The Emirates Academy

"Enhancing Cultural Events – The Regeneration of Local Culture through Events."

A Thesis submitted on

Place the submission date here

by:

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Declaration

I, Martha Zammit, declare that this is an original piece of work produced entirely by me and that all source material has been appropriately referenced. In addition, I attest that no portion of the work referred to in this thesis has been submitted in support of any other course, degree, or qualification at this or any other university or institute of learning.

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Student's signature

An abstract

This study aims to the highpoint and scrutinizes how culturally enthused events planned in the Maltese Islands have industrialised discourse fluctuations in the leisure industry.

Cultural events and festivals are an aspect of the leisure industry creation that has the likelihood to celebrate and highpoint cultural modifications and at the same time bring individuals together in a place of collective connotations and therefore stimulate understanding between cultural groups. Progressively, their contest is to do so while preserving artistic integrity and genuineness. Festival tourism is among the fastest increasing and relishing high acceptance traveller outlet. With special events, its emphasis is on the cultural conversation on an intercontinental, nationwide, and local scale. Nonetheless, it is of enormous standing to aggravate observational arrogances and exclusive and unforgettable experiences.

Despite the fact Malta is continuously advancing its creation and its facilities towards the main objective of attaining a more welcoming approach, one still notes that there is still room for progression. Unquestionably succeeding the Covid-19 emergency, the Maltese Islands will be facing new veracities that result in the way possessions used to be done, which also entail deviations in tactics according to the new conditions. Despite all the variations in the pipeline, it is predicted that the vast cultural contribution will not agonize and will endure to upsurge in strength, not least as a tourism product.

Keywords – *Cultural Events, Fireworks, Event Organisers, Planning, Regeneration Culture, Tradition, Identity, Authenticity, Events, Tourism, Brand*

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Finally, I take this opportunity to thank all my relatives, close friends and loved ones who were there for me throughout this journey from start to finish.

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Chapter 1 – Introduction

1.1 Introduction

Events are an integral aspect of contributing to the development of local culture. They play a vital role in the local industry and contribute to the local economy. However, they also have various social, environmental, and economic implications. This research aims to analyse the multiple aspects of an event and integrate them into the local culture.

Culture regeneration is a widely accepted component of sustainable development. It is a process that involves the local community in the planning and execution of events that have a significant positive impact on the local economy and the environment. The importance of providing quality events in various locations was acknowledged in the Tourism Policy 2012-2016, highlighting the importance of cultural tourism.

"A thriving and sustainable cultural sector fundamentally underpins the economic and social fabric of Valletta, bringing communities together, creating a platform for civic participation, employing hundreds of workers, attracting thousands of tourists, and generating millions in economic activity each year." Valletta Cultural Agency CEO Catherine Tabone addressed this during a press release. (10/01/2020)

Festas and the Fireworks festivals were chosen to represent the various facets of the cultural events in Malta. The study's objective was to gain a deeper understanding of cultural events management to improve the knowledge of the multiple perspectives of the visitors.

The study aims to identify the differences in the management tools used by cultural event organisations. It shows that most of them require a dedicated team specialising in cultural tourism. It also illustrates the importance of creating excellently executed events. One can rightly mention that enhanced festivals can be planned and executed more professionally with better financial aid.

The study also revealed that cultural festivals should be supported to improve their management standards and attract more tourists. It also demonstrates that cultural festivals can help event organisers attract more attention from the Malta Tourism Authority since they attract more attention from this tourism entity.

This research delves into culture-led events' ability to further cultural knowledge across the generations. The outcome has shown that these culturally generated events have countless potential to contribute toward a greater understanding and an appreciation of our traditional heritage.

It reveals that residents of the Maltese Islands support tourism in their region very highly, with many of them stating that they would keep it even if it had adverse effects. The positive impacts of tourism were identified as the most important factors influencing their support.

Event organisers should consciously design their events to provide space and opportunities for organic interaction. The latest technology should be utilised to enhance the experience of spectators and performers.

Through this study, one can better perceive the cultural viewpoint in civilisation and its perception as a necessary component to preserving the larger society through the various levels of reminiscence that this material culture taps into.

UNESCO defines cultural rights as:

"The right of access to, participation in, and enjoyment of Culture. This includes the right of individuals and communities to know, understand, visit, make use of, maintain, exchange, and develop cultural heritage and cultural expressions and benefit from the cultural heritage and cultural expressions of others." (Info Sheet _The Right to Culture; www.Unesco.org)

Currently, we are living across a crucial time that has instilled the importance of arts and Culture to our general wellbeing predominantly while also acknowledging their ever-expanding interlinkages with societal and ecological concerns as part of our joint attempts towards environmental education.

Its principal understanding of the right to Culture as a human right where: *"everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."* (Universal Declaration of Human Rights, article 27)

Fireworks and village festas have been an essential part of the cultural aspect of Malta. They summarise the nature of Maltese enthusiasts (Jeremy Boissevain 1967, p.58) illustrates the *Festa* as "the event upon which village prestige depends." It is a time where families reunite and a period of enhanced pleasure – and so, such "*community celebrations act to structure and*

to protect group identity in this small, densely populated and intensely competitive island" (Relijic 2015).

Tourism is a significant factor in the Maltese economy, and as such, working on cultural events has become an integral part of the country's tourism sector. In 2015, the Arts Council Malta was established to encourage and promote the cultural and creative sectors. According to Bernadette Quinn (2010), arts festivals have increased since the 1980s.

Events partake ancient origins in prehistoric eras as pre-set presentations and performances. Attendance to such activities has been the main leisure outing since initial times. Nevertheless, due to drops in employed periods, augmented redundancy, and collective statistics of ancient and emeritus individuals, current intensifications in relaxation stretch and raised non-refundable revenue for societal clusters lead to progress in attending such events (Richards, de Brito, Wilks 2013). In current civilisations, events endure monetary assistance and societal purposes and are an added composite, and the number of entourages has grown melodramatically (Ferdinand, Shaw 2012).

Events not only bring out the physically organised aspect but also the emotional, and occasionally they also generate cooperative motivation, which additional media components cannot replicate (Allen et al. 2011). In addition to that, events can have profound connotations for societies (Ferdinand, Shaw, 2012).

According to Getz (2007), an event is: "a one-time or uncommonly happening occasion outside the normal platform or activities of the financing or determining type" and "an opportunity for an association peripheral from the regular assortment of collections or in another place regular experience.*"* Also, Shone and Parry (2004) defined events as non-routine

experiences with recreation, societal, personal, or managerial objectives separately set from the ordinary activity of an average lifetime, whose resolution is to notify, get together, charm or challenge the information of an assemblage of persons. Events typically own the following features (Bladen *et al.* 2012):

- Events are provisional

- Events are a congregation of a crowd

- Events are often demonstrations of the procedure

- Events are logical, unique manifestations

The aspect of discovering these cultures through travelling as well as lifestyles is a way to get to know the country's history as well as a good perspective of what the country visited has to offer, creates an eagerness to explore new places as well as increases one's knowledge about different places. This is what "Cultural Tourism" is about.

Cultural events are productions or activities '*aimed at representing and communicating global differences*' and '*brokers of specific and localised knowledge about foreign cultures'* (Favero 2007, p. 52). A growing tourism industry sector in terms of both number and impacts. These events can also be considered cultural spaces favourable in encouraging and facilitating intercultural exchange (Moufakkir, Kelly 2013; Davies et al. 2014, Pernecky, Moufakkir 2015). Indeed, they were noted by the European Union (E.U.) concerning the 2008 European Year of Cultural Dialogue as '*vital for promoting intercultural dialogue […] offering a concentrated possibility of exchange and enrichment'* (European Commission, 2008).

These festivals promote Maltese Culture and traditions while at the same time attracting foreigners. Fireworks in Malta have a pretty lengthy belief which spans quite a few years back. It is an all-year-round pursuit for fanatics that captivates thousands of Maltese and foreign

people. The first Fireworks Festival was held in 2002, which brought about the cultural tourism growth of the island. According to MTA 2018 reports, the share of cultural and sun-seekers on the island increased significantly. There was a drastic incline of 10.8% from 2017 for those visiting these cultural activities. While in the MTA 2019 reports, there is once again an increase in the sun and culture tourists, one can also note that from 2018 to 2019, there was an increase in nearly all the cultural activities of tourists. Still, the sharper incline was where the activities included the Local Festivals and events.

"Cultural heritage, tangible, and intangible, testifies to human creativity and forms the bedrock underlying the identity of peoples. Cultural life contains both the wealth of being able to appreciate and treasure traditions of all peoples and an opportunity to enable the creation and innovation of endogenous cultural forms."

(UCLG 2008, p. 8)

Table 1 Main Motivations for Choosing Malta (www.mta.com.mt)

Main Motivations for Choosing Malta		*Activities Engaged in 2019 when visiting*		*Activities Engaged in 2018 when visiting*	
Sea & Culture	49.3%	Historical Buildings	89.4%	Historical Buildings	88.9%
Sun	15.6%	Churches	78.6%	Churches	77.1%
Culture	10.8%	Archaeological Sites	55.1%	Archaeological Sites	56.1%
Special Occasions	8.5%	Museums	51%	Museums	52.2%

Visiting Relatives & Friends	7.6%	Arts/Crafts Sites	19%	Arts/Crafts Sites	19.7%
Business	6.9%	Local Festivals / Events	12.4%	Local Festivals / Events	15.4%
Wellness	4.9%	Local Produce Sites	8.3%	Local Produce Sites	9.2%
Scuba Diving	4.8%				
English Language (TEFL)	3.0%				
Other Sports	2.8%				

This study aims to develop a continuity-based model for planning and evaluating tourism events that will take place in different environments. It will involve a multi-method research approach to study the various facets of the tourism industry and the people who will be involved in such events. Better management of cultural heritage events is always a recurring issue. According to a comprehensive Special Eurobarometer survey conducted in 2017, almost half of the population thinks that the national authorities protect Europe's cultural heritage. It also transpired that 88% of the people believe that cultural heritage and activities enable various job opportunities (Malta Independent December 2017).

Festivals and events are considered social phenomena, and their various facets are often discussed in a wide-scale policy context. This dialogue has led to a new paradigm where the multiple factors contributing to making festivals and events sustainable are considered part of a new responsibility paradigm.

This research focuses on the various dynamics and competencies that affect the decision-making process of festivals and event leaders. While the stakeholder's needs are changing, this should not be ignored.

This research aims to create knowledge that is both academically and socially useful. This is achieved through the analysis of various themes and their related concepts. The practical benefits of developing leadership competencies and awareness are presented for the event and academic organisations. The limitations of this work are discussed.

The purpose of this investigation is to foresee whether –

- There is a market for Cultural activities in Malta, such as the traditional fiestas as well as fireworks festivals;
- Revival of tradition will enhance people's interest in Festa's and Fireworks activities.
- Cultural performed activities entice tourists to visit such activities.

1.2 Research

This study aims to learn about these cultural-led events' impact on our tourism sector. This was done by calling for a better understanding of how these festivals are managed and assessing the potential to attract tourists. It is an opportunity to cultivate an inner culture,

analysis, and evaluation, empowering us to take knowledgeable findings of imminent expansion across all areas of our work.

Through research, we need to identify and highlight any prevailing tendencies or forms of comportment contained by the cultural and creative sectors. The analysis permits us to improve a deeper, more textured understanding of how the industry is developing and the challenges that artists and artistic practitioners face during their practice. This is remarkably effective when seen within the broader context of time, whereby a more widespread and longitudinal body of information can expose more significant swings and improvements.

This data enables the cultural and creative sectors to recognise the human, social, and financial assets necessary in evolving training areas. Research is also vital in determining new collaborations and discovering new analysis possibilities. As artistic exercise and creative commitments become more interdisciplinary – equally in conditions of their routine and topic concern methods – we must determine and provide robust interactions with people, individuals, and companies working inside diverse disciplines beyond the arts. Exploration can encourage this by motivating new fields of discovery, recognising areas of cooperation and common interest, and bridging formerly disparate regions through the information shift.

Like other countries, Malta's main economic factor is mainly tourism; thus, building upon these cultural events will attract foreign tourists to visit our island. These cultural activities have become quite an essential aspect of the tourism section in Malta. Such actions were mainly held by the Malta Tourism Authority, local councils, and the Valletta Cultural Agency in the past years. Concerning Bernadette Quinn (2010), "*arts festivals have been in the ascendant since the 1980s.*"

The author identified the critical features of the festival environment and formulated a strategy to ensure its success. Online interviews were scheduled to create better knowledge from past events and look at any changes that can be adapted to remedy past oversights. This research narrowed the focus down to the traditional festas and the fireworks festivals since they are linked to conventional Maltese values. Better management of events related to cultural heritage is a persistent issue.

This study focuses on the environment where such events will be held and how they will shape the overall experience of the people who will be participating. It will then recommend a more practical and accurate understanding of these events. A mixed-method approach was used to investigate the researchers' personal views, the event organisers' views, and the community's system toward such cultural events. This will be a prospect where different cultural backgrounds can meet, exchange ideas, and develop a better understanding of Culture.

A critical review needs to be conducted to identify the various roles that cultural events play in society. It should also be noted that these activities are beneficial for the participants and contribute to the development of society. Bywater (1993, pp. 31-32, in Smith 2003:31) states that there are two different types of cultural tourists – either the culturally motivated or the culturally inspired. Culturally inspired tourists enjoy visiting tourist attractions, while culturally motivated tourists visit due to the country's cultural grounds.

Figure 1 The Process of Conducting Research

(https://doi.org/10.26782/jmcms.2019.08.00002 pg. 12)
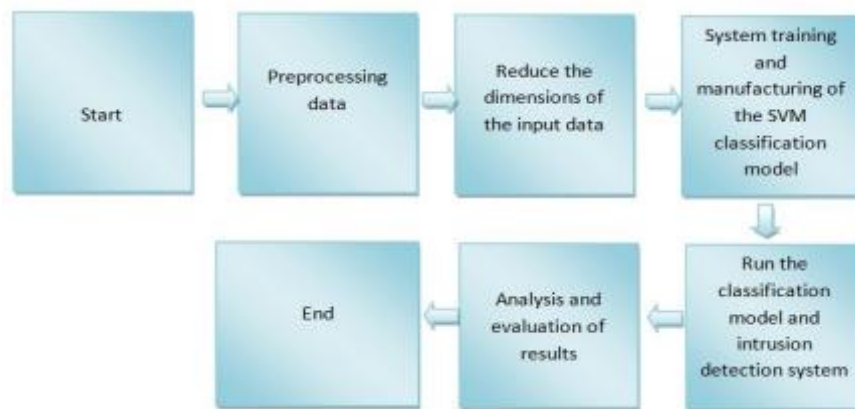
Cultural tourism is a kind of nostalgia that draws people back to the past. It can also be done in a modern setting by carrying out cultural activities geared towards uplifting the present. This research aims to develop a strategy that will intellectually promote these activities.

Although Malta has many well-promoted events, the management of these activities still lacks sufficient research areas. This is a concern since unresearched events draw out the wrong people.

Figure 2- The Event Planning Cycle https://eventops.com
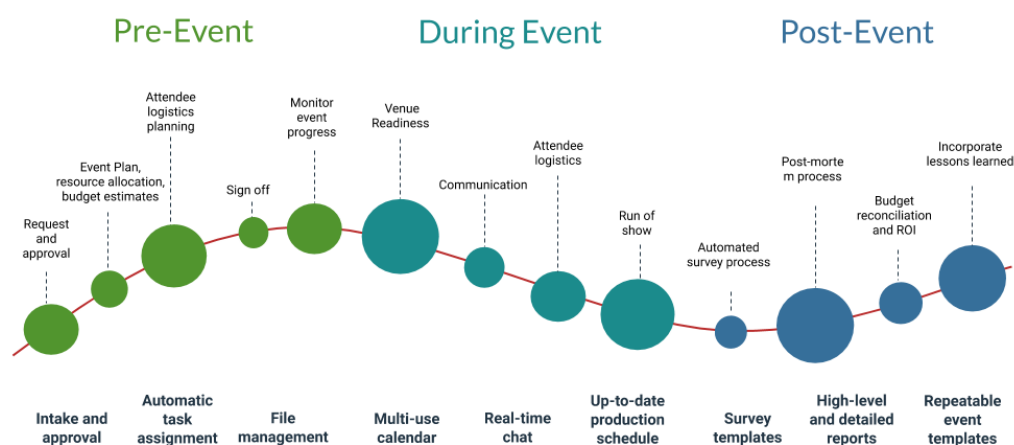
The works presented in this section are based on the principles of mixed-method research. They utilised various data capture techniques and aggregative synthesis to build their knowledge base.

The data analysis methods were focused on qualitative and quantitative methods. They included but were not limited to factor analysis, content analysis, statistical trend analysis, and policy framing analysis. The various techniques used for evaluation contribute to knowledge and are also considered contributing factors to the future of festivals and events.

1.3 Overview

The cultural leisure industry is essential for numerous purposes. Conceivably the extremely conspicuous explanation is the societal influence that it brings. It can strengthen characteristics, heighten cross-cultural awareness and conserve the legacy and ethnicity.

As the variety of cultural festivals and major cultural events has been fully-fledged over the ages, their influences have progressively originated under the analysis of funders, policymakers, and organisers. Numerous assessments and additional detailed training have initiated that large-scale events have latent consequences and financial, communal, social, radical, physical, and ecological unities. These influences are not continuously optimistic but can be harmful or have a favourable consequence on one measurement (e.g., fiscal) while partaking in an undesirable result on alternatives (e.g., ecological or social).

This thesis consists of various chapters that explore and respond to the findings and conclusions of the critical appraisal. The analysis of the effects of the most important cultural

festivals mostly takes the form of event calculations carried out for the events. The most common approach in these studies is analysing visitor expenditure data to determine the event's direct, indirect, and induced contribution to the local or regional economy. Data is typically collected from various sources, including visitor surveys and event stakeholders' interviews.

