An Roinn Turasóireachta, Cultúir,
Ealaíon, Gaeltachta, Spóirt agus Meán
Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media

# Basic Income for the Arts

## Impact Assessment (First year)

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Rialtas na hÉireann
Government of Ireland

IGEES
Scrúdú Eacnamaíoch agus Luachála Rialtas na hÉireann
Irish Government Economic and Evaluation Service

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# Introduction

## Background

The Basic Income for the Arts (BIA) is a pilot research programme. It was developed as a randomised control trial that consists of two groups of randomly selected people: one group which is receiving the basic income payment, and a control group that is not. The main element of this randomised control trial is a longitudinal survey that both groups complete every six months, the results of which are continuously analysed for the duration of the pilot, using a Difference-in-Differences (DiD) evaluation methodology.

This paper is the second impact analysis paper to be published as part of this research programme, which is ongoing over the duration of the pilot scheme. The research that accompanies the pilot includes ongoing, longitudinal impact assessment over its lifetime, as well as the potential for additional analysis and research.

This paper focuses on some of the most important impacts observed over the first year. The information provided by research participants is rich and very detailed, and enables significant insights into the impacts of this pilot. Later papers in the series will be able to analyse this longitudinal data even further to understand additional impacts of the Basic Income for the Arts intervention over time.

The Department wishes to thank both BIA recipients and the control group for their continued engagement with the research programme. The data which is being produced will help inform future policy for the arts sector.

### Definitions and abbreviations

BIA: Basic Income for the Arts.

Control Group: Participants not in receipt of the BIA payment.

CSO: Central Statistics Office.

DiD: Difference In Difference

Percentage points (pp): the arithmetic difference between two percentages.

Percentage: a number or ratio expressed as a fraction of 100.

SILC: Survey on Income and Living Conditions.

Statistical significance: indicates that an observed effect is likely *not* to have occurred by chance.

Treatment Group: Recipients of the BIA payment.

## Key Findings

**Please note that "percentage" and "percentage points" are two different concepts. A change from 20% to 40% is an increase of 20 percentage points, not a 20% increase – in fact, it is a 100% increase.**

BIA recipients spend on average almost

**8 WEEKLY HOURS MORE**

on their creative practice than the control group.

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Namely, compared to the control group, BIA recipients spend on average

**3.5 WEEKLY HOURS more making work,**

**MORE THAN 2 WEEKLY HOURS on research and experimentation,**

**MORE THAN HALF AN HOUR weekly on training,**

**AND MORE THAN 1 HOUR weekly on management and administration.**

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Compared to the control group, BIA recipients invest on average

**€550 MORE MONTHLY**

in their practice, namely on **EQUIPMENT** and **MATERIALS, ADVERTISING** and **MARKETING, WORKSPACES,** and **WORK TRAVEL.** This extra spending is almost 40% of participants' BIA monthly payment.

BIA recipients are on average

**15 PERCENTAGE POINTS LESS LIKELY TO HAVE BEEN UNABLE TO WORK IN THE ARTS**

compared to the control group.

They are also **13 PERCENTAGE POINTS LESS LIKELY** to name low pay as a reason for not being able to work in the arts, and **8.6 PERCENTAGE POINTS LESS LIKELY** to list lack of jobs or clients as a reason for not being able to work in the arts.

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BIA recipients spend on average

**2.7 WEEKLY HOURS LESS**

than the control group working in another sector.

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BIA recipients are

**OVER NINE PERCENTAGE POINTS MORE LIKELY to be able to sustain themselves through arts work alone**

compared to the control group.

**LIFE SATISFACTION,**
measured on a scale of 1 to 10, is
**MORE THAN HALF A POINT HIGHER**
for BIA recipients
compared to the control group.

BIA recipients have **increased their leisure time by almost one hour per week on average**
compared to the control group.

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BIA recipients are on average
**6 PERCENTAGE POINTS LESS LIKELY**
to have felt
**downhearted or depressed,**
and over
**8 PERCENTAGE POINTS LESS LIKELY**
to have
**experienced anxiety**
compared to the control group.

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BIA recipients are on average
**18.8**
**PERCENTAGE POINTS LESS LIKELY TO HAVE DIFFICULTY MAKING ENDS MEET**
compared to the control group.

The Enforced Deprivation Rate,
as measured by the CSO,
declined on average by
**20.2**
**PERCENTAGE POINTS**
for BIA recipients
compared to the control group.

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BIA recipients experienced a **decline in material deprivation across 10 out of 11 SILC indicators**, meaning that they are
**MORE LIKELY TO BE ABLE TO AFFORD BASIC NECESSITIES**
compared to the control group.
The decline ranges from
-4 to -19.6 percentage points,
depending on the item.

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BIA recipients are
**7.7 PERCENTAGE POINTS MORE LIKELY TO HAVE COMPLETED NEW WORKS**
in the previous six months compared to the control group. On average, they have **completed 3.6 pieces of work more** than the control group.

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No statistically significant impacts have been found on the prevalence of unpaid work, the average price of commissions, the likelihood to apply for arts funding, or the prevalence of artistic residencies.

- BIA recipients spend on average almost 8 weekly hours more on their creative practice than the control group.
- Namely, compared to the control group, BIA recipients spend on average 3.5 weekly hours more making work, more than 2 weekly hours on research and experimentation, more than half an hour weekly on training, and more than 1 hour weekly on management and administration.
- Compared to the control group, BIA recipients invest on average €550 more monthly in their practice, namely on equipment and materials, advertising and marketing, workspaces, and work travel. This extra spending is almost 40% of participants' BIA monthly payment.
- BIA recipients are on average 15 percentage points less likely to have been unable to work in the arts compared to the control group. They are also 13 percentage points less likely to name low pay as a reason for not being able to work in the arts, and 8.6 percentage points less likely to list lack of jobs or clients as a reason for not being able to work in the arts.
- BIA recipients spend on average 2.7 weekly hours less than the control group working in another sector.
- BIA recipients are over nine percentage points more likely to be able to sustain themselves through arts work alone compared to the control group.
- Life satisfaction, measured on a scale of 1 to 10, is more than half a point higher for BIA recipients compared to the control group. BIA recipients have increased their leisure time by almost one hour per week on average compared to the control group.
- BIA recipients are on average 6 percentage points less likely to have felt downhearted or depressed, and over 8 percentage points less likely to have experienced anxiety compared to the control group.
- BIA recipients are on average 18.8 percentage points less likely to have difficulty making ends meet compared to the control group.
- The Enforced Deprivation Rate, as measured by the CSO, declined on average by 20.2 percentage points for BIA recipients compared to the control group.
- BIA recipients experienced a decline in material deprivation across 10 out of 11 SILC indicators, meaning that they are more likely to be able to afford basic necessities compared to the control group. The decline ranges from -4 to -19.6 percentage points, depending on the item.
- BIA recipients are 7.7 percentage points more likely to have completed new works in the previous six months compared to the control group. On average, they have completed 3.6 pieces of work more than the control group.
- No statistically significant impacts have been found on the prevalence of unpaid work, the average price of commissions, the likelihood to apply for arts funding, or the prevalence of artistic residencies.

## Executive Summary

**Please note that "percentage" and "percentage points" are two different concepts. A change from 20% to 40% is an increase of 20 percentage points, not a 20% increase – in fact, it is a 100% increase.**

In this report we analyse the first full year of Basic Income for the Arts (BIA) data, following the Initial Impact Assessment (6-months) which was published in December 2023. This paper analyses the latest wave of data, which was collected in October 2023.

As of October 2023, research suggests that the BIA payment is having a consistent, statistically significant impact on almost all indicators; affecting practice development, sectoral retention, well-being, and deprivation. Impacts materialised fairly quickly within the first six months of the pilot.

At the same time, across almost all indicators the impact is slightly lower in October 2023 than it was in April 2023. This might be a sign that after the initial positive income shock, BIA recipients are adjusting to their new economic circumstances. An alternative explanation is that due to the high degree of seasonality in the arts sector, October data and April data are capturing two different contexts. Further insight on seasonality effects will be available in the next paper, when we will have access to two sets of data for October and two sets of data for April.

The paper is organised around five sections: Arts Work Viability Impacts, Practice Development Impacts, Sectoral Retention Impacts, Wellbeing Impacts, and Income Impacts. Each section contains two to six indicators. The Appendices contain additional statistical information.

### Overview of Arts Work Viability Impacts

BIA recipients are over 9 percentage points more likely to be able to sustain themselves through arts work alone compared to the control group. This is a small decrease of 2.4 percentage points since April 2023, however the difference between BIA recipients and the control group remains large, as more than one third of BIA participants and less than a quarter of the control group are able to sustain themselves through arts work alone.

Unpaid work in the arts is the second indicator in this section. There is no evidence that BIA recipients are more or less likely than the control group to do unpaid work. This means that as of October 2023, this indicator is not influenced by the BIA payment.

### Overview of Practice Development Impacts

Weekly time spent on creative practice has increased further since April 2023. In October 2023, we are finding that compared to the control group BIA recipients spend on average almost 8 weekly hours more on their creative practice. This is an increase of more than 4 hours on average compared to April 2023. Recipients are spending more time on making work, doing research and experimentation, training, and on management and administration.

BIA recipients also increased the level of monthly investment into their creative practice since April 2023. Compared to the control group, they invest on average €550 more monthly into their practice, namely on equipment and materials, advertising and marketing, work spaces, and work travel. The average amount invested equates to almost **40%** of their BIA monthly payment[1]. This is an increase of €123 on average compared to April 2023.

BIA recipients are on average 7.7 percentage points more likely to have completed new works compared to the control group. **79.04%** of BIA recipients completed new works in the previous 6 months, while **69.33%** of the control group did the same. On average, BIA recipients completed 3.6 pieces of work more than the control group.

There is no evidence that BIA recipients are more or less likely than the control group to apply for arts funding or undertake artist residencies. This means that as of October 2023, these indicators are not influenced by the BIA payment.

There is also no evidence that contract prices of BIA recipients have increased or decreased due to the payment.

## Overview of Sectoral Retention Impacts

BIA recipients are 15 percentage points more likely than the control group to have been able to work in the arts in the previous 6 months: **47.81%** of BIA recipients and **66.01%** of the control group stated they had been unable to work in the arts at least once in the previous six months. As of October 2023, **17.3%** of BIA recipients named "low pay" as a reason for not being able to work in the arts, while almost twice as many (**32.5%**) did so in the control group. In October 2023, **26.2%** of BIA recipients and **37.6%** of the control group named "lack of jobs or clients" as a reason for not being able to work in the arts. There is no evidence that the BIA payment affects the likelihood to list "caring responsibilities" or "sickness" as reasons for not being able to work in the arts.

On average, BIA recipients spend 2.7 hours less than the control group working in a sector other than the arts. This value was slightly higher in April 2023, at 3.3 hours.

## Overview of Well-being Impacts

Life satisfaction, measured on a scale of 1 to 10, remains more than half a point higher for BIA recipients compared to the control group.

There is no evidence that BIA recipients have altered their time use in regard to household work, care work, sleeping, volunteering outside the arts, or exercising. They have however increased their leisure time by 1 weekly hour on average compared to the control group.

BIA recipients are on average 6 percentage points less likely to have felt depressed or downhearted in the previous four weeks compared to the control group. The share of those who reported feeling depressed or downhearted among the control group has remained stable around the **74%** mark.

[1] €1,413.21.

Among BIA recipients it is at **62%**, a slightly higher value than the **59%** recorded in April 2023. Despite the marked difference between the groups, these values are extremely high, as the average for the general population is **32.4%**[2].

BIA recipients are over 8 percentage points less likely to have experienced anxiety compared to the control group. The share of those who reported anxiety among the control group has remained stable around the **82%** mark. Among BIA recipients it is at **75%**, a slightly higher value than the **73%** recorded in April 2023. Again, despite the marked difference between the groups, these values are extremely high.

## Overview of Income Impacts

BIA recipients are 18.8 percentage points less likely to have difficulty making ends meet compared to the control group. As of October 2023, **67%** of the control group reported making ends meet with at least some difficulty, while the share among BIA recipients is the same as the general population, **48%**. The share of those who make ends meet very easily is **7.5%** among the general population, **2.6%** among BIA recipients, and **1.2%** among the control group.

The Enforced Deprivation Rate, as measured by the CSO, declined on average by 20.2 percentage points for BIA recipients compared to the control group. This is an improvement compared to the average decline of 18.5 percentage points recorded in April 2023. The Enforced Deprivation Rate is the share of those who cannot afford 2 or more out of 11 basic items. In October 2023, **33%** of BIA recipients and **54%** of control group members are experiencing deprivation. Among the general population the share is **17.3%**.

BIA recipients are 4 to 19.6 percentage points more likely to be able to afford basic items than the control group. BIA recipients however are still faring worse than the general population. For example, **17%** of BIA recipients and **7%** of the general population can't afford to keep the home adequately warm. **14%** BIA recipients and **8%** of the general population can't afford to buy new clothes. **6.25%** of BIA recipients and **1.20%** of the general population are unable to afford a warm waterproof coat.

[2] CSO - SILC 2023, Table WBB21.

"We are told again and again that pursuing the arts full-time is a bad idea: if you are not from a family or background where there are artists, it can feel like a very risky choice. The BIA still feels, every month when it lands, like a release from that risk. Though it still is something I have kept deeply private, it truly feels like a freedom I never thought I would be afforded. [...] For a long time, emigration was very seriously on the cards for me and my partner. I feel, largely due to the support of the BIA, like I am home now, and welcome, and like I have the ability to make a difference with my practice. The first year is over, and we only have two left, though I am of course concerned about that, I will make the absolute best of the time and support I have."

TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

# Research Design and Methodology

## Scheme Development

In September 2020, Catherine Martin Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media set up the Arts and Culture Taskforce, which was tasked with producing a report on how the arts and culture sector could adapt and recover from the COVID-19 pandemic.

The number one recommendation from the taskforce report "Life Worth Living" was to pilot a Basic Income scheme for a 3-year period in the in the arts, culture, audio-visual and live performance and events sectors.

As part of the "National Economic Recovery Plan" launched on the 1st June 2021, Minister Martin secured a commitment from Government for a Basic Income Pilot Scheme.

Throughout 2021, the Department engaged in a policy development process, which involved discussions with the interdepartmental "Life Worth Living Oversight Group", engaging with sectoral stakeholders to assess challenges, and reviewing international research and best practice. The Department used this work to inform its proposal for a pilot Basic Income for the Arts (BIA).

Stakeholder engagement was core to the policy development process and this included a forum on 15th December 2021, where over 150 participants including artists, arts-workers, resource and representative bodies came together to discuss the proposal. A public consultation took place throughout January 2022. The purpose of the consultation was to ensure that the general public, artists, and those working in the arts and culture sector had the opportunity to contribute to policy development for the pilot scheme. In particular, potential participants had the opportunity to see and discuss the types of questions which would be asked in the pilot scheme surveys.

The Basic Income for the Arts pilot launched in the spring of 2022 and over 8,200 eligible applications were received from over 9,000 applications. The first payments issued to artists and creative arts workers in October 2022 (backdated to August 2022, the date of selection), when the research programme formally launched and participants completed the first baseline survey.

## Overview of Scheme Guidelines

The pilot includes three streams: artists, creative arts workers, and recently trained artists or creative arts workers. Most applicants qualified for the artist stream. The creative arts workers stream was created to include those whose creative work makes a key contribution to the arts sector (e.g. light design, stage design, costume design, etc.). The stream for recently trained applicants ensured that those who had recently completed their arts-related studies were included. This was an important aspect in terms of sectoral retention and also recognised that some, upon finishing their arts education, entered the arts sector during the pandemic.

To be considered eligible for the Basic Income for the Arts pilot scheme applicants had to demonstrate that their creative practice met the definition of art in the Arts Act (2003) which is:

'*any creative or interpretive expression (whether traditional or contemporary), in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus, and architecture, and includes any medium when used for these purposes*.' [emphasis added]

The guidelines also provided for applications from those who considered themselves "Creative Arts Workers", which was defined as

'*…someone who has a creative practice and whose creative work makes a key contribution to the production, interpretation or exhibition of the arts.*"

Applicants were asked to evidence their eligibility as an artist or creative arts worker by uploading two pieces of evidence from any of the following three categories:

1. Evidence of membership of a relevant resource or representative body, and/or;
2. Proof of income from their work as an artist or a creative arts worker, and/or;
3. Proof of active engagement within their creative field/art form.

Proof of active engagement included for example, (this list is not exhaustive):

- having undertaken an artist's residency;
- having had work included in a curated exhibition;
- having been represented by a gallery, promoter, or agent;
- had work produced by a recognised theatre/film/dance company;
- had had work reviewed in the press;
- had been credited for film or theatre work;
- had received or had been shortlisted for an award by a recognised arts organisation;
- professional references (on letter headed paper) for engagement/employment/work in a creative field;
- had received a minimum of two unsuccessful grant applications from a recognised arts organisation;
- had worked with local arts via Local Authority Arts Office or other community organisation such as local school, community centre, library, local arts group;
- website/digital presence for artistic work;
- a relevant qualification or training in the arts; and expenditure on resources for creative practice.

The guidelines also provided for applications from people who recently trained in the arts (training course, graduate degree, or an arts related apprenticeship) and

*'…who have completed their training in the last 5 years or who will complete their training by October 2022."*

All participants of the scheme had to be at least 18 years of age on commencement of the scheme, be based in the Republic of Ireland, and be fully tax compliant with Irish Revenue Services.

Full-time students, or those who were aware that they would be engaged in full-time study during the period October 2022 to October 2025 were not eligible. Aosdána members in receipt of the Cnuas were not eligible to apply.

The portal for applications opened on 12th April 2022 and closed on 12th May 2022. More than 9,000 applications were received, of which more than 8,200 were assessed as eligible. An appeal process was available to candidates deemed not eligible.

Treatment group participants are paid €325 per week in monthly instalments of €1,413.21. Control group participants are paid €650 per year in recognition of the time taken to complete two surveys. The BIA payment is reckonable income for the purposes of tax and social protection payments and is treated as earnings from self-employment.

Participation in the BIA is anonymous. Anonymity was important to ensure a large pool of applicants and to avoid distortions in the research programme, for example participants receiving more favourable or less favourable treatment when competing for funding or job opportunities. As this is a research project, we needed people to feel comfortable providing us with very personal data on income, hours worked, family life, wellbeing and mental health. Participants are however free to disclose their participation if they so wish.

## Pilot Design

The Basic Income for the Arts pilot has been designed as a randomised control trial (RCT), where one group receives the payment (treatment group, or "BIA recipients") and another group does not (control group). Groups are then compared to each other over time. Both groups have been randomly chosen from a pool of more than 8,000 eligible applications. The random allocation, with a large enough pool, ensures that people in both groups have similar characteristics on average. Comparing the differences in the outcomes of both groups over time allows us to examine the effects of the policy.

In an RCT, the treatment group is observed to measure the impact of the policy while the control group provides a counterfactual - effectively providing data on what would have happened if the policy was not in place.

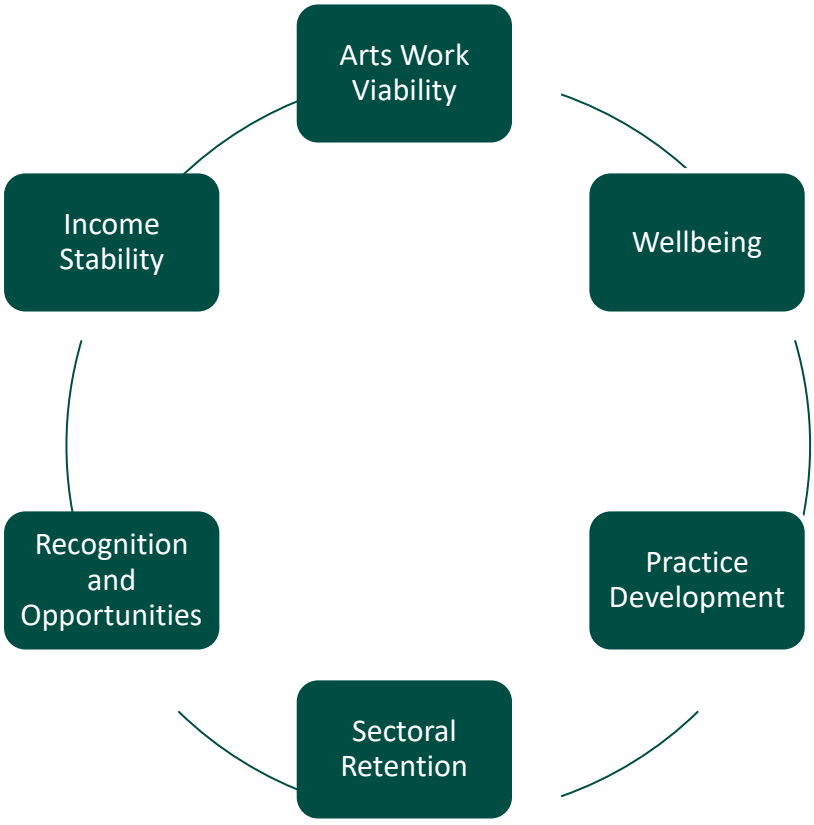
Since the start of the pilot, both groups have been exposed to important macroeconomic changes: the pandemic recovery, large increases in inflation, an energy price shock at the beginning of the Russian invasion of Ukraine, and a tight labour market. But because we assume that both groups are equally exposed to these macro-level events, and only differ on whether they are in receipt of the payment or not, we can be confident that the difference between the average change in circumstances of the treatment group and the average change in circumstances of the control group, can be attributed to the impact of the BIA payments. This impact can be isolated using a commonly employed statistical analysis approach, known as difference-in-differences.

## Goals

Engagement with sectoral stakeholders, arts organisations, and artists was essential in the pilot design. Several themes emerged as part of the Department's research and policy development process, as well as during stakeholder meetings and consultations with artists, creative arts workers, and the public.

These themes informed the development of six research topics, which mirror the various objectives of the pilot intervention. By assessing impact within these themes, the research aims to understand whether the pilot is meeting the objectives and aims of the intervention as initially set out.

**Figure 1 Goals**




Work in the arts can be precarious and unpredictable. The intermittent, and often project-based, nature of work can often mean that artists and creative arts workers can experience financial instability. At the same time, periods of intense work can be mentally and physically exhausting as art practitioners can be working long hours but are generally paid a fixed amount.

In a 2018 survey of its members, "The Theatre Forum" found that "**30%** of artists and creative practitioners in the performing arts earned less than the 2018 National Minimum Wage of €9.55 per hour, […] partly because **83%** were paid flat fees regardless of the number of hours worked." It also found that "**23%** of artists had to take non-arts jobs to top up their income", and that "**23%** of artists

and creative practitioners received social welfare payments or benefits"[3].

