for dancers.**

FAIR PAY WORKING GROUP

To implement the first sectoral rate card, MEIA proposes the establishment of a member-led **Fair Pay Working Group** to lead negotiations and develop a shared position on minimum payments and fair pay guidelines.

This working group will facilitate structured consultations and internal meetings with members and advisory groups to ensure that the rate card reflects the realities and needs of both employers and employees within the membership. Recognising the diverse perspectives across the sector, this process will be collaborative and transparent, with the aim of promoting equitable remuneration practices. It is proposed that this initiative be piloted in the theatre sector before wider roll-out.

ACTION 4

STRENGTHEN ADVOCACY FOR FAIR PAY

MEIA will actively lead sustained advocacy efforts to secure fair pay, fair conditions, and professional recognition for artists across the cultural and creative sectors. This action aims to address systemic precarity and reinforce the status of artists as workers with the same rights and protections as other professions.

Key actions shall include:

1. Champion contracts as standard practice

Advocate for the universal adoption of written work contracts for all artistic engagements, ensuring that artists' rights, obligations, pay rates, working conditions, and protections are clear and enforceable. This will help formalise the status of artists as professional workers and reduce instances of unpaid or underpaid labour.

2. Promote Fair Working Conditions

Campaign for fair pay to be accompanied by fair working conditions, including adequate coverage for out-of-pocket expenses, safe working environments, and protection against occupational risks and abuse.

3. Engage with Authorities for structural change

Actively engage national authorities and policymakers, such as Arts Council Malta, Malta Enterprise, and Jobs Plus, to address fair payments. MEIA will advocate for measures such as:

- **Wage compensation schemes for producers engaging professional artists.**
- **The introduction of the Rate Card and minimum payment guidelines as a condition for public funding, state-supported schemes and payments by Public Cultural Organisations.**
- **Increased public funding allocations to enable producers and employers to meet fair pay standards without compromising project quality.**
- **Legislation that protects and promotes the Status of the Artist, aimed at improving the professional, social and economic status of the artist.**

4. Raise Awareness Inside and Outside the Sector

Deliver targeted campaigns to build public and industry understanding of why artists must be paid fairly and how this investment strengthens the cultural ecosystem and the economy.

ANNEX A

National Employment Legislation

For ease of reference in understanding the local employment conditions, the following are a number of definitions as defined in the Employment and Industrial Relations Act (Government of Malta, 2002).

- "Conditions of employment" means wages, the period of employment, the hours of work and leave and includes any conditions related to the employment of any employee under a contract of service including any benefits arising therefrom, terms of engagement, terms of work participation, manner of termination of any employment agreement and the mode of settling any differences which may arise between the parties to the agreement; but it does not include professional ethics arising from any professional relationship between an employer and an employee;
- "Contract of service" and "contract of employment" means an agreement, (other than service as a member of a disciplined force except as may be provided in or under this Act) whether oral or in writing, in any form, whereby a person binds himself to render service to or to do work for an employer, in return for wages, And in so far as conditions of employment are concerned, includes an agreement of apprenticeship;
- "Employee" means any person who has entered into or works under a contract of service, or any person who has undertaken personally to execute any work or service for, and under the immediate direction and control of another person, including an outworker, but excluding work or service performed in a professional capacity or as a contractor for another person when such work or service is not regulated by a specific contract of service;

- "Employment relationship" means any "contract of service" or "contract of employment" as defined in this Act;
- "Hours of work" means the time on any day during which employees are available for service to the employer, exclusive of the intervals allowed for meals and rest;
- "Overtime" means any hours of work in excess of the normal hours of work;
- "Wages" means remuneration or earnings, payable by an employer to an employee and includes any bonus payable under article 23 other than any bonus or allowance related to performance or production;
- "Weekly day of rest" means a period of twenty four consecutive hours starting from the time when the employee normally commences his term of duty;
- "Whole-time employee" means an employee who is deemed to be a whole-time employee in terms of any recognised conditions of employment;
- "'Worker" has the same meaning as "employee" but for the purposes of Title II of this Act, "worker" means an employee who works or normally works or seeks to work - (a) under a contract of employment; or (b) under any contract (whether express or implied and, if express, whether oral or in writing) whereby he undertakes to do or perform personally any work or services for another party to the contract who is not a professional client of his; or (c) in employment under or for the purposes of a department of Government, otherwise than as a member of a disciplined force, in so far as any such employment does not fall within paragraph (a) or (b) of this definition,
- 'Public holidays falling on weekly day of rest' - Where, in the case of whole-time employees, a public holiday other than a Sunday, falls on a weekly day of rest to which such employee is entitled, such employee shall be entitled to an additional day of vacation leave during the calendar year when such public holiday so falls on a weekly day of rest or on a Sunday in respect of each such public holiday;
- 'Remuneration other than wages' - Nothing in this Act shall prevent the making of any contract by an employer with an employee for giving to him food, a dwelling place or other allowances or privileges other than in the form of intoxicating liquor or noxious drugs, in addition to the minimum wages prescribed by a national standard order or a sectoral regulation order, or to a higher stipulated wage, for normal time and overtime, as a remuneration for the employee's services;

- ‘Wages to be paid at regular intervals’ - (1) Every employer shall pay or cause to be paid wages to his employees at regular intervals which shall not exceed four weeks in arrears: Provided that the provisions of this sub- article shall not apply where an agreement is entered into between an employer or employers or organisations of employers on the one hand and trade union representatives of the employees concerned on the other, fixing other intervals for the payment of wages.
- ‘Payment of bonus’ - (1) Every employer shall pay, or cause to be paid, to each of his whole-time employees such statutory bonuses in the amount as may either be established by legal notice issued by the Minister of Finance by virtue of this article or as the Government may announce in the General Estimates of any particular year: Provided that such statutory bonuses shall be paid between the 15th and the 30th day of the month of June and between the 15th and 23rd day of the month of December of each year and shall be in the form of a sum of money which, in either case, shall not be less than one-half of that which the Government shall have announced in the general estimates of any particular year as payable by the Government to each of its employees during that year: Provided further that the employer shall also pay, or cause to be paid, to each of his whole-time employees any income supplements in the amount and at the times as may be established by legal notice issued by the Minister of Finance by virtue of this article: Provided further that, where any person has been in whole-time employees any income supplements in the amount and at the times as may be established by legal notice issued by the Minister of Finance by virtue of this article: Provided further that, where any person has been in whole-time employment with any particular employer for a period of less than a year, such employee shall be entitled to receive from his employer, or from any of his employers, a proportionate amount of the bonus or income supplement and for the purposes of this article, the pro rata calculation shall be made on the basis of the annual hours worked Provided finally that this article shall also apply to apprentices in a manner as may be specified in any applicable scheme under the Employment and Training Services Act;
- ‘Fixed-term contracts’ - (1) Saving as otherwise prescribed by this Act, the conditions of employment in a fixed term contract shall not be less favourable than those which would have been applicable had the same contract of employment at the same place of work been for an indefinite time, unless different treatment is justified on objective grounds: Provided that this article shall not apply to contracts of employees on initial vocational training and, or, on apprenticeship schemes.



For more information contact us on

admin@meia.org.mt