The research philosophy is introduced, and the various methods and approaches used in evaluating the candidate are discussed. *Chapter 2* concerns the Literature review that will evolve more into the relation of cultural events and the people's perception of these events. Chapter 3 explores what holding such events requires Chapter 4 addresses the various limitations of the research. The candidate's research method on festas and fireworks festivals is also included. This study investigates the relationship between events and festivals and their social, cultural, and spatial context. It also explores the role of festival and event leaders in shaping social, cultural, and spatial contexts. This aims to provide a framework for future festivals and events visioning and discuss leaders' various roles in this field, from planning to event execution. Chapter 5 talks about the analysis and results from the primary data. Chapter 6 closes off this thesis by discussing the results collected from the previous chapters. A conclusion summarises the whole theory with recommendations of what has emerged from the findings.

Chapter 2 - Literature Review

2.1 The Human Dimension of Culture

In the early eras, the notion of Culture abandoned its conventional inner cohesiveness to develop a more dense and eloquent nature. The fundamental nature and concept have factually emerged into a range of connotations and nuances, progressively shifting from aiming at the quantifiable targets to incorporating unquantifiable society and the communication between these two characteristics.

In this perception, we need to increase our capacity to identify, define, distinguish and recognise new Cultural bodies and perspectives, such as media sources. The reassessment of the position of Culture led to an innovative consideration of its likelihood that it is not only focused on conserving the preceding natures but is also significant for the motivation of the cultural advancement. In this perception, everything that links with the city, countryside, or another way of Culture should be considered a powerful emphasis. It is a case where "*the past is in the present, is in the future"* Sienna Stubs (2021). Hence, an insignificant amount of research needs to be done, such as routines, individuality, and remembrance.

These days, it is no new news that artistic events are a crucial characteristic in almost every nation with a distinctive society to develop and contribute to and travellers' willingness to be on vacation. The term "Festival" originates from the phrase "feast," signifying "celebration time" (Derrett 2004).

The level of turnout on such occasions generally differs on which degree of experience the particular individual would have experienced in Culture from the early phases of life. The celebration and involvement in festivals, and what we may well generally phrase "celebratory events," is a progressively more important characteristic of the contemporary visitor encounter. Traditionally, these events have always offered guests moments of effective connectivity and performance. *Goethe*, for example, through his official visit to Rome in 1788, recounted on vivacity supplied all through the re- rejuvenated festivities of the "Roman Carnival." Abrahams (1982) expresses that the celebratory festivities are events for the municipal to "boast," reflecting a mutual opinion in ancient and modern situations that the numerous financial, public, and diplomatic aspects and corporeality of events are pitched intentional exhibit. It is not until, pertinently lately, though, those events have dominated substantially part of planned local and transnational mass tourism to the point that we can perceive the trend of "festival tourism," just as if it persists to be mysterious to compute.

"Some arts and entertainment can draw audiences from a great distance, distances so great that some stay away from home overnight. Audiences who are attracted to a place by the arts may be termed 'arts-core'" (Hughes 2000, p. 2).

On the other hand,

"Arts and entertainment may not be an attraction in their own right but are seen and listened to by people away from home for other purposes. These will include people on holiday at a beach destination or in a city or people on business or conference tips. These audiences may be termed 'arts-peripheral'" (Hughes 2000, p. 3).

2.2 Local Events, Cultural Tourism, and sustainability in Malta

Malta is deemed a majority traveller objective renowned for its hot weather and the ocean. The tourism policy sought to alter this view by concentrating on "*the vast historical and artistic culture of the islands as a 23-market divergence tool and to stimulate a policy of natural travel all through the growth of artistic tourism*" (Tourism Policy 2012-2016).

Like numerous townships and communities around Malta, inhabitants' societal and artistic life cycle rotates around the neighbourhoods, band clubs, and yearly village celebrations. A crucial component in municipal restoration is the capability of a town region to maintain current citizens, as this significantly requires financing for rehabilitation and, consequently, the preservation of historical assets. Estates that would otherwise degenerate are renovated and brought back to use. Preserving and improving a historical region's liveability is thus crucial to its restoration (Allison 2011).

The government and the authorities are enhancing the promotion of the Maltese culture and heritage as a brand image of the Maltese Islands. Culture, history, and tourism are innately interconnected. Culture is a tourist lure. It increases visitor knowledge and can recognise a goal from its rivals if advertised and handled well. Even though Malta is a small-scale target, granting its neighbourhoods to mix effortlessly, various regions have various artistic ideas to present to tourists. However, presently not all zones have adequate ability to entice an equal extent of visitors to the island. One needs to consider: What plans are being considered by local entities to rebuild the locations with a lot of artistic worth but are not enticing abundant visitors?

Regional events are a means of encouraging social holiday business and sustainability in various zones on the island. The number of artistic occasions coordinated by the residents has intensified over the centuries, along with fewer than five hundred occasions. The aim is not simply to entice mass travel but to entice excellent tourism. According to the leisure industry policy for the Maltese islands, "*a better-quality tourist can only mean a tourist that helps us achieve our sustainable development goals."* It also signifies "*a higher spending tourist, but the two concepts are interdependent"* (Tourism policy 2012-2016, p. 18).

The sustainable leisure industry is characterised as "*tourism that respects both local people and the traveller, cultural heritage and the environment*" (UNESCO). The creative leisure industry is a form of ecological leisure that offers sensational and informative encounters that are likewise of value to the host society. Relatively than to upsurge the quantity of vacationer who stays at vicinities inside the Islands of Malta, the creative leisure industry pursues to alter the track of the leisure industry to additional justifiable procedures that are to a lesser extent detrimental to the location and to embrace individuals from groups who do not regularly yield from the leisure industry. Hence, experiences will produce more privileged enterprise funds and occupations, which will aid the state's financial system. As significant as it is crucial to coordinate and perform experiences, it is also essential to use specialised promotion devices to publicise such occasions. The purpose of expertise and cyberspace is a few of the commonest, speediest, and most effective means to promote events and achieve a universal marketplace.

In Malta, one can come across various specialised internet sites that advertise such events as: visitmalta.com, maltaculture.com, and vca.gov.mt. Even though there is a demand

for development in promoting approaches to publicise artistic events in Malta worldwide, these locations are a fantastic stage to achieve this purpose and assist in environmental action in the leisure industry.

2.3 Defining "Festivals "and "Cultural Events" and the Intercultural Communication

Artistic experiences are earning significantly more than ever (Richards, Palmer 2010). The derivation of experiences has been highly inspired by spiritual actions, which have carried to life the vacation idea from the holy day (Connell, Page 2006). Subject to the nation's linguistic and artistic rituals, a 'festival' can be regarded as a type or subsection of an event. In other words, surrounded by a more comprehensive explanation, an artistic event that relapses yearly may be called a festival.

At an initial glimpse, it appears as if they are identical. But once you devote some time to the phrases and splash them all around in your brain, you realise that they are two different options.

When imagining festivals, one feels a sense of partying, parades, summertime, pyrotechnics, and loads of different cuisine. On the other hand, the emphasis gets wider when one thinks of 'events.' Possibly, an event is something that the paparazzi and the media are eager to cover, like a movie premiere. Nevertheless, Getz (2005) disagrees that experiences are incredibly contingent on their intensity of happiness and desires. Moreover, Tum, Wright and Norton (2006) expanded the meaning of experiences by classifying them into four typologies: relaxation, individual, structural, and artistic.

Festivals are commemorations to show or honour a specific or significant event. Moreover, the description of the festival also incorporates:

- An anticipated phenomenon that has a classified unique period or time

- Something that happens at standard interludes

- Something that is frequently replicated each year, as part of a ritual

They could also be scheduled to go on a succession of dates with mini-schedules, presentations, and theme-based events. Horne (1984) states that:

In the sacral festival of tourism, we turn inanimate matter into "monuments" ...objects are given meanings that would have astounded their originators (Horne 1984, p. 29).

Festivals also frequently include a sizeable crowd of individuals that appear simultaneously as part of the current society but, once substantially adequate or ancient enough, can appeal to individuals from all around the globe.

Festivals were traditionally immersed in the celebration of particular cultural and social morals. They consist of rituals and traditions. There is a perception of a shared history, a cheerful ambience, and, most notably, a supported festivity amongst partygoers. As such, festivals have developed to be sacred, cyclical, ancient, or artistic.

Thinking about that identical 'broad' explanation, an 'event' is instead an extraordinary or significant occasion that happens several times. It may well just be a one-time incidence, or it could distinguish a series of events that are all connected.

An event celebrates a point in time and space as somewhat remarkable. In that way, it does have the meaning of the 'collective' that a festival manages. While an event *can* include parties, it doesn't have to be cheerful in life constantly.

COVID-19 has transmuted the earth we reside in and put all important cultural events and festivals on hold during 2020 and 2021. All leading event congregations had to be reinvented, rescheduled, economised, or terminated entirely. In 1991, Donald Getz classified unique experiences as a prospect for vacation, community, or artistic knowledge beyond the usual array of alternatives and ahead of shared understanding.

There is an overwhelming symbolic meaning in the prospect of encountering something simultaneously as a community. Events propose such a program by consolidating our coverage of artistic interests over a particular point in time and location. This implies that event contestants ought to be present and connect in culture concurrently with others, which will lead to significant, habitually characterising familiar recollections.

Events also suggest the prospect for this collective understanding to occur amongst individuals who may not otherwise come together or consider they have matters in general. A distinctive value of countless event encounters is their transverse culture, influencing individuals across groups, commercial environments, or artistic preferences.

Levi-Strauss (1963, p. 358) indicated that *'the system of interconnections between all aspects of social life plays a more important part in the transmission of culture than any one of those aspects considered separately,'* these attributes of a societal lifetime are mechanical, radical, permissible, appealing and spiritual factors.

In line with Richards (2007), the 'packaging' of artistic creation concerning its promotion is the boundary between experiences and the leisure industry. Richards (2007) suggests that creative experiences ought to be improved by the leisure industry (as a contemporary component of culture) for two purposes – as the leisure business offers an opportunity for transformation and for the reason that the artistic content of these events efforts to live up to the sightseers' expedition for the genuinely realistic.

Traditional and popular culture is increasingly seen as a fruitful

raw material for developing events. Existing celebrations

are extended and repackaged, and new "traditions" are created to

develop tourism demand (Richards 2007, p. 33).

Smith (1995) asserts that nearly all events are predominantly regional, and present interpretations of certain regions generate a strong sense of location but, at the equivalent moment, make an attraction to a worldwide society. He emphasises that they can have many reasons beyond commodification, including strengthening collective management, endurance, or expression of public unity. Jeong and Almeida Santos (2004) also emphasise that celebrations were often created for diplomatic reasons. There is no suggestion that post originality has challenged their conventional justification. Likewise, at the same time as acknowledging the fact that the leisure industry has various events

Richards (2007, p. 35) is a believer in anything he terms the 'liveable municipalities camp,' which underlines the challenging connection between celebrations and artistic experiences and the evolution of class and neighbourhood personalities within townships and

municipalities. In reality, the alleged commodification and theoretically gloomy view of the leisure industry and its impact on educational outcomes is generally unsupported, according to Richards.

Modern-day celebrations are a mixture of events, and essentially the measure of accuracy that can be acquired is determined by the seriousness with which it is presented, as had been suggested by Taylor (2001, p. 25).

by employing the notion of sincerity above authenticity, the operators [...] blur the boundary between who is on display and who is consuming the event

(Taylor 2001, p. 25).

It is debatable that everything can maintain its accuracy in its genuine meaning, but that does not imply that practices cannot be understood as simple both by individuals supplying them and those accepting them. Culture is continuously shifting due to the energies of globalisation and commodification, but these alterations do not constantly denote destruction to the genuineness of an experience or society. What is also significant to note is that it is probable, as proposed by Bruner (1999),that the typical traveller is relatively satisfied with a replica of culture as long as it is a dependable replica. They are generally conscious that innate presentations on their journey are structures for external spectators.

Intercultural interaction arises once '*an individual from one society delivers communication managed by an individual from a diverse culture'* McDaniel et al. (2009, p.7). This involves an

interpretation of two theories – culture as well as communication. Concerning culture, there are several meanings of 'communication,' a few very straightforward and brief, others extended and somewhat conceptual. The literature on intercultural interaction tends to concentrate on concise classifications, for instance, a '*symbolic process whereby meaning is shared and negotiated'* (Martin and Nakayama, 2014, p. 38) or the managing of communications with the purpose of designing connotation. (Griffin 2005) Even though these two meanings seem very comparable at first, how 'meaning' happens just about is very different. Griffin's description is more tangible; however, Martin and Nakayama (2014) realise that significances are not formed but familiar and converted in a more individual procedure.

The spoken and unwritten exchange procedure can establish the '*symbolic exchange process*' of any interface used to achieve mutual implications. Revealing upon anthropologists' understandings of the phrase '*shared meanings*' within culture, contained by the perspective of intercultural interaction, it seems that these common connotations are up for 'negotiation.'

The diplomacy environment will be contingent on an array of issues dependent on cooperation with the 'interactive situation' and the 'embedded societal system' where it takes place.

Figure 3 - Intercultural Communication: A Process Model, adapted from Ting – Toomey and Chung (2012, pg. 25) and Gearing (1973)

Communication Context

(setting)

Intercultural expectation

Intercultural perception

(Perceived agendas)

Symbolic Exchange

Process

(Cultural transaction)

Meaning negotiation

Communication Context

Person A's cultural frame of reference

Person B's cultural frame of reference
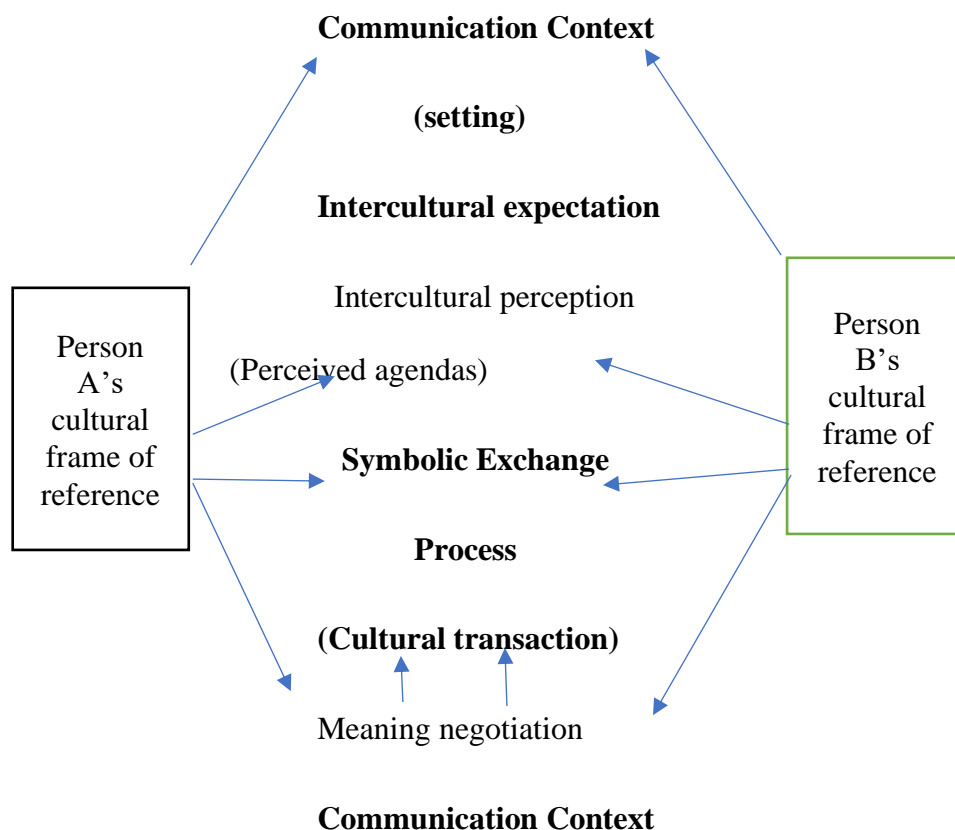
2.4 The Influence of Cultural Events on Tourism

Culture has become even more significant due to the drastic world changes, feeling more like a hypothesis change. These adjustments are occurring at speed and concurrently: From how the universal economy works with I.T. to improved social mobility and the rise of multi-social groups. "*Culture's role in tourism is critical – with nature, it is the primary reason a visitor comes to an area in the first place. And tourism might be the first step that allows someone to explore and know a place and later perhaps invest in it*" (Landry 2004, p. 11).

Arts festivals have been on the rise ever since the late 1980s. As Miles and Paddison (2005) note, "*the rapidity with which culture has ascended the urban policy agenda has been little short of extraordinary*" (p. 834). *"It has been noted that through these events, the regenerating of the whole or part of the city areas have envisaged a more competitive global stage"* (Shin 2004; Yardimci 2007). It is a straight contest for planners to ensure that their expenses are contained, and they can still concoct and create cultural events to lure foreigners and locals alike into attending these festivals. In an era where competition is immense, set goals need to be established, and a policy perspective is necessary to have close by. European cities have widely recognised culture-led society revitalisation, including large-scale inventive events and facilities, as vital for village renaissance and local economic advancement.

Having seen the task of organising such events, public associations have become more understanding of such events and, on certain occasions, have also taken the initiative to organise such events themselves. A connection between these occasions held and with the public persona and common individuality has been long established. As rightly described by Autissier (2009), between 1960 and 1980 – "*festivals have served more diverse purposes"* (p. 31), a way of enticing visitors and supporting community culture as well as any local effort made. While Irelands' art council stated that "*all people, wherever they might live, have the right to access to the arts and the right to cultural self-determination"* (Cloake 1995, p. 15), the Scottish Arts Council agreed that *"festivals serve the important social function of creating identity and helping to weld communities."* The cities and town regions have proposed managing such events to enhance their provincial capabilities.