Theatre Forum conducted the same study again in 2022, and found that median hourly earnings for the performing arts sector was €17.31. Furthermore, **72%** of respondents earned less than the overall national average hourly earnings, and **16%** earned less than the national minimum wage of €10.50. The number one issue for respondents was the expectation "to work unpaid or for very low wages e.g. unpaid overtime / flat fees for long hours".[4]

Another issue identified was the difficulty "to balance [a] developing arts career with need to work to earn a living and home responsibilities (therefore lack of time, availability for work related to their creative practice and impact on mental health)".[5]

These challenges have led some artists to leave the sector for jobs in other sectors that provide more security, a trend that was exacerbated during the pandemic. Alternatively, some have moved abroad in search of better opportunities. Finally, during the BIA engagement process artists spoke about feeling undervalued in society. Despite the time and work that many of them invested into their careers, they felt that the arts are often not viewed as a real career and they feel pressure from society to leave the field.

**Objectives:**

Following the consultation process the following objectives for the BIA were arrived at:

- To enable artists and creative arts workers to focus on artistic and creative work during the period of the pilot, without having to enter into employment in other sectors to sustain themselves.
- To assesses if, during the period of the pilot, self-employment presents a viable pathway for artistic and creative work, by reducing income instability.
- To capitalise on investment in sectoral skills and expertise developed through education within the sector.
- To minimise the loss of skill and experience from the arts sector.
- To reduce the need for artists and creative arts workers to avail of social protection supports including Jobseekers.
- To ensure participants retain a steady and predictable income during the period of the pilot.
- To measure any multi-dimensional well-being impacts of the scheme on participants.
- To give recognition to the value of time spent on developing a creative practice.
- To give recognition to the value of the arts and the role of creative practice in Irish society.

[3] Theatre Forum - Review of Pay and Conditions in the Performing Arts in 2018
[4] Theatre Forum - Review of Pay and Conditions in the Performing Arts in 2022
[5] Theatre Forum - Review of Pay and Conditions in the Performing Arts in 2022

## Sample Selection

A random sampling technique was employed to select participants from within the cohort of the 8,206 eligible applicants to the Basic Income for the Arts pilot scheme in August 2022. As there was no recent, reliable data on the composition of the arts sector in Ireland that could guide a possible stratification process, no stratification was conducted.

Out of the just over 8,200 eligible applicants, 3,000 were randomly assigned to either the treatment group (2,000) or the control group (1,000) in September 2022. Applicants were informed about the assignment and asked to consent to their participation as part of their assigned group.

Where applicants declined to take up their assigned spots, a further random selection process was conducted to fill the vacated spots. While a total of 27 applicants assigned to the treatment group declined participation, this phenomenon was naturally more pronounced in the control group, where 408 applicants declined to take up their assigned spot.

The final groups at baseline were:

- Treatment group: 2,000
- Control group: 997

## Surveys

Surveys are administered every six months for the duration of the pilot (2022-2025), starting in October 2022 (baseline survey). Respondents are asked to think back about the previous six months; meaning that, for example, data collected in October 2022 relates to the period from April 2022 to October 2022. The survey is the same for treatment and control group, and will not change for the duration of the pilot to ensure comparability across time. As part of the on-boarding, participants were provided with journaling tools to assist them in the ongoing collection of their data.

The survey questionnaire was designed by the Basic Income for the Arts Research Team, drawing on desk research in relation to basic income schemes internationally, as well as prior research on the arts sector. The team also conducted research into the policy context of the arts sector and consulted with other Government departments to ensure consistency with existing research and allow for meaningful comparisons to be made with the results of other survey research. In particular, consistency with questions common to the census, the “Survey on Income and Living Conditions” (SILC), and the Arts Council’s art-form classification were pursued where possible.

The survey drafting process included a peer review process with colleagues from the Irish Government Economic and Evaluation Service (IGEES) to ensure the robustness of the instrument. Additionally, the survey was peer reviewed by the Economic and Social Research Institute (ESRI).

The primary objective of the data collection is to capture a wide range of information related to the artists' demographics, income sources, spending habits, financial well-being, work and job quality, perceptions of the arts sector, time use, health and well-being, and experiences of discrimination.

Surveys are administered through a bespoke online platform, wherein pilot participants login and complete the survey at their convenience. This online platform provides for efficient data collection and ensures the privacy and confidentiality of the respondents; responses provided to the Basic Income for the Arts Research Team have no personally identifying information such as names and addresses. This information remains available to the Basic Income for the Arts Operations Team for the purpose of conducting the day-to-day management of the pilot such as processing payments, ensuring tax compliance, responding to participants' queries, and follow-up if the surveys are not completed on time.

**Baseline Survey (October 2022)**

After participant groups were finalised they were asked to complete the first survey, also known as the baseline survey, from 14 October 2022. Responses were submitted by all 2,997 participants.

From a research perspective, it would have been ideal to conduct the baseline survey ahead of selection, both to gain data from the entire eligible pool, and to prevent bias that can arise when participants know what groups they have been assigned to. This was however technically not possible because the survey platform was still being developed. Also, the survey is time-intensive as it includes more than 80 questions, which would have made the application more complex and possibly discouraged some people from applying.

However, some demographic information was collected as part of the application process and is therefore available for the entire pool of eligible applicants. This information includes gender, age, county of residence, stream, and primary art form.

**Second Post-Intervention Survey (second wave, October 2023)**

The first wave of data collected post-intervention (April 2023) was analysed in the previous paper (6-month impact paper). April 2023 data is still included on all tables in this paper for comparison.

This paper analyses data collected in the second wave and relates to the year from October 2023 to October 2023. Work in the arts can be very seasonal, with some parts of the year offering more work opportunities than others especially in some disciplines (for example festivals in the summer). For the first time in this paper we will be comparing data collected in the same period (October) but one year apart.

Due to attrition and a small number of un-returned surveys[6], the final groups in October 2023 were:

- Treatment group: 1985
- Control group: 965

Retention rates are **99.25%** for the treatment group and **96.8%** for the control group.

[6] Twenty-seven surveys were not returned.

The main reasons provided for leaving the pilot are moving abroad and starting full-time education. Both are incompatible with the programme, and lead to ineligibility. Failing to complete two surveys in a row also leads to the removal from the scheme, as well as failure to be tax compliant. One BIA recipient named concerns about interactions with social welfare payments as a reason to leave the scheme; while among the control group, some left the pilot due to a lack of time to complete the survey.

## Data Limitations

The data collected relies on **self-reported information** provided by the participants. Self-reporting is subject to various biases, including recall bias and social desirability bias. Participants may have difficulty accurately recalling certain details or may provide responses that they perceive to be more socially acceptable, potentially leading to inaccurate or biased data. An additional consideration is in relation to the potential differences in responses for those who were assigned to either the treatment or control group of the research pilot, as there might be an incentive to provide answers that will ensure the continuation of the policy.

**Attrition** can become an issue if it does not happen randomly, and can pose a threat in particular when it is related to the outcome of interest.

While efforts were made to obtain a diverse and representative sample, it is important to note that the findings of this study **may not be fully generalised to the entire arts sector** or to other contexts. The characteristics and experiences of artists and creative arts workers can vary widely, and the specific circumstances of the BIA pilot programme may introduce unique factors that limit the generalisability of the findings.

The data collection process relied on an **online** survey administered through a bespoke survey platform, and applying to participate in the scheme required the use of an online application system. Together, these may have a potential selection bias impact although accommodations were made to allow participants to complete the application process and the subsequent survey by phone where needed. It is possible that artists who are less technologically inclined or have limited internet access, have visual impairments or neurodiversity, may be underrepresented in the sample, which could impact the representativeness of the findings.

Applicants were strongly advised to investigate what their own particular **tax and social welfare** situation may be should they receive the payment. Since the BIA payment is reckonable income for the purposes of tax and social protection payments and is treated as earnings from self-employment, it is possible that applicants in receipt of social protection payments declined to join the treatment group to avoid losing access to certain social protection supports. Therefore, the sample might be skewed in this regard.

The data collection period was limited to a **specific time frame**, asking participants to report on their experiences and circumstances in the preceding six months. This time constraint may introduce some limitations, as artists' situations and conditions can vary over time and work in the sector is

often sporadic or seasonal.

## Methodology

A difference-in-differences approach is used to evaluate the impact of the payment. This approach has been chosen because there are some differences at baseline between treatment and control group. A balance table in Appendix I provides an overview of the groups' characteristics at baseline.

These differences likely arise from different take-up rates among treatment and control groups: while both were randomly selected, applicants selected to be in the control group were much more likely to decline participation from the outset. This is because the incentive to join the trial is lower for control group participants as they do not receive the payment but must engage in the same data collection as those who are in receipt of the BIA. Therefore, there has been a degree of self-selection out of the pilot, which means that the control group differs somewhat from the treatment group on some characteristics.

### Difference-in-differences

By comparing the differences in average outcomes of a treatment and control group over time, the difference-in-differences methodology allows us to evaluate the causal impact of the policy.

It does so by calculating the difference in the average pre-policy and post-policy outcomes of the treatment and control group.

The difference in outcomes among the control group is then subtracted from the difference in outcomes from the treatment group, therefore isolating the impact of the payment ("net effect").

First, four averages are calculated:

1. Average value at baseline (**October 2022**) for the **treatment group**,
2. Average value post intervention (**October 2023**) for the **treatment group**,
3. Average value at baseline (**October 2022**) for the **control group**, and
4. average value post intervention (**October 2023**) for the **control group**.

Change over time for the treatment group: October 2023 values – October 2022 values = **A**

Change over time for the control group: October 2023 values – October 2022 values = **B**

Then, the value for the control group is subtracted from the value for the treatment group. This gives us the net effect (**C**):

**A** – **B** = **C**

The net effect is the impact of the basic income payment.

Example:

**Table 1 Example**

| Weekly hours spent working outside the arts | October 2022 | October 2023 | Difference (October 23 – October 22) | Net effect |
|---|---|---|---|---|
| **BIA Recipients** | 8.4 hours | 6.4 hours | -2 hours | **-2.7 hours*** ** |
| **Control group** | 9.6 hours | 10.3 hours | +0.7 hours | |

In this example, we can see that the control group increased the number of hours they worked in another sector following the commencement of the pilot; whereas the number of hours worked in another sector by the treatment group has decreased over the same period. Had there been no basic income payment, it is assumed that the treatment group would also have had to increase the time spent working in another sector. Therefore, **changes in the control group need to be taken into account when measuring the total impact of the BIA payment.** The impact of the policy is not only the surplus or deficit displayed by the treatment group over time – it needs to include the surplus or deficit experienced in the control group at the same point in time.

While the method can be visualised using four averages, as above, it is implemented in a regression framework using a statistical software package (Stata). The advantage of this is that we can calculate measures of statistical significance, such as p-values. A p-value is the probability under a specified statistical model that a statistical summary of the data (for example, the mean difference between BIA recipients and the control group) would be equal to, or more extreme, than its observed value.

Throughout the paper, statistical significance is indicated by the use of stars, namely *** for p-values under 0.01, ** for p-values between 0.01 and 0.05, and * for p-values between 0.05 and 0.1. The number of stars indicates the level of certainty on the link between the basic income payment and the outcome. For example, a p-value of 0.01*** means that we would expect to see an effect-size equal to, or greater, than the one observed one per cent of the time[7]. Where no star is included, it means that no statistically significant effect of BIA payments was detected and therefore the observed change cannot be attributed to the basic income payment.

## Control Variables

In the previous report, the impact of the BIA payment was analysed in isolation. For example, the model analysed the relationship between receiving the BIA payment and the number of hours worked in another sector, and disregarded any other factor that could have affected the number of hours spent working in another sector.

[7] Assuming that the model assumptions are correct, and the null hypothesis (the BIA payments had a zero impact on the measure in question) is true.

In this latest report this approach remains, but it is accompanied by a second model that takes into account additional factors (control variables). These are gender, education, years worked in the arts, disability, and caring responsibilities. For example, caring responsibilities can affect the number of hours that a BIA recipient can work in another sector. Therefore, including factors which are associated with the outcome measure in question (i.e. hours worked in another sector) improves the precision of the results.

For each indicator, information will be provided on the impact of the payment on its own, and the impact of the payment when other factors are also considered.

Detailed regression tables for both models can be found in Appendix II.

## Quotes from Participants

In this report, we include some participant comments. At the end of each survey, respondents are asked “Is there anything else you would like to share with us?” Answers have been edited for clarity, and to remove details that might identify the respondent.

# Arts Work Viability Impacts

## 1. Ability to Sustain Oneself through Arts Work Alone

> "As a practicing artist, I am just about able to survive, but it is very much a hand-to-mouth existence."
>
> CONTROL GROUP PARTICIPANT, OCT 23 SURVEY

> "Being on the control group has made very little difference to my overall participation in the arts industry, I would benefit hugely with whatever help I can get but right now in my scenario, retraining and practice overseas is by far the most logical situation for progression of my career."
>
> CONTROL GROUP PARTICIPANT, OCT 23 SURVEY

The ability of artists and creative arts workers to sustain themselves through artwork alone was a key consideration for the development of the BIA pilot. The aims of the intervention include ensuring that arts work remains a viable career for those who wish to pursue it, and reduction of the loss of skill and knowledge from the sector when artists and creative arts workers decide to work in other sectors for reasons of economic necessity or income reliability.

One way this is being measured as part of the BIA pilot is by measuring the number of respondents who indicate whether they can sustain themselves through arts work alone. In the survey, this question is posed as follows: Are you able to sustain yourself through arts work alone? Possible answers are "Yes" or "No".

### Impact Analysis

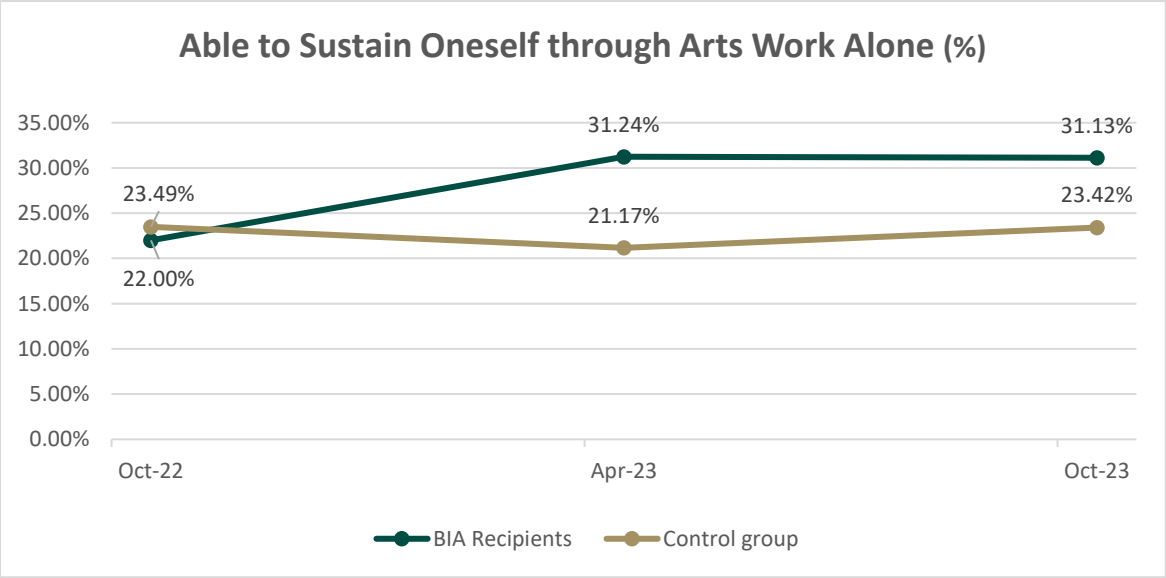
One year into the pilot, BIA recipients are over nine percentage points more likely to be able to sustain themselves through arts work alone. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant and positive (+7.5 percentage points ***).

**Table 2 Able to Sustain Oneself through Arts Work Alone**

| Able to sustain oneself through arts work alone (%) | October 2022 | April 2023 | October 2023 | Difference (October 23– October 22) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 22.00% | 31.24% | 31.13% | +9.13 percentage points | **+9.2 percentage points *** ** |
| **Control Group** | 23.49% | 21.17% | 23.42% | -0.07 percentage points | |

**Figure 2 Able to Sustain Oneself through Arts Work Alone**




In October 2022, less than one quarter of BIA recipients were able to sustain themselves through arts work alone. In April 2023, this figure rose to almost one third of recipients and has remained almost unchanged six months later. This is a **41.5%** increase in the number of recipients who said they could sustain themselves through arts work alone. It is possible that the large increase seen in the first six months of the trial is due to the basic income payment alone, and that as more recipients invest in their practice over time, the figure will rise further.

In the control group, **22%** of respondents were able to sustain themselves through arts work alone at the start of the trial. The figure slightly decreased to **21.17%** in April 2023, and has increased slightly to **23.42%** in October 2023.

# 2. Unpaid Work

Unpaid work is relatively common in the sector, and has been analysed in more detail in our baseline paper "Arts Work Conditions and Perspectives".

There may be a number of factors at play in relation to unpaid work, which could include a shortage of paid work, a desire or pressure to undertake unpaid work to increase exposure, or volunteer work on the part of the respondent.

Respondents were asked if they had worked as an artist or creative arts worker in the previous six months. The possible answers were "Yes, in a self-employed capacity", "Yes, as an employee", "Yes, in unpaid work", and "No". Respondents could choose more than one answer.

## Impact analysis

No impact has been detected on the prevalence of unpaid work.

**Table 3 Worked In the Arts Unpaid**

| Worked in the arts unpaid (%) | October 2022 | April 2023 | October 2023 |
|---|---|---|---|
| **BIA Recipients** | 32.97% | 26.47% | 23.98% |
| **Control Group** | 31.26% | 27.44% | 25.80% |

At baseline, one third of respondents were engaged in unpaid work. Since the pilot began, the share of those who engaged in unpaid work declined among both groups. This positive development is stronger among BIA recipients; however, it is not statistically significant and therefore cannot be attributed to the policy intervention. It is possible that levels recorded at the start of the pilot captured the lingering effects of pandemic restrictions and that rates diminished naturally as the sector recovered.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect becomes negative and significant (-5 percentage points *), suggesting that the BIA payment leads to a small decrease in the prevalence of unpaid work.

Given the difference between the models and the weak significance, there is not enough evidence to suggest that the BIA payment impacts the prevalence of unpaid work.

# Practice Development Impacts

## 3. Monthly Practice Expenditures


This indicator provides information on the level of investment that is going into the artistic practice of participants.

Participants were asked "Thinking back over the past six months, how much have you spent on your arts or creative practice under the following categories on average each month? Enter zero if not applicable." The categories provided are equipment and materials, rental of studio or office space, travel for work, courses or training, advertisement and marketing.

### Impact Analysis

One year into the pilot, the monthly practice expenditures of BIA recipients are on average higher than those of the control group by €553.30.

On average, BIA recipients spend monthly €441.80 more on equipment and materials, €31.60 more on advertisement and marketing, €43.80 more on work spaces, and €36.10 more on work travel compared to the control group. These effects are statistically significant. No effect was detected on training expenses.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant, namely: €433.2** on equipment and materials, 30.94*** on advertisement and marketing, €40.5** on work spaces, and 36.71** on work travel. No effect was detected on training expenses.

BIA recipients' extra spend on equipment and materials equates to a third (**31.26%**) of their monthly BIA payment. BIA recipients also spend over 2% extra on each of the following; advertising and marketing (**2.23%**), work spaces (**3.1%**) and work travel (**2.55%**). This extra spending in total is almost **40%** (**39.15%**) of their BIA monthly payment.

**Table 4 Monthly Practice Expenditures**

| | Equipment/materials Monthly spend | | | Work space Monthly spend | | | Work travel Monthly spend | | |
|---|---|---|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** |
| **BIA Recipients** | €715.3 | €887.8 | **€995.9** | €59.0 | €87.9 | €97.6 | €118.6 | €130.8 | **€155.3** |
| **Control Group** | €785.3 | €605.0 | **€624.1** | €75.9 | €70.4 | €70.7 | €127.6 | €115.4 | **€128.2** |

| | Advertisement/ Marketing Monthly spend | | | Training Monthly spend | | |
|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** |
| **BIA Recipients** | €25.6 | €40.0 | **€48.3** | €50.7 | €56.0 | **€56.2** |
| **Control Group** | €32.6 | €28.8 | **€23.6** | €43.9 | €31.7 | **€45.9** |

**Table 5 Monthly Practice Expenditures Net Effects**

| | Equipment/ Materials | Work space | Work travel | Advertisement/ Marketing |
|---|---|---|---|---|
| **Net Effect** | €441.80** | €43.80*** | €36.10** | €31.6*** |

BIA recipients are consistently spending more than the control group on each category. This is a positive development as it indicates that recipients are investing into their art practice and associated business.

There is some variation within the sample with regard to the expenditure on these items, as indicated by large standard errors[8] (see Appendix II for regression tables). This is not surprising because overall, the practices in some art forms may require a lot of equipment, designated work space (e.g. studio rental), and work travel (e.g. touring) - while others may not.

BIA recipients increased average spend on equipment by almost **40% (39.23%)** over the period October 2022 to October 2023. At the same time, the control group decreased average spend on equipment by over **20%**. BIA recipients increased average spend on work spaces by almost two thirds; while the control group decreased average spend on work spaces by almost seven percent. BIA recipients increased average spend on work travel by almost one third (**30.94%**), while average spend for the control group only increased marginally (**0.47%**). BIA recipients increased average spend on advertising by almost **90%** (**88.52%**), as control group participants decreased their average spend on advertising by over one quarter (**27.70%**). BIA recipients increased average spend on training by almost **11%** (**10.93%**), while average spend for the control group increased by almost five percent (**4.44%**).

## 4. Weekly Hours Spent on Arts Work

"Doing my tax returns this year really gave me a great sense of pride and achievement that I am a business owner running my own artist practice and has really motivated to keep growing my artist practice to a point that perhaps one day I would not need to surrender to either an external day job or rely on this monthly grant."

TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

"I have been able to cut back on work outside of my own arts practice, and devote more time to composing, and to starting to tour in new markets (where a financial loss is often necessary to establish a base). This will ultimately lead to more bookings and a better financial return in the near future."

TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

[8] Standard errors are a measure of the accuracy of the estimated effect.

Respondents were asked how they spent their time in the previous six months, specifically how many hours they allocate to certain activities. The question asked is "Thinking back on the past six months, in a typical week on average how much time would you estimate you spent on the following?" There are fifteen categories available for respondents to select from.

The "Arts practice development" section captures the different aspects involved in developing an artistic practice. The "Wider arts sector work" section captures the work done by artists and creative arts workers in the wider arts sector, since many of them teach in the arts, or might be employed in an arts organisation in administrative roles. Further, some artists and creative arts workers mentor or coach others in their field in order to help them develop.

**Table 6 Time-use Questionnaire**

| Area | Category | Hours |
|---|---|---|
| Arts practice development | Weekly hours making work *(This will be specific to your individual creative practice but may include for example composing, practising, rehearsing etc.)* | |
| | If you are a performing artist, weekly hours spent presenting / performing "finished" work | |
| | Weekly hours research and experimentation, in relation to your work as an artist or creative arts worker | |
| | Weekly hours management and administration, in relation to your work as an artist or creative arts worker | |
| | Weekly hours training related to your work as an artist or creative arts worker *(including training courses as well as being mentored or coached)* | |
| | Weekly hours travelling for work including touring | |
| Wider arts sector work | Weekly hours working in the arts (paid and unpaid) outside your own practice *(e.g. arts administration role, teaching arts)* | |
| | Weekly hours mentoring or coaching others in relation to their artistic or creative practice | |
| Work outside of the arts sector | Weekly hours working for pay outside of the arts sector | |
| | Volunteering outside of the arts sector | |
| Care work, household work | Weekly hours household work | |
| | Weekly hours care work *(i.e. taking care of others)* | |
| Wellbeing and free time | Weekly hours leisure activities and socialising | |
| | Weekly hours exercising, doing sport or physical activity | |
| | Weekly hours sleeping | |

Pilot participants have been provided with a time-log document that lists the categories above to facilitate completion of the relevant section in the 6-monthly survey. Participants are however free

to use other methods to keep track of their time use and participants are not required to share their logs with the BIA operational or research teams.

## Impact Analysis

One year into the pilot, BIA recipients spend on average more weekly hours than the control group on activities related to practice development, specifically: more than 3.5 hours making work, more than 2 hours on research and experimentation, more than half an hour on training, and more than 1 hour on management and administration. These are very interesting results, as they indicate that recipients are choosing to invest their time on activities related to practice development and the associated business.

No statistically significant effect was detected for presenting/performing work, mentoring, volunteering in the arts, and travelling (touring).

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effects remains significant and positive for all categories except management and administration. BIA recipients spend each week almost 3 hours*** more than the control group making work. Compared to the control group, they also spend more than 1.5 hours*** on research and experimentation, and more than half an hour* on training. No statistically significant effect was detected for presenting/performing work, mentoring, volunteering in the arts, and travelling (touring).

**Table 7 Weekly Hours Spent Developing One's Art Practice**

| Cohort | Presenting/ performing work (hours) | | | Making work (hours) | | | Research and experimentation (hours) | | | Management and admin (hours) | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | October 2023 | October 2022 | April 2023 | October 2023 | October 2022 | April 2023 | October 2023 | October 2022 | April 2023 | October 2023 |
| BIA Recipients | 3.6 | 3.6 | **3.4** | 21.3 | 23.1 | **23.9** | 9.4 | 10.4 | **10.2** | 6 | 6.9 | **7.0** |
| Control Group | 4.1 | 3.1 | **3.2** | 21.6 | 22 | **20.4** | 10.2 | 9.6 | **8.8** | 6.5 | 6.5 | **6.4** |

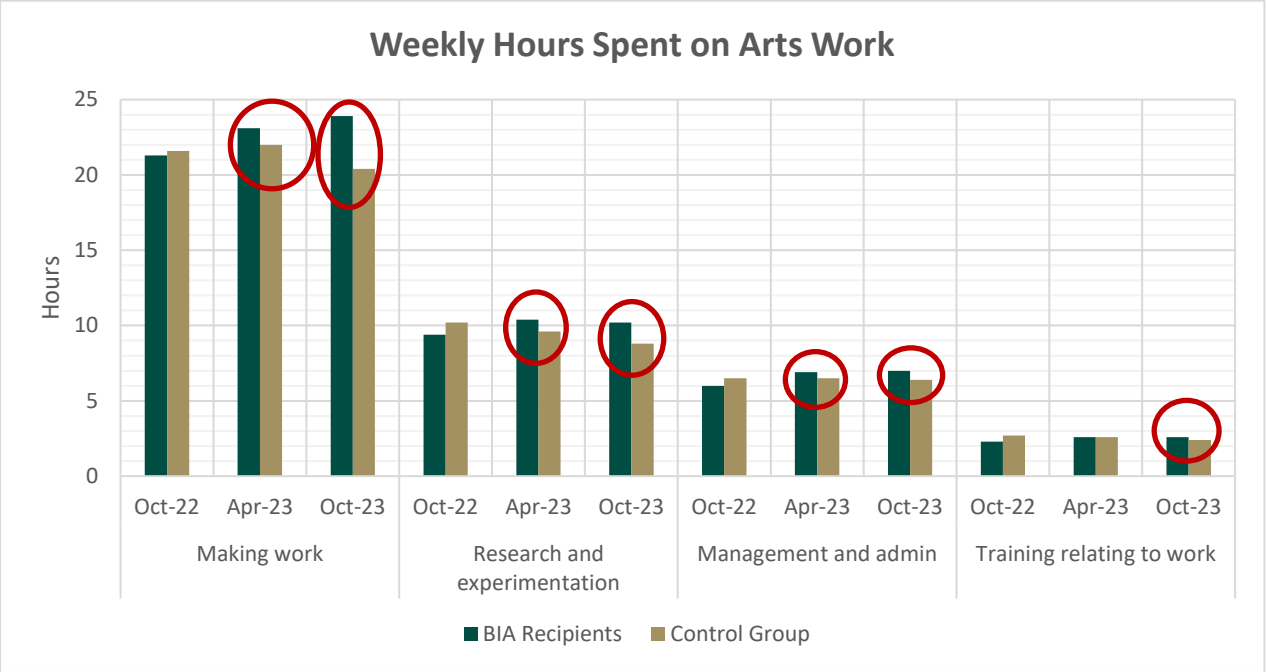
| Cohort | Training relating to work (hours) | | | Travelling, including touring (hours) | | | Work in the arts outside of practice (hours) | | | Mentoring and coaching (hours) | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | October 2023 | October 2022 | April 2023 | October 2023 | October 2022 | April 2023 | October 2023 | October 2022 | April 2023 | October 2023 |
| BIA Recipients | 2.3 | 2.6 | **2.6** | 4.1 | 4.3 | **4.8** | 3.6 | 3.6 | **3.5** | 1.3 | 1.4 | **1.2** |
| Control | 2.7 | 2.6 | **2.4** | 4.0 | 4.1 | **4.2** | 4.1 | 4.2 | **4.1** | 1.3 | 1.3 | **1.2** |

| Group | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|

**Table 8 Weekly Hours Spent Developing One's Art Practice – Net Effects**

| | Making work | Research and experimentation | Management and administration | Training |
|---|---|---|---|---|
| Net effect | +3.8 hours*** | +2.2 hours*** | +1.1 hours** | +0.7 hours** |

**Figure 3 Weekly Hours Spent on Arts Work**




The largest improvement in October 2023 is in the "Hours Making Work" category. On average, BIA recipients spend 3.5 weekly hours more than the control group on this activity. Over the first year, control group members have decreased time making work by over five percent (**5.42%**), whereas BIA recipients have increased it by almost one-eight (**12.12%**). It is also interesting to note that there has been a steady improvement over time for BIA recipients, especially given that at baseline the control group had a higher average value compared to BIA recipients.

The category "Research and Experimentation" follows a similar path. While the control group spent more time on it on average at the start of the trial, BIA recipients have now surpassed it and spend on average 2.2 weekly hours on research and experimentation. Over the first year of the pilot, the amount of time spent by the control group on this category declined by almost one-seventh (**14.11%**), while BIA recipients increased their time by over one-twelfth (**8.6%**) on average.

# 5. Completed New Works

Respondents were asked, “If applicable, in the past six months have you completed any new, finished works?” Possible answers are “Yes” (1), “No” (2), and “Not applicable to my art form or creative practice” (3). Answer (3) can be relevant to creative arts workers, who support the practice of artists but might not produce specific artworks themselves, or to activities that require the input of several people to create a finished product, like acting etc.

It is important to mention that the number of completed new works is **not a success indicator in its own right**, but an interesting data point that is considered within a wider context. Prior to commencement of the BIA pilot, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media regularly engaged with artists and the wider arts sector, and discussed this indicator. We are not interested in just measuring the number of works produced; as the value of the arts is not simply in the creation of work, but also in works of quality. Indeed, a reduction in new works may be desirable in some cases. This may be because artists are creating fewer works of higher quality, spending more time on fewer works, feeling less pressure to deliver constant new works in order to generate income, feeling less pressure to undertake commissions they are not interested in, or focus on work that develops their practice in the medium-to-long term.

## Impact Analysis

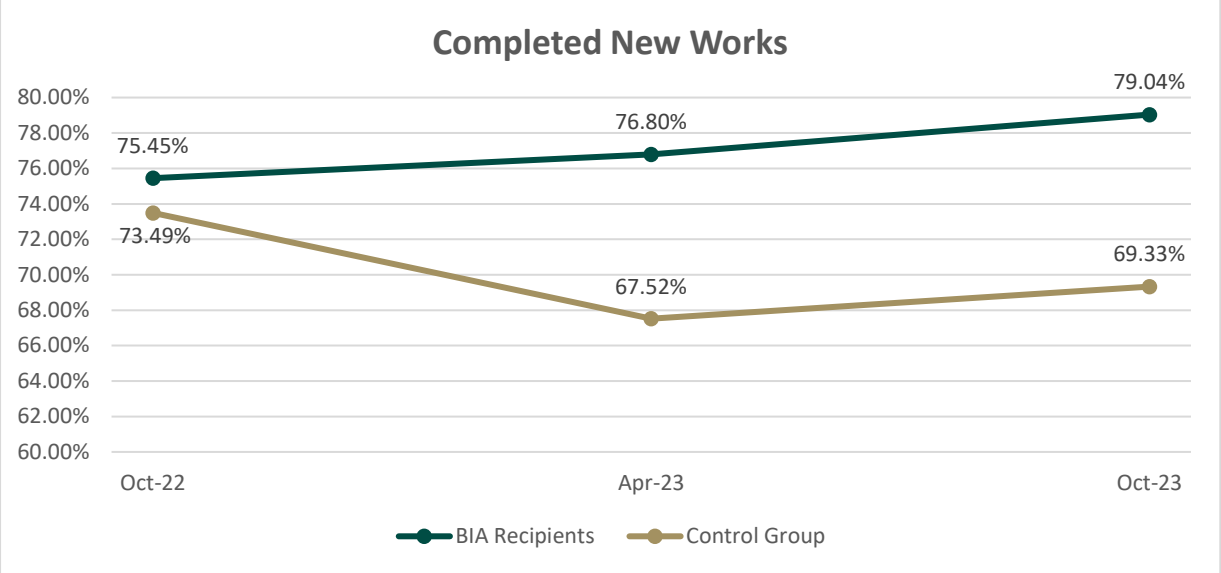
BIA recipients are 7.7 percentage points more likely to have completed new works in the previous six months compared to the control group.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant (+4.7 percentage points *).

**Table 9 Completed New Works**

| Has completed new works (%) | October 2022 | April 2023 | October 2023 | Difference (October 23-October 22) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 75.45% | 76.80% | 79.04% | +3.59 percentage points | **+7.7 percentage points*** ** |
| **Control group** | 73.49% | 67.52% | 69.33% | -4.16 percentage points | |

**Figure 4 Completed New Works**




Results indicate that the likelihood to have produced completed, new works increased among BIA recipients following the commencement of the pilot. The probability has been increasing over the initial year but particularly in the period from April 2023 to October 2023. The control group saw a large decline in April 2023 compared to the baseline over the initial six months, but saw an improvement in the period to October 2023.

Compared to the baseline, the share of BIA recipients who said they completed new works increased by **5%** while it decreases by **5%** among the control group. In October 2023, the gap between the groups is quite large at approximately 10 percentage points.

This indicator is particularly interesting because unlike others in the report, it has increased since April 2023. As seen in the previous indicator, recipients are investing more time in their arts practice compared to the control group. The increase in the likelihood of producing new works aligns with that.

# 6. Number of New Works

As a follow up to the previous question ("If applicable, in the past six months have you completed any new, finished works?"), respondents were asked "If yes, how many?" They could input the number in a blank field.

## Impact Analysis

One year into the pilot, BIA recipients completed on average 3.6 pieces of work more than the control group.

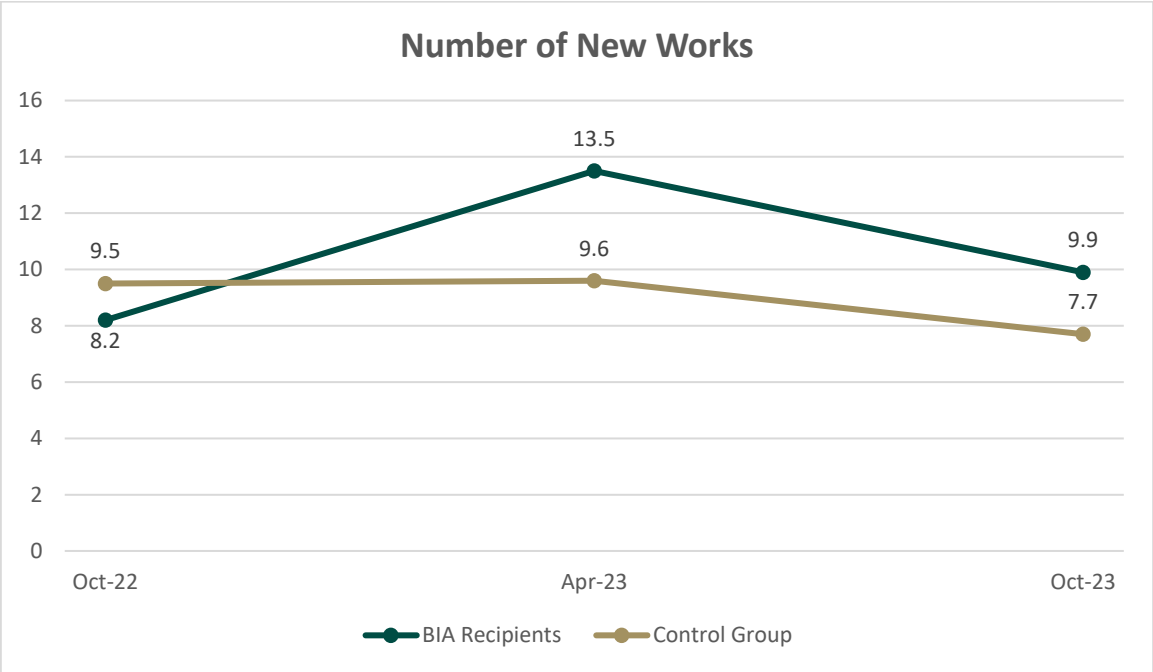
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant (+3.8** pieces of work).

It's important to note that there is a large variation among art forms when it comes to the completion of works, as some works can take a long time to be completed (books, visual arts pieces, installations, scripts, etc.). Also, those who are active in collaborative art forms (music, film, etc.) rely on the contribution of others to finish a piece or work.

**Table 10 Number of New Works**

| Number of New Works | October 2022 | April 2023 | October 2023 | Difference (October 23-October 22) | Net Effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 8.2 | 13.5 | 9.9 | +1.7 pieces of work | **+3.6 pieces of work*** |
| **Control group** | 9.5 | 9.6 | 7.7 | -1.8 pieces of work | |

**Figure 5 Number of New Works**




At the start of the pilot, BIA recipients had completed 8.2 pieces of work on average in the previous six months, while the control group had completed 9.5. Six months later, BIA recipients experienced an almost two-thirds increase (**64.63%**), while over the same period the control group recorded an increase of just over one percent (**1.05%**). The initial steep increase among BIA recipients did not sustain into October 2023, when a decline is apparent among both groups. When we look at the results for the period April 2023 to October 2023, we see BIA recipients record a decline of over one quarter (**26.67%**) and the control group record a decline of almost twenty percent (**-19.79%**).

This may reflect some seasonality, as work in the arts tends to be more or abundant in some seasons compared to others. The large variance in regard to responses to this question is also an important factor when analysing this data.

When we look at the first year of the pilot as a whole, results indicate BIA recipients recorded a greater than one-fifth (**20.73%**) increase in output and the control group recorded an almost one-fifth decline (**-18.95%**) over the period.

# 7. Contract Price

Respondents were asked, “What has been the average contract or commission price for work undertaken in the past six months?”

## Impact Analysis

No statistically significant impact has been detected on commission prices, meaning that there is no evidence that the basic income payment has affected recipients’ average contract prices.

Also, no statistically significant impact was detected when taking into account the effect of factors such as education, gender, work experience, caring responsibilities, and disability.

**Table 11 Average Commission Price**

| Average commission price (€) | October 2022 | April 2023 | October 2023 |
|---|---|---|---|
| **BIA Recipients** | €1,151 | €827 | €962 |
| **Control Group** | €1,080 | €1,127 | €1,114 |

Although no statistically significant impacts have been noted around average commission price, there is movement within the data. As this cannot be attributed to the BIA payment, other external factors must be influencing this impact.

At baseline, average commission price was roughly €1,000 for both groups. If we look at the results over two separate six-month periods, from October 2022 to April 2023 BIA recipients recorded a decline of over one quarter (**-28.15%**), while control group members recorded an increase of over four percent (**4.35%**). From April 2023 to October 2023 BIA recipients recorded an almost one-sixth increase in average commission price, while the control group recorded a decrease of just over one percent (**-1.15%**).

Over the initial year of the pilot, average commission price for BIA recipients declined by almost one sixth (**-16.42%**), while over the same period it increased marginally among the control group (**3.15%**).

# 8. Arts Funding Applications

Respondents were asked, “In the last 6 months have you applied for an arts funding or grant (not including Basic Income for the Arts)? Possible answers are “Yes” or “No”.

## Impact Analysis

No statistically significant impact has been detected, meaning that there is no evidence that the basic income payment affected recipients’ likelihood to apply for arts funding.

Also, no statistically significant impact was detected when taking into account the effect of factors such as education, gender, work experience, caring responsibilities, and disability.

**Table 12 Arts Funding Applications**

| Has applied for arts funding (%) | October 2022 | April 2023 | October 2023 |
|---|---|---|---|
| **BIA Recipients** | 33.80% | 30.09% | 30.18% |
| **Control Group** | 38.86% | 36.69% | 35.96% |

At baseline, one third of BIA recipients (**33.80%**) and more than a third of control group participants (**38.86%**) stated they had applied for arts funding in the previous six months.

In April 2023 there was a decline of more than 3.5 percentage points among BIA recipients, and a decline of more than 2 percentage points among the control group. In October 2023, the value barely changed for BIA recipients, while there was a further small decline of less than 1 percentage point among the control group.

# 9. Artist Residencies

Respondents were asked “In the past six months have you undertaken an artist residency?” Possible answers are “No” (1), “Yes, within the Republic of Ireland” (2), and “Yes, internationally, outside the Republic of Ireland” (3).

## Impact Analysis

No effect was detected on the prevalence of artist residencies, meaning that there is no evidence that the basic income payment affected the likelihood of recipients to undertake residencies.

No impact was detected also when taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability.

**Table 13 Undertaken an Artist Residency**

| Has undertaken an artist residency, nationally or internationally (2-3) (%) | October 2022 | April 2023 | October 2023 |
|---|---|---|---|
| **BIA Recipients** | 11.40% | 9.99% | 10.98% |
| **Control group** | 11.55% | 8.74% | 10.67% |

Over the initial year of the pilot, the share of respondents who stated they had undertaken an artist residency declined by almost four percent (**-3.68%**) among BIA recipients, and by over seven and a half percent (**7.62%**) among the control group. here it is interesting to note that the pattern seems to be the same among both groups: a decline in April 2023 followed by an increase in October 2023.

# Sectoral Retention Impacts

## 10. Inability to Work in the Arts

> "The cost of living crisis forced our repayments higher and it meant I had to take support work for other artists which I was determined not to do until my own was completed. Then I suffered illness [...], which I am now coming out of... It meant my personal project suffered, but the fact I had financial support meant I could focus on recovery without making myself more ill or shelving it altogether."
>
> TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

In this section we examine the inability to work in the arts. Respondents were asked "at any stage in the past six months, have you wanted to work in as an artist or creative arts worker but been unable to?" Possible answers were: (1) "Yes, All of the time, (2) "Yes, Regularly," (3) "Yes, Sometimes," (4) "Yes, Once," (5) "No, I have not wanted to work in the arts," and (6) "No, I have wanted to work in the arts and have been able to".

### Impact Analysis

The first indicator we will examine is whether participants have been unable to work in the arts **at least once** in the previous six months.

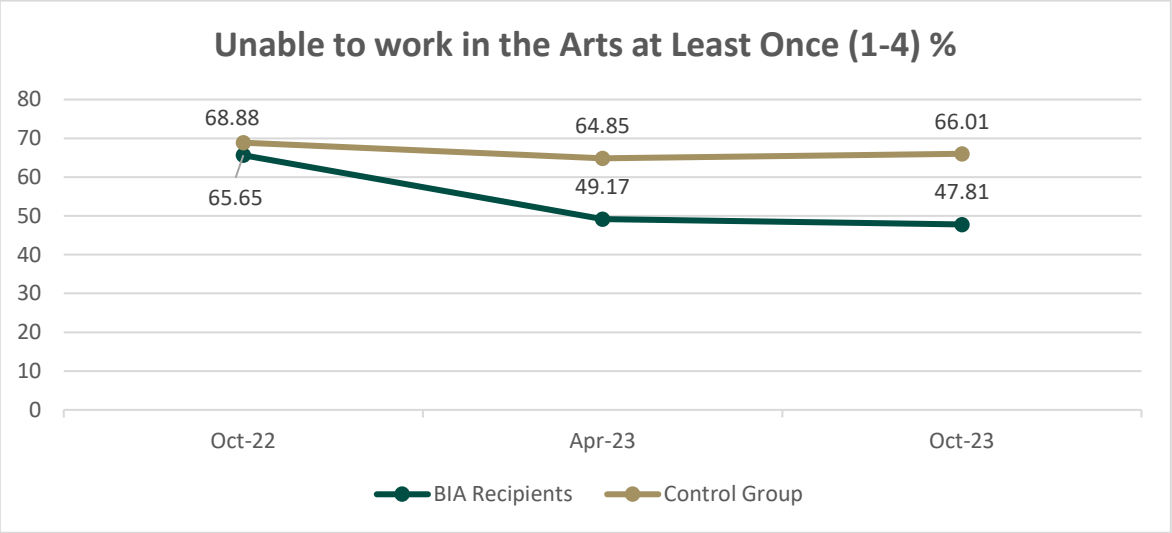
One year into the pilot, BIA recipients are 15 percentage points less likely to have been unable to work in the arts at least once compared to the control group. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains significant (-13 percentage points ***).

Table 14 Inability to Work in the Arts at Least Once

| Unable to work in the arts at least once (1-4)[9] % | October 2022 | April 2023 | October 2023 | Difference (October 23– October 22) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 65.65% | 49.17% | 47.81% | -17.84 percentage points | **-15 percentage points*** ** |
| **Control group** | 68.88% | 64.85% | 66.01% | -2.87 percentage points | |

Figure 6 Unable to Work in Arts at Least Once




At baseline, a very large share of respondents (over **65%**) had been unable to work in the arts at least once in the previous six months. In April 2023, there was a large decline of more than 16 percentage points for BIA recipients, and a modest decline of roughly 4 percentage points for the control group. Given the large disparity between the two groups in April 2023, it is unlikely that the improvement is caused by the lifting of pandemic restrictions, as it is much more evident among the treatment group.

In October 2023 there was a further small improvement for BIA recipients, while the share among control group member is increasing slightly.

[9] (1) Yes, all of the time, (2) Yes, regularly, (3) Yes, sometimes, (4) Yes, once.

# 11. Inability to Work in the Arts: Barriers

We now examine the reasons why respondents were unable to work in the arts in the previous six months. Respondents were asked: "If unable to work [in the arts], was this due to: a lack of suitable jobs or clients; low pay; sickness, illness or accident; pandemic restrictions; care responsibilities; other reason(s)". Respondents could choose more than one answer.