From a visitor's point of view, such events are alluring drivers to them and lure foreign entrepreneurs into participating and holding such events. The local authority establishes such events since these events attain a larger target audience and more consciousness of collaborative networks. Several cities like Singapore, Hong Kong, and Manchester have, with the inclusion of such events, increased their tactical objectives in motivating holidaymakers to visit their country, additionally supporting the re-location of their city suitably within the leisure business segment. A study has been condensed that these creative improvements in events have been advantageous in alluring tourists and citizens alike to attend and thus have seen an increase in intensity in the financial segment. Mannell and Kleber (1997, p. 190) offer an illustration to reveal the connections among the central beliefs in this emotional pattern:

"*People who have a strong need or desire to be with others (motive) may attempt to engage in leisure activities, such as going to bars and drinking, that allow them to increase their interactions with other people (behaviour) in hopes of developing more friendships (goal and satisfaction).*"

Such events are essential to intensify communal gatherings and mutual responsibilities in the investigative division. In addition, the aim of such events does not to change the perception of the capital's way of life to one where civilisation is made a manifestation.

Figure 4 CULTURAL AND TOURISM INDUSTRIES (SUSTAINABLE SYNERGIES BETWEEN THE CULTURAL AND TOURISM INDUSTRIES: AN EFFICIENCY EVALUATION PERSPECTIVE 2019; P.G. 5)
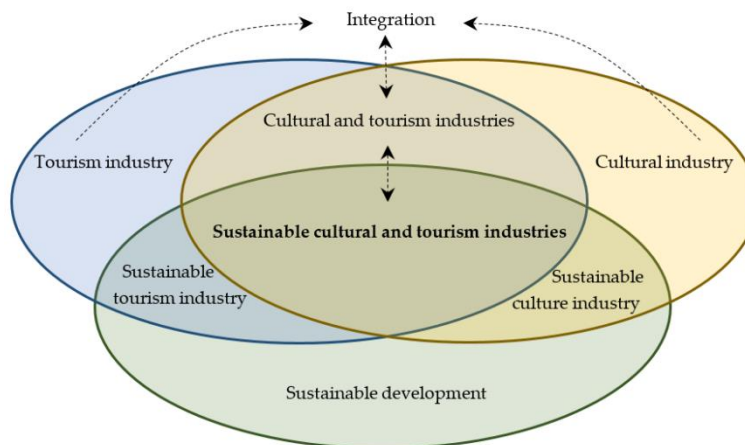
With the ever-increasing costs concerning holding such events, resources must be managed appropriately. One can apply for any funding to facilitate the process through private sector sponsorship, public sector subsidies, and income from ticket sales. (Richards, Palmer 2010). Hence, cities coordinating events have developed a further mindful awareness of the necessity to assess community assistance, which has encouraged analyses of the inhabitants' judgments and neighbourhood mindsets, together with a total of current valuations of events.

Such events depend principally on the inhabitant's assistance because the event setting generally entices the main subsidies and the leading expenditures segment. Since the costs of holding such events have increased, the resident's perception of holding them in their area. In maintaining progress, towns need to find an equilibrium in capitalising on 'volatile' movement

(e.g., events or festivals) and 'everlasting' interest (e.g., amenities or communications); between artistic innovation and diminution; as well as between the augmentation of urban facilities and their periphery. They call these *"cultural funding dilemma", "economic dilemma",* and *"spatial dilemma". "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs"* (Richards, Palmer, p. 384) is one of the frequently recognised explanations of sustainability obtained from the report of the World Commission on Environment and Development in 1987. Harmonising the utilisation and fabrication prototype predicament is a constant contest, and consequently, we must guarantee an environmental cultural-led redevelopment.

(Binns 2005) emphasises that even though these developments can focus on increasing societal investment and the public's perception, the shortage of artistic services and the renovation of derelict constructions are somewhat an issue to tackle.

Societal interchange philosophy has long functioned as a basis for examining occupants' experiences of the leisure industry advancement (Ap.1992; Gursoy, Jurowski, Uysal 2022; Perdue, Long, Allan 1990). The societal exchange model supposes that a specific person or entity will be enthusiastic about exchanging with an alternative entity if they notice a beneficial outcome from such an exchange. Hence, costs must be kept to a minimal level to enhance the positive outcomes for the residents, resulting in winning their full support for the event itself. Through research, it emerged that when it came to holding such circumstances, the residents were grouped into four categories, namely –

i.   *The engagers that have a positive outlook on the event's direct involvement in tourism*

ii. *Realists completely engaged in tourism but with negative observations*

iii. *Believers not directly involved in tourism but with a positive outlook*

iv. *Ambivalent with no direct involvement in tourism and negative perspective towards such events.*

This would imply that societal interchange in the perspective of social events may be further complex than a straightforward expense benefit equivalence. Accommodating such experiences entails an investment of human, financial, and physical assets from the host societies (Haxton 2003). According to Haxton 2003, a shortage of organisation and structure inside the host society can turn the organising procedure into an exceedingly challenging mission. Assistance from the mass public is something that should not be undervalued (Haxton 2003).

From a shared trade point of view, citizens who look at the event as optimistic and who consider that the expenses do not go beyond the gains will assist in the process (Turner 2002). Analysis, as mentioned above, implies that many considerations manipulate alleged subsidies and expenses. Deccio & Baloglu (2002) analysed the impact of commercial advantage, source use, social connection, and eco-centrical assertiveness on these two aspects. It was advised that equally, individual and perceptual filters influence neighbourhood mindsets. Perceptual filters are influences wholly linked to the experience, such as the advantages and expenses individuals anticipate obtaining from experience. Unique streams are not related to the occasion but can impact individual attitudes, such as public connection or interest. The most consequent study has examined these perceptual and personal factors and their collaboration (Deccio & Baloglu2002).

A public connection has been connected to public opinion; nevertheless, investigation on the correlation between social connection and experiences has stemmed in numerous outcomes.

Travellers come across these events in various ways. In some cases, these artistic events turn out to be the primary inspiration for the leisure industry and occupy an essential part of the vacation business financial plan. In business terminology, "packages" are proposed with the event as the principal allure but progressively attached to supporting the spatial background. In certain instances, these places become distinguished by the circumstances they introduce. In other cases, these events form a part of the overall "cultural" experience offered in the destination advertised. Apart from these, there are other smaller-scale events that tourists can come across when visiting these cultural places. Over the past years, these subset events have been referred to as the "manufactured goods" that can be "acquired "and "devoured "by the visitors to such events as well as the contributors.

Evaluating inbound travellers is a continuing exploration that needs to be renewed to guarantee sufficient algebraic statements to steer us to the most significant moments that there is a superior incursion of travellers staying on our island. Stretching the events all around the island and not based in just one town would engender consciousness in most communities across the island and reveal more of what the village across the island has to offer.

Greg Richards (1996) identified that tourists travelling to Malta mainly went for the seaside holidays. Still, they would also spend at least one day of their holidays visiting the cultural sites or going to one of Malta's cultural activities. Albeit this, on the other hand, other tourists see Malta as a destination for cultural activity and hence timeline their break to the

cultural activities going on. It is more of a seasonality issue since most of these activities occur by season. Heritage sites and cultural events are more prone to influence what Greg Richards (1996) perceives as resourceful cultural tourists motivated by ethnicity and fascinated by artistic themes such as events, performances, and traditionally renowned spots.

McKercher and Du Cros (2002) projected a more composite typology, which identified tourists according to the intensity of the cultural experience pursued, differentiating them into one of five categorised classifications.

The first is the persistent artistic tourist for whom creative travel is their principal reason. These travellers have prosperous artistic knowledge. The second type is the exploring artistic traveller, for whom artistic travel is a significant cause for visiting a destination, but the encounter is more superficial in natural surroundings.

The unexpected cultural traveller does not take a trip for artistic purposes but, after contributing, gets a deep artistic travel feel. In contrast, the informal creative traveller is feebly driven by life and consequently has a superficial feeling.

Finally, the consequent artistic traveller does not take a trip for artistic tourism purposes but contributes to some events and has superficial encounters. The occupation in these hospitality segments, brought on by these artistic endeavours, is often part-time and frequently on a low salaried financial plan. The larger the number of helpers that aid on such occasions will maintain the costs down. A crucial characteristic of these events is serving our traditional

foods that complement these experiences, depending on the commemorating year. However, several food dishes are provided all year round. It is quite a fact that this cuisine perception fascinates further travellers and residents alike.

2.5 The origin of the Traditional Festa and Pyrotechnics

2.5.1 The Maltese Festa

Since the ancient period, generations have pursued different means of getting together and having fun. Time generates several circumstances in which individuals sense the desire to celebrate all through a special celebration. Feasts and festivals typically enable the getting composed and connecting of individuals who might have been spaced out and strengthen the associations between individuals who are now close together (Harutyunyan 2013, p. 296). For the Maltese, the village Festa is perhaps a crucial task aimed at giving together with the representatives of society – although, on occasions, it manages to separate them! Other spiritual and materialistic celebrations and festivities likewise help to invest in evidence of the personality and beliefs of the Maltese people. Celebrations, one might say, characterize the artistic legacy of society and bring about what its representatives consider and what they hold blessed and crucial. In the case of spiritual celebrations and festivities, these have developed into a mixture of liturgical, paraliturgical and nonliturgical components – the commemoration of Mass, a procession through the area's roads and dance and celebration accompanied by superior nourishment (Wilcox 2013). Considering materialistic festivals, these usually are cooperative public actions, all through which the country simplifies the production of a general character, encourages its procreation and achieves its discovery (Harutyunyan 2013, p. 296).

The Maltese Festa, specifically the village/town yearly Festa, combines components from the spiritual and the materialistic aspects equally. These celebrations have developed into a set of the local society and its persona.

When the "*Festa*" started in the sixteenth century, it was a straightforward pastoral matter that transpired due to the kindness of the regional patrons. It was regularly an opportunity to give bread, ring-cakes, almonds, wine and fruit to the persons attending the religious rituals or to disseminate cash to the poor people of the community (Cassar – Pullicino 1956, p. 41).

According to some, feasts, explain the artistic culture of a society and bring about what its delegates consider and anything they hold blessed and vital. Sacred feasts and festivals have developed into a blend of liturgical, paraliturgical and nonliturgical components – the commemoration of Mass, a procession all through the neighbourhood's roads and dance merriment accompanied by particular cuisine (Wilcox 2013). Considering materialistic celebrations, these are generally communal collective acts, all through which the nation enables the creation of a domestic character, promotes its model and achieves its discovery (Harutyunyan 2013, pg. 296). The Maltese Festa, especially the village/town yearly Festa, combines components from mutually the spiritual and the worldly. These celebrations have developed into a platform for the local society and its personality. There was an intensification in the commemorations roughly a hundred years later, which probably lined the path to conflict amongst the towns. From time to time, groups of three or more performers with fifes and tambourines went all through the roads to invigorate the area.

Furthermore, unique plans to deliver consecrated harmony for the event were created in some villages. In Zurrieq, for example, the performers and their musical instruments were transported by a calesse from Mdina Cathedral. However, the "*Festa"* festivities up to the late eighteenth and early nineteenth century were very humble occasions, at least by today's criteria. The Maltese Festa, in its splendour, began in the second half of the nineteenth century.

With every commencement of a new year, the Archbishop's Curia circulates a schedule of the external feasts of Malta and Gozo (https://church.mt/information/), thus confirming the dates of the different celebration days of saints in particular communities of churches, which may differ from time to time. In the wake of this, the primary purpose is to provide the readers with a decent understanding of what the sculptures seem to be like in each specific village when they occur and certain essential knowledge about the author of their sculptured interpretations.

The initial commemorative sculptures were extravagantly adorned-up models. Most of the titulary sculptures were created by local sculptors, and, at the start, timber was the chosen raw material. Carving a woodblock was not a straightforward and arduous task; hence, the artist had to be reimbursed generously. This designed the statue to be very heavy to bear, hence its Maltese name "*vara*", which is a derivative of the Greek word "*varos*", which means "*heavy weight.*"

In the late nineteenth - late twentieth century, the usage of papier mâché turns out to be more than trendy with the sculptures manufacture. Even though it gave the completed sculpture an identical exterior influence, it seemed like an equal wooden complement. It was far lighter in weight and hence made it easier to carry. Created from wood or paper mâché, locally or imported, the "*Festa*" sculptures have the mission to exhilarate the celebrants' emotions of

virtue and admiration. They are thus protectively safeguarded by society. They are also part of the absolute wealth of creative masterpieces and expertise of the Maltese nation. As Robertson (2005, n.p.) contends, 'To subscribe to 'the local in itself' – without contextualization or framework – makes no sense. It is misleading for people to assert that the local represents 'the real we' or 'the real they'.'

A traditional feast is a prevalent event, with pyrotechnics being one of the main contributors to the open-air celebrations. However, each "*Festa*" has its specific components. As each of these festas will have its displays, such displays can be seen concurrently across the islands, thus imposing a more significant influence on the locals. Jeremy Boissevain (1967, p. 58) defines the Festa as "the event upon which village prestige depends". The Festa is hence a period for the duration of which relationship connections are strengthened as a history of enlarged tolerance- and so, such "community celebrations act to structure and to protect group identity in this small densely populated and intensely competitive island" (Relijic, 2015).

'There is little about the word that suggests the good-natured competition between rival school football or cricket teams. On the contrary, if there is *pika* between two groups, a no-holds-barred competition is expected' (Boissevain 1993, p. 74). The parties show off their capabilities and passion, turned by the epinephrine injected during the celebration days and enhanced by the powerful feeling of intrigue that dictates the sentiments of each supporter. The aspect of *pika* makes the group express and proclaim its dominance over its opponents. As Cremona has contended, 'Rivalry constitutes a basic element in the shaping of the Festa and the production of the festivity's dramatic effects, since it is often the pivot for action within the Festa celebration' (2011, p. 19).

2.5.2 Pyrotechnics

Pyrotechnics are an essential part of the village celebrations, which have developed popular with residents and travellers in the same way (Boissevain 2007, p. 229). These festivities have become more common at a national level in current eras, mainly because of the touristic business marketing them for their ecological niche. Central Government plans to develop niche tourism for Malta, and village festas are being placed on the national calendar of touristic events. Travelling organisations coordinate unique scheduled tours for these villages throughout Festa time, whereby pyrotechnics display significantly on their curriculum. UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage, drafted in 2003, defines such heritage thus:

"Intangible Cultural Heritage means the practices, representations,

expressions, knowledge, skills – as well as the instruments, objects, artefacts

and cultural spaces associated in addition to that – that communities, groups and, in

some cases, individuals recognise it as part of their cultural heritage. This

intangible cultural heritage, transmitted from generation to generation, is

constantly recreated by communities and groups in response to their

environment, their interaction with nature and their history, and provides them

with a sense of identity and continuity, thus promoting respect for cultural

diversity and human creativity. For this Convention,

consideration will be given solely to such intangible cultural heritage as is

compatible with existing international human rights instruments, as well as

with the requirements of mutual respect among communities, groups and

individuals, and of sustainable development".

https://unesdoc.unesco.org/ark:/48223/pf0000132540

Pyrotechnics, known as "il-log hob tan-nar", is a custom which has enviously been safeguarded and conceded on from one generation to the other for over numeral eras. One can clearly say that the Maltese methodology for producing pyrotechnics is somewhat dissimilar to that of other states who make pyrotechnics commercially. At hand, there are 39 firework factories across Malta and Gozo, with just two of which operate on a non–charitable basis. Certain towns have more than one firework factory. A few towns do not have any firework factories that produce pyrotechnics for the village Festa, so they approach other fireworks factories for their manufacture (Bianco, Delicata 2012, pp. 45-46).

Nowadays, pyrotechnical interest in Malta is an increasingly expanding business and has progressed with the addition of technical innovations that have encouraged the harmonisation of audio-visual special effects, thus impacting its additional divergence.

The advantage of pyrotechnics is not only a process of remembering but besides a way of communicating a message, exhibiting a chant, and expressing one's skilful ability on noise, shade and spirit. All firecracker exhibits are let off to correspond with a conventional program that mainly contains the features of the week-long liturgical festivities. The capacity and value

of these acoustic fire exhibits are let off to communicate with specific instants of the Festa. In the limitations of the vicinity, these dismissal noises serve as a concerning link between the individuals in their region and the captivating revelries dwelling, at the same time as from far away, elsewhere the neighbourhood's distinct limitations, these opportune liberations designate the area's cheerful atmosphere. The conventional skill of producing pyrotechnics has been passed on from one generation to another for generations. The craft of making fireworks is entrenched in the Maltese culture. This activity was encouraged by the army department of The Knights of St John as early as spiritual societies carried out the 16th-century fireworks let-offs to memorialise these festivals. In the late 19th and early 20th centuries, English and Italian pyro leaders impacted the regional artisans. They, in return, progressively established their abilities to produce Malta's distinguished Festa pyrotechnic exhibits. Pyrotechnics is an aptitude, an art incorporated with science. Every year the enthusiastic team comprising men, and in specific factories, even women, produce pyrotechnics at their factory or otherwise locally known - *Il-Kamra tan-Nar*, merely as a pastime for the upcoming Festa, their cherished Saint. Each one of the firework factories features its ground-breaking accomplishments, hence being part of our local cultural heritage. Every firework factory has its particular component of contest contained by it, either with firework factories controlled by the same village or with further festas which commemorate the even patron saint (ibid 48; Falzon, Cassar 2014, p. 144).

The significantly challenged Malta International Fireworks Festival, coordinated by the Malta Tourism Authority since 2002, is stretched over various days in several districts. The inventiveness of the leading pyrotechnics manufacturers in Malta has been additionally established to contribute to worldwide companies, with a harmonised aerial show ongoing approximately 15 minutes in duration. Throughout one of these festivals in 2005, an Italian

company unveiled a new automated technique of releasing such pyrotechnics digitally. This was an entirely new project for the Maltese pyrotechnics, but it did not take that long to master the trade and hence was then used for letting off during our traditional Festa.

The fireworks provide a structured timing schedule and "*provide the tempo to the choreography*" (Falzon, Cassar 2015, p. 146).