## Impact Analysis

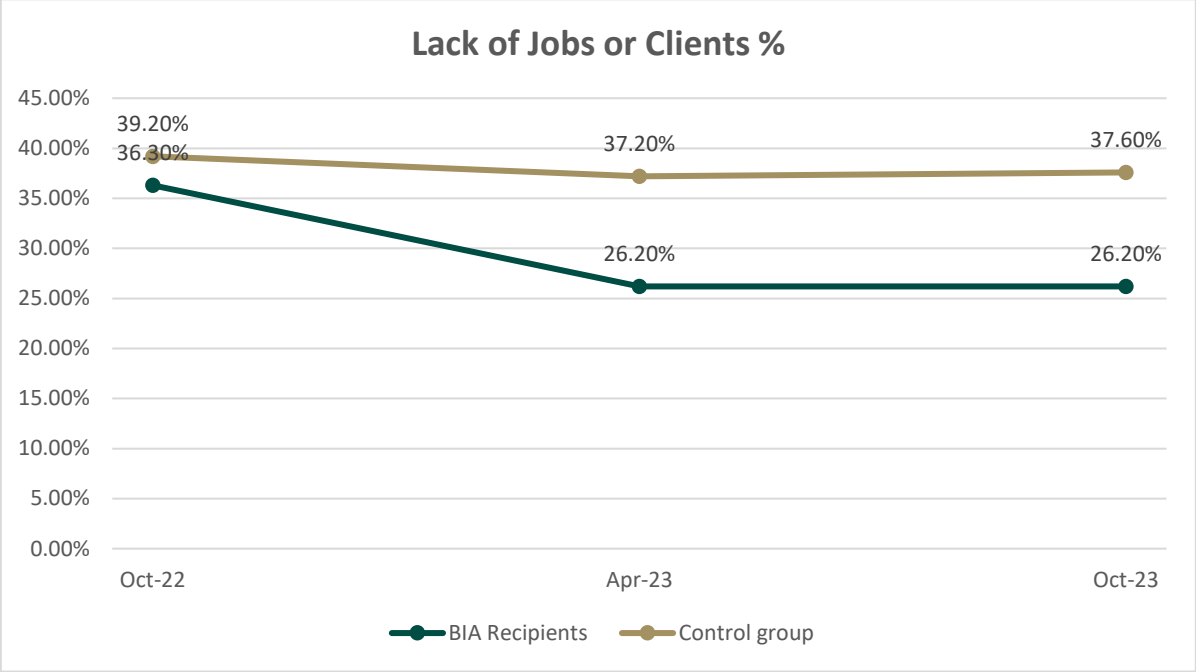
One year into the pilot, BIA recipients are 8.6 percentage points less likely to list "lack of jobs or clients" as a reason for not being able to work in the arts in the previous six months. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains significant (-7 percentage points **).

**Table 15 Lack of Jobs or Clients**

| Unable to work in the arts: lack of jobs or clients (%) | October 2022 | April 2023 | October 2023 | Difference (October 23– October 22) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 36.3% | 26.2% | 26.2% | -10.1 percentage points | **-8.6 percentage points *** ** |
| **Control group** | 39.2% | 37.2% | 37.6% | -1.6 percentage points | |

**Figure 7 Unable to Work in the Arts: Lack of Jobs or Clients**




At baseline, more than a third of respondents were unable to work in the arts due to lack of jobs or clients. Six months later, the share declined by more than 10 percentage points among BIA recipients, while the control group saw a reduction of two percentage points. In October 2023, the shares remain roughly unchanged. BIA recipients might have been able to invest more time looking for potential opportunities, or perhaps the improved quality of their work made it easier to find new clients.

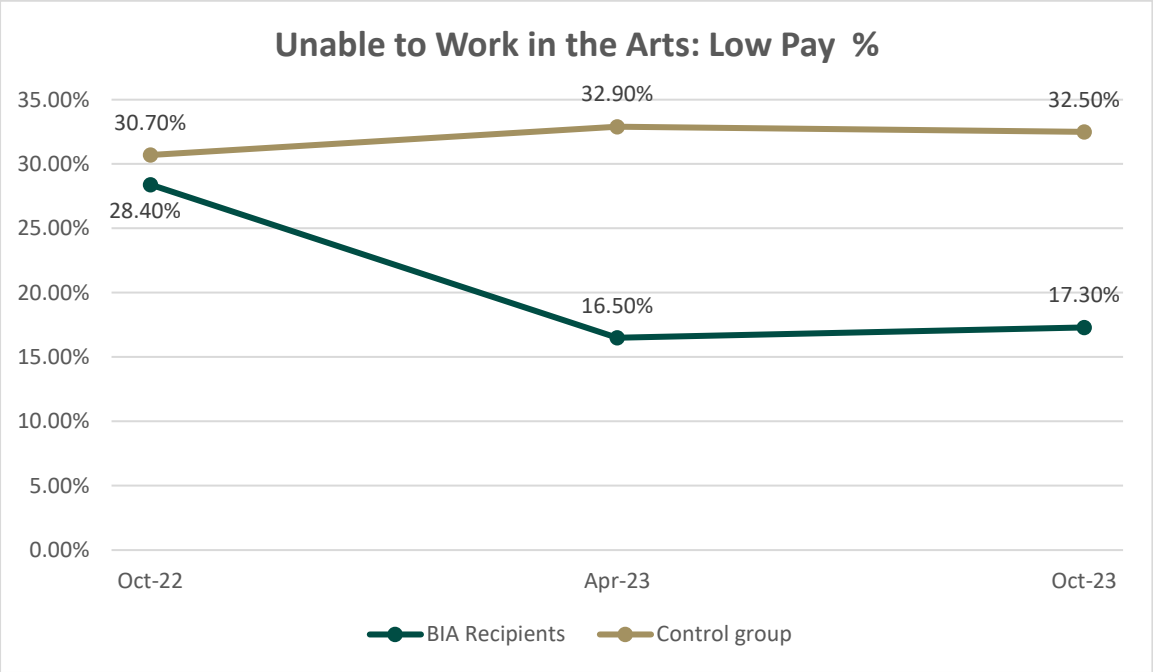
**Table 16 Low Pay**

| Unable to work in the arts: low pay (%) | October 2022 | April 2023 | October 2023 | Difference (October 23– October 22) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 28.4% | 16.5% | 17.3% | -11.1 percentage points | **-13 percentage points ***** |
| **Control group** | 30.7% | 32.9% | 32.5% | +1.8 percentage points | |

One year into the pilot, BIA recipients are 13 percentage points less likely to list “low pay” as a reason for not being able to work in the arts in the previous six months. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains exactly the same (-13 percentage points ***).

**Figure 8 Unable to Work in the Arts: Low Pay**




The divergence between the groups on this indicator is striking. In October 2023, almost twice as many respondents in the control group named low pay as a reason for their inability to work in the arts. Conversely, almost half that share did so in the treatment group. The largest decline materialised among BIA recipients in April 2023, and has remained roughly unchanged since.

When looking at the entire first year, BIA recipients have recorded a greater than one third (**-39.08%**) reduction on this indicator, while the control group recorded an almost six percent (**5.86%**) increase.

The BIA payment might allow recipients to turn down low-paying jobs. Alternatively, it might act as a subsidy and allow recipients to accept low-paying jobs that they wish to pursue for other reasons. In any case, low pay is less of a hindrance among BIA recipients than it was at the start of the pilot.

Table 17 Pandemic Restrictions

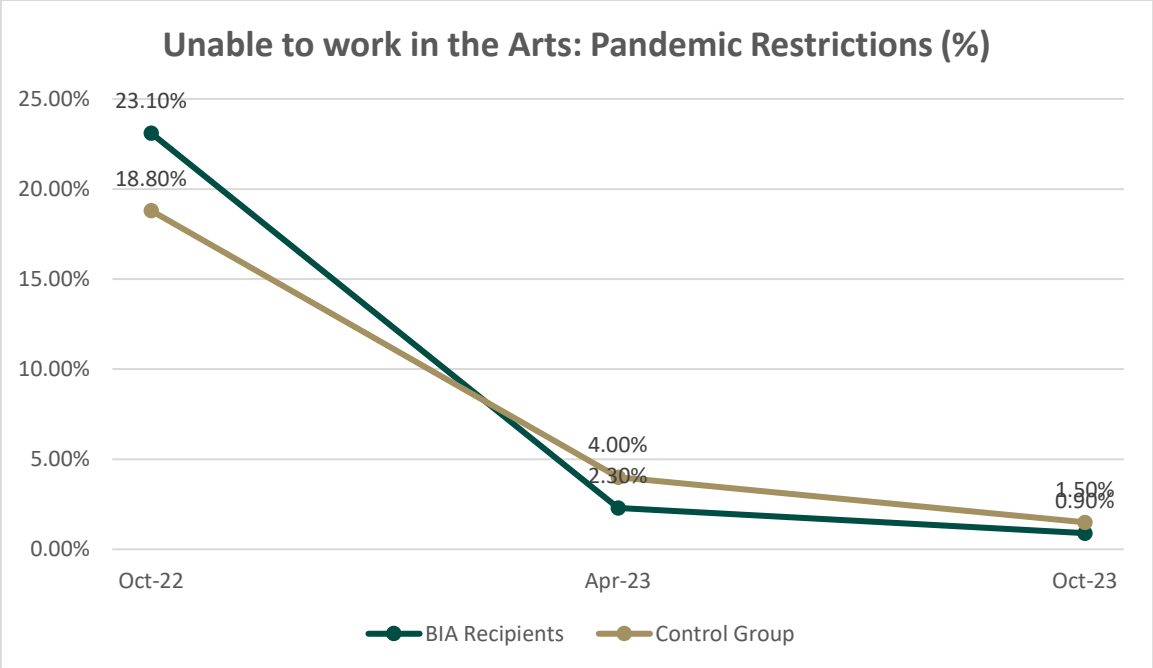
| Unable to work in the arts: pandemic restrictions (%) | October 2022 | April 2023 | October 2023 | Difference (October 23– October 22) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 23.1% | 2.3% | 0.9% | -22.2 percentage points | **-4.9 percentage points ***** |
| **Control group** | 18.8% | 4.0% | 1.5% | -17.3 percentage points | |

One year into the pilot, BIA recipients are 4.9 percentage points less likely to list "pandemic restrictions" as a reason for not being able to work in the arts in the previous six months. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains significant (-4.8 percentage points ***).

While pandemic restrictions are no longer in place at the time of writing, this data has not been published previously and gives some insights into the sector's recovery after the pandemic.

Figure 9 Unable to Work in the Arts: Pandemic Restrictions




Initial levels in 2022 are relatively high, with almost one in four **(23.1%)** of BIA recipients and almost one in five **(18.8%)** of the control group naming pandemic restrictions as a reason for their inability

to work in the arts. That has declined dramatically over the first year of the pilot, with less than one percent **(0.9%)** of BIA recipients naming pandemic restrictions as a reason, and a marginally higher rate for the control group where **1.5%** did so. At the time of writing, cases of COVID-19 can still affect a project. Ongoing COVID-19 testing protocols particularly in the performing arts, for example in theatre and film, can result in an actor being replaced or production being halted while people isolate.

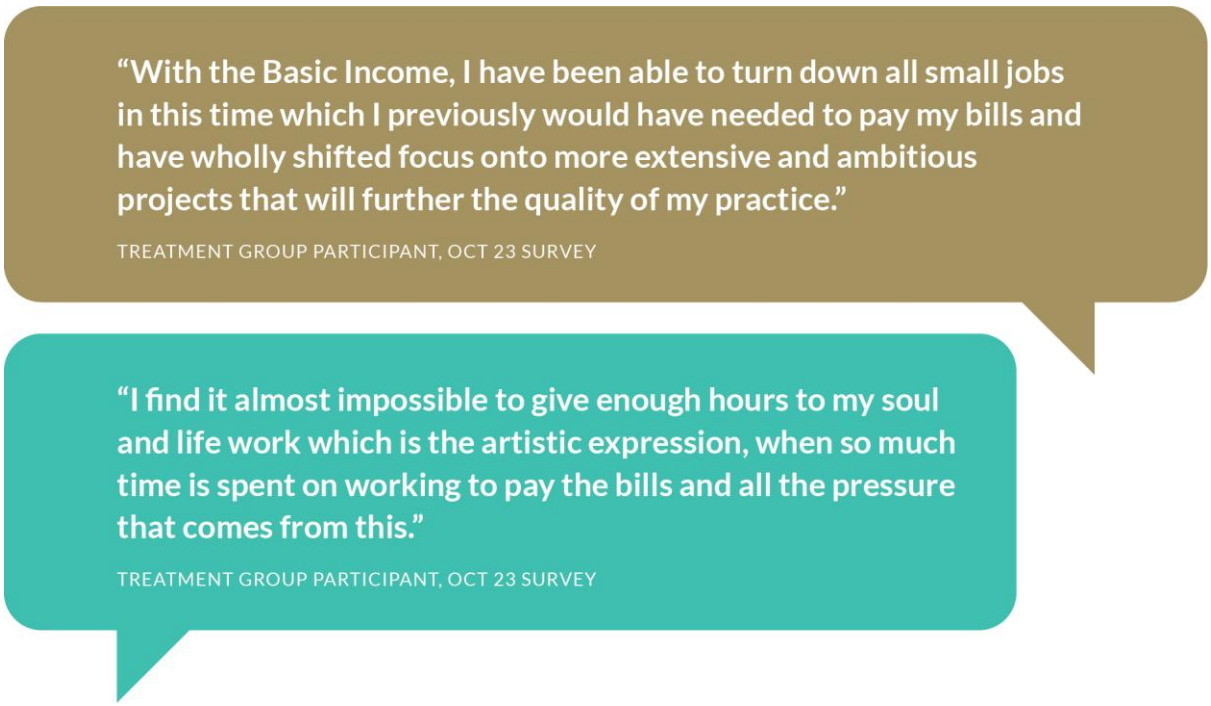
## Unable to Work in the Arts: Sickness, Illness or Accident

No impact was detected for “unable to work in the arts: sickness, illness or accident”. Also, no impact was detected when taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability.

## Unable to Work in the Arts: Care Responsibilities

No impact was detected for “unable to work in the arts: care responsibilities”. Also, no impact was detected when taking into account the effect of factors like education, gender, work experience, and disability.

# 12. Weekly Hours Spent Working outside the Arts




As with other indicators, this indicator helps to assess the reduction of the loss of skill and knowledge from the sector, which can happen when artists and creative arts workers decide to work in other sectors for reasons of economic necessity.

This information was collected by asking recipients to report how many hours per week, on average; they spent working for pay in a sector other than the arts over the past six months.

## Impact Analysis

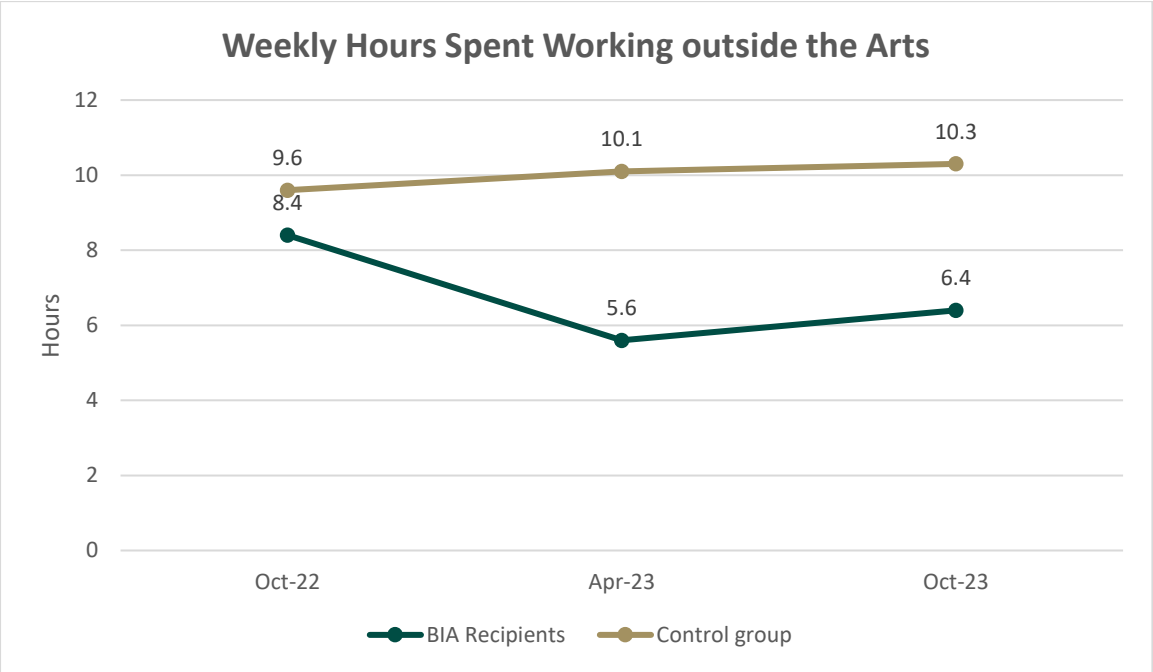
One year into the pilot, BIA recipients have decreased the time spent working in another sector by more than two and a half hours compared to the control group. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains significant (-2.3 hours**).

**Table 18 Weekly Hours Spent Working outside the Arts**

| Weekly hours working outside the Arts | October 2022 | April 2023 | October 2023 | Difference (October 23 – October 22) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 8.4 hours | 5.6 hours | 6.4 hours | -2 hours | **-2.7 hours*** ** |
| **Control group** | 9.6 hours | 10.1 hours | 10.3 hours | +0.7 hours | |

**Figure 10 Weekly Hours Spent Working outside the Arts**




BIA recipients have recorded a net decrease of 2.7 hours spent working outside the arts over the initial year of the pilot. This is a **23.81%** decline. At the same time, the control group is showing an increase of 0.7 hours (**7.29%**). From April 2023 to October 2023 however there has been an increase among both groups, which is more pronounced among BIA recipients.

Here it might be important to note that the BIA payment is not adjusted for inflation, meaning it has lost value in real terms since the trial started. This means that as inflation increases, participants might need supplementary income to maintain their existing standard of living and keep up with rising costs. What could be purchased in October 2022 using the entire weekly BIA payment (€325) required €333 in April 2023, and €341 in October 2023.[10] These are cost increases of **2.6%** and **5.1%** respectively compared to the baseline.[11]

It is also possible that the "substitution effect" might be at play here. It occurs when income increases, and consumers replace cheaper goods with more expensive ones. If costs increase due inflation, individuals need to earn additional income and therefore increase working time to keep up with the cost of their increased lifestyle.

[10] CSO 2024. CPI Inflation Calculator.
[11] CSO 2024. CPI Inflation Calculator.

# Well-being Impacts

## 13. Time Use

> "I am able to say yes when people want to meet up for coffee, because I do have €10 to spend on travelling to the spot and buy a hot chocolate. The quality of my friendships have gone up. It sounds stupid but I have celebrated my birthday with people for the first time in years, in 2023, indirectly thanks to BIA."
>
> TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

> "I am now currently working 3 jobs, which results in working weeks in a row with no days off [...] All my jobs are in the area I want to specialize in [...], but none of them offers full time hours, so I accept dividing my time and putting my own personal life aside so I can gain experience and grow in the area."
>
> TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

Respondents were asked how they spent their time in the previous six months, specifically how many hours they allocate to certain activities. The question asked is "Thinking back on the past six months, in a typical week on average how much time would you estimate you spent on the following?" Fifteen categories are available. The time-use questionnaire can be found in Section 4.

The "Care work, household work" section captures the time spent doing unpaid household work and on caring responsibilities. The "Wellbeing and free time" area captures aspects that are important for work-life balance.

Pilot participants have been provided with a time-log document that lists the categories above to facilitate completion of the relevant section in the 6-monthly survey. Participants are however free to use other methods to keep track of their time use and participants are not required to share their logs with the BIA operational or research teams.

## Impact Analysis

One year into the pilot, BIA recipients have increased the amount of weekly leisure time by almost one hour compared to the control group. This effect is statistically significant. No impact was detected on hours spent volunteering outside of the arts, household work, care work, exercising, and sleep.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, leisure time remains significant (+ 0.9** hours).

**Table 19 Weekly Hours Spent On Household Work, Care Work, Sleep, and Leisure**

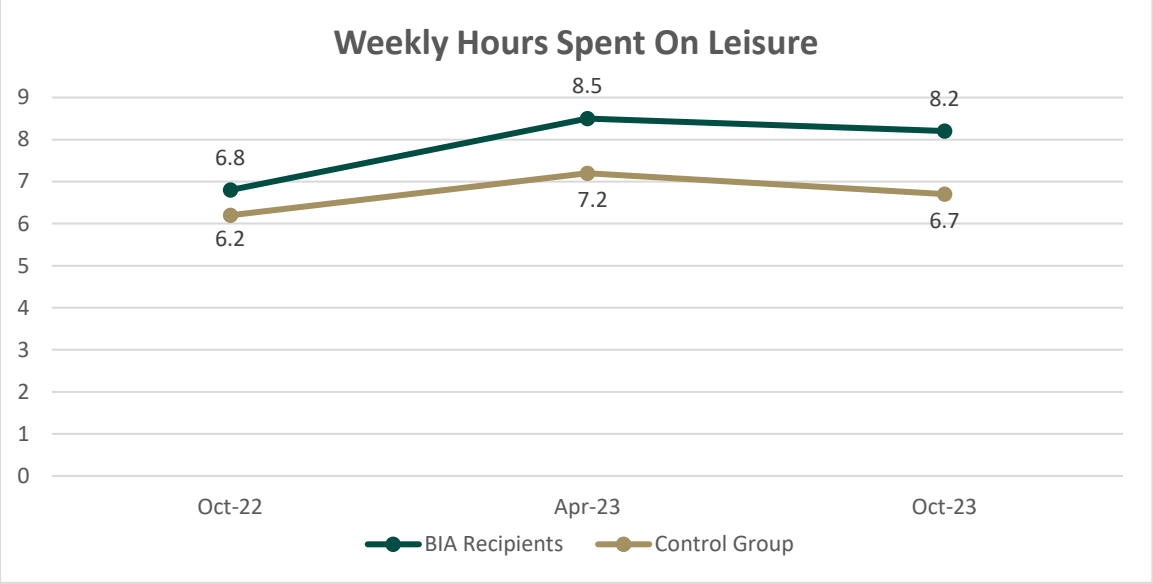
| Cohort | Household work (hours) | | | Care work (hours) | | | Leisure activity (hours) | | |
|---|---|---|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** |
| **BIA Recipients** | 10.3 | 9.8 | **9.9** | 8.1 | 8.7 | **9.0** | 6.8 | 8.5 | **8.2** |
| **Control Group** | 10.5 | 10.5 | **10.1** | 9.3 | 9.9 | **9.9** | 6.2 | 7.2 | **6.7** |

| Cohort | Sleeping (hours) | | | Volunteering not in Arts (hours) | | | Exercising, sport or physical activity (hours) | | |
|---|---|---|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** |
| **BIA Recipients** | 47.8 | 48.8 | **48.7** | 0.6 | 0.6 | **0.7** | 4.8 | 5.4 | **5.2** |
| **Control Group** | 47.6 | 48.8 | **47.8** | 0.8 | 0.8 | **0.8** | 4.7 | 5.4 | **5.0** |

**Table 20 Weekly Hours Spent On Household Work, Care Work, Sleep, and Leisure – Net Effects**

| | Leisure activity (hours) |
|---|---|
| **Net effect** | +0.9 hours** |

**Figure 11 Weekly Hours Spent on Leisure**




"Hours spent on leisure activity" is the only statistically significant variable in the section. BIA recipients showed an over one-fifth (**21.39%**) increase the first year of the pilot. They spend roughly one weekly hour more on leisure than the control group.