Eventually, the magnificent exhibition of an excellent pyrotechnics exhibit draws enormous crowds, not simply in Malta but also internationally. The international secretary Ettore Contestable spoke in the course of the International Symposium on Fireworks held in Malta in 2012:

"*For outsiders, Malta is a mysterious country with a reputation for having exceptional fireworks. However, unlike other renowned countries known for their peculiar and fantastic shells, such as Japan and some mainland European countries, and Mexico, Malta's shells seem unobtainable. If one wants to see Maltese fireworks, one must go to Malta.*" (https://firamediterrania.cat/en/news/the-president-of-the-international-symposium-on-fireworks-society-closes-the-13th-event-in-malta-with-the-message-from-the-basque-catalan-delegation-201cwe-must-be-loyal-to-our-roots201d).

On many occasions, photographs or recordings of such experiences are uploaded on social channels, and people respond and remark consequently. A "fireworks malta" search on social media will give an infinite array of pyrotechnic exhibits, synchronised shows, and

mechanised displays. Scott MqQuire (2013) has disputed that "photography is becoming less about capturing "memories" […] than about commenting on present events as they are taking place."

2.6 Outcome

As illustrated by the Cultural Participation Survey 2016 and the Culture Segments report, there is a growing possibility of festival turnout. It is critical to enhancing brilliance standards in creating and distributing inventive and engaging festivals and events for this precedence to work out. Investors will also drive promotion and advancement, expanding the range beyond conventional and social media programs. Associating with informative, cultural, and social organisations will benefit the industry. Additionally, effective festival design necessitates a complete value chain. In addition to illustrators, the value chain must include entrepreneurs, marketers, representatives, and maintenance contributors. Without cultivating nutritious and constructive interactions between all the critical enablers of the complete value chain and without incentivising expansion and investing in new skills and innovations, spectators would not make the most out of the event.

Figure 5 Cultural Participation Survey 2016 (Arts Council Malta 2017 – ISBN: 978-99957-817-0)
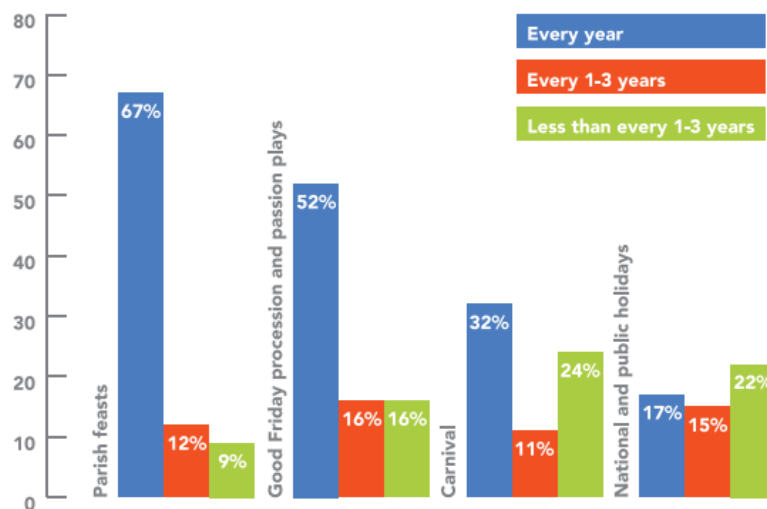
The above indicates that among the local cultural events, the most prevalent occasion yearly is the village celebrations, with a 67% turnout. With 52%, this is followed by the Good Friday processions and passion plays. Women are apt to be present at such local cultural activities; all events logged a higher proportion of female attendance yearly, with the only concession being National and Public holidays the same as Mnarja, for which men chronicled an advanced percentage when questioned if they join annually. It is noteworthy that the turnout for these regional cultural events is continuously at a peak in Gozo and Comino, with the maximum percentage being 89.4% for parish feasts.

Figure 6 Attendance to local cultural events by frequency and sex (Arts Council Malta 2017 – p. 92)

		Males	Females	Total	Males	Females	Total
		Number of persons			**%**		
Parish feasts	Total	179,576	180,759	360,335	100.0	100.0	100.0
	Every year	120,044	122,814	242,858	66.8	67.9	67.4
	Every 1-3 years	23,135	18,506	41,641	12.9	10.2	11.6
	Less than every 1-3 years	16,043	17,432	33,476	8.9	9.6	9.3
	Never been but interested	[1,455]	[2,322]	[3,777]	[0.8]	[1.3]	[1.0]
	Never been but not interested	18,899	19,685	38,584	10.5	10.9	10.7
Good Friday procession and passion plays	Total	179,576	180,759	360,335	100.0	100.0	100.0
	Every year	89,165	96,735	185,900	49.7	53.5	51.6
	Every 1-3 years	26,774	31,262	58,035	14.9	17.3	16.1
	Less than every 1-3 years	31,710	25,875	57,585	17.7	14.3	16.0
	Never been but interested	6,399	9,102	15,501	3.6	5.0	4.3
	Never been but not interested	25,527	17,786	43,313	14.2	9.8	12.0
Carnival	Total	179,576	180,759	360,335	100.0	100.0	100.0
	Every year	53,625	63,276	116,900	29.9	35.0	32.4
	Every 1-3 years	21,418	19,696	41,115	11.9	10.9	11.4
	Less than every 1-3 years	44,898	41,097	85,994	25.0	22.7	23.9
	Never been but interested	9,128	7,716	16,844	5.1	4.3	4.7
	Never been but not interested	50,507	48,975	99,482	28.1	27.1	27.6
National and public holidays (ex: Mnajra)	Total	179,576	180,759	360,335	100.0	100.0	100.0
	Every year	32,974	28,279	61,253	18.4	15.6	17.0
	Every 1-3 years	28,281	23,989	52,270	15.7	13.3	14.5
	Less than every 1-3 years	40,600	39,668	80,268	22.6	21.9	22.3
	Never been but interested	14,530	26,104	40,635	8.1	14.4	11.3
	Never been but not interested	63,190	62,720	125,910	35.2	34.7	34.9
Local council festivals	Total	179,576	180,759	360,335	100.0	100.0	100.0
	Every year	57,017	63,240	120,257	31.8	35.0	33.4
	Every 1-3 years	27,811	25,747	53,558	15.5	14.2	14.9
	Less than every 1-3 years	15,374	16,450	31,824	8.6	9.1	8.8
	Never been but interested	15,092	17,349	32,441	8.4	9.6	9.0
	Never been but not interested	64,283	57,972	122,255	35.8	32.1	33.9

These artistic occasions are used to entice equally the worldwide leisure industry and persuade the regional society to attend to such circumstances. It is a way of aiding the financial system and a resource to exploit and promote our cultural legacy.

All through these periodicals, it is noted that cooperation amongst organisations needs to be present for a viable and lucrative outcome in coordinating such events. The initial fact for these events is the strategy characteristics that would have been set, for instance, the analytical

features and having the performance procedures recognised. It is observed that unless all aspects, arts, ethnicity, and melody are appointed simultaneously, there would be an overturning of events, subsequently leading to futile events. Still, when all parties approve, the events will take a more organised retrospective role.

Authenticity plays a vital role in the finalised product. It is of ultimate prominence that such events are depicted as realistic and authentic since adverse outcomes will inhibit the intense effort in creating such actual events. Holidaymakers are searching for ground-breaking efforts notwithstanding the cultural feel in the modern leisure industry.

The leisure industry has always been a prominent part and the central pillar for the Maltese Islands and its economical factor. Owing to its warm environment, the Maltese Islands are viewed as an essential allure for holidaymakers, owing to their warm climate and sea. Culture, in its full intention, attracts tourists by enhancing their knowledge. If advertised well, this may assist in a beneficial boost in events, consequently improving the economy.

Chapter 3 – Methodology

3.1 Research Method

This assessment aimed to assess the significance that is presented to artistic-led experiences. The artistic celebrations have a distinct viewpoint on all the affected diverse viewers. Both qualitative and quantitative approaches were used in this study to understand such endeavours better.

The crucial and consequential information was collected from virtual meetings with the event planners or electronic surveys of the overall community due to the present constant COVID-19 concerning the existing health authorisation restrictions.

The critical investigation was in virtual meetings with the planners to understand the phenomena and the effects of such artistic events on the leisure industry segment.

The conversations were a way of an essential thorough data for this study. This will set aside a further adaptable approach since one is after the quantifiable factors and knowledge. The interviews are of an online structure and cover the extent of these experiences and the event itself. The interviews have also been documented to assist further when assembling the information.

The surveys were assembled and uploaded on social media or forwarded to the regional society (where public mail was permitted). This style was mainly necessary to determine how these experiences impact their daily lives and how highly they accept creating such occasions. Achieving a decent amount from the inhabitants makes the report more linked to all inhabitants. Owing to the confidentiality of the respondents, this permits more open and trustworthy responses. Surveys are a useful subordinate device to encourage the outcomes in the specific research region.

Vast data was collected through literature investigation; however, additional implements such as the state data collected by the National Statistics Office and the Malta Tourism Authority are seen due to the vast literature. In terms of exploration projects, practicality stresses that '*all aspects of research inherently involve decisions about which goals are most meaningful and which methods most appropriate'* (Morgan 2014, p. 1050).

Investigation in case analyses is an evolving academic field, and as such, the methods implemented in their research are often comparable to those developed in leisure industry exploration. Consequently, developments in exploration techniques in the area of the leisure industry are indicated when contemplating epistemologies, speculative perceptions and methods. For instance, quantitative methods in the leisure industry have been regulated till the latest 'critical turn' (Ateljevic et al. 2007), which has established the demand for a further 'qualitative' and 'critical realist' methodology to examine the importance of the 'situated voice' (Botterill 2007) and 'audience' procedures (Harris et al. 2007), both of which position their significance of reflexiveness in the exploration procedure. The inductive investigation has to

be more than popular wherever '*data is collected from which generalisations are made using 'inductive' logic to develop a theory or model'* (Fox et al. 2014, p.21). The comparisons in nature amongst event and leisure industry exploration can be credited to the point that mutually are cross-disciplinary in their environment, i.e. they can be contacted from the viewpoint of sociological, anthropological, geographic and artistic analyses, as well as additional regions such as managing hypothesis and strategy.

It is likewise beneficial to mention the subtle discrepancies among experiences and leisure industry goods and their consequences on the embraced concepts, epistemologies, academic perceptions, and approaches. Although mutually event and leisure industry creations are consumable by natural history, implying that they '*occur[s] outside normal productive life in a time and space set aside for a special purpose'* (Morgan 2008, p. 83), experiences are considerably more time-restricted, creating the compilation of data point a more interesting one, with a must to re-evaluate the terrestrial situation more than one time but at constrained moments. The extra feature that occurs from this delicate variation conveys equally Schechner's performing philosophy (2003) and Pine and Gilmore's 'Experience Economy' (2011), in that the achievement, together with the leisure industry and occurrence invention varies on the customs in which it 'performs' in anterior of its patrons.

Excesses of expressive or substantial understanding lead to more amalgamation and communication with others and establishing a transient association of artistic principles. In times of investigation techniques, there is consequently a constant superior necessity in investigations to implement a qualitative methodology that is 'differentially empathetic to the lived experience' (Hollingshead 2004, p. 68).

The justification for this speculative methodology can be reviewed in the following reference by Pickering (2008, p. 18); cultural studies…

…focus on the subjective dimension of social relations, how particular social arrangements and configurations are lived and made sense of, highlighting the complex interactions between public culture and private subjectivity and the transformative potentials that may arise there.

Intercultural discussions create an environment of what Pickering refers to as "complex interactions", and social occasions remain the 'particular social arrangement', an element of '*public culture'*. These conversations' 'transformative potentials' could be deemed after a sense of 'communitas' at the occasion to produce solid promises and protracted relationships with individuals from various societies.

The habits in which persons style intelligence of communal measures and formations are predominantly stimulating in reviewing fundamentals of the occasion involvement as an artistic setting. The occurrence often strengthens feelings, thus debatably growing the 'transformative' capacities that Pickering (2008) denotes. Social analyses and their beliefs underlie the organisational project, specifically, a graphic substance. Rose (2012) provides a detailed critique of graphical approaches and their use in postmodernist civilisation. She proposes that the use of the pictorial in collective knowledge instigated by social educations philosophers such as Stuart Hall and the gratitude that 'culture' varies on contributors rendering

connotations of the realm near them and making sense of it in similar ways. *'Visual culture'* is *'the plethora of ways the visual is part of social life'* (Rose 2012, p. 4).

Whilst artistic analyses are not generally quoted as a theoretical point of view in exploration techniques, many of the symposiums near the organisational viewpoints base the situation on artistic philosophy (Crotty 1998; Outhwaite, Turner 2007). It must be remarked here that this assessment does form a robust foundation for the occurrence under exploration as depicted directly above and, in addition, suits the construction method of achieving experience. Owing to the multidisciplinary sort of experiences and leisure industry analyses, it was established that this investigation remains someplace in the middle of complete anthropological exploration and administration analyses per capita as it appears at a specific component of civilisation in a brief artistic background but from an all-encompassing perilous perception founded in electoral principles (leisure industry and events for international residency and harmony).

1. *What are the local community's perceptions and support towards such cultural-led events?*

Questionnaires were sent electronically, or uploaded on social media, due to the current COVID-19 regulations, to event attendees to achieve their viewpoints on these experiences whilst also attempting to acquire data from any past contestants' encounters. These were a way of remote exchanges between the researcher and the respondent.

2. *Do the attendees perceive past held cultural activities concerning how they are presently held?*

Virtual meetings were carried out with different workers that take part in a crucial   3.2

role in the artistic aspects of such experiences.

3. *What are the crucial attracting factors for such cultural-led events?*

Surveys were sent by electronic means and social media to assemble data regarding

the most pursued culture-led events that people are more likely to go for.

4. *What are the critical components for organising such cultural-led*
   events?

Meetings were held online with event planners and artistic associations to evaluate

how such experiences are given a new outcome and what carrying out such

experiences involves.

Research Questions

This section considers the outcomes of the research which were obtained from

the quantitative and qualitative methods used to evaluate the topic chosen.

Data collected through the questionnaire has been analysed.

3.2.1 Proposed Data Analysis

A qualitative methodology was utilised when concentrating on the diverse aspects of

how these artistic experiences are organised. Because events and the leisure industry are

mutually concise, indicating that they "*occur(s) outside everyday productive life in a time and space set aside for a particular purpose*" (Morgan 2008, p. 83).

Qualitative analyses gives a more precise understanding of how individuals encounter and remember events; thus, as soon as the qualitative subject is established, it demands to believe the brief and long-tenure impacts on others. This technique is used not merely to develop "what" citizens believe but additionally to "why "they think so.

The qualitative methodology utilised was from the statistics assembled from discussions and surveys collected. Their capabilities will be used to achieve in-depth communication of how this would operate for a prolonged duration.

After compiling the surveys, the statistics were administered in a primal statistics layer. The explanatory evaluation gave a more evident discrepancy amongst the requests than the research. These details were evaluated both in a group and in distinct variables.

3.2.2 Quantitative research

Quantitative research is the methodology of assessing empirical assumptions by analysing the context of variables.

While utilising the quantitative exploration technique, a "narrow-angle lens" is generally used to concentrate on one or a few informal reasons at a similar moment. Throughout

this investigation, the grounds being examined are kept as much as viable. This is typically accomplished when the investigator designates contestants to band together, and all through this method directs simply one of the reasons and then explores the consequence. Through this examination approach, the correlation amongst variables analysed was on the average, having used fact outcomes such as correspondences, virtual occurrences or the variation amongst the process.

It was crucial to make sure the statistics were coordinated - this was achieved by underlining the vital concerns for this research. It was recognised to allow the researcher to go through each subject and assemble the necessary. Words/phrases used frequently were looked out for, but each time kept a watch out for the unanticipated.

Table 2 A SUMMARY OF DIFFERENCES IN THE RESEARCH METHODS

	Qualitative research	Quantitative research
Type of knowledge	Subjective	Objective
Aim	Exploratory and observational	Generalisable and testing
Characteristics	Flexible	Fixed and controlled
	Contextual portrayal	Independent and dependent variables
	Dynamic, continuous view of change	Pre- and post-measurement of change
Sampling	Purposeful	Random
Data collection	Semi-structured or unstructured	Structured
Nature of data	Narratives, quotations, descriptions	Numbers, statistics
	Value uniqueness, particularity	Replication
Analysis	Thematic	Statistical

The objective of the survey was to embark on the preliminary signs of the investigation inquiries from the viewpoint of the attendee. The data gathered was not intended to resolve the queries entirely but to offer additional data from the attendees to be triangulated with other

methods of statistics compilation. The analysis was also designed to determine the purposes of the attendees' experience and choose the length of visit, number of earlier trips, and whether they stayed in the regional vicinity or had come from outside (i.e., were they a cultural tourist?).

A thorough layout of the survey was necessary. The task was to guarantee that the inquiries were straightforward and required to appreciate while permitting a substantial quantity of information compilation. Numerous features knowledgeable to the strategy of the survey, as follows:

• the concepts derived from the review of the literature (chapter 2)

• results from the primary consultations with event coordinators

The selection technique implemented was 'convenience sampling' where the researcher '*asks anyone who happens to be within their arm's reach*' (Fox et al. 2014, p. 98) and a sample size of 188 was achieved. Even though this testing technique is found to be less acceptable than previous methods of testing (Robson 2002), and the results are not deemed generalizable owing to its non-likelihood (Fox et al. 2014), there are numerous constructive improvements to this methodology, one of which is creating a sensation for the concerns implicated (Robson 2002). This was the principal purpose of the analysis as part of the nestled varied-techniques methodology to the case analysis, and consequently, the sample size was considered adequate.

The most crucial concern in constructing the survey was that equilibrium was required to be reached as to exactly how extremely knowledgeable the respondents were of what was intended by theories and accuracy and how the researcher may influence this knowledge.

3.3 Study Background

The objective of this analysis was to evaluate the significance and viability of carrying out such events. The questions were conducted with diverse organisations to understand how this cultural redevelopment will affect the organisation, the financial aspect, and the leisure industry segment. The intensity of the study was more related to how these pursuits were held in the previous years and how these events initiated the need to be acquired for one to have the necessary evidence and be competent to evaluate whether revitalising such traditions will be viable.

3.4 Population and Sample

All contestants carefully chosen for this research dwelled in Malta. Two models were acquired. The first trial included 15 candidates from various cultural bodies and event coordinators. These candidates were selected from multiple cultural bodies and different event association teams.

No contestants were eliminated for any purpose. All applicants were voluntary. All the contenders were selected to participate in this research. Their characteristics will be kept anonymous so that discretion can be retained. This was done to assess the variations and conclusions from one celebration to another.

3.5 Planned Data Measurement and Collection

The aim was to examine a nearby held celebration to compare how these evolved. This was not feasible due to the existing COVID-19 constraints. Qualitative as well as quantitative data was assembled. Statistics were compiled for previous pyrotechnics events through the Malta Tourism Authority.

3.6 Planned Data Analysis

One of the methodology techniques utilised for this exploration was the qualitative methodology. A technique applied due to the COVID-19 conditions was done through Zoom or Microsoft Teams with the event organisers. Surveys that provided information related to the artist-led events were sent via email and uploaded on social media. As for the previous occasions, this was done by exploring earlier writing publications; local and overseas festivals were looked at to collect information on how one can enhance any of the forthcoming events.

3.7 Pilot Study

This research entailed the primary statistics compilation, utilising the qualitative method but less significant. It was a pre-test for the methodology selected for the facts to be discovered for the data compilation to proceed. Pilot studies are methods for analysing the techniques utilised and, therefore, can mend to an additional achievable strategy.

Such a study was successful as it (i) tested the investigation techniques that were used, (ii) tested the interview procedure chosen, and (iii) visualised any additional functional

concerns and obstacles that came into perspective and could be determined preceding the initiation of the plan.

Chapter 4 – Analysis and Results

4.1 Introduction

This section examines the investigation outcomes obtained from the quantitative and qualitative methods used to evaluate the topic selected. Data accumulated through the survey has been evaluated using the Question Pro assessment device, a specialized analysis software package offered. Tables and figures are used to demonstrate the statistics obtained from the surveys. Some of the charts and statistics are utilized in this section to describe the conclusions.

All occasions have impacts (Hall 1997). In numerous instances, the meaning of knowledge is linked to how well they manage to enhance their financial growth, even though one can also look at other possibilities, such as promoting society's consistency and dignity (Waitt 2003).

In conversing about culture, this provoked a combination of reactions. They were not merely associated with what culture implies or whatever it embodies. Still, informers also exhibited ethnicity's status, debating that even though Maltese culture and legacy are wealthy, they are also underestimated.

Thus, the experience outcome cannot merely be quantified in commercial terms. They occasionally act at a financial 'loss' once the expenses are covered by sponsorship or local government funding (Sharpley, Stone 2011, p. 3). This may occur when financial assistances are not the critical area of the occasion. Still, the emphasis is on socio-cultural associated optimistic influences such as the consolidation of civic individuality and conceit (De Bers, Davis 2011).

"*Despite the growth and popularity of festivals and special events, researchers have been very slow in directing research beyond economic impacts" (Gursoy et al. 2004, 171).* Some exploration associated with the socio-cultural effects of the leisure industry was held out by Fredline and Faulkner (2000).

Concerning the socio-cultural influences of community experiences in Malta, there is a gap in narrative because not an adequate amount was conducted in this area. Boissevain Jeremy and Sammut Nadia worked on an exploration concerning cultural events, "Mdina: Its residents and cultural tourism: findings and recommendations" (1994).

During the seven conversations with male feast enthusiasts performed during the research, the interviewees suggested awareness as to exactly how several might correlate to the experience and encounters. Some acknowledged that civilization and how being artistically focused on events might change a person's personality because of the optimistic impacts adopted, particularly at some point in the foundational years. To this extent, the interviewees recommended that relatives attend to as many occasions as feasibly available, as this 'cultural capital' might be necessary for converting an individual's character and general artistic

individuality. The demand for events to be coordinated is seen by most as crucial in assisting industry groups.

Prior exploration revealed that main events are identified as receiving profits and expenditures by community occupants. This also pertains to these cultural events in the course of analysis, and there is a disagreement of beliefs within the neighbourhood inhabitants. The widespread belief that superior recognised advantages will lead to further optimistic approaches and those apparent expenses will lead to further pessimistic viewpoints appears to be endorsed by the writing. However, as Farmaki et al. (2019) imply, opinions of advantages and expenses may, in turn, differ on the status of citizens concerning the travel business, which might also be anticipated to be expanded to the connection of respondents to the artistic segment.

4.2 Survey Analysis

The purpose of the questionnaire was to extract information from the local and foreign public to understand their perceptions of the cultural events that are part of our tradition. One hundred eighty-eight people answered the survey, and the findings are discussed in this chapter.

4.2.1 What are the local community's perceptions and support towards such cultural-led events?

As stated in the preceding sections, the objective of the survey was to obtain data from the eventgoers to analyse their observations on the influences that occur from experiences on a destination. Events are essential once they are accessible to all. They bring a variety of

characteristics of local and foreign ethnicity to individuals who would not generally be subjected to it. It is all about the artistic experience. It is regarding ease of use. Preferably, events are free of charge or sold at a low price so that every person could benefit from the experience.

The initial page of the questionnaire is about the demographics of the respondents, including gender, age, employment status, nationality, and vicinity in which they live. These queries aim to ensure that the evaluation is dispersed amongst people with various environments and routines so that the consequences are not discriminatory and are more characteristic of the entire residents.

Evaluations were gathered from Maltese citizens and foreigners who had attended such cultural events held in one way or another. Since English is one of the official languages in Malta, the surveys were disseminated in English. A minimum of 150 surveys were essential for numerical authenticity, with 20 responses per variable in the model (Deccio, Baloglu, 2002). For this study, a total of 188 concluded surveys were compiled, which validated the numerical authenticity of the sample. Valletta Cultural Agency (VCA) designs and coordinates continually creative and imaginative events. The agency does them not only because they have a constructive effect on the country but also because of the cultural influence on the spectators these manage to appeal to. VCA claims a void in one's life devoid of culture.

According to the report issued by KPMG Economic Impact of V18 - 2020 published by the Valletta Cultural Agency, an increase in the number of visiting tourists was recorded. Visitors to the capital increased by more than 350,000 tourists in 2018, reaching 2.6 million travellers throughout the European Capital of Culture year. This report also noted that 8,000

jobs were created in diverse segments and inventiveness, hospitality, tradition, data expertise facilities and transport, including ferry connections.

VCA creates experiences mainly targeted at holidaymakers, the community of Valletta and citizens who take a trip to see Valletta. Whether individuals attending such occasions occurred to be Maltese or non, these frequently contribute enthusiastically, renouncing being a measly audience. Conventional models would be 'Belt il-Beltin,' conceptualised along with the Valletta Local Council, coming up with events intended to engage involvement from several charitable associations, distributed over two days concurring with "Jum Il-Belt."

Table 3 Overall Participant Statistics

Viewed	Total	Completed	Rate of Completion	Dropouts
974	315	188	59.68%	127

The sample size of 188 or more surveys was needed to have a confidence level of 95% that the real value is within ±5 % of the measured/surveyed value.

The margin of error, in this case, is a 95% chance that the real value is within ±7.15% of the measured/surveyed value. Confidence Level at 95 % Sample Size was of 188 and the Population Proportion at 50%.

There was a 59.68% completion of the comprehensive surveys, with 188 surveys completed. These mainly were replied to by Maltese residents 76%, while the other 24% were foreigners. Even so, the survey embodies the viewpoint of the Maltese individuals on the socio-cultural influences of experiences. The respondents come from distinct districts scattered around Malta and even Gozo. This establishes a more pragmatic view of how diverse groups who live in touristic and less touristic areas are affected by such experiences.

Table 4 Response Distribution by Country

Country	Response Distribution
Malta	76%
Great Britain	15 %
Netherlands	1%
Australia	1%
Belgium	0.95%
Italy	0.95%
Canada	0.32%
Denmark	0.32%
Romania	0.32%
Spain	0.32%
United States	0.32%
France	0.32%

Regarding gender, it relates to a fair distribution, with 119 of the respondents being female and 68 male respondents. In supplement, though the objective was to get to people from various age clusters, the mainstream of the respondents was of the age group 30-49 years, amounting to 46% of all respondents. Therefore, the results obtained from this survey will reflect more the perception of the mature generation rather than the whole population. One can rightly say that they are the ones that follow culture mostly and have this at heart.

Table 5 Profile of survey respondents

Age

18 – 29 yrs.	31	16%
30- 49 yrs.	86	46 %
50 – 64 yrs.	61	32%
65yrs or older	8	4%

The highest level of education of the participants transpired to be tertiary education, with an outcome of 39% of the respondents.

Table 6 Level of Education of Participants

	(%)	(N)
No school leaving certificate	2%	4
Primary Education	1%	2

Secondary Education	24%	45
Post-Secondary Education	34%	63
Tertiary Education	39%	74

The respondents worked mainly in the hospitality sector, followed by public sector employees. 46% of them reiterated that there were not enough cultural events occurring and hence the need to improve on such occasions. It is debatable whether sufficient local experiences are introduced yearly in the Maltese Islands. But from the NSO statistics held in 2013, one can clearly state that the highest percentage of events, 1.6% of events had, concerning culture (NSO Statistics 2013).

Table 7 Sector in which respondents work

Table 8 NSO Statistics 2013- Events held in different areas in Malta

Type of event	District							Average per locality organising events
	Southern Harbour	Northern Harbour	South Eastern	Western	Northern	Gozo and Comino	Total	
Total	**116**	**110**	**85**	**69**	**101**	**112**	**593**	**8.9**
General public events								
Agrarian feast	-	1	4	2	5	3	**15**	0.2
Commemoration day	14	9	9	8	6	14	**60**	0.9
Crafts	4	2	2	4	-	4	**16**	0.2
Cultural visits	11	13	19	6	10	23	**82**	1.2
Dance	1	1	3	2	1	-	**8**	0.1
Drama (incl.Christmas/Easter plays)	2	8	2	2	-	3	**17**	0.3
Film	5	1	-	-	-	1	**7**	0.1
Gastronomy	3	5	5	4	2	3	**22**	0.3
Heritage exhibition	2	2	3	1	2	2	**12**	0.2
Heritage trail	2	-	5	-	3	-	**10**	0.1
Historical re-enactment	1	8	2	4	16	4	**35**	0.5
Literature	7	4	-	2	1	1	**15**	0.2
Music	14	12	9	6	5	14	**60**	0.9
Non-direct cultural activities	10	18	2	3	22	5	**60**	0.9
Public lecture / Special programme activities	3	1	2	12	2	5	**25**	0.4
Visual arts exhibition	3	2	3	2	4	4	**18**	0.3
Other cultural events*	30	22	8	11	17	19	**107**	1.6
School events	4	1	7	-	5	7	**24**	0.4
* includes Carnival, Arts festivals, Fireworks festivals etc.								

Diverse period parties have various choices; hence, they determine the preferred objective consultation before holding experiences. In Malta, the main percentage of events is targeted at families and the general public (NSO 2018). The purpose at the back of this might be that this portion of the residents tends to go out and devote more when associated with young children and senior citizens. Planners and local committees must gather income to cover several aspects of the expenses of the events.

Throughout the research, it has been analysed that there is an interest in cultural events. Table 9 shows that 46% of the respondents have conveyed that not enough cultural events occur.

Table 9 Are there enough Cultural Events happening in Malta

	%	N
More than enough	10%	18
Right amount	44%	80
Not Enough	46%	84

4.2.2 Do the attendees perceive past held cultural activities versus how they are presently held?

The event leisure industry is a significant segment for expanding the leisure industry. Events are highly treasured as lures, catalysts, place marketers, and image-makers from their standpoints. Cultural events are not new to communal life and are related to the appearances

of local societies, traditions, or fine art; they bring together individuals to participate, or to perceive, a specific activity.

Malta has a broad social contribution and is an incredibly full year planner. Hence the selection is vast. However, it is likewise correct that there is never enough awareness in similar circumstances where the events are many.

When asked whether these cultural events have enough presence during the year, 39% of the respondents replied that they do not occur often enough, as per the table below.

Table 10 Do Cultural Events occur often enough?

	(%)	(N)
Extremely often	4%	8
Quite often	21%	38
Moderately often	28%	52
Slightly often	39%	71
Not at all	8%	14

This suggests that the Maltese community and the locals are interested in attending and contributing to regional experiences. Some may see it as an entertaining prospect, while others may be attracted to corporate opportunities or the probability of employment.

But before holding more occasions to impact society, one ought to note how many individuals attend to these experiences. Most of the respondents identified that they regularly

go on these occasions for the survey. There was stability among those who attend pretty often, but very few extremities go tremendously often or not.

4.2.3 What are the crucial attracting factors for such cultural-led events?

Unquestionably, events strengthen the financial system. Regional festas do similarly. Such experiences produce industrial interest. One can mention Notte Bianca, the Baroque Festival and Birgu Fest as income initiators contained by the Maltese financial system. This influence on the economic structure is likely due to the Covid-19 pandemic, with numerous events revoked for well-being and safety reasons.

As Quinn (2009) clearly states, "from early on, events came overwhelmingly to be conceived as discrete entities with an ability to create a series unidirectionally of impacts, both positive and negative, on contextual environments."

All events have impacts (Hall 1997). All planned events have goals and consequences. Consequently, these will affect the host society, contributors, and investors who, as (Getz 2007, p. 300) states, are 'impacted' by the consequences of events. From the data extracted from the surveys, events impact the localities in which they occur.

Taking a closer look at which cultural events enticed more to attend, most of the survey's replies were that Musical Festivals and Cultural Events were the ones that attracted them more to follow. The local Maltese Festa kept its priority option as attendance, with an astounding 82% stating that they attend these feasts between 1 to 3 times a year. This showed their love for the tradition of the local feasts.

Table 11 Which type of events do you prefer to attend?

	(%)	(N)
Cultural Events (Including Traditional Local Festa)	36%	124
Sports Events	9%	32
Music Festival Events	36%	123
Exhibitions	18%	61
Other	1%	5

This implies that the Maltese society and the inhabitants are fascinated by assisting and contributing to community events. Some may see it as entertaining, while others may be attracted to corporate opportunities or service probability.

But before introducing more experiences to influence society ultimately, one ought to take note of countless families essentially attending to these types of occasions. The respondents indicated that they go to relatively frequent events from the feedback form. There was stability among those who go regularly and marginally frequently but very few extremities who go exceedingly habitually or not at all.

With a 79% rate of people in favour of attending the Local Maltese Festa, people delve into the aspects of traditions and enjoy participating in such practices.

Table 12 Do you usually attend and of the Local Maltese Festa?
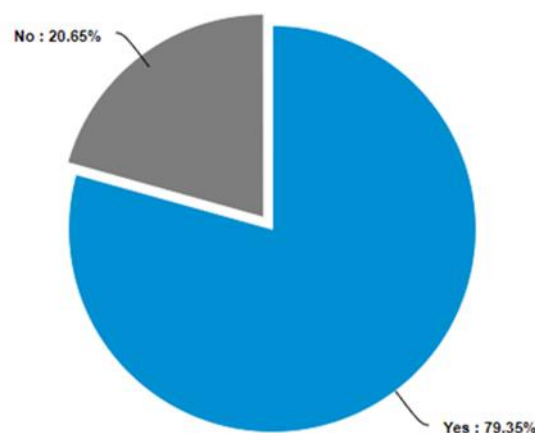
On the other hand, as in table 11, 20 % of the respondents are not keen on these cultural events since they disrupt their daily village aura. These feasts can be overcrowded and far too busy at times. This would often result in fewer parking spaces for the residents. Others commented that keeping traditions was something they agreed with, but the new hype puts them off from such activities, mainly the introduction of discos in the band clubs, which tend to go on forever.

According to table 12, one can easily state that 82 % of the respondents attend these feasts at least one to three times yearly. Looking closer, one can note that attending such events is mainly due to loving our culture, followed by their love for live entertainment and traditions.

Table 13 How many local Maltese Festas do you visit approximately a year?

	(%)	(N)
1-3	82%	147
4 – 7	13%	23
8 +	6%	10

The primary reason for attending such local traditions, as per figure 8 below, 23% state that this is mainly related to the love of the practice and what this relates to. Since this often brings memories of how things were done and how these could progress in our current lifestyle. Attendance to these events is also associated with the source of live entertainment that is portrayed and enhances such events.

Figure 7 What is the primary reason for your attendance at such Local Festa?
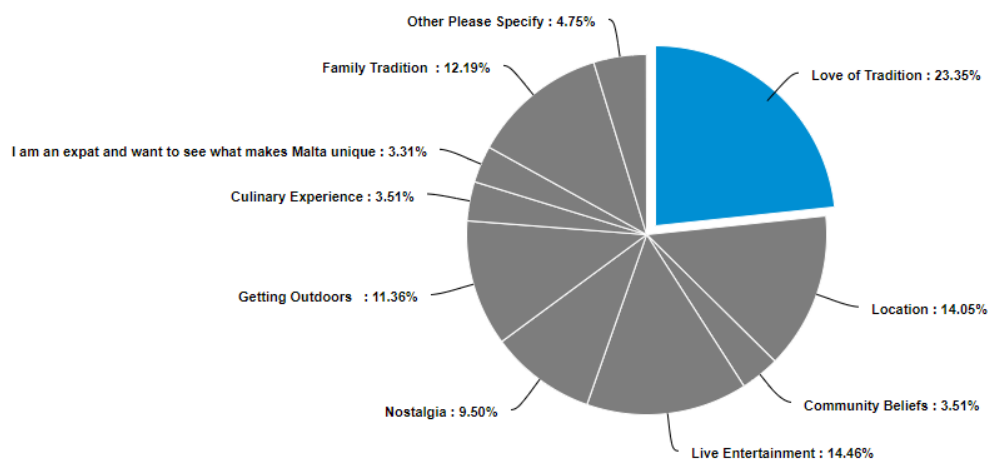
Artistic experiences are certainly one of the resource markets obtainable on the islands to achieve such a purpose. In the past couple of years, the significance of ethos and the creative leisure industry has enhanced their importance in managing the leisure industry for the Maltese Islands. Innovation is one of the critical attributes of artistic experiences. In the national cultural policy 2011, Dr Lawrence Gonzi states that,

'Creativity is the backbone of a strong economic development which promotes sustainable cultural resources whilst creating a suitable space for the development of enterprises, activities and creative projects.'