It is interesting to note that the control group consistently spends roughly one hour more on average on care work, although the amount has been increasing among the treatment group as well.

# 14. Life Satisfaction

> "I can stand on stage and be proud of what I'm doing, a sense of being acknowledged [...] I have grown in ways I never expected. I view myself as an artist, and feel I am valued in my society, that I can contribute valid ideas, that I have something to share, that I am worthwhile. [...] It has truly helped my mental health in many positive ways this year."
>
> TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

This indicator uses data from the following question on the longitudinal survey: "How do you rate your overall life satisfaction, with 1 being most dissatisfied and 10 being the most satisfied?" This question was asked to measure the subjective well-being of participants. Financial pressure, the precarity of working conditions, and the inability to plan for the future, can have a negative impact on a person's wellbeing.

The OECD (Organisation for Economic Co-operation and Development) defines life satisfaction as a measure of how people evaluate their life as a whole. When asked to rate their general satisfaction with life on a scale from 0 to 10, people across the OECD gave 6.7 on average.[12]

This question is also asked in the CSO/Eurostat's "Survey on Income and Living Conditions (SILC)", and allows us to compare the participants' responses with those of the general population. Here it is important to note that the general population sample for SILC might differ considerably from both BIA recipients and the control group. The data however provides a general indication of life satisfaction rates at the national level.

## Impact Analysis

One year into the pilot, BIA recipients registered an increase of over half a point (0.7) in life satisfaction compared to the control group, on a scale from 1 to 10. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, this effect remains significant (+ 0.6***).

[12] OECD – Life satisfaction.

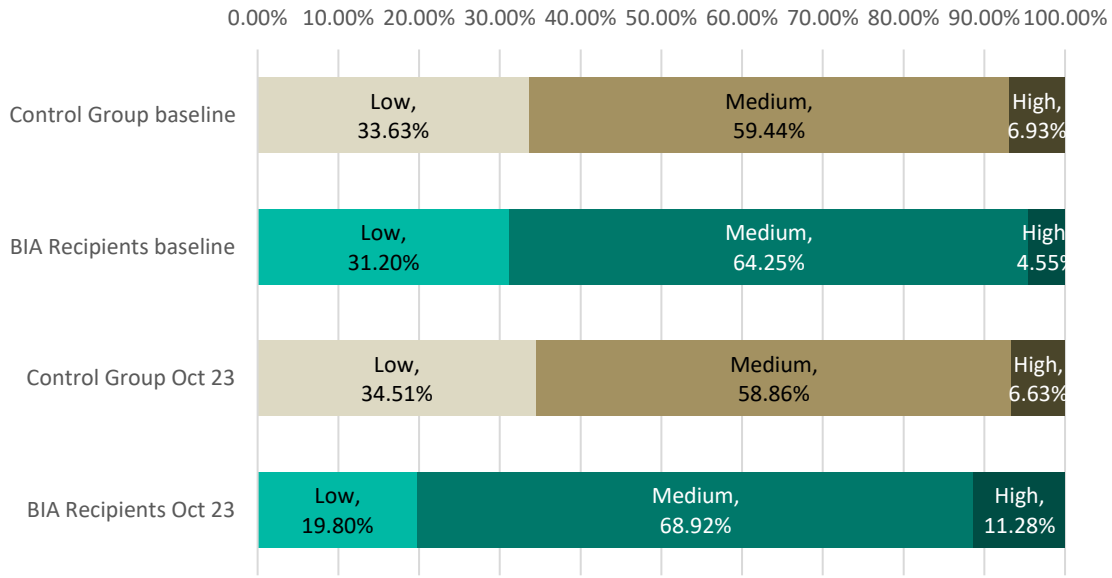
**Table 21 Life Satisfaction**

| Life Satisfaction | October 2022 | April 2023 | October 2023 | Difference (October 23 – October 22) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 6.2 | 6.9 | **6.8** | +0.6 | **+0.7*** ** |
| **Control group** | 6.1 | 6.1 | **6.1** | +/- 0 | |

There was a small decrease in life satisfaction among BIA recipients compared to April 2023, while the control group consistently rates its life satisfaction around 6.1 out of 10. Over the initial first year of the pilot however BIA recipients' life satisfaction increased by almost ten percent (**9.68%**).

Following the approach of the CSO, we can get further insight into the responses of participants by categorising them in terms of "Low" (0-5 points), "Medium" (6-8 points), and "High" (9-10 points) life satisfaction.

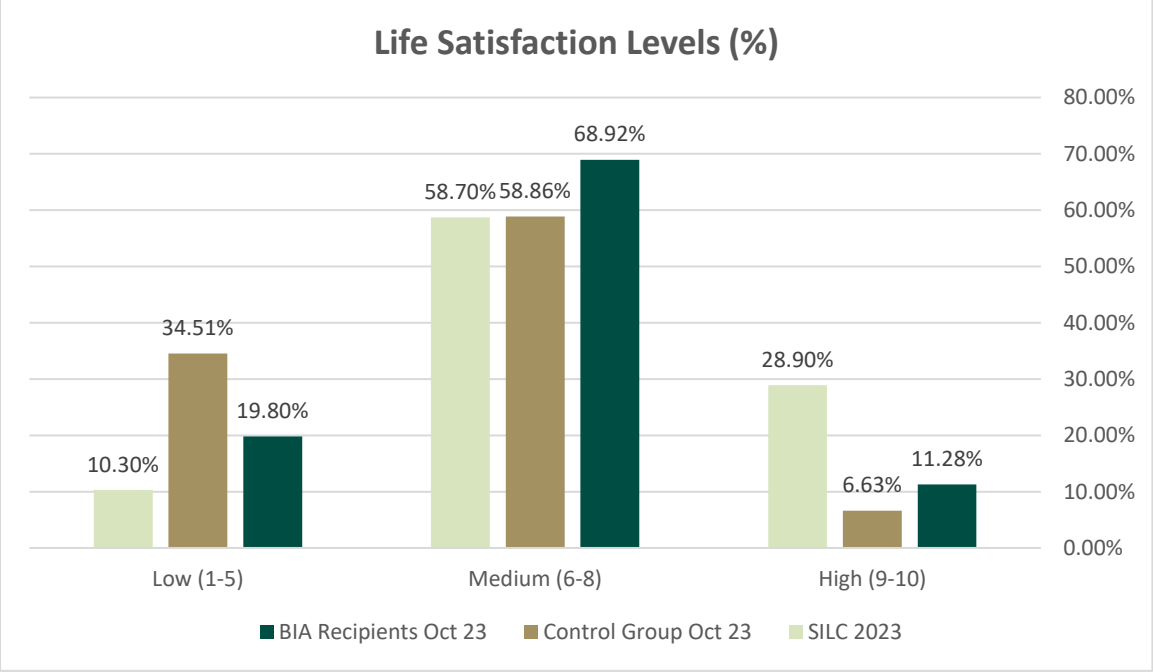
**Figure 12 Life Satisfaction Distribution**




As Figure 12 shows, the distribution of the answers has changed dramatically for BIA recipients. In October 2022, almost one in three rated their life satisfaction as low. One year later, only one in five rated their life satisfaction as low. Conversely, in October 2022 less than **5%** of BIA recipients rated their life satisfaction as high. One year later, that share has more than doubled.

When looking at the control group, we can see that during the first year of the pilot the share of those who rate their life satisfaction as low increased slightly, while the share of those who rate their life satisfaction as high decreased slightly.

**Figure 13 Life Satisfaction Levels: Comparison with the General Population (SILC)**




Note that in SILC 2023, 2.2% of respondents did not provide an answer.

One year into the pilot, life satisfaction rates for participants are quite different from national averages, although there is considerable improvement for BIA recipients compared to the control group. National data comes from the "Survey on Income and Living Conditions", which has been published by the CSO in 2023.

In SILC 2023, almost a third of the general population rated their life satisfaction as high. This compares to **6.5%** in the control group and **11%** in the treatment group in October 2023.

In SILC 2023, **10.3%** in the general population rated their life satisfaction as low. This compares to a third of the control group and roughly **20%** in the treatment group in October 2023.

# 15. Depressed or Downhearted in Last Four Weeks

"The BIA has enabled me to me do many important life changing things, like pay for therapy"

TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

"I can now afford medical and dental care and can better look after my mental health."

TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

Participants were asked if they felt depressed or downhearted in the previous four weeks. Respondents were able to choose either yes or no as answers.

A similar question is asked in SILC . There, respondents were asked **how often** they felt 'downhearted or depressed' in the four weeks prior to interview, and the responses were given on a 5-point scale, with answers ranging from 'none of the time' to 'all of the time'. SILC asked the question to people aged 16 and over, while our sample includes people aged 18 and over. Because of this, and the different answer options, it is difficult to make a comparison with our sample.

## Impact Analysis

Over the four weeks prior to completion of the survey, BIA recipients were over 6 percentage points less likely to have experienced depression compared to the control group. This effect is statistically significant.

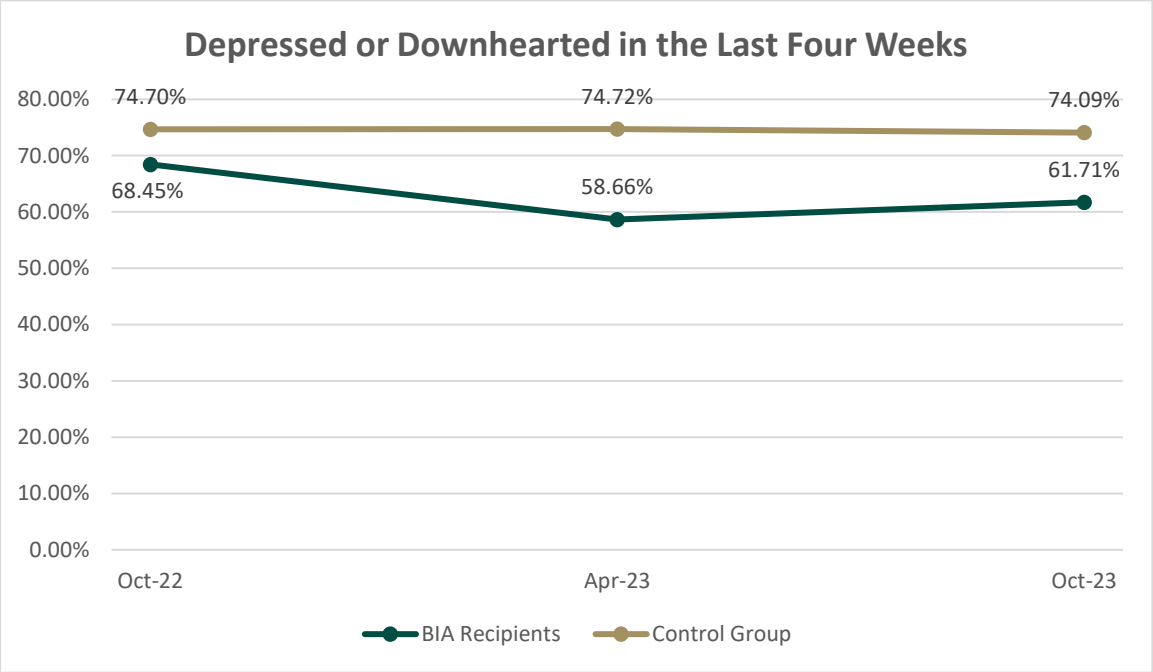
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, this effect remains significant (-5.6** percentage points).

**Table 22 Depressed or Downhearted in the Last Four Weeks**

| Have been depressed or downhearted in last four weeks (%) | October 2022 | April 2023 | October 2023 | Difference (October 2023 – October 2022) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 68.45% | 58.66% | 61.71% | -6.7 percentage points | |

| | | | | | |
|---|---|---|---|---|---|
| **Control group** | 74.70% | 74.72% | 74.09% | -0.6 percentage points | **-6.1 percentage points**** |

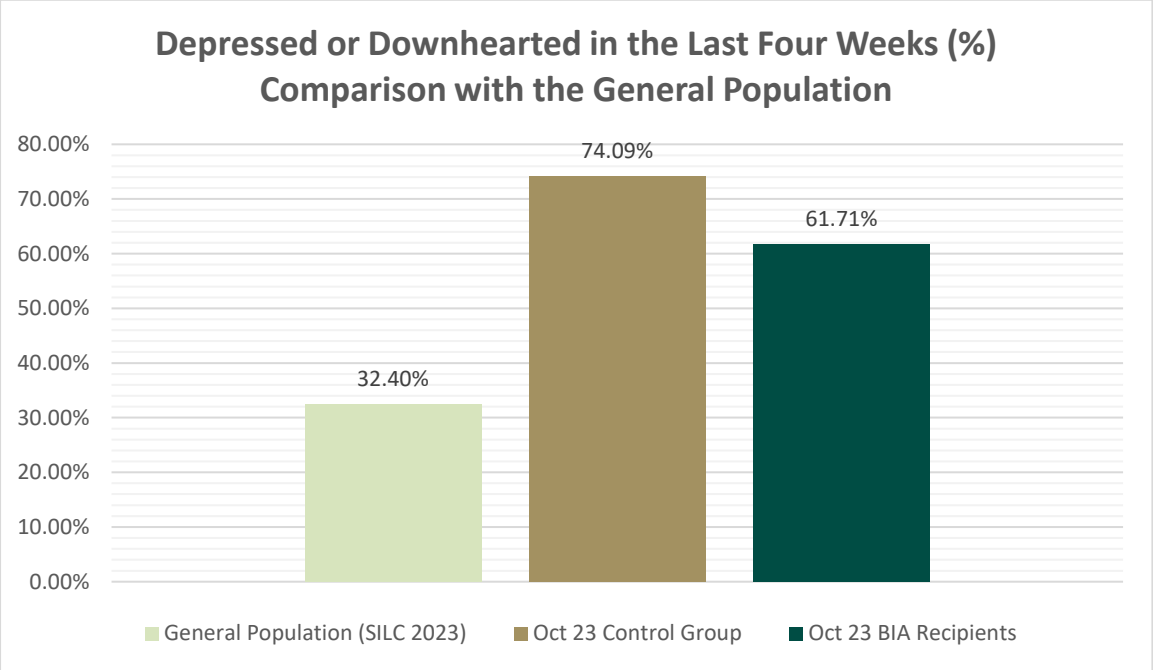
**Figure 14 Depressed of Downhearted in the Last Four Weeks**




The share of those who have felt depressed or downhearted in the previous four weeks has remained roughly constant over the first year for the control group (**74%**). Among the BIA recipients, the share has improved in the initial six-month period: from an initial value in October 2022 of **68.45%** it decreased to **58.66%** in April 2023. However, over the period April 2023 to October 2023 the share increased to **61.71%**.

Despite this, BIA recipients are almost ten percent (**-9.85%**) less likely to have felt depressed or downhearted in the last four weeks when compared to the start of the pilot. During the same period, the control group experienced a decline of almost one percent (**-0.82%**).

**Figure 15 Depressed or Downhearted in the Last Four Weeks - Comparison with the General Population**




Depression rates remain extremely high among pilot participants when compared to the general population. In2023, almost one third (**32.4%**)[13] of the general population reported having felt depressed or downhearted at least "a little of the time" in the previous four weeks. The share is almost twice as high among BIA recipients (**61.71%**) and is even higher among the control group at **74.09%**.

[13] Includes those who answered "All of the time", "A little of the time", "Some of the time" and "Most of the time". CSO, Survey on Income and Living Conditions 2023. Table WBB21 - Percentage of individuals emotional well-being indicators.

# 16. Anxious in the Last Four Weeks

Participants were asked if they felt anxious in the previous four weeks. Respondents were able to choose either yes or no as answers.

## Impact Analysis

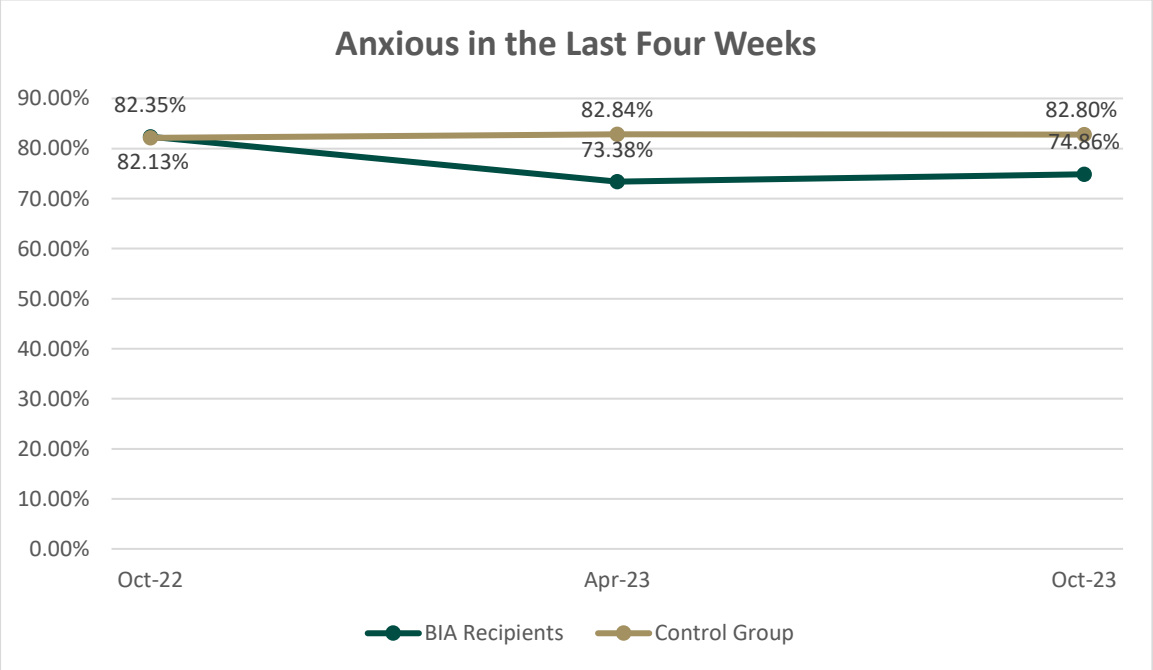
**Table 23 Anxious in the Last Four Weeks**

| Have been anxious in last four weeks (%) | October 2022 | April 2023 | October 2023 | Difference (October 2023-October 2022) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 82.35% | 73.38% | 74.86% | -7.5 percentage points | **-8.2 percentage points*** ** |
| **Control Group** | 82.13% | 82.84% | 82.80% | +0.7 percentage points | |

Over the four weeks prior to completion of the survey, BIA recipients were over 8 percentage points less likely to have experienced anxiety compared to the control group. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, this effect remains significant (-7.6*** percentage points).

**Figure 16 Anxious in the Last Four Weeks**



At the start of the trial, more than **82%** of all participants reported having felt anxious in the previous four weeks. In April 2023, the share increased minimally among the control group, while it decreased to **73.38%** among BIA recipients – this is a decline of more than **10%**. In October 2023, the rate for BIA recipients increased to **74.86%**, while the rate for the control group decreased minimally.

The previous indicator, “Depressed or Downhearted in the Last Four Weeks”, follows the same pattern.

# Income Impacts

## 17. Making Ends Meet


Participants were asked how their household made ends meet in the previous six months. Possible answer options were: "with great difficulty" (1), "with difficulty" (2), "with some difficulty" (3), "fairly easily" (4), "easily" (5), and "very easily" (6).

This question is also asked in the CSO/Eurostat's "Survey on Income and Living Conditions" (SILC). According to Eurostat, this indicator "aims to assess the respondent's feeling about the level of difficulty experienced by the household in making ends meet."[14] This question is closely related to income instability, which can be an issue for many artists and creative arts workers.

### Impact Analysis

One year into the pilot, BIA recipients are 18.8 percentage points less likely to make ends meet with any degree of difficulty (1-3), i.e. with difficulty, great difficulty or some difficulty, compared to the control group. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant (-18.5 percentage points ***).

[14] Working paper with the description of the "Income and living conditions dataset" 2014

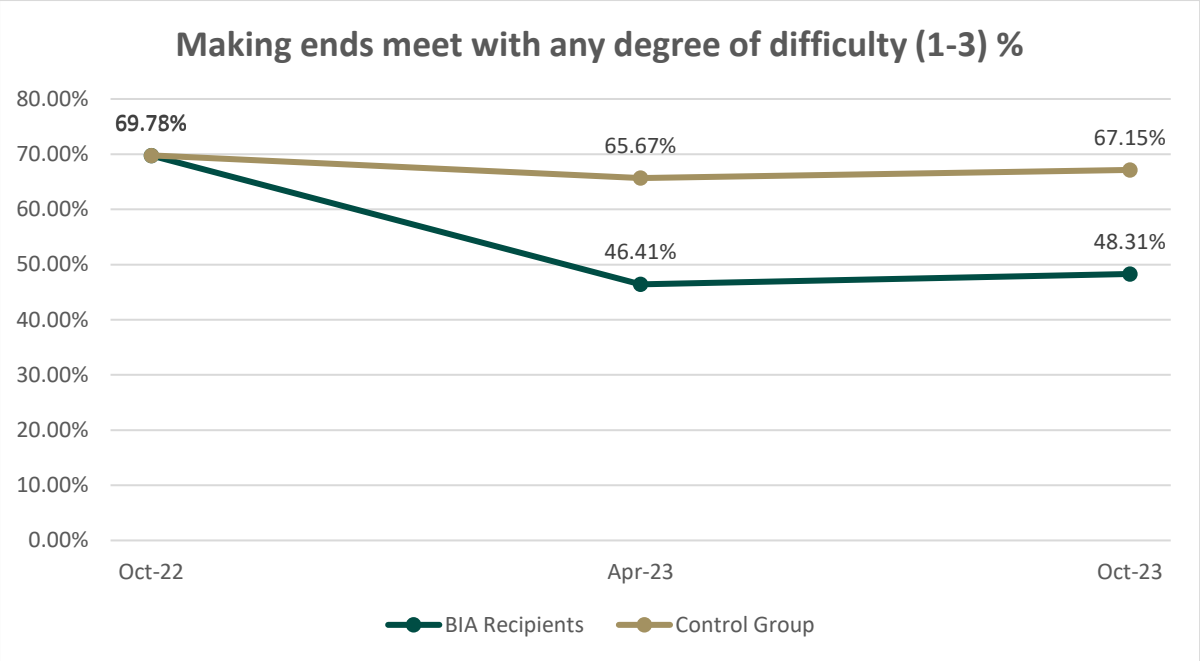
**Table 24 Making Ends Meet with Any Degree of Difficulty**

| Making ends meet with any degree of difficulty (1-3) % | October 2022 | April 2023 | October 2023 | Difference (October 2023 – October 2022) | Net effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 69.75% | 46.41% | 48.31% | -21.4 percentage points | **-18.8 percentage points*** ** |
| **Control group** | 69.78% | 65.67% | 67.15% | -2.6 percentage points | |

BIA recipients showed a 21.4 percentage point decline in making ends meet with any degree of difficulty. It is important to note that over the same period, there was also a decline for control group; however, it was much smaller at 2.6 percentage points.