(Dr. L. Gonzi, cited from Maltese cultural Policy 2011, p. 5)

Most respondents stated that the aim of attending such cultural events transpired mainly from their love of Culture but also the traditional fireworks displayed during such events. For them, this is also a means of meeting people and enjoying the traditional food and lovely ambience created. There is also the element of a fun night out complimented by the friendliness of the Maltese society. For some, it meant that they could relive the childhood memories of when their relatives were still alive. Some wait for the procession of the village saint as for them, this was a long family tradition where they would meet and catch up with all their relatives after long periods of not meeting.

This is mainly an atmosphere where all the village came together to ensure that their town Festa would surely be the best, with delicious food, bands playing, people happy and local, and tourists having a great time together. This would be an opportunity for tourists to try out our local delicacies and explore stories related to the saint and the village itself. This was also seen as something fun to look forward to during their staycation here on the island. It

certainly is a unique atmosphere that cannot be found in other countries. People are all there for one aim, to enjoy the feast and enjoy the time spent together as one can also meet other people they have not seen in a while whilst sharing a drink and chatting all night long.

Most of the respondents agreed that the people themselves give atmosphere to the festival, but on the other hand if there are too many people one wouldn't be able to enjoy it whilst if there are too few the vibe wouldn't be pleasurable.

Another point that transpired was parking matters since they are likely to influence areas where events are coordinated. Several cars, for a heavily inhabited nation with numerous residents who nonetheless cease from utilizing the public transportation structure to travel. Somewhat, a small number choose not to be present at events, mainly due to transportation concerns and not needing to be trapped in road traffic or devote 50% or more of this time to locate a proper space that is not a kilometre further away. Apart from the gigantic occurrence of vehicles in conventionally quiet areas, inhabitants sporadically feel somewhat displeased preceding and throughout a massive or slight event such as a festival. This is mainly due to the element that preparations commence much before the actual occasion itself. As a result, people state that the event itself is the end aspect of a long ride. Event-goers are still enticed by the idea that wherever they go, they should do so independently with their means of transport (85%) rather than using the public transport (13%).

Table 14 Through which transportation means do you travel to the chosen Festa?

	(%)	(N)
Public Transport	13%	23
Independently	85%	153
Organised tour by land transport	3%	5

Marketing of the community creation offer has continually remained at the forefront of any Authority's annual evaluations. This is eventually the explanation for why the outline of tourism is what it is. Dialects form an essential part of our culture, mainly contained by the perspective of a comprehensive community. This is likewise why undergraduates come to study at the University of Malta, developing action architects, historians, IT specialists, medical practitioners, engineers, etc. In 2018 Malta achieved an honour for 'Best Culture Destination,' which is adequate confirmation that the advertising attempts that emphasize the islands' artistic production contribution are working constructively (National Tourism Policy 2015 – 2020). Respondents have pointed out that they are mainly aware of these fiestas by word of mouth (37%) but also manage to find information concerning this on the internet (23%).

Table 15 How did you find out about the Local Festa?

	(%)	(N)
Street Banner	13%	33
Internet	23%	61
Word of Mouth	37%	98
Billboard Advertising	6%	15
Radio Adverts	5%	12
Other	17%	45

4.3 Location, Significance and Scale of such events

This section analyses the qualitative data findings composed through interviews. The qualitative data consents us to discover notions and further explain the quantitative results.

All through the interviews, associations have indicated that for them, the significance and benefit of the event must be communicated to the guests. This is, nevertheless, highly subjective to the festival's theme, aim, and set-up. They emphasized that the significance of their event to society is to offer community presence and subsequently revitalize a sense of culture and authenticity.

The application of the term 'authenticity' to leisure industry literature was introduced and further established by McConnell (1973; 1976; 1992), who, as deliberated by Taylor (2001, p.12), and further reinforced by others, positioned importance on the '…socioeconomic processes of commodification and globalization as primary factors in what is seen as the destruction of local authenticity'.

Wang (1999) explored various classifications of the term authenticity. The first was 'objective authenticity', a museum-linked usage of the authenticity of originals put 'on display'. As per McConnel's opinion, this is where "When culture is defined as an object of tourism, or segmented and detached from its indigenous sphere, its aura of authenticity is reduced" (Taylor 2001, p.15).

Nevertheless, conferring with Wang to appreciate authenticity necessitates more than accepting that it is decently unbiased. Indeed, some recommend that the extent to which reliability is measured will be contingent on both the 'viewer' and the obtainable interpretation of the displays (McIntosh and Prentice, 1999), either museum displays or cultural performances.

Their answer was to ensure that the attendees were fulfilled by constructing an event that lured attendees to visit enticingly. They were mainly fascinated by improving their experience and interpreting the cultural aspects that our island's artists and foreigners have to offer. Nevertheless, the International Fireworks Festival is the only festival that moves a phase beyond its primary objective is to commemorate the event at an intercontinental degree and subsequently scores Valletta on the atlas of Europe's cultural festivals act as a significant feature aimed at attaining tourists to Malta.

"We were almost certain that this year's unexpected turn of events would deprive us of something people around Malta love and look forward to so much year after year: the Malta International Fireworks Festival." (BAY.COM.MT - 21.07.2020)

During the pandemic, the festival was suspended. Still, currently, it is a work in progress for this to occur and hence yet an opportunity for the local fireworks factories and foreign alike to entice the spectators with their shows.

The interviewees all established that the time of the event is purposefully chosen, and a connection is associated with the extent and the period of the event. This occurs typically in the Winter Months since there is a particular need for such Cultural events to happen in the low

peak season. The Maltese climate is an essential kudos to the event since Northern European travellers are further attracted to the island. The disposition of the performers is a crucial aspect when coordinating an event.

An MTA interviewee remarked that even though MTA helps all the events during the year, it does give more prominence to events which occur during the winter months rather than summertime. Malta's tourism industry has achieved its high peak. Most of the hotel beds are full.

The interviewees communicated that the event's position is a different, most crucial element that adds to the event's practice. They highlighted that along with their area's historical and architectural standards, the residents' eagerness to make the tourists feel appreciated makes their place perfect for events. As mentioned earlier, the intention of establishing an authentic event is to coordinate something for the residents principally.

Considering the mention on the previous page, conceivably, the term 'perceived authenticity' is more suitable (Chabbra et al., 2003; Li et al., 2016). This considers the degree to which the spectator and creator observe their involvements to be authentic. Using McConnel's (1976) valuation of the perception, Chabbra et al. (2003) stressed that there are fundamentally two purposes of authenticity in the cultural creation setting:

"to add to the weight of the modern civilization by sanctifying an

original as being a model worthy of copy or to establish a new

direction, break new grounds or otherwise contribute to the progress

of modernity by presenting new combinations of cultural elements."

(MacCannell 1976, p. 81)

Today's festivals, according to the interviewees, mix an amalgamation of these purposes, and essentially, the expanse of authenticity that can be attained is reliant on on the genuineness with which it is carried out, as had been indicated by (Taylor 2001, p. 25)

"by employing the notion of sincerity above authenticity, the operators

[…] blur the boundary between who is on display and who is

consuming the event" (Taylor, 2001, p. 25).

It is uncertain that everything can retain its authenticity in its factual intellect, but that does not mean that it cannot be apparent as reliable to those distributing them and those in receipt of them. Culture is continuously shifting in part due to forces of globalisation and commodification, but these changes do not always characterise impairment to the authenticity of an event or culture. Also significant is that it is thinkable, as suggested by Bruner (1999), that the average traveller is immensely gratified with a replica of culture as long as it is a trustworthy replica.

Chapter 5 – Discussion of Findings

5.1 Introduction

The thesis's main objective was to study and quantify the level of appreciation of the Maltese Cultural Events, mainly focusing on the local feasts and fireworks festivals to promote Malta's cultural regeneration through the tourism industry.

This section probes into a descriptive analysis of the findings of the surveys outlined in Chapter 4, supplemented by research on the literature on Cultural events and the author's knowledge, experience, and appreciation of culture and the traveller sector.
The dialogue is constructed on investigating and assessing pertinent literature and the investigation discoveries concerning the research questions.

5.2 Cultural Events

Public events have become a significant and essential part of the leisure industry product in Malta. In pre-Covid times, there have been important events being organised, first by the National Tourism Authority and afterwards by many different local and shared societies. With the pandemic nearly over, things are seemingly gaining momentum to get back to normality. As mentioned in Chapter 2, these cultural events have enabled the event organisers with the opportunity to participate in the tourism market, where it can be felt like part of a significant industry for the local economy. Aiming as well to entice travellers to their events and locality, and at the same time an opportunity to give an individuality to their community.

As mentioned in chapter 4, some of the events have provided legitimacy to the homegrown public. At the equal time, it has been an incentive to revitalize mislaid traditions. These festivals have been predisposed by the highly productive sacred feasts that have been planned for eras by the numerous vicinities. These feasts are the essence of pride and individuality in the locality.

Figure 8 Attendance to cultural events and venues (NSO 2016 Statistics)
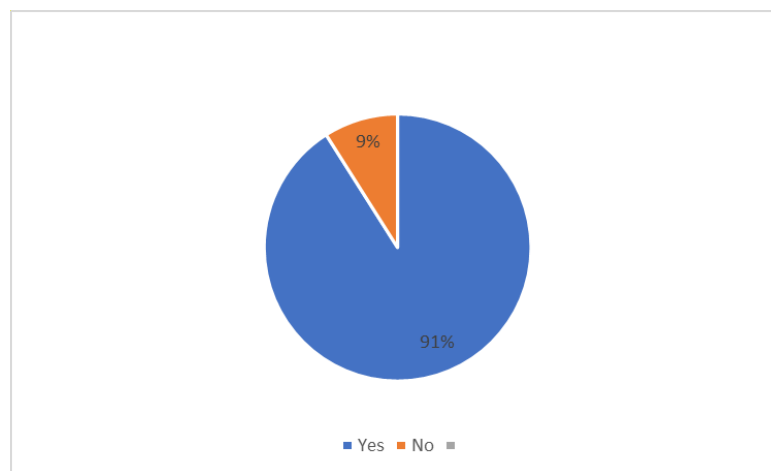
Turnout to artistic events and sites in Malta for 2016, according to NSO statistics, 91% of respondents specified that they had attended at least one cultural event during the 12 months preceding the survey; only 9% detailed that they had not been present in any cultural events.

Culturally driven experiences are developing into progressively more significant occasions. Equally, events coordinated all over the globe are adjusting themselves to artistic experiences organised by individuals who are touring more regularly for a wide range of purposes. Low-cost flights, small-scale breaks, optimal accommodation guidelines, improved

global customer safeguards, and better merchandise contributions all promote the demand for some to guarantee that the tourist has an assortment of alternatives to select from. Some destinations thrive on offering what nature has endowed them with. Other goals are merely 'fun' and motivation. Yet others are more artistically positioned, proclaiming historical sites, architectural jewels, and creative masterworks. Then there is a further classification to which these Maltese Islands fit — a destination with a mix of experiences! This study proposes that festivals can act within '*an expanded field for heritage, one in which the open question of what and how heritage could have radical and transformative potential if actively addressed*' (Harrison 2015, p. 34).

Albeit a small island, Malta is sanctified with a hefty absorption of significant archaeologic, ancient, and artistic locations, promoting the island as one of the most traditionally densely populated countries in the Mediterranean. Yet, most of the survey recipients have stated that they feel that the cultural and heritage prosperity of the island was never very high on the program for the leisure industry authorities until the tendency in international tourism was underway. They feel that the ever-present prevalent cultural events held through the islands by the locals are the annual religious commemorations they look for. It is also noted that there has been a cognisant determination made to upsurge religious tourism to Malta in the past years. One can also note that tourism in Malta needs to differentiate itself from the distinctive Mediterranean islands' leisure industry – the sea, sun and sand mentality and offer a further widespread area of cultural activities.

According to Boucher (2018), cultural events interpret a fifth of the global leisure industry undertaking (Boucher 2018). Individuals select an artistic destination for its cultural magnetism. This magnetism comprises creative and ancient places and artistic events that

encounter the knowledgeable requirements and development of the traveller. This type of travel entices up-market, well-informed trips concentrating on palpable or imperceptible artistic legacy (Aiello, Cacia 2014). Apostol Poulos and Gayle (2002) determined that current travellers' customs swiftly alter from the characteristic sun and sea to the destination's 'uniqueness and distinctiveness' (Apostol Poulos, Gayle 2002).

Subsequently, researching the educational tourism sector and its elusive cultural element – more than particularly the regional events – directs us to the assumption that country communities are locations where the traveller can explore, discover, or counteract their missing individuality. The picture of the vicinity someplace one can find its uniqueness and distinctions between domestic personality and society to fulfil one's collective need for social character.

5.3 The Traditional Maltese Feasts

Maltese feasts are attributed to their village/town Saints through the devotion instilled since the Catholic religion was practised on our islands. Feast enthusiasts have reiterated that this devotion initiated the Maltese to celebrate the spiritual aspect of the feast and manifest this devotion in the streets by organising manifestations in honour of the Saints. The author believes the intensity of the feast is in parallel with the social status of the Maltese, as different situations show in other times of our past.

Following feedback from the Festa and festival organisers, the Maltese always contributed generously when they could afford it. The patron Saints are still tremendously cherished in our Maltese culture and tradition, and the traditional local Feasts to date form part

of our society, culture, and identity. Feasts have a clear identity of what we as a country have managed to evolve.

According to the information gathered through the survey, these traditional practices create an intergenerational experience. This relates to the ties with family ancestors of past generations. The village is usually lit up very nicely, busy roads are closed off and turned pedestrian for enjoyment, meeting lots of relatives. It is everything that makes us unique. Malta is rich in tradition and culture - the Churches, Processions, Street decorations, band marches and finally, the fireworks. It is a well-known fact that artistic guests pursue gaining a considerate view of the cultural place they are staying in. According to Pop (2016), some travellers visit a particular place to undergo its immense antiquity and custom and would choose to visit municipalities that offer motivating data about that city's culture. Some sightseers decide to stay in a place for its traditions. Also, cultural visitors may want to visit spiritual spaces that are entirely diverse from their own beliefs.

The traditional fiestas ensure that the extended family come together to relive the local traditions and provide a feeling of unity within the village, the traditional stuff, the bands, the fireworks, traditional festa food and the vibe the whole concept brings along. Occasionally, it can be overly commercial with the number of stalls around, but this also depends on the locality and community and their resources. These local Festa's have enriched the experience quite significantly.

Having valued the NSO inbound statistics, as per the table below, the number of travellers to Malta has increased from 2020 to 2021. The drastic drop between 2019 and 2020 relates to the pandemic resulting from a decline in tourism. Inbound tourist numbers are also

seeing an increase from 2020 (659,513) to 2021 (969,246), albeit a drastic reduction from 2019 (2,771,888) concerning the tourism decrease due to the pandemic.

Table 16   Inbound tourists, including educational, religious and health tourism (NSO)

2019	2020	2021
116,006	26,712	44,038

When looking at the core incentives for selecting Malta, even though the uppermost proportion still focuses on 'agreeable climate', there remained a diminution in this influence as a persuader for the leisure industry from 58% in 2007 to 53% in 2012. (NSO Statistics) There was more awareness of History and Culture as a motivational influence for selecting Malta as a travel destination, with an upsurge of 3% from 39-42% in the equivalent period. This recommends that the leisure industry in Malta is gradually stirring on the right track from mass tourism to cultural tourism.

5.4 Culture Diversity

Cultural diversity is *"the view that cultures, races, and ethnicities, particularly those of minority groups, deserve special acknowledgement of their differences within a dominant political culture."* (https://www.uopeople.edu/blog/what-is-cultural-diversity/)

It incorporates memorials and an assembly of matters and customs, carrying out arts, communal performances, festive events, etc. Each nation has its individuality moulded in portion by its artistic legacy.

This study has recognised that culture generates a destination, and distinct cultures generate an individuality that categorises these destinations. Such individuality is the defining factor that persuades travellers to choose an alternative travel destination. The outcome of this study recommends that cultural multiplicity connects with the elevation of a nation, which entices the leisure industry. Subsequently, the congregation is gratified to enlighten their guests on the essentials, the particularities and even the peculiarities of their deep-rooted artistic desirability.

Traditional feasts have progressed over spans of communal involvements. This study reiterates that parish feasts are a collective festivity devoted to their patron Saint and follow a religious, social, and cultural aura.

Jeremy Boissevain defines the village Festa as 'the event upon which village prestige depends' (Boissevain, 2011). It bonds individuals across all communal divisions as a community and rejoices in its individuality inside the feast.

Cultures are moulded by alteration. As most of the event enthusiasts explained, each age group leaves its trademarks and feasts conversions conferring to the atmosphere and tendencies of the area. Furthermore, different beliefs co-operate with one another. Globalisation and commoditisation are the biggest menace to artistic assortment as they may effortlessly furnace culture into a standardised and undistinguishable entity.

However, the dynamic forces of creative individuality are kept thriving if it is ceaselessly continuous and established by their people. In the face of transformation, the implication of this communal appearance has slightly diminished in some neighbourhoods, whilst in others, it has advanced into a more explicit and impressive feast. The Festa week is an important joint event in every village's yearly almanac and is supported by social movements and tourism.