Fewer than one in two individuals among BIA recipients are reporting difficulty making ends meet, whereas in the control group over two in three people are reporting difficulty making ends meet.

**Figure 17 Making Ends Meet**




Over the first year of the pilot, BIA recipients saw a reduction of almost one third (-**30.74%**) in this category while the control group saw a decrease of almost four percent **(-3.77%).** Again, the largest impact for BIA recipients was recorded in April 2023 and diminished slightly in October 2023. Despite this, BIA recipients are faring much better than the control group on this indicator.

Further to this, it is interesting to note how the distribution in responses changed among participants over time. The following chart shows the distribution across time for both groups.

**Figure 18 Making Ends Meet: Distribution**

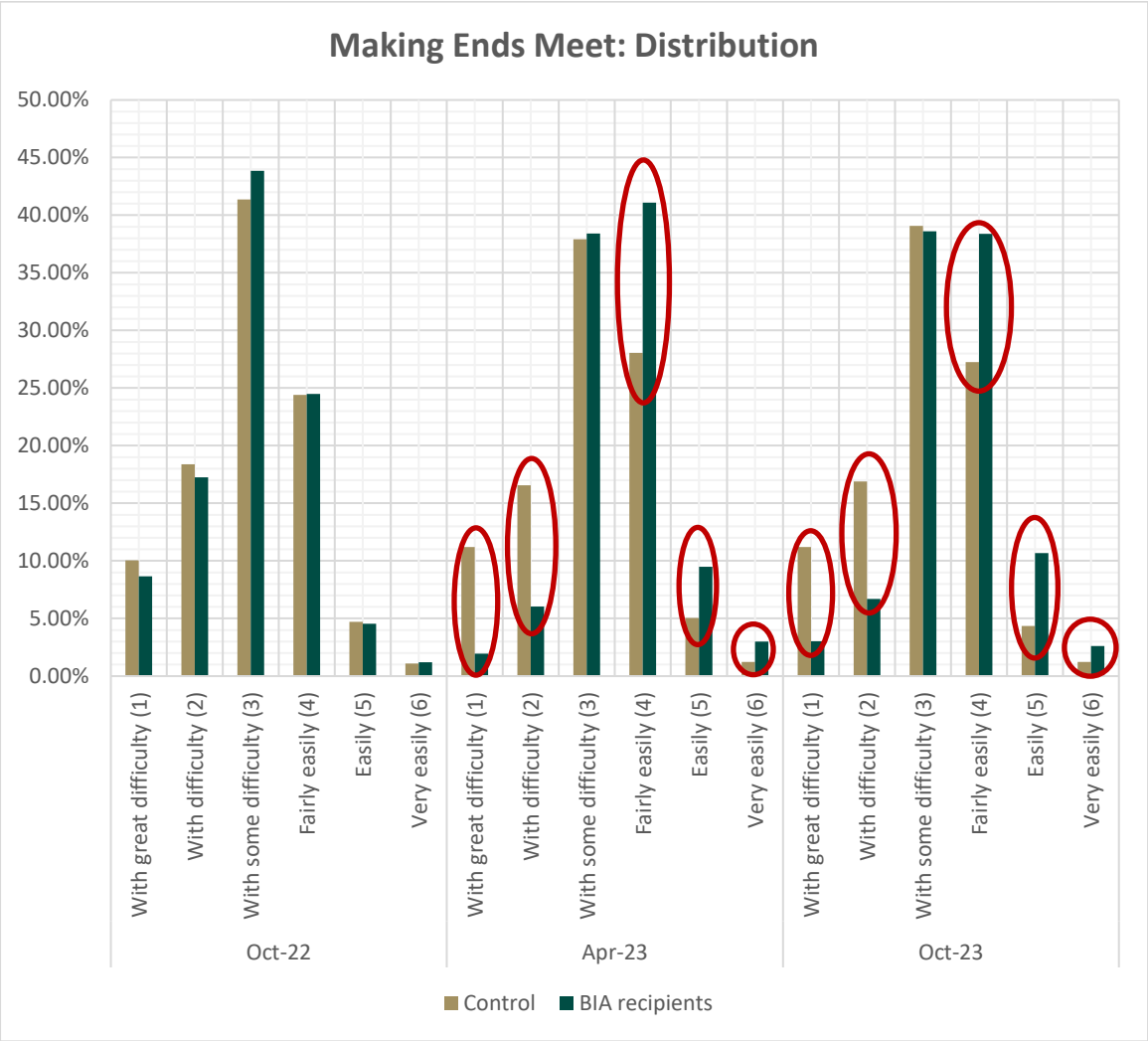


**Figure 19 Making Ends Meet (SILC 2023)**

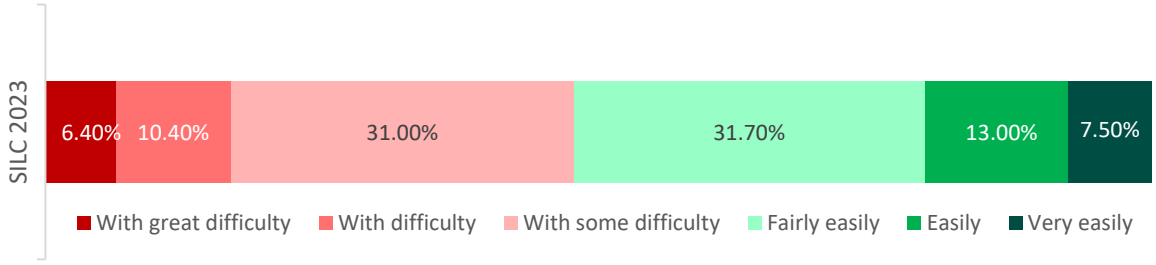



**Figure 20 Making Ends Meet (BIA Recipients Oct 23)**

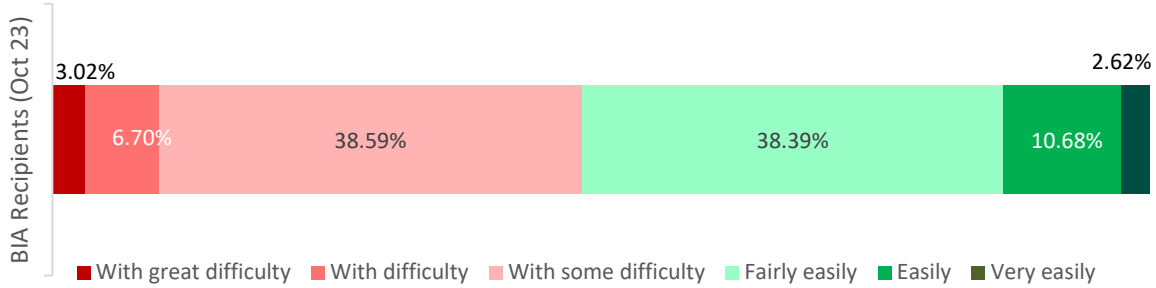
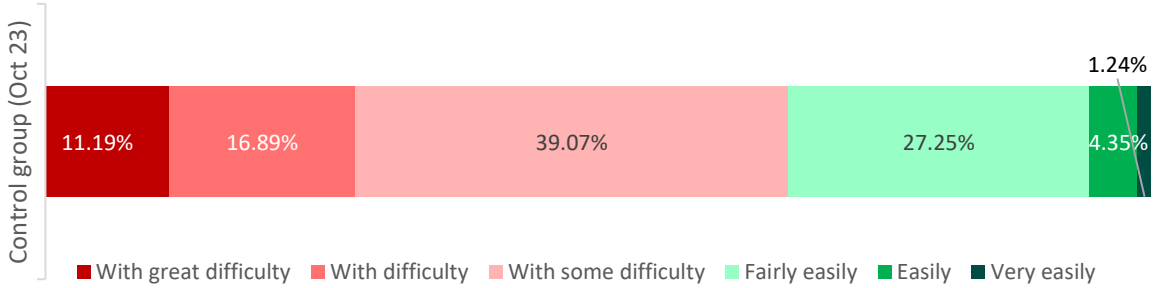



**Figure 21 Making Ends Meet (Control Group Oct 23)**




One year into the pilot, the treatment group has diverged considerably from the control group. Only **3%** of BIA recipients make ends meet with great difficulty, compared to **11.20%** in the control group, and **6.4%** in the general population.

The share of respondents who make ends meet fairly easily is also the largest among BIA recipients at **38.39%,** compared to **27.25%** in the control group, and **31.70%** in the general population.

Comparisons with the general population might not be accurate, because the samples might be very different from each other. However, it is interesting to see if, over time, data for BIA recipients trends towards the general population.

# 18. Enforced Deprivation Rate (SILC)

This question originates in the CSO/Eurostat's "Survey on Income and Living Conditions (SILC)" and aims to measure material deprivation among respondents.

Respondents were presented with a list of items, and asked if they had to go without any of them:

- Went without heating at some stage in the last year.
- Unable to afford a morning, afternoon or evening out in last fortnight.
- Unable to afford two pairs of strong shoes.
- Unable to afford a roast once a week.
- Unable to afford a meal with meat chicken or fish every second day.
- Unable to afford new (not second-hand) clothes.
- Unable to afford a warm waterproof coat.
- Unable to afford to keep the home adequately warm.
- Unable to afford to replace any worn out furniture.
- Unable to afford to have family or friends for a drink or a meal once a month.
- Unable to afford to buy presents for family or friends at least once a year.

The CSO considers a household to be experiencing enforced deprivation if **two or more** of the eleven items are selected. The same approach is used here, where an individual selecting two or more items is considered to be experiencing enforced deprivation.

Therefore, the enforced deprivation rate is the share of respondents who ticked two or more items.

## Impact Analysis

One year into the pilot, BIA recipients experienced a decline of -20.2 percentage points in the likelihood of experiencing enforced deprivation, compared to the control group. This effect is statistically significant.

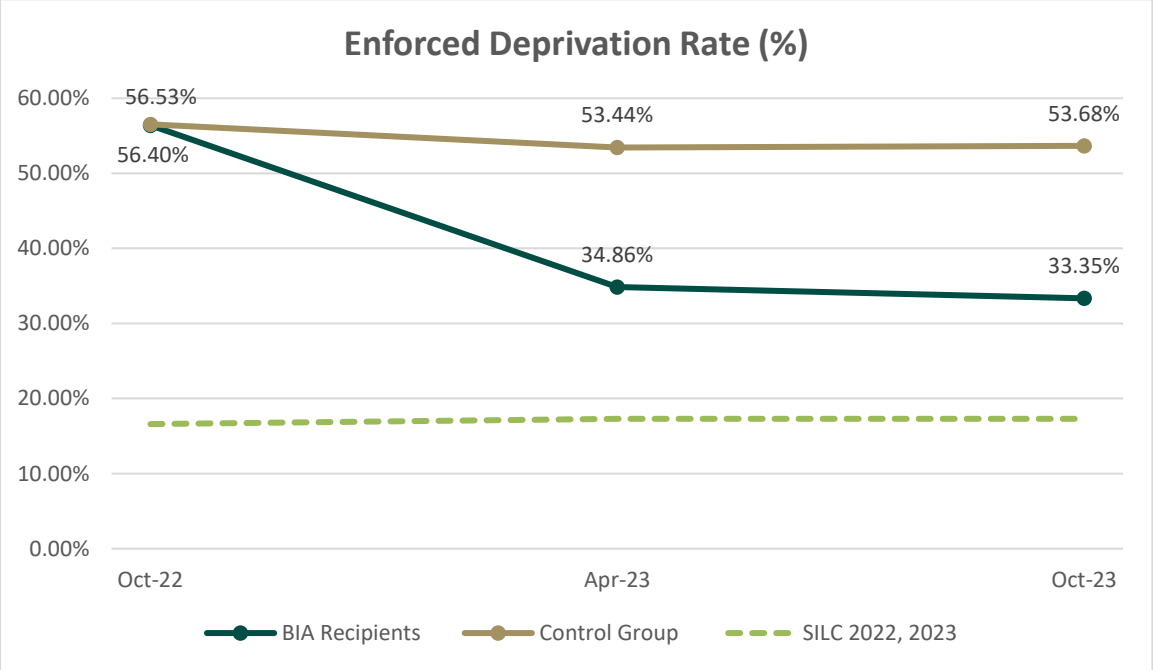
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains significant (-19.6 percentage points ***).

**Table 25 Enforced Deprivation Rate**

| Enforced Deprivation Rate (SILC) (%) | October 2022 | April 2023 | October 2023 | Difference (October 23 – October 22) | Net Effect |
|---|---|---|---|---|---|
| **BIA Recipients** | 56.40% | 34.86% | 33.35% | -23.05% | |

| | | | | | |
|---|---|---|---|---|---|
| **Control Group** | 56.53% | 53.44% | 53.68% | -2.85% | **-20.2 percentage points*** ** |

**Figure 22 Enforced Deprivation Rate**




Note that SILC data for this indicator is released once a year.

In October 2023, the enforced deprivation rate is **33.35%** for BIA recipients and **53.68%** for the control group. This means that almost one third of BIA recipients and more than half of control group members are experiencing deprivation. Compared to the baseline, this a decline of almost **40%** for the treatment group and **5.47%** for the control group.

Over the first year of the pilot BIA Recipients experienced a greater than two fifth (-**40.87%**) decline in enforced deprivation, whereas over the same period the control group experienced a decline marginally greater than five percent (-**5.04%**).

The "Survey on Income and Living Conditions (SILC)" for 2023[15] shows that **17.3%** of the general population in Ireland is defined as living in enforced deprivation. This equates to roughly one in six individuals. Despite the improvement mentioned above, BIA recipients are still almost twice as likely to report experiencing enforced deprivation compared to the general population, while the control group is over three times more likely to report experiencing enforced deprivation.

[15] Survey on Income and Living Conditions (SILC) 2023

# 19. Types of Deprivation Experienced (SILC)

> "Without the BIA our family would not have survived my partner's redundancy on Jobseeker's alone. My partner is once again employed and I am once again able to use BIA on my artistic practice and education, but before that we were relying on BIA for food and utilities for a number of months."
>
> TREATMENT GROUP PARTICIPANT, OCT 23 SURVEY

This section examines the data from the previous section in more detail. Specifically, it provides information on which of the eleven deprivation categories were selected by respondents.

## Impact Analysis

BIA recipients experienced a decrease in the likelihood of deprivation across ten out of eleven items compared to the control group. Worded differently, BIA recipients are more likely than the control group to be able to afford the listed items.

The decline ranges from -4 percentage points for "Unable to afford a meal with meat, chicken or fish every second day" to -19.6 percentage points for "Unable to afford new (not second-hand) clothes". These effects are statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effects remain significant, but change as follows:

Went without heating at some stage in the last year -8.7 percentage points ***, Unable to afford a morning, afternoon or evening out in last fortnight -14 percentage points ***, Unable to afford two pairs of strong shoes -10.4 percentage points ***, Unable to afford a meal with meat, chicken or fish every second day -3.8 percentage points **, Unable to afford new (not second-hand) clothes -19 percentage points ***, Unable to afford a warm waterproof coat -6.9 percentage points ***, Unable to afford to keep the home adequately warm -8.9 percentage points ***, Unable to afford to replace any worn out furniture -13.4 percentage points ***, Unable to afford to have family or friends for a drink or a meal once a month -10.5 percentage points ***, Unable to afford to buy presents for family or friends at least once a year -12.5 percentage points ***. Unable to afford a roast once a week remained insignificant.

Table 26 Deprivation Items (SILC)

| Cohort | Went without heating at some stage in the last year (%) | | | Unable to afford a morning, afternoon or evening out in last fortnight (%) | | | Unable to afford two pairs of strong shoes (%) | | |
|---|---|---|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** |
| **BIA Recipients** | 30.25% | 25.01% | **19.35%** | 35.65% | 16.37% | **16.93%** | 20.25% | 7.18% | **7.36%** |
| **Control Group** | 34.04% | 34.43% | **32.23%** | 38.45% | 34.84% | **35.44%** | 22.69% | 19.63% | **20.41%** |
| **Net Effect** | -9.1 percentage points*** | | | -15.7 percentage points*** | | | -10.6 percentage points*** | | |

| Cohort | Unable to afford a roast once a week (%) | | | Unable to afford a meal with meat, chicken or fish every second day (%) | | | Unable to afford new (not second-hand) clothes (%) | | |
|---|---|---|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** |
| **BIA Recipients** | 10.30% | 4.17% | **4.13%** | 8.45% | 3.92% | **3.83%** | 33.25% | 14.97% | **13.95%** |
| **Control Group** | 15.16% | 12.02% | **11.81%** | 10.14% | 9.66% | **9.53%** | 30.12% | 31.24% | **30.47%** |
| **Net Effect** | -2.8 percentage points | | | -4.0 percentage points*** | | | -19.6 percentage points*** | | |

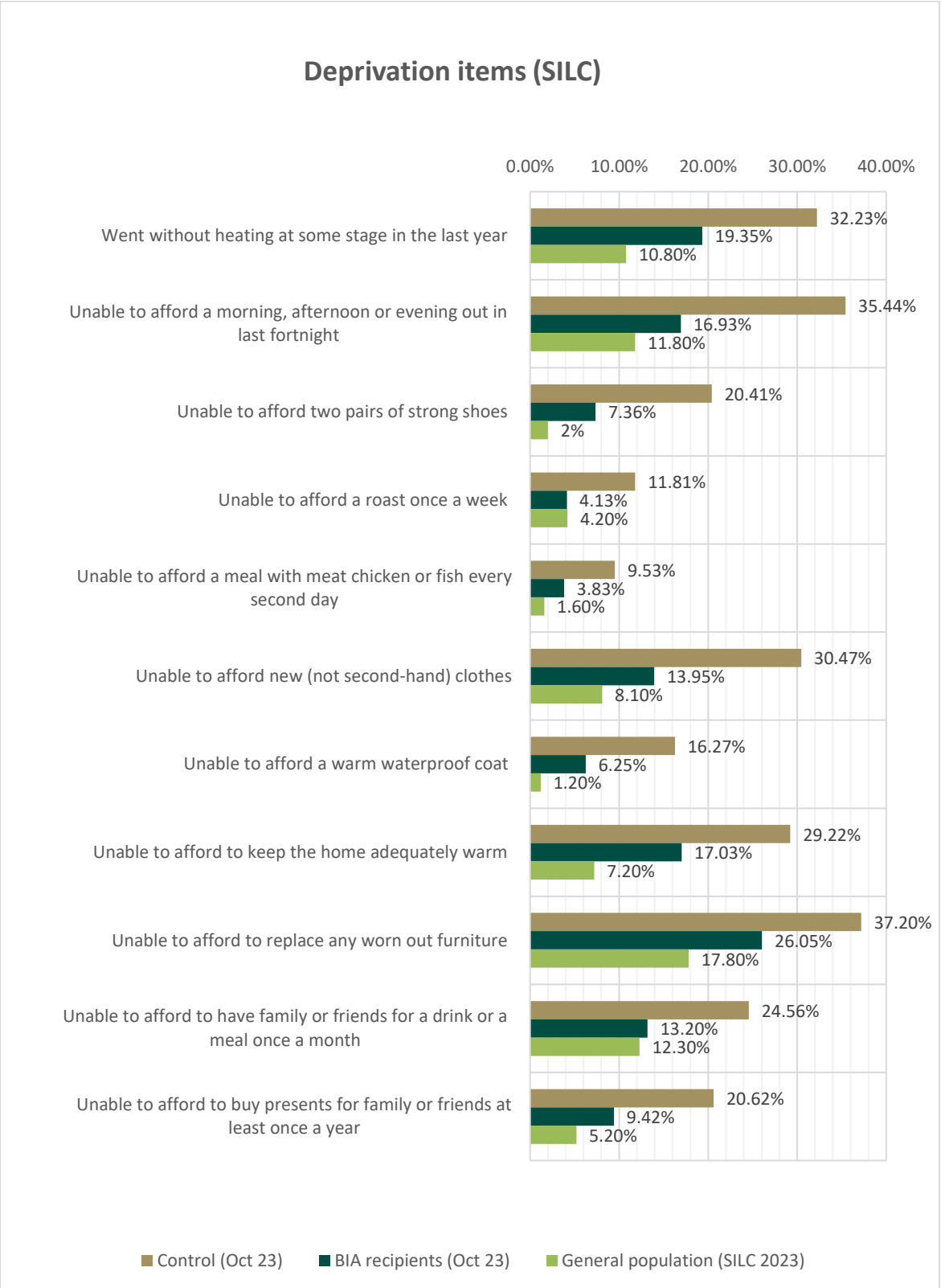
| | Unable to afford a warm waterproof coat (%) | | | Unable to afford to keep the home adequately warm (%) | | | Unable to afford to replace any worn out furniture (%) | | |
|---|---|---|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** |
| **BIA Recipients** | 14.05% | 4.82% | **6.25%** | 29% | 20.04% | **17.03** | 40.15% | 26.77% | **26.05%** |
| **Control Group** | 16.67% | 14.39% | **16.27%** | 31.83% | 30.22% | **29.22%** | 37.65% | 38.03% | **37.2%** |
| **Net effect** | -7.4 percentage points*** | | | -9.4 percentage points*** | | | -13.7 percentage points*** | | |

| Cohort | Unable to afford to have family or friends for a drink or a meal once a month (%) | | | Unable to afford to buy presents for family or friends at least once a year (%) | | |
|---|---|---|---|---|---|---|
| | October 2022 | April 2023 | **October 2023** | October 2022 | April 2023 | **October 2023** |
| **BIA Recipients** | 26.10% | 12.00% | **13.2%** | 23.20% | 9.79% | **9.42%** |
| **Control Group** | 25.60% | 24.46% | **24.56%** | 20.28% | 20.66% | **20.62%** |
| **Net effect** | -11.9 percentage points*** | | | -14.1 percentage points*** | | |

The considerable improvements that emerged in the previous report have generally remained stable; however, some of the indicators receded slightly. Overall, the improvement of the treatment group compared to the baseline is large. When looked at in isolation, BIA recipients show an average decrease of 12.1 percentage points across all indicators, with a minimum improvement of 4.62 percentage points for “Unable to afford a meal with meat, chicken or fish every second day” and maximum improvement of 19.3 percentage points for “Unable to afford new (not second-hand) clothes”.

The following chart shows the percentage of respondents in each group who ticked a specific item from the list above, compared to the general population (SILC 2023). Here it is important to note however that the general population sample for SILC might differ considerably from both BIA recipients and the control group.

**Figure 23 Deprivation Items (SILC) Groups Comparison**



As of October 2023, data suggests that just under one in five **(19.35%)** BIA recipients and almost one in three **(32.23%)** of the control group reportedly went without heating at some stage in the previous year.

One in four BIA recipients and one in three people in the control group reported going without heating at some stage in the previous year. This compares to one in nine people **(10.8%)** in the general population as recorded in SILC 2023. The figures are similar on the inability to afford to keep the home adequately warm, with almost one in six **(17.03% )** BIA recipients unable to do so, and nearly one in three **(29.22%)** in the control group. The rate in the general population (SILC 2023) is almost one in fourteen **(7.2%)**.

One in twenty-six **(3.83%)** BIA recipients reported being unable to afford a meal with meat chicken or fish every second day, this compares to a rate of almost one in ten **(9.53%)** for the control group. The general population (SILC 2023) reported a rate of over one in sixty two **(1.6%)** for this indicator.

On the question of being unable to afford a roast once a week, BIA recipients responded at a rate of one in twenty four **(4.13%),** while the control group recorded a rate almost one in eight **(11.81% )**, with a general population (SILC 2023) showing a rate of one in twenty four **(4.2%)**. The rate for the control group is almost three times higher than BIA recipients and general population. Interestingly, BIA recipients are now performing better than the general public in this indicator.

Unable to afford to have family or friends for a drink or a meal once a month means that BIA recipients are at greater than one in seven **(13.2%)** and control group are at almost one in four **(24.56%)**, with the general population (SILC 2023) at one in eight **(12.3%)** respondents. Again, with this indicator, BIA recipients and the general public are very closely aligned but participants in the control group experienced levels of deprivation at almost double this rate.

The rate of respondents unable to afford a morning, afternoon or evening out in last fortnight is one in six **(16.93%)** for BIA recipients, and over one in three **(35.44%)** for the control group; with the general population (SILC 2023) at showing a rate of over one in nine **(11.8%)**.

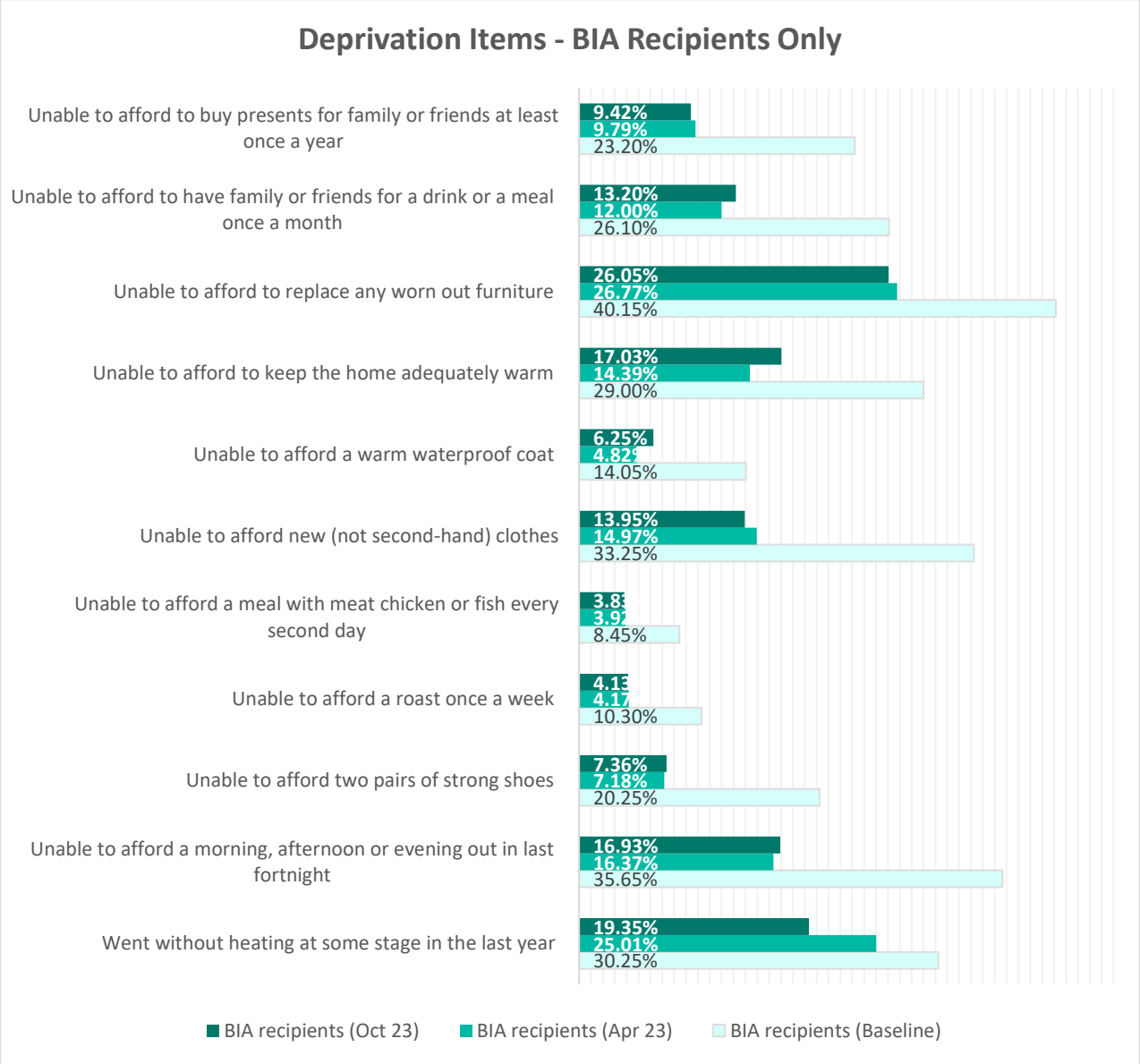
As of October 2023, the figures for “unable to afford to buy presents for family or friends at least once a year” were almost one in ten **(9.42%)** for BIA recipients and over one in five **(20.62%)** for the Control Group, while the general population (SILC 2023) shows a level almost one in twenty **(5.2%)**. Those reporting as being, “unable to afford to replace any worn out furniture” shows BIA recipients at approximately one in four **(26.05%),** with the control group over one in three **(37.2%)**, and the general population (SILC 2023) at a rate of nearly one in six **(17.8%)**.

In the winter of 2023, one in sixteen **(6.25%)** BIA recipients and one in six **(16.27%)** members of the Control Group reported being “unable to afford a warm waterproof coat.” This compares to just one in eighty-three **(1.2%)** for the general population (SILC 2023).

We see that “unable to afford new (not second-hand) clothes” shows BIA recipients at a rate of one in seven **(13.95%)**, and control group at almost one in three **(30.14%)**, with the general population (SILC 2023) showing a rate of one in twelve **(8.1%)**.

The trend of the control group being more likely to be in a worse off situation than BIA recipients, and in turn, BIA recipients being in a worse situation than the general population, continues when we look at “unable to afford two pairs of strong shoes”. While one in fourteen **(7.36%)** BIA recipients recorded this; over one in five **(20.41%)** for the control group. This to the general population (SILC 2023) rate of one in fifty **(2%)**.

**Figure 24 Deprivation Items - BIA Recipients Only**



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# Appendix I – Balance Table

## Balance table: Group characteristics at baseline

For reference, the average values for both groups at baseline (October 2022) are listed below, on a range of different variables.

We observed some difference in certain categories, in particular income. Overall, there has been less attrition in the treatment group compared to the control group, hence the treatment group is more reflective of the overall pool of eligible applicants.

The control group tends to have a higher income, both generating from their work in the arts and from their work in other sectors. It is possible that those who were assigned to the control group and were most in need of economic support decided to disengage from the pilot, while those with high income overall were more likely to stay engaged.

**Table 27 Balance Table**

| | **Control group** | **Treatment group** | **Difference** |
|---|---|---|---|
| age | 41.339 | 41.938 | 0.598 |
| | (12.056) | (12.556) | (0.498) |
| gender | 1.561 | 1.571 | 0.010 |
| | (0.601) | (0.601) | (0.023) |
| ethnicity | 7.499 | 7.517 | 0.019 |
| | (1.397) | (1.502) | (0.057) |
| stream | 1.964 | 1.981 | 0.018 |
| | (0.424) | (0.403) | (0.016) |
| Disability | 0.159 | 0.194 | 0.036* |
| | (0.478) | (0.522) | (0.020) |
| Practice in Irish | 0.012 | 0.018 | 0.005 |
| | (0.109) | (0.131) | (0.005) |
| Nr of dependent children | 0.521 | 0.481 | -0.040 |
| | (0.914) | (0.876) | (0.034) |
| Nr of dependent adults | 0.234 | 0.280 | 0.046** |
| | (0.529) | (0.613) | (0.023) |
| Education (NFQ level) | 7.385 | 7.383 | -0.002 |
| | (2.025) | (2.020) | (0.078) |
| Worked as self-employed (in the arts) | 0.730 | 0.778 | 0.048*** |
| | (0.444) | (0.416) | (0.017) |
| Worked as an | 0.159 | 0.143 | -0.016 |

| | | | |
|---|---|---|---|
| employee (in the arts) | | | |
| | (0.366) | (0.350) | (0.014) |
| Worked unpaid (in the arts) | 0.313 | 0.330 | 0.017 |
| | (0.464) | (0.470) | (0.018) |
| Satisfaction with work in the arts | 3.524 | 3.526 | 0.002 |
| | (1.145) | (1.097) | (0.044) |
| Pressure to leave the sector | 4.139 | 4.024 | -0.115*** |
| | (1.131) | (1.137) | (0.044) |
| Weekly hours making work | 21.588 | 21.272 | -0.316 |
| | (15.476) | (15.712) | (0.607) |
| Weekly hours presenting work | 4.121 | 3.646 | -0.474 |
| | (7.953) | (6.977) | (0.389) |
| Weekly hours research and experimentation | 10.200 | 9.362 | -0.838** |
| | (10.585) | (8.722) | (0.364) |
| Weekly hours management and administration | 6.538 | 5.997 | -0.541* |
| | (8.757) | (6.801) | (0.291) |
| Weekly hours training | 2.701 | 2.257 | -0.444* |
| | (6.708) | (5.620) | (0.233) |
| Weekly hours travelling for work[16] | 4.032 | 4.063 | 0.031 |
| | (7.531) | (6.603) | (0.269) |
| Weekly hours volunteering in the arts | 4.135 | 3.589 | -0.546 |
| | (9.136) | (8.760) | (0.345) |
| Weekly hours mentoring | 1.323 | 1.315 | -0.008 |
| | (4.041) | (3.554) | (0.144) |
| Weekly hours working for pay in other sectors | 9.649 | 8.424 | -1.224** |
| | (14.704) | (13.040) | (0.528) |
| Weekly hours making | 10.539 | 10.257 | -0.282 |

[16] Touring, etc.

| | | | |
|---|---|---|---|
| work | | | |
| | (10.484) | (11.318) | (0.428) |
| Weekly hours on household work | 9.272 | 8.102 | -1.170 |
| | (22.135) | (19.295) | (0.787) |
| Weekly hours leisure | 6.156 | 6.760 | 0.604** |
| | (5.987) | (6.705) | (0.251) |
| Mood affected work negatively | 3.024 | 3.029 | 0.004 |
| | (1.033) | (0.976) | (0.039) |
| Sense of worth | 3.761 | 3.766 | 0.005 |
| | (1.097) | (1.051) | (0.041) |
| Depression/anxiety in previous 6 months | 3.303 | 3.246 | -0.058* |
| | (0.909) | (0.859) | (0.034) |
| Anxiety in prev. 4 weeks | 0.821 | 0.823 | 0.002 |
| | (0.383) | (0.381) | (0.015) |
| Health | 3.868 | 3.803 | -0.065** |
| | (0.877) | (0.836) | (0.033) |
| Life satisfaction | 6.126 | 6.164 | 0.038 |
| | (1.825) | (1.658) | (0.067) |
| Observations | 996[17] | 2,000 | 2,996[18] |

Standard errors in parenthesis

[17] A pattern of answers which lay exceedingly outside the expected value-range was detected for one control-group participant, whose responses were therefore excluded from the analysis.

[18] A pattern of answers which lay exceedingly outside the expected value-range was detected for one control-group participant, whose responses were therefore excluded from the analysis.

# Appendix II – Regression Tables

The Treatment variable is a binary variable that takes the value of 1 for the treatment group and 0 for the control group.

The Wave variable is also binary and takes a value of 0 if the data relates to October 2022 and a value of 1 if the data relates to October 2023.

The Interaction variable results from the multiplication of Treatment and Wave, and its coefficient produces the difference in differences, i.e. the "net effect".

Robust standard errors have been used.

In this iteration of the report, each regression has been run twice: once without control variables, and once with control variables. The control variables are: gender (categorical), education (NFQ 0-10), years worked in the arts (continuous), Disability (binary), weekly hours spent on care work (continuous). Gender can take three possible values: male (reference category), female, and other; while "prefer not to say" has been replaced with missing values. All information was collected at baseline, except weekly hours spent on care work, which is collected every survey.

These variables have been chosen because like the BIA payment, these aspects can also impact the indicators, in particular the ones related to work. Including them allows us to isolate their impact. While the primary aim of this report is to analyse the specific impact of the BIA payment, it is interesting to note that factors like educational level and years spent working in the arts do not have the large positive impact that would be expected based on existing economics literature. Furthermore, Disability has a consistent negative impact on most of the indicators.

**Table 28 Ability to sustain oneself through arts work alone**

| | (1) |
|---|---|
| VARIABLES | Ability to sustain oneself through arts work alone |
| Treatment | -0.0149 |
| | (0.0163) |
| Wave | -0.000743 |
| | (0.0191) |
| Interaction | 0.0921*** |
| | (0.0237) |
| Constant | 0.235*** |
| | (0.0134) |
| Observations | 5,946 |
| R-squared | 0.008 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 29 Ability to sustain oneself through arts work alone – covariates added**

| VARIABLES | (1)<br>Ability to sustain oneself through arts work alone |
|---|---|
| Treatment | -0.0137 |
| | (0.0164) |
| Wave | 0.0229 |
| | (0.0201) |
| Gender (Female) | -0.0342*** |
| | (0.0121) |
| Gender (Other) | -0.0338 |
| | (0.0434) |
| Highest education level | -0.00473 |
| | (0.00304) |
| Years working in arts | 0.00287*** |
| | (0.000516) |
| Disability | -0.0402*** |
| | (0.0110) |
| Weekly hours spent on care work | -0.000719*** |
| | (0.000265) |
| Interaction | **0.0753*** ** |
| | (0.0246) |
| Constant | 0.254*** |
| | (0.0276) |
| Observations | 5,680 |
| R-squared | 0.022 |

**Table 30 Unpaid Work**

| VARIABLES | (1)<br>Did unpaid work in the arts |
|---|---|
| TREATMENT | 0.0171 |
| | (0.0181) |
| Wave | -0.0545*** |
| | (0.0204) |
| Interaction | -0.0353 |
| | (0.0248) |
| Constant | 0.313*** |
| | (0.0147) |
| Observations | 5,944 |
| R-squared | 0.008 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 31 Unpaid Work – covariates added**

| | (1) |
|---|---|

| VARIABLES | Did unpaid work in the arts |
|---|---|
| Treatment | 0.0154 |
| | (0.0181) |
| Wave | -0.0294 |
| | (0.0212) |
| Gender (Female) | -0.0225* |
| | (0.0126) |
| Gender (Other) | 0.0130 |
| | (0.0483) |
| Highest education level | -0.000294 |
| | (0.00309) |
| Years working in arts | -0.000523 |
| | (0.000552) |
| Disability | 0.0828*** |
| | (0.0132) |
| Weekly hours spent on care work | 0.000288 |
| | (0.000300) |
| Interaction | -0.0497* |
| | (0.0257) |
| Constant | 0.317*** |
| | (0.0292) |
| Observations | 5,678 |
| R-squared | 0.014 |

Robust standard errors in parentheses

*** p<0.01, ** p<0.05, * p<0.1

**Table 32 Monthly practice expenditures**

| VARIABLES | (1) Equipment/ Materials | (2) Training | (3) Work space | (4) Work travel | (5) Advertisement/ Marketing |
|---|---|---|---|---|---|
| Treatment | -69.96 | 6.790 | -16.87* | -8.957 | -6.904 |
| | (62.01) | (10.38) | (9.037) | (8.925) | (4.300) |
| Wave | -161.2** | 1.943 | -5.202 | 0.596 | -8.995** |
| | (73.64) | (11.23) | (12.05) | (11.31) | (4.559) |
| Interaction | 441.8** | 3.598 | 43.79*** | 36.09** | 31.60*** |
| | (198.3) | (14.19) | (16.48) | (16.48) | (7.162) |
| Constant | 785.3*** | 43.91*** | 75.86*** | 127.6*** | 32.56*** |
| | (53.04) | (7.492) | (8.031) | (7.332) | (3.680) |
| Observations | 5,946 | 5,944 | 5,944 | 5,946 | 5,944 |
| R-squared | 0.001 | 0.000 | 0.002 | 0.002 | 0.005 |

Robust standard errors in parentheses

*** p<0.01, ** p<0.05, * p<0.1

**Table 33 Monthly practice expenditures – covariates added**

| VARIABLES | (1) Equipment/Materials | (2) Training | (3) Work space | (4) Work travel | (5) Advertisement/Marketing |
|---|---|---|---|---|---|
| Treatment | -83.12 | 8.142 | -16.88* | -8.612 | -6.474 |
| | (62.63) | (10.50) | (9.179) | (9.032) | (4.340) |
| Wave | -128.8 | 7.664 | 2.039 | 3.902 | -6.998 |
| | (79.45) | (12.08) | (12.89) | (11.51) | (4.786) |
| Gender (Female) | -320.9*** | 8.672 | -14.65 | -12.68 | -2.212 |
| | (96.46) | (7.397) | (9.673) | (9.818) | (4.096) |
| Gender (Other) | 166.1 | 41.96 | 14.16 | -20.85 | -1.549 |
| | (363.8) | (62.67) | (23.64) | (15.49) | (9.894) |
| Highest education level | 1.770 | 2.690 | 1.117 | -0.698 | -3.524** |
| | (15.47) | (1.804) | (1.925) | (1.937) | (1.440) |
| Years working in arts | 10.17 | -1.110*** | -0.461** | 0.718*** | -0.143 |
| | (8.853) | (0.265) | (0.230) | (0.273) | (0.173) |
| Disability | 4.462 | 2.076 | -14.13** | -12.58 | -10.16*** |
| | (71.60) | (5.350) | (5.718) | (7.942) | (1.981) |
| Hours on Care work | -1.455 | -0.114 | 0.0429 | -0.0972 | 0.170 |
| | (1.607) | (0.188) | (0.162) | (0.246) | (0.138) |
| Interaction | 433.2** | -1.699 | 40.54** | 36.71** | 30.94*** |
| | (211.1) | (14.94) | (17.43) | (17.04) | (7.398) |
| Constant | 778.8*** | 36.80** | 84.47*** | 131.0*** | 62.31*** |
| | (95.45) | (17.26) | (16.96) | (18.51) | (13.20) |
| Observations | 5,680 | 5,678 | 5,678 | 5,680 | 5,678 |
| R-squared | 0.003 | 0.004 | 0.004 | 0.004 | 0.009 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 34 Weekly hours spent on arts work**

| VARIABLES | (1) Making work | (2) Presenting work | (3) Research | (4) Admin | (5) Training | (6) Work travel | (7) Volunteering in the arts | (8) Mentoring |
|---|---|---|---|---|---|---|---|---|
| Treatment | -0.316 | -0.474 | -0.838** | -0.541* | -0.444* | 0.0307 | -0.546 | -0.00823 |
| | (0.604) | (0.406) | (0.388) | (0.316) | (0.247) | (0.281) | (0.350) | (0.151) |
| Wave | -1.171 | -0.937** | -1.440*** | -0.155 | -0.347 | 0.186 | 0.00534 | -0.114 |
| | (0.739) | (0.427) | (0.454) | (0.402) | (0.307) | (0.295) | (0.404) | (0.167) |
| Interaction | 3.751*** | 0.711 | 2.245*** | 1.130** | 0.726** | 0.573 | -0.115 | 0.0601 |
| | (0.895) | (0.507) | (0.543) | (0.471) | (0.368) | (0.368) | (0.489) | (0.199) |
| Constant | 21.59*** | 4.121*** | 10.20*** | 6.538*** | 2.701*** | 4.032*** | 4.135*** | 1.323*** |
| | (0.491) | (0.344) | (0.336) | (0.277) | (0.213) | (0.239) | (0.290) | (0.128) |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Observations | 5,940 | 3,337 | 5,944 | 5,946 | 5,945 | 5,944 | 5,944 | 5,946 |
| R-squared | 0.007 | 0.002 | 0.003 | 0.002 | 0.001 | 0.003 | 0.001 | 0.000 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 35 Weekly hours spent on arts work – covariates added**

| VARIABLES | (1) Making work | (2) Presenting work | (3) Research | (4) Admin | (5) Training | (6) Work travel | (7) Volunteering in the arts | (8) Mentoring |
|---|---|---|---|---|---|---|---|---|
| Treatment | -0.413 | -0.436 | -0.907** | -0.608* | -0.511** | 0.0352 | -0.533 | -0.00929 |
| | (0.596) | (0.400) | (0.387) | (0.319) | (0.247) | (0.283) | (0.347) | (0.152) |
| Wave | -0.213 | -0.644 | -1.126** | 0.224 | -0.313 | 0.487 | 0.395 | -0.0459 |
| | (0.757) | (0.437) | (0.475) | (0.425) | (0.326) | (0.305) | (0.422) | (0.177) |
| Gender (Female) | -3.438*** | -0.736*** | -1.024*** | 0.579*** | -0.0904 | -0.999*** | 0.324 | -0.191* |
| | (0.448) | (0.225) | (0.255) | (0.223) | (0.162) | (0.187) | (0.243) | (0.101) |
| Gender (Other) | -3.269** | -1.187*** | 0.686 | 3.321** | -0.0225 | -0.731 | -0.747 | -0.253 |
| | (1.652) | (0.422) | (0.997) | (1.331) | (0.542) | (0.482) | (0.728) | (0.251) |
| Highest education level | -0.643*** | -0.314*** | -0.0920 | 0.0468 | -0.195*** | -0.0692* | 0.200*** | 0.0375* |
| | (0.114) | (0.0524) | (0.0728) | (0.0588) | (0.0591) | (0.0408) | (0.0545) | (0.0224) |
| Years working in arts | 0.0894*** | 0.0492*** | 0.0615*** | 0.00803 | -0.0257** | 0.0229*** | -0.0157 | 0.0259*** |
| | (0.0195) | (0.0116) | (0.0130) | (0.00963) | (0.00998) | (0.00837) | (0.0104) | (0.00416) |
| Disability | 0.0396 | -0.837*** | 0.797*** | 0.128 | 0.428** | -0.203 | 0.104 | -0.0142 |
| | (0.430) | (0.169) | (0.256) | (0.207) | (0.182) | (0.185) | (0.225) | (0.0789) |
| Hours on Care work | -0.0692*** | -0.00523 | -0.0208** | -0.0188*** | -0.00481 | -0.0150*** | -0.0166*** | -0.000215 |
| | (0.0120) | (0.00807) | (0.00817) | (0.00456) | (0.00385) | (0.00340) | (0.00476) | (0.00202) |
| Interaction | 2.923*** | 0.478 | 1.796*** | 0.802 | 0.703* | 0.324 | -0.334 | -0.00678 |
| | (0.911) | (0.511) | (0.559) | (0.488) | (0.380) | (0.376) | (0.507) | (0.207) |
| Constant | 27.22*** | 6.041*** | 10.43*** | 5.925*** | 4.592*** | 4.851*** | 2.848*** | 0.739*** |
| | (1.016) | (0.532) | (0.664) | (0.541) | (0.560) | (0.413) | (0.526) | (0.217) |
| Observations | 5,674 | 3,209 | 5,678 | 5,680 | 5,679 | 5,678 | 5,678 | 5,680 |
| R-squared | 0.044 | 0.034 | 0.016 | 0.009 | 0.007 | 0.015 | 0.006 | 0.008 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 36 Completed new works, number of new works, contract price (with and without covariates)**