The National Tourism Policy 2015-2020 accredited that the discovery of the right balance between sustainability and attractiveness is dominant for Malta. This strategy aims to diminish the reliance on the 'sun and sea' type of tourist and lure better superiority tourism, precisely in the shoulder months' market share (Ministry of Tourism 2015). Malta prides itself on a 7,000 year-old history and offers a unique cultural heritage. Legitimacy highpoint's identity, and in general, travellers seek more reminiscent and unforgettable involvements when choosing a destination. In this respect, Silvio Attard notes that 42.9% of the total inbound tourists already choose Malta for its culture and heritage (Attard 2018).

Introduced comparatively lately, cultural events such as the Malta Fireworks Festival, the Malta International Arts Festival, Notte Bianca, the Malta Jazz Festival, the Malta World Music Festival and Mediterranea in Gozo are becoming traditions.

5.5 Organising the Event

One of the main benefits of planning these events, as discussed with the event organisers in chapter 4, is that they have a habit of enticing nationwide. Global travellers, promoters, and media exposure enhance the local economy and generate the proper consciousness linking to countless civilizations and other situations reflecting the regional financial, social, and cultural aspects (Todd, Leask, Ensor 2017). The primary purposes for coordinating a celebration for local manufactured goods and rituals are to enhance the site's vision, encourage community goods and traditions, and encourage travel events, thus increasing regional social consciousness. The leisure characteristic is significant for coordinators, contributors, and holidaymakers.

The interchange of events, society, and recreation was an advantage of having such experiences. While the margin of the coordinators manages to entice overseas contributors to these events from the country, a sector of all guests are locals, their families/acquaintances, and inhabitants of neighbouring communities. A more detailed table for attendees to these events is listed below.

Table 17 People who engaged in the cultural activities (NSO Statistics 2016)

		Males	Females	Total
Number of persons		179,576	180,759	360,335
			%	
Meet socially with immediate family	Total	100.0	100.0	100.0
	Daily or almost	53.0	55.2	54.1
	About once a week	29.2	27.9	28.5
	About once a month	11.3	9.8	10.5
	About once a year	3.9	4.6	4.3
	Never	[2.6]	[2.4]	2.5
Meet socially with friends	Total	100.0	100.0	100.0
	Daily or almost	25.5	18.2	21.9
	About once a week	30.4	31.9	31.2
	About once a month	22.2	23.8	23.0
	About once a year	8.2	9.1	8.7
	Never	13.6	16.9	15.3
Do sports, physical exercise	Total	100.0	100.0	100.0
	Daily or almost	25.4	20.9	23.1
	About once a week	15.8	19.6	17.7
	About once a month	10.8	7.7	9.3
	About once a year	[2.3]	[2.7]	2.5
	Never	45.7	49.2	47.4
Do voluntary work	Total	100.0	100.0	100.0
	Daily or almost	4.6	[3.4]	4.0
	About once a week	5.6	5.9	5.7
	About once a month	6.7	6.2	6.4
	About once a year	7.4	4.7	6.0
	Never	75.7	79.9	77.8
Attend religious services	Total	100.0	100.0	100.0
	Daily or almost	12.1	13.8	13.0
	About once a week	41.3	43.1	42.2
	About once a month	6.2	8.3	7.3
	About once a year	8.1	5.6	6.8
	Never	32.3	29.1	30.7

During the discussion, the event coordinators mentioned that the key obstacles they are confronting are resources shortage and inadequate or ineffectual announcements. An additional one-third of respondents believe they do not represent local practices and manufactured goods in an original approach. Consequently, they think this could lead to an unwanted amount of communication and, therefore, reduce the occasion's worth.

Given that the adverse effects that are experienced by events are practically unavoidable, event administrators feel that they need to recognize and foresee such influences and, more importantly, manage them in a way that the benefits are optimised while the adverse consequences are condensed as abundant as probable so that, "on balance the overall impact of the event is positive." (Bowdin et al. 2006, p. 37)

When asked whether such events were costly, they replied that holding such experiences can be very expensive, which might be why events are restricted in a modest nation like Malta. It is necessary to produce income from events to be profitable year after year. Otherwise, it will be too pricey for the authority and regional committees. One more significant characteristic of holding experiences is the setting. Certain regions are more common than others for coordinating events.

Even though events are scattered around the islands, there might be an increase in the intensity of cultural events in certain areas. Some areas are more touristic than others and have more to recommend to tourists. Yet, cultural events may be crucial to enhance artistic value and appeal to other regions that are less prevalent among travellers, contemplating local holiday business and the incoming leisure industry.
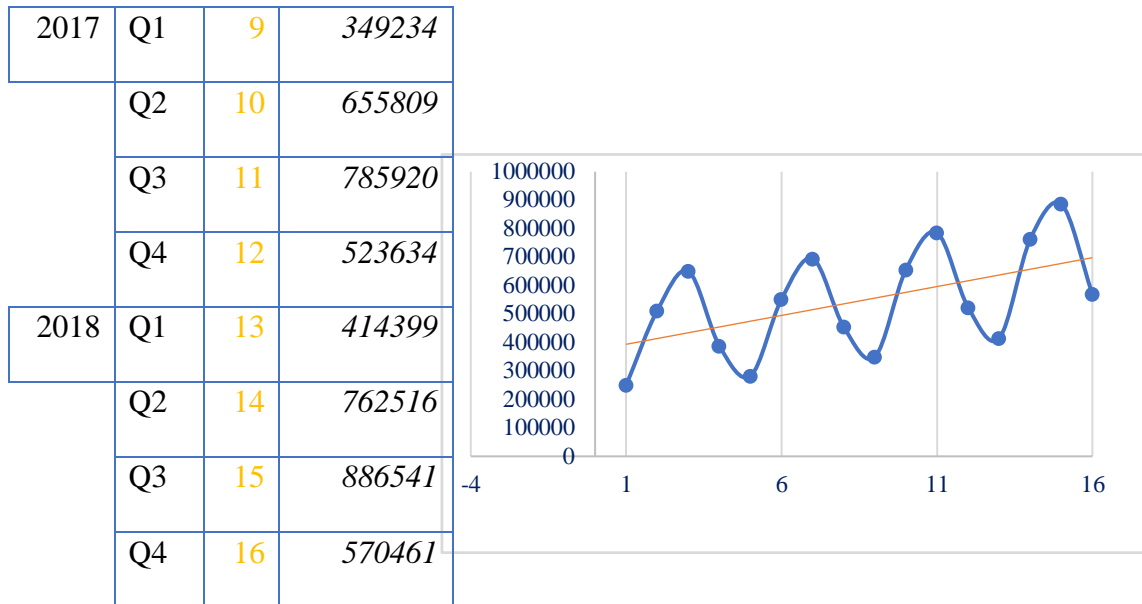
Seasonality is a further concern that might be impacted by the organization and scheduling of happenings. Manning and Powers (1984) clarify seasonality in tourism as the

"Uneven distribution of use over time (peaking) is one of the most pervasive problems with outdoor recreation and tourism, causing inefficient resource use, loss of profit potential, the strain on social and ecological carrying capacities, and administrative scheduling difficulties." (Manning, Powers 1984, p. 25)

Malta has a reliable net seasonality trend in its tourism industry (Table 18), which inclines in most seaside locations and islands in the Mediterranean. The 'sun, sand and seas' destinations in this region experience a massive influx in the summer season, exceeding the destination's carrying capacity (Corluka 2019).

Table 18 Seasonality Pattern in Malta 2015-2018 (NSO, 2019)

YEAR	QTR		TOURISTS
2015	Q1	1	249629
	Q2	2	511958
	Q3	3	650215
	Q4	4	387610
2016	Q1	5	282344
	Q2	6	552739
	Q3	7	694774
	Q4	8	454590

2017	Q1	9	349234
	Q2	10	655809
	Q3	11	785920
	Q4	12	523634
2018	Q1	13	414399
	Q2	14	762516
	Q3	15	886541
	Q4	16	570461

All traditional festivities involving the entire society are hypothetically appropriate for presenting an event and enticing holidaymakers. Specific consideration ought to nevertheless be paid to safeguarding their genuineness.

The excellence and individuality of an event are equally of fantastic significance in the growth of the lucrative event service sector, particularly with the constant development of events internationally (Arnold 2001; Gursoy, Kim, Uysal 2004). As an insolence apparatus to the intricacy of the contemporary culture in which common dealings are dwindling or waning, rural zones selected as holiday purposes seem to proposition the option for socialization, discovering the communal uniqueness and at the equal period hovering the public's artistic consciousness. Thus, citizens pursue pleasant, authentic relations and real and unique events. At a similar moment, it is vital to draw attention to the request to enhance cooperation on potential advantages and just how the expenses of the experience can be diminished (Loots, Ellis & Slabbert, 2012).

5.6 Are such events profitable?

Organising a feast is no easy feat, knowing that a few volunteers do such a task. The primary target is always the locals. If there are any changes or something new is produced, this is done to satisfy the locals primarily. Tourists travel to Malta to see our culture and traditions. These feasts originated as a local activity – a place where people met and had fun together, but then through the years, it was also something that enticed tourists to join in these activities. It created a business atmosphere with a touch of culture incorporated into such activities. Frequently, cultural actions prove to be a financial lifeline to vicinities accommodating similar proceedings at large and, because of the multiplier effect this produces, to inhabitants living in the area. New long term, possibly enduring, work and commercial chances and complete development in living values of people living in host locations are shared consequences that are always welcome (Richards, Palmer 2010).

Accessibility is open, and no restrictions are involved. The Health and Safety concern is tangible as nobody seems to give it the attention it requires. Health and Safety usually are liaised with the local authorities, primarily through guidance from the police departments, to minimise injuries due to overcrowding in such activities. Access for all people alike, not just for wheelchair users but also for the older generation, for those with limited mobility. This is also required for mothers with their younger children to be in strollers. Nowadays, setting up stages encompasses a more professional approach, keeping health and safety at the forefront. Stages need to adhere to the conformities raised by the authorities. This also applies to ground or aerial fireworks, having the safety distances attached.

From experience, when referring to a profit, no such thing exists as organising a feast. But to organise a feast, the funds must be collected throughout the year. Expenses are going up each year. Income is no easy feat in such activities since, nowadays, feasts have evolved, incorporating a more modern aspect to entice more outsiders. It is quite a hurdle to try and cover the band costs and other activities. Donations are a regular income, but these alone will not cover all the costs. Due to having other bands playing at their feasts, bands typically strive to work with the allocated resources collected and hence would work harder to play in different villages to get back some of the funds lost.

Money is collected from the Festa devotees and by organising social activities. The government has contributed by giving funds to assist these cultural activities during the past years. Other organisation committees, like CHOGM Malta, Valletta 2018 and the Valletta Cultural Agency, ensure that the touristic activities will further incorporate these cultural activities to promote our traditional culture. For these activities, local entities are being asked to provide items from their resources to set up and hence this would be a means for them to generate more revenue that will be used for their feast activities.

5.7 Marketing – is there enough being done?

Event organisers have confided that advertising is done in different ways. In typical instances, hotels are informed about feasts and even organise tours. Radio and television are giving their share with programs which reach the locals. As for the people abroad, Facebook does impact this tourism. Social media plays a vital aspect, especially when marketing such events, but this should not be the only marketing tool. We still have a generation where they do not access all the social media. Marketing should be generated in different formats; the

brochures distributed door to door are a good source of promoting what is to be expected at these activities.

It is vital to progress new advertising policies for artistic proceedings as a central leisure industry creation for Malta to take extreme advantage of its probability as a sustainable tourism product. The primary material basis for tourists is still word of mouth or after an earlier visit to the islands. Yet cyberspace is the foremost tertiary basis, progressively gaining more popularity with tourists who visit Malta.

The internet is still an excellent means of endorsing a specific event and influencing a vast market in the most effective time with minimum charges. The Maltese establishments and shareholders need to capitalize on this segment for promotion determination to develop competitively and entice more superior travellers. Visitmalta.com, through its internet marketing for the cultural leisure industry and events in Malta, have made a substantial influence on cultural tourism on the islands.

The seasonality of events in the leisure industry was conferred in this research study. At present, events are being introduced through all periods, and this is a phase advancing in the direction of plummeting seasonality for additional justifiable travel. Yet tourism in Malta is still primarily focused on the peak season of summer (refer to figure 16). The idea of the creative leisure industry as a core niche marketplace for the accountable leisure industry in Malta is still a new perception that is gradually being presented. Since the introduction of the tourism sector in the 1950s, the number of inbound tourists has increased exponentially. In 2019, nearly 2.8 million tourists visited Malta, a rising 5.9% of tourists over 2018 (NSO, 2020).

Figure 9 Inbound Tourists fluctuation between 2019 & 2021 (NSO statistics)
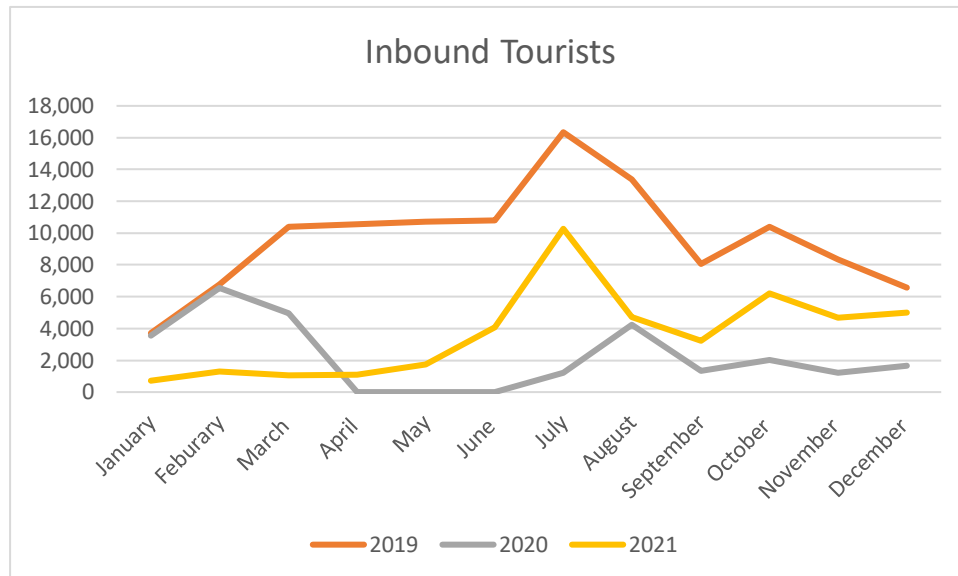
Maltese feasts are classified as a unique experience for tourists. Upon returning to their country, tourists would indeed talk about the experience of the Maltese feast, and this for sure will be the best means of advertisement. In this day and time, it is a vital part of the tourist aspect of our country. One can also show local cultural views abroad to entice more people to attend such activities. The way these feasts are held attracts people to visit them, either as they are curious to see what will happen during these activities or to re-live their younger days in their respective hometowns.

Coordinated by the Ministry for Tourism, the Fireworks event attributed to these festivals light up the city – somewhat literally. Being held in places strewn all around the island, the succession of exhibits is a significantly cherished experience that makes the country join in observing the sparks fly all over several of the island's renowned attractions. There are usually four days of extraordinary aerial displays when holding the Fireworks Festival. The event also

introduced a Pyro musical contest where participants generated firework exhibits intended to go off to the progression of a particular musical melody. The fireworks festival is a unique occasion to see the island in a diverse glow.

5.8 – Fireworks Festival

An in-depth interview with the Malta Tourism Authority gave a more detailed overview of how such an event was initiated and how this progressed. Once the location for the fireworks festival is confirmed, the local councils are contacted to ensure that the necessary permits can be issued and hence the event can be held. Hence as soon as the stakeholders confirm the event, the list of the designated event participants will be compiled.

Action plans would be drafted regarding the duration of the festival and a day-draft timeline. The Fireworks Festival can take place both on land and at sea, with a different approach in the setting up methodology. When fireworks are held on land, several meetings will be held with the police department and the civil protection department to attain the necessary permits and safety policies regarding having such an event. What is vital is that there would be a risk assessment where all the requirements would be drafted accordingly so that all entities involved would be aware of the outcome. Transport Malta would need to be contacted regarding any road closures and disruptions to public transport. Various options would be discussed to decrease the traffic jam problem. These would consist of frequent public transport, providing additional parking spaces, also facilitating a park and ride system from areas where there is considerable parking space beyond the vicinity, as well as the ferry service.

An additional factor that would need looking into would be one that will also the need to provide transport to the public that can take them to the event itself.

After all, has been agreed upon, plans of attendees' numbers and setups can also be concluded.

Food stalls and seating arrangements would also be discussed and concluded.

Fireworks factories are contacted, and specific criteria such as holding a fireworks licensee and holding all permits to produce fireworks would be required for participating. The number of personnel on-site would be limited, which would be needed to minimise risks when letting off. Transportation of fireworks would require an escort by police. Two licensee holders only need a compilation of the petards to be transported, and a fire extinguisher is required for this duration. Transportation, which is taken care of by Transport Malta, needs to be done before sunrise to minimise risks. A transport plan needs to be passed on in advance so that they can plan the best route for the day.

Regarding food stalls, an expression of interest is issued for the entities to know who would like to apply and what foods will be offered to ensure that traditional food is kept alive for these events. Sanitary requirements would be listed and need to be adhered to.

Barges would be required when fireworks would be let off from the sea. Transport Malta, especially the harbour master being the one in charge of local ports, would, in this case, be the ones that would need to give all clear for such an event to take place. Once the dates are confirmed, cruise liner entities are consulted, and then the specific cruise liner captain would decide whether it is still safe for them to stay in port or leave earlier for safety reasons. If the captain decides to stay, the organising committee will cover the costs for their extended stay.

Setting up on barges would commence at least four days prior, in Ricasoli, where the factories will set up on standby and then on the day, after discussions with the harbour master, for the appropriate time to take out the barges and start setting up. The go-ahead usually is 4 hours before the event. The harbour master will also give the sites where these can be set up and ensure a safe fairway in case of any emergencies. One of the regulations they all must adhere to is respecting the heritage by keeping a safe distance from St Anglo and St Elmo and avoiding proximity – a further risk assessment generally covers this.

Media entities are contacted and confirmed. The media would interview the fireworks factories as a means of exposure and hence be able to market the factories participating. In the case of live transmissions, a police permit would be required to present this to ensure minimal interference due to the forts. The Local Councils will need to be kept in the loop to ensure the safeguarding of the locality. On the day, the police and the fire department would be on-site to ensure that the event runs smoothly. Private paramedics and ambulances are used as well, but the general hospital is always advised of the possibility of any emergencies arising. After each daily event, the cleaning of the area is a requisite for all participants.

Once the event is over, a post-mortem is done internally within the Malta Tourism Authority to verify how the event progressed and what improvements could be made for any consecutive ones. This exercise is also done with the fireworks factories. There is always room for improvement. Such an event entails between eight to nine months to organize in the most appropriate ways.

Chapter 6 – Conclusion

6.1 Overview of the Study Outcome

This chapter delves into the conclusion of this study which states that cultural feasts and fireworks, in the Maltese context, are an intrinsic cultural activity and a seeming branding constituent in the tourism industry for Malta. The study intended to appraise our feasts' cultural and traditional value within the community and the level of awareness and gratitude of overseas guests of the typical Maltese feasts and fireworks to be raised as a product that enhances their vacation in the Maltese Islands.

The research establishes that cultural activities are a principally prevalent magnetism, which endorses the conclusions of other studies. Pyrotechnical shows generally and frequently function as a lure to augment or invigorate touristic destinations; nevertheless, one-off fireworks festivals attract the masses to a destination.

Through the questionnaires dispersed for this research and validated by the literature, Maltese pyrotechnics and our cultural activities are the most sought after and entrenched cultural and social activities for the Maltese Islands. The responsibility of the continuous presence of essentials of novelty in pyrotechnical effects and artistic setups made it satisfactory to be stated to their relatives and families in their respective countries. It was also established that the Maltese cultural and anthropological dimension is not analogous to supplementary states. They characterise 'the soundtrack to the Maltese summer', and its echoes travel through the terrestrial limits of the island, making it inescapable. Fireworks are self-publicised in a

particular means. Their loud bang is an invitation to the locals and parallelly imparts immediate inquisitiveness and conspiracy in travellers.

This research's outcome permanently portrayed that Malta is reliable in the tourism business for generating unswerving or unintended prosperity and engagement. In this concept, Malta entails being accessible as a travel destination that outstands its touristic contributors. Nonetheless, it also displayed a consensual consideration that changing Malta's travel tactics is crucial and unavoidable. The sustainability of the travel business in Malta was cited in successive nationwide Tourism Strategy campaigns. Still, it was never executed due to the absence of an agreement between the business's primary investors. The leisure industry in Malta is dynamic to the island's budget, and the authorities must work to avoid irreparable significance in the absenteeism of a vibrant conclusive deed strategy.

These Traditional Festas are unique and should remain; each Festa has its traditional way. Any alterations by today's standards would take away from experience, albeit making it more comfortable. More funds should be passed on to societies to optimise their overall performance. We should simply stick to our forefathers' traditions and make sure they are kept alive and not lost.

Indeed, this research has given the author an in-depth awareness of event management in general and culturally oriented festivals and related events. Malta has undoubtedly come a long way; we can say that we are no longer at the trainee stage. Maltese coordinators, cultural managers and creators, expertly qualified assistance teams instead of mere volunteers and recognized and promising artists possess an enormous ability. We might not be a massive

country, but our artistic and ancient experience balances sufficiently, depicting the Maltese Islands as an enormously sought-after goal by several travellers.

To conclude, it was attributed that Malta is a rambling gallery and is lucky to hold centurial gear of perceptible and imperceptible artistic heritage and historic locations, ineffaceable rites, and multicoloured civilisations that the travellers enjoy. Culture is established as Malta's foremost magnetism, outstanding the 'sun and sea' characteristic of the holiday. This study realistically found that the Maltese Feasts are one prevalent ethos and a possible linking product with the Maltese Island.

6.2 Limitations

The COVID-19 pandemic was a continuous restraint in this research. Due to this, there was a required alteration in the thesis' procedure. The premature termination of the feasts and the disruption of the leisure industry programme exclusively reformed the process of this thesis.

More to the unswerving restraint revealed the author determined that COVID-19 might be a section to delay the adaptation of the tourism strategy approach from reducing the reliance on the mass leisure industry to more justifiable receptacles of dedicated niche tourism. The 2020 worldwide pandemic interrupted the wide-reaching liveliness of individuals, disturbing unswervingly and strictly the general leisure industry. It might be contended that this is the optimal moment to alternate the approach, but, in the author's conclusion, the poorly tourism-related profession must be continuously redeveloped and mended from the catastrophic year, which was deficient from any revenue group. For this motive, the author foresees that the

Maltese leisure industry approach would persist, with an additional rescheduling of the compulsory variations in Malta's leisure industry policies for the next predicted moments.

The primary constraints of the research can be ascribed to the moment and sources. An in-depth analysis of the outreach effort commenced by the number of replies would also deliver a complete examination. The struggle is frequently separate from the event itself, which harvests a more tangible outcome. Once more, an absence of a period due to the COVID-19 restrictions in place made this problematic to attain. It would be precious as well to have incorporated the younger age groups inside the study as they are individuals that are highly exposed to approach change and education.

From another aspect, venue or space of event size is of great worry. Even though it is an encouraging characteristic that people attend these events, it is also a hazard if the capacity is surpassed, as it can spoil the visitors' experience. This is a primary issue; hence it is recommended that the planners publish a form of map tracing procedure, or even a mobile application, which notifies the people where they ought to stay at first to prevent waiting in long lines. To accomplish improved organisation, it would be best if the festivals' associations consistently decided to set the artistic events during the year, which would entertain or hold both the managers and the holidaymakers. This is of significant involvement, realizing that several festivals had low turnout only some years back because there was no pact between the parties.

Additionally, it would be a great benefit if holidaymakers scheduling their vacation in Malta could attend to more than one artistic occasion for the duration of their holiday. The reality regrettably restricts this that the festivals' schedules are announced late. Tackling this

would permit holidaymakers to choose Malta as their destination, know which events to go to, and plan their visit appropriately while assisting in the festivals' advertising promotion.

6.3 Recommendations

There is always room for improvement in holding such cultural activities. Controlling alcohol consumption is always a top priority since this would minimise the arguments arising between the attendees. Traffic management should be better managed so that the inhabitants still have their parking spaces available or otherwise a designated area to park their vehicles securely. This could also be assisted by introducing more bus routes to the locality, enticing people to go there rather than personal transport. Better crowd management can also be implemented. Activities should be spread out more so that they would be enjoyed to their total capacity, and what better way to ensure this other than having them well advertised.

More traditional dress attire should be encouraged, and more conventional food and drink stalls should be introduced. The introduction of documentaries explaining how such events evolved, especially the development throughout the years, would teach our younger generation how to start such activities, thus becoming more of a religious movement rather than a street party one. The addition of historical aspects, such as the historical tours of the village/town in which the feast would be held.

In the author's opinion, the locals should evaluate feasts in general. Their comments are to be taken into consideration. When assessing these events, the committees hold meetings within their parishes to discuss if all went as it should. Since some entities are now part of the Voluntary Organisation, this will entice the committee to evaluate any shortcomings that would

have occurred due to the activities held. To stay within the parameters of the VO organisations, discussion – both at face value and through emails - will be continued to portray how the upcoming activities can be improved from previous years.

The outcomes in this study validate the Malta Tourism Strategy 2021-2030, which detailed: "*Support for continuous training, innovation and the introduction of new products that can ultimately deliver a qualitative and varied tourism experience*".

Kaperer (2008) recommended that the destination recipient select which nationwide resources are designated, but the benefit must be documented as a priority. In the author's verdict, the prejudgment and absence of acknowledgement is the fundamental motive for not giving the earned latent cultural worth. During the study, it turns out to be indistinct that a marginal of anti-fireworks campaigners is biased in contrast to Maltese fireworks. Jeremy Boissevain (Factions, friends and feasts: anthropological perspectives on the Mediterranean 2013) categorised them as the 'English speaking elitists'. In the author's estimation, they signify the significant section of the inhabitants that keeps aback the opposite gratitude of Maltese fireworks.

Such events have an impact on the community. Nowadays, feasts are not just bands and statue procession and they have transpired to be a revenue-generating business to the local industry. It is essential to ensure that the village has a more visible aspect than other towns to entice more people to visit. It is also a means to generate more revenue for the city; hence appropriate planning is required to ensure maximum revenue generation. Each locality has its attraction. Fireworks are the best crowd puller.

The structure of the conventional cultural event assembles a significant gathering of holidaymakers, generally entailing huge commercial assets and solid organisational competencies. Most regularly, such artistic happenings are widely offered. Personal obligation of assets may guarantee further capital reserves. Nevertheless, the cost of dispersing the occasion's leading artistic and conventional attributes may well come. More commonly, the transfer of creative experiences is an exceptionally significant statement of concern and a problematic alternative at a constant moment. Private organisations' requirements may enhance the disposal of economic assets, mainly when community financing for culture is limited. Festival proprietorship might be a vital variable quantity for the accomplishment of the occasion, mainly when community financing for culture decreases in moments of financial catastrophe.

6.4 Conclusion

This research's conclusion corroborates the McCannel's (1976) valuation of the perception, as in chapter 4, that there are fundamentally two purposes of authenticity in the cultural creation setting:

"*to add to the weight of the modern civilization by sanctifying an*

original as being a model worthy of copy or to establish a new

direction, break new grounds or otherwise contribute to the progress

of modernity by presenting new combinations of cultural elements."

(MacCannell 1976, p. 81)

A skill remains outstanding when what is presented exceeds any skill, anyplace, anytime in the past. During the past six years, cultural activities have improved their levels, with most villages gearing up with new ideas emerging from the fireworks factories. This is made more feasible with the support from the local corporations – Malta Tourism Authority and the Cultural Organisations. With this generation of activities, one could see that most entities join forces to ensure adequate supply for the demand required. Events nowadays are an upcoming means; what is needed is better coordination between the organizing committees so that activities will not clash on the same days. With the yearly expenses increasing, the decline in the quality of the feasts will be felt in the future. If a way to help partly finance these events is not found, interest will be lost in organising these events.

Most of the Maltese are not aware that such celebrations are our heritage; they think that the feast must be held not because it is part of our heritage but as something held for so many years. More education on this subject is needed to bring awareness. Cultural awareness has increased. It is a vast subject – it is not only feasts or fireworks but also a means of living, how we look at life and how we distinguish ourselves. Our culture has strengthened to attract more awareness.

Regarding the influence on a mental image, this research proved that festivals do, in reality, participate in enhancing a site's artistic vision. With a specific emphasis on Valletta, it was determined that the fireworks festival, expressly concluded its progress of set-up lately, sheds an optimistic image on the town and generates a sense of artistic individuality, and blends the city's tangible cultural heritage into other circumstances such as festivals and music. The author establishes these conclusions and connects the use of events as artistic illustration accompaniments to the fascination of holidaymakers. It was also confirmed that locations home

to compound experiences are an energetic environment. Surveys also indicated that ambience portrays an essential part of a holidaymaker's inspiration. This study achieves that the eminence and integrity of the event ought to be constantly preserved so as not to lose genuineness, which would be disadvantageous to spectators and performers similarly. In the case of the Malta Fireworks Festival, it appears that the event has been effective in preserving its reliability, intending to achieve as many people as possible. As an alternative, the festival should stick to showcasing world-class performances time after time and utilize this component of excellence as a tool to encourage the celebration among worldwide travellers.

People's attitude toward the privatization of resident artistic occurrence has been principally unnoticed by current hypothetical and experimental exploration in the leisure industry and event management. This is astounding since it is a vital issue for any nation eager to safeguard the long-term sustainability of its artistic legacy. The leisure industry is a significant foundation of economic income. Nevertheless, assignation between the leisure industry and culture needs to be prudently achieved to safeguard long term sustainability and artistic classification, specifically in local cultural festivals. In fact, "*the development of an external orientation can threaten the relationship forged between local populations and their festivals*" (Quinn. B 2006 pp. 288-306).

It is probable to enable host societies to exploit tourists' wish for some form of "authentic" involvement that will permit them to join with the dwelling and values of their journey's end.

The fireworks or Pyro leisure industry is still a discovered role in its emergent phase. As one can abstract from the accessible study, Maltese fireworks generate a straight

connotation with Malta. However, tactlessly, it is still a rudimentary piece of coal that can be effortlessly twisted into an appreciated, limited diamond if skilfully preserved. The study's conclusion is understandable and unmistakable. Malta holds the good scenery to innovator leisure industry connected to Fireworks, both independently or merged in an occasion collection. The author queries - *What are the authorities waiting for?*

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Appendices

Interview Questions – Event Organizers

1. What is the meaning of holding such feasts?

2. Who is the primary target audience – Local, Tourists or both?

3. Do you think such festas can act as a pull factor for Malta?

4. What is the intended income of the Festa?

5. Is there any support from other organizations for your entity to hold this cultural activity?

6. How are the below factors taken into consideration?

    a. accessibility

    b. visitor flow

    c. infrastructure

    d. health & safety

7. Is the event Marketed? If yes, how?

8. When does marketing start?

9. What mechanisms are used to evaluate the event?

10. Do you think such culture led events impact the locality?

11. Do you think sufficient effort is being made in the cultural tourism sector? If not, how do you feel that this can be improved?

12. Do you believe there is enough cultural awareness within the community?

13. Do you think there is more attention to the location itself and culture during such cultural events?

Interview Questions – MTA

1.   What is the MTA objective?

2.   What is the role of MTA when dealing with fireworks related events?

3.   Does the MTA contribute with the management and organizing aspect of such events?

4.   What is the importance level MTA gives to such events?

5.   Do you think that such events can act as a pull factor for Malta?

6.   How is the evaluation of this event done by MTA?

7.   From past events, are organizers willing to cooperate with MTA?

8.   Do you think such events can help bring more attention to culture as well as the location?

9.   Are the below factors taken in consideration?

a.   Accessibility

b.   Visitor Flow

c.   Infrastructure

d.   Health and Safety

10.   When does planning of such events start?

11.   Which are the marketing channels used?

12.   What mechanisms are used to evaluate the event?

13.   Do you think such culture led events have an impact on the locality?

14.   Do you think that sufficient effort is being made in the cultural tourism sector? If no how do you think that this can be improved?

15.   Do you believe there is enough cultural awareness within the community?

Questionnaire

You are invited to participate in a survey called "Enhancing Cultural Events - The Regeneration of Local Culture through Events" which is compiled for a "Master's in Hospitality Thesis" course at the Institute of Tourism Studies of Malta.

Your participation in this study is voluntary and it will take only about 8–10 minutes to complete. Your responses will remain strictly confidential and will only be used for research purposes.

I would like to thank you for your time and support, and we are very interested in your opinion.

You can start answering the survey by clicking on the '**New Question**' button below.

What is your Gender?

    □Male

    □Female

    □Prefer not to say

1. Which age category do you fall in?

    □18 -29 yrs

    □ 30 – 49 yrs

    □ 50 – 64 yrs

    □ 65 yrs or over

2. Which of the below categories best describes your education level?

        □ No school leaving certificate

        □ Primary Education

        □ Secondary Education

        □Post-Secondary Education

        □Tertiary Education

3. What is your Nationality?

        _____

4. In which locality do you live in?

        _____

5. In which sector/ industry do you currently work? (Please tick all that apply)

    □ Agricultural, food and natural resources

     □ Business, Management and Administration

     □ Communication and Information System

     □ Engineering, Manufacturing and Technology

     □ Health Sciences

     □ Community Service

6. Do you think there are enough cultural events happening in Malta?

□ More than enough

□ Right amount

□ Not enough

7. How often do you attend cultural events in Malta?

□ Extremely often

□ Quite often

□ Moderately often

□ Slightly often

□ Not at all often

8. Which type of events do you prefer to attend?

□ Cultural Events

□ Sports Events

□ Music Festival Events

□ Exhibitions

□ Other (Please specify) _____

9. Do you usually attend Maltese Festa

□ Yes

□ No

10. How many festas do you visit?

□ 1 – 3

□ 4 – 7

□ 8 +

11. Do you participate?

□ Yes

□ No

If yes, please specify _____

12. What was the primary reason for your attendance?

Love of Tradition	□
Location	□
Community Beliefs	□
Live Entertainment	□
Nostalgia	□
Getting Outdoors	□
Culinary Experience	□
I am an expat and want to see what makes Malta unique	□
Family Tradition	□

Other (Please specify) _____

13. Have you been to this event on previous editions of these cultural events?

Yes   ☐   No   ☐

14. How did you organise your visit to the festival?

Public Transport   ☐

Independently   ☐

Organised tour by land transport   ☐

15. Below is a list of different aspects about the event. Kindly rate them from 1 to 5, 1 being very poor and 5 being very good.

	1	2	3	4	5	N/A
Ambience and atmosphere of place						
Location of event						
Bands and Ceremonies						
Overall experience						
Culinary Expectation						

16. What did you like most about the event?

17. What did you like least in the event?

18. To what extent have the cultural fiestas enriched your experience in culture?

To a large extent   □   Significantly   □   Not at all   □

19. What improvements could be made to such events?

20. What is your opinion on fireworks?

□   Love them   □   Hate them   □   Don't mind

21. How much money have you spent during such events?

	€
	(per person)

Food & drinks	
Cost of tour	
Other related matters (please specify)	

22. With whom do you visit such Events?

Alone   □

Couple   □

Accompanying children under 12   □

Accompanying children over 12   □

With friends   □

With business associates   □

THANK-YOU FOR YOUR CO-OPERATION