| VARIABLES | (1) New works | (2) New works | (3) Contract price | (4) Contract price | (5) Nr of works | (6) Nr of works |
|---|---|---|---|---|---|---|
| Treatment | 0.0196 | 0.0220 | 71.58 | 38.08 | -1.336 | -1.349 |
| | (0.0170) | (0.0171) | (395.4) | (369.6) | (1.614) | (1.610) |
| Wave | -0.0417** | -0.00280 | 34.91 | 97.42 | -1.833 | -1.961 |

| | | | | | | |
|---|---|---|---|---|---|---|
| | (0.0204) | (0.0208) | (179.9) | (198.0) | (1.713) | (1.739) |
| Gender (Female) | | -0.0220* | | 14.21 | | -0.645 |
| | | (0.0119) | | (226.7) | | (0.944) |
| Gender (Other) | | 0.0138 | | -785.6 | | 3.511 |
| | | (0.0424) | | (515.2) | | (2.586) |
| Highest education level | | -0.00502* | | 134.1*** | | -0.696*** |
| | | (0.00290) | | (40.93) | | (0.234) |
| Years working in arts | | -0.000700 | | 16.71*** | | 0.0628** |
| | | (0.000516) | | (6.382) | | (0.0311) |
| Disability | | 0.00963 | | 863.2 | | 0.0514 |
| | | (0.0115) | | (983.7) | | (0.544) |
| Hours on Care Work | | -2.83e-06 | | -6.597 | | 0.0394 |
| | | (0.000286) | | (4.090) | | (0.0345) |
| Interaction | 0.0776*** | 0.0471* | -224.0 | -248.0 | 3.584* | 3.761** |
| | (0.0243) | (0.0247) | (424.9) | (392.5) | (1.872) | (1.893) |
| Constant | 0.735*** | 0.792*** | 1,080*** | -239.9 | 9.507*** | 13.55*** |
| | (0.0140) | (0.0272) | (117.0) | (572.1) | (1.555) | (2.609) |
| Observations | 5,946 | 5,680 | 5,945 | 5,679 | 4,498 | 4,352 |
| R-squared | 0.006 | 0.006 | 0.000 | 0.003 | 0.001 | 0.007 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 37 Arts funding**

| VARIABLES | (1)<br>Applied arts funding | (2)<br>Applied arts funding |
|---|---|---|
| Treatment | -0.0506*** | -0.0537*** |
| | (0.0187) | (0.0185) |
| Wave | -0.0290 | -0.0162 |
| | (0.0219) | (0.0223) |
| Gender (Female) | | 0.0649*** |
| | | (0.0131) |
| Gender (Other) | | 0.243*** |
| | | (0.0507) |
| Highest education level | | 0.0354*** |
| | | (0.00292) |
| Years working in arts | | -0.00146*** |
| | | (0.000539) |
| Disability | | 0.0411*** |
| | | (0.0131) |
| Hours on Care Work | | -0.000133 |
| | | (0.000313) |
| Interaction | -0.00727 | -0.0114 |
| | (0.0264) | (0.0267) |
| Constant | 0.389*** | 0.113*** |
| | (0.0154) | (0.0278) |
| Observations | 5,946 | 5,680 |

| | | |
|---|---|---|
| R-squared | 0.004 | 0.046 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 38 Residencies (with and without covariates)**

| VARIABLES | (1)<br>Any residency | (2)<br>Any residency |
|---|---|---|
| TREATMENT | -0.00146 | -0.000294 |
| | (0.0124) | (0.0123) |
| Wave | -0.00658 | 0.00528 |
| | (0.0143) | (0.0151) |
| Gender (Female) | | 0.0521*** |
| | | (0.00873) |
| Gender (Other) | | 0.0808** |
| | | (0.0402) |
| Highest education level | | 0.0141*** |
| | | (0.00188) |
| Years working in arts | | 9.76e-05 |
| | | (0.000369) |
| Disability | | 0.0156* |
| | | (0.00944) |
| Hours on Care Work | | -0.000409** |
| | | (0.000169) |
| Interaction | 0.00364 | -0.00577 |
| | (0.0175) | (0.0182) |
| Constant | 0.115*** | -0.0165 |
| | (0.0101) | (0.0177) |
| Observations | 5,905 | 5,643 |
| R-squared | 0.000 | 0.019 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 39 Inability to work in the arts**

| VARIABLES | (1)<br>Unable to work in the arts |
|---|---|
| Treatment | -0.0323* |
| | (0.0181) |
| Wave | -0.0287 |
| | (0.0212) |
| Interaction | -0.150*** |
| | (0.0262) |
| Constant | 0.689*** |

| | |
|---|---|
| | (0.0147) |
| Observations | 5,946 |
| R-squared | 0.033 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 40 Inability to work in the arts – covariates added**

| VARIABLES | (1)<br>Unable to work in the arts |
|---|---|
| Treatment | -0.0357** |
| | (0.0182) |
| Wave | -0.0503** |
| | (0.0219) |
| Gender (Female) | -0.0116 |
| | (0.0134) |
| Gender (Other) | -0.00846 |
| | (0.0502) |
| Highest education level | 0.0104*** |
| | (0.00327) |
| Years working in arts | -0.00347*** |
| | (0.000570) |
| Disability | 0.0725*** |
| | (0.0125) |
| Hours on Care Work | 0.00175*** |
| | (0.000295) |
| Interaction | -0.133*** |
| | (0.0269) |
| Constant | 0.648*** |
| | (0.0302) |
| Observations | 5,680 |
| R-squared | 0.054 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 41 Inability to work in the arts: reasons**

| VARIABLES | (1)<br>Lack of jobs/clients | (2)<br>Low pay | (3)<br>Pandemic restrictions | (4)<br>Caring responsibilities | (5)<br>Ill health |
|---|---|---|---|---|---|
| Treatment | -0.0286 | -0.0232 | 0.0427*** | -0.000990 | 0.0126 |
| | (0.0188) | (0.0178) | (0.0156) | (0.0127) | (0.0124) |
| Wave | -0.0154 | 0.0182 | -0.173*** | -0.000210 | -0.0130 |
| | (0.0220) | (0.0210) | (0.0130) | (0.0148) | (0.0139) |

| | | | | | |
|---|---|---|---|---|---|
| Interaction | -0.0856*** | -0.129*** | -0.0487*** | -0.00492 | 0.00333 |
| | (0.0264) | (0.0248) | (0.0162) | (0.0180) | (0.0173) |
| Constant | 0.392*** | 0.307*** | 0.188*** | 0.122*** | 0.112*** |
| | (0.0155) | (0.0146) | (0.0124) | (0.0104) | (0.0100) |
| Observations | 5,946 | 5,946 | 5,946 | 5,946 | 5,946 |
| R-squared | 0.013 | 0.020 | 0.107 | 0.000 | 0.001 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 42 Inability to work in the arts: reasons, covariates added**

| VARIABLES | (1) Lack of jobs/clients | (2) Low pay | (3) Pandemic restrictions | (4) Caring responsibilities | (5) Ill health |
|---|---|---|---|---|---|
| Treatment | -0.0346* | -0.0245 | 0.0407*** | -0.00216 | 0.00778 |
| | (0.0188) | (0.0178) | (0.0156) | (0.0127) | (0.0123) |
| Wave | -0.0254 | 0.0166 | -0.176*** | -0.00748 | -0.0209 |
| | (0.0226) | (0.0216) | (0.0132) | (0.0153) | (0.0140) |
| Gender (Female) | -0.0200 | -0.0302** | -0.0227*** | 0.0753*** | 0.0404*** |
| | (0.0130) | (0.0119) | (0.00841) | (0.00887) | (0.00857) |
| Gender (Other) | -0.00997 | 0.143*** | 0.0173 | -0.0154 | 0.0863** |
| | (0.0526) | (0.0512) | (0.0330) | (0.0271) | (0.0421) |
| Highest education level | 0.00832*** | 0.00603** | -0.00874*** | 0.00383* | -0.00390* |
| | (0.00305) | (0.00285) | (0.00220) | (0.00207) | (0.00212) |
| Years working in arts | -0.00444*** | -0.00376*** | 0.00112*** | 0.00197*** | 0.000762** |
| | (0.000548) | (0.000487) | (0.000372) | (0.000377) | (0.000387) |
| Disability | 0.0465*** | 0.0302** | 0.0278*** | 0.0289*** | 0.120*** |
| | (0.0131) | (0.0122) | (0.00899) | (0.00990) | (0.0117) |
| Hours on Care Work | -0.00147*** | -5.07e-05 | -0.000339** | | -0.000268 |
| | (0.000280) | (0.000272) | (0.000162) | | (0.000185) |
| Interaction | -0.0706*** | -0.127*** | -0.0475*** | -0.00337 | 0.0113 |
| | (0.0269) | (0.0253) | (0.0163) | (0.0184) | (0.0173) |
| Constant | 0.420*** | 0.331*** | 0.245*** | 0.0231 | 0.0925*** |
| | (0.0289) | (0.0269) | (0.0219) | (0.0194) | (0.0202) |
| Observations | 5,680 | 5,680 | 5,680 | 5,683 | 5,680 |
| R-squared | 0.033 | 0.035 | 0.114 | 0.021 | 0.042 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 43 Weekly hours spent working in another sector (with and without covariates)**

| VARIABLES | (1) Work in other sectors | (2) Work in other sectors |
|---|---|---|

| | | |
|---|---|---|
| Treatment | -1.224** | -1.263** |
| | (0.550) | (0.543) |
| Wave | 0.694 | 0.195 |
| | (0.675) | (0.676) |
| Gender (Female) | | -0.734 |
| | | (0.481) |
| Gender (Other) | | -2.084* |
| | | (1.213) |
| Highest education level | | 0.125 |
| | | (0.0957) |
| Years working in arts | | -0.193*** |
| | | (0.0203) |
| Disability | | -1.223*** |
| | | (0.340) |
| Hours on Care work | | -0.0420*** |
| | | (0.00844) |
| Interaction | -2.735*** | -2.266** |
| | (0.927) | (0.933) |
| Constant | 9.649*** | 12.85*** |
| | (0.466) | (0.875) |
| Observations | 5,946 | 5,680 |
| R-squared | 0.006 | 0.024 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 44 Time Use**

| VARIABLES | (1) Volunteering outside of the arts | (2) Household work | (3) Care work | (4) Exercising | (5) Leisure | (6) Sleep |
|---|---|---|---|---|---|---|
| Treatment | -0.145 | -0.282 | -1.170 | 0.0928 | 0.604** | 0.195 |
| | (0.107) | (0.418) | (0.823) | (0.154) | (0.242) | (0.387) |
| Wave | -0.0162 | -0.387 | 0.591 | 0.342 | 0.563* | 0.177 |
| | (0.130) | (0.451) | (1.019) | (0.253) | (0.298) | (0.459) |
| Interaction | 0.117 | 0.0708 | 0.305 | 0.112 | 0.882** | 0.673 |
| | (0.154) | (0.558) | (1.198) | (0.288) | (0.383) | (0.562) |
| Constant | 0.796*** | 10.54*** | 9.272*** | 4.692*** | 6.156*** | 47.62*** |
| | (0.0955) | (0.332) | (0.701) | (0.123) | (0.190) | (0.319) |
| Observations | 5,945 | 5,942 | 5,943 | 5,943 | 5,942 | 5,938 |
| R-squared | 0.000 | 0.000 | 0.001 | 0.002 | 0.012 | 0.002 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 45 Time use, covariates added**

| VARIABLES | (1) Volunteering outside of the arts | (2) Household work | (3) Care work | (4) Exercising | (5) Leisure | (6) Sleep |
|---|---|---|---|---|---|---|
| Treatment | -0.150 | -0.0824 | -1.151 | 0.0763 | 0.537** | 0.137 |
| | (0.108) | (0.389) | (0.824) | (0.156) | (0.240) | (0.389) |
| Wave | 0.000284 | -0.725* | -0.0126 | 0.259 | 0.670** | 0.226 |
| | (0.134) | (0.425) | (1.032) | (0.260) | (0.309) | (0.472) |
| Gender (Female) | 0.118* | 1.643*** | 6.597*** | 0.151 | -0.0161 | 1.612*** |
| | (0.0706) | (0.272) | (0.554) | (0.123) | (0.201) | (0.277) |
| Gender (Other) | 0.129 | -0.0854 | 1.801 | 0.810 | 1.779* | -0.563 |
| | (0.264) | (0.825) | (2.127) | (1.716) | (0.916) | (1.198) |
| Highest education level | -0.0103 | -0.0741 | -0.0766 | -0.0571 | 0.137*** | 0.140** |
| | (0.0195) | (0.0684) | (0.136) | (0.0377) | (0.0464) | (0.0691) |
| Years working in arts | 0.00585** | 0.0871*** | 0.126*** | 0.0255*** | -0.0540*** | 0.0238* |
| | (0.00298) | (0.0105) | (0.0215) | (0.00788) | (0.00927) | (0.0125) |
| Disability | 0.248** | -0.103 | 0.162 | -0.150 | 0.0280 | 0.0616 |
| | (0.0982) | (0.279) | (0.569) | (0.145) | (0.208) | (0.317) |
| Hours on Care work | -0.000294 | 0.146*** | | -0.00954 | -0.0452*** | -0.0363*** |
| | (0.00125) | (0.0127) | | (0.0100) | (0.00340) | (0.00735) |
| Interaction | 0.0813 | 0.0889 | 0.631 | 0.135 | 0.905** | 0.621 |
| | (0.158) | (0.528) | (1.212) | (0.306) | (0.392) | (0.572) |
| Constant | 0.681*** | 7.528*** | 4.630*** | 4.730*** | 6.411*** | 45.74*** |
| | (0.215) | (0.598) | (1.267) | (0.361) | (0.417) | (0.663) |
| Observations | 5,679 | 5,678 | 5,680 | 5,677 | 5,677 | 5,673 |
| R-squared | 0.004 | 0.112 | 0.028 | 0.008 | 0.040 | 0.014 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 46 Life satisfaction and health (with and without covariates)**

| VARIABLES | (1) Life satisfaction 1-10 scale | (2) Life satisfaction 1-10 scale | (3) Depression in the previous 4 weeks | (4) Depression in the previous 4 weeks | (5) Anxiety in the previous 4 weeks | (6) Anxiety in the previous 4 weeks |
|---|---|---|---|---|---|---|
| Treatment | 0.0385 | 0.0523 | -0.0625*** | -0.0659*** | 0.00221 | -0.000766 |
| | (0.0687) | (0.0683) | (0.0173) | (0.0172) | (0.0148) | (0.0148) |

| | | | | | | |
|---|---|---|---|---|---|---|
| Wave | -0.0675 | 0.00784 | -0.00606 | -0.0112 | 0.00669 | 0.0106 |
| | (0.0852) | (0.0863) | (0.0197) | (0.0202) | (0.0172) | (0.0176) |
| Gender (Female) | | 0.1000** | | -0.0504*** | | 0.0219** |
| | | (0.0474) | | (0.0129) | | (0.0111) |
| Gender (Other) | | -0.322* | | 0.137*** | | 0.126*** |
| | | (0.174) | | (0.0335) | | (0.0225) |
| Highest education level | | -0.00381 | | 0.00649** | | -0.00243 |
| | | (0.0117) | | (0.00321) | | (0.00282) |
| Years working in arts | | 0.00764*** | | -0.00386*** | | -0.00401*** |
| | | (0.00210) | | (0.000566) | | (0.000503) |
| Disability | | -0.476*** | | 0.0846*** | | 0.0606*** |
| | | (0.0500) | | (0.0107) | | (0.00863) |
| Hours on Care work | | 4.96e-05 | | 0.000124 | | -5.84e-05 |
| | | (0.00121) | | (0.000303) | | (0.000262) |
| Interaction | 0.704*** | 0.639*** | -0.0613** | -0.0559** | -0.0816*** | -0.0760*** |
| | (0.1000) | (0.101) | (0.0248) | (0.0253) | (0.0215) | (0.0219) |
| Constant | 6.126*** | 6.066*** | 0.747*** | 0.771*** | 0.821*** | 0.884*** |
| | (0.0578) | (0.111) | (0.0138) | (0.0293) | (0.0121) | (0.0256) |
| Observations | 5,946 | 5,680 | 5,946 | 5,680 | 5,946 | 5,680 |
| R-squared | 0.033 | 0.056 | 0.012 | 0.035 | 0.008 | 0.029 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 47 Make ends meet (with and without covariates)**

| | (1) Make ends meet w. difficulty 1-3 | (2) Make ends meet w. difficulty 1-3 |
|---|---|---|
| VARIABLES | | |
| Treatment | -0.000291 | -0.00402 |
| | (0.0178) | (0.0179) |
| Wave | -0.0263 | -0.0332 |
| | (0.0210) | (0.0217) |
| Gender (Female) | | -0.0522*** |
| | | (0.0133) |
| Gender (Other) | | 0.0646 |
| | | (0.0481) |
| Highest education level | | -0.00890*** |
| | | (0.00316) |
| Years working in arts | | 0.00198*** |
| | | (0.000561) |
| Disability | | 0.0431*** |
| | | (0.0127) |
| Hours on Care work | | 0.00128*** |
| | | (0.000295) |
| Interaction | -0.188*** | -0.185*** |
| | (0.0259) | (0.0266) |

| | | |
|---|---|---|
| Constant | 0.698*** | 0.739*** |
| | (0.0146) | (0.0294) |
| Observations | 5,946 | 5,680 |
| R-squared | 0.041 | 0.055 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 48 Enforced deprivation rate**

| | (1) | (2) |
|---|---|---|
| VARIABLES | SILC deprivation rate | SILC deprivation rate |
| Treatment | -0.00126 | -0.00427 |
| | (0.0192) | (0.0192) |
| Wave | -0.0285 | -0.0347 |
| | (0.0225) | (0.0231) |
| Gender (Female) | | 0.0339** |
| | | (0.0135) |
| Gender (Other) | | 0.212*** |
| | | (0.0473) |
| Highest education level | | -0.00468 |
| | | (0.00327) |
| Years working in arts | | 0.000724 |
| | | (0.000581) |
| Disability | | 0.103*** |
| | | (0.0130) |
| Hours on Care work | | 0.00118*** |
| | | (0.000313) |
| Interaction | -0.202*** | -0.196*** |
| | (0.0272) | (0.0278) |
| Constant | 0.565*** | 0.541*** |
| | (0.0157) | (0.0307) |
| Observations | 5,946 | 5,680 |
| R-squared | 0.045 | 0.064 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 49 SILC single categories**

| VARIABLES | (1) No heating[19] | (2) Time out[20] | (3) Shoes[21] | (4) Roast[22] | (5) Meal with meat/fish[23] |
|---|---|---|---|---|---|
| Treatment | -0.0379** | -0.0280 | -0.0244 | -0.0486*** | -0.0169 |
| | (0.0182) | (0.0188) | (0.0160) | (0.0132) | (0.0114) |
| Wave | -0.0181 | -0.0301 | -0.0228 | -0.0335** | -0.00607 |
| | (0.0213) | (0.0218) | (0.0186) | (0.0154) | (0.0135) |
| Interaction | -0.0910*** | -0.157*** | -0.106*** | -0.0282 | -0.0401*** |
| | (0.0252) | (0.0257) | (0.0214) | (0.0174) | (0.0154) |
| Constant | 0.340*** | 0.385*** | 0.227*** | 0.152*** | 0.101*** |
| | (0.0150) | (0.0154) | (0.0133) | (0.0114) | (0.00957) |
| Observations | 5,946 | 5,946 | 5,946 | 5,946 | 5,946 |
| R-squared | 0.018 | 0.040 | 0.030 | 0.019 | 0.010 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

| VARIABLES | (6) New clothes[24] | (7) Waterproof coat[25] | (8) Warm house[26] | (9) Replace furniture[27] | (10) Have someone for a drink or a meal[28] | (11) Buy presents[29] |
|---|---|---|---|---|---|---|
| Treatment | 0.0313* | -0.0262* | -0.0283 | 0.0250 | 0.00498 | 0.0292* |
| | (0.0180) | (0.0141) | (0.0179) | (0.0189) | (0.0170) | (0.0159) |
| Wave | 0.00346 | -0.00397 | -0.0260 | -0.00449 | -0.0104 | 0.00341 |
| | (0.0208) | (0.0168) | (0.0208) | (0.0219) | (0.0196) | (0.0182) |
| Interaction | -0.196*** | -0.0741*** | -0.0937*** | -0.137*** | -0.119*** | -0.141*** |
| | (0.0246) | (0.0193) | (0.0246) | (0.0264) | (0.0232) | (0.0215) |
| Constant | 0.301*** | 0.167*** | 0.318*** | 0.377*** | 0.256*** | 0.203*** |
| | (0.0145) | (0.0118) | (0.0148) | (0.0154) | (0.0138) | (0.0127) |
| Observations | 5,946 | 5,946 | 5,946 | 5,946 | 5,946 | 5,946 |
| R-squared | 0.038 | 0.018 | 0.019 | 0.017 | 0.020 | 0.024 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

[19] Went without heating at some stage in the last year
[20] Unable to afford a morning, afternoon or evening out in last fortnight
[21] Unable to afford two pairs of strong shoes
[22] Unable to afford a roast once a week
[23] Unable to afford a meal with meat, chicken or fish every second day
[24] Unable to afford new (not second-hand) clothes
[25] Unable to afford a warm waterproof coat
[26] Unable to afford to keep the home adequately warm
[27] Unable to afford to replace any worn out furniture
[28] Unable to afford to have family or friends for a drink or a meal once a month
[29] Unable to afford to buy presents for family or friends at least once a year

**Table 50 SILC single categories, covariates added**

| VARIABLES | (1) No heating | (2) Time out | (3) Shoes | (4) Roast | (5) Meal with meat/fish |
|---|---|---|---|---|---|
| Treatment | -0.0381** | -0.0319* | -0.0255 | -0.0507*** | -0.0164 |
| | (0.0182) | (0.0187) | (0.0161) | (0.0133) | (0.0114) |
| Wave | -0.0218 | -0.0456** | -0.0253 | -0.0399** | -0.00702 |
| | (0.0219) | (0.0223) | (0.0192) | (0.0157) | (0.0137) |
| Gender (Female) | 0.0352*** | -0.0306** | -0.00764 | -0.0184** | 0.0233*** |
| | (0.0122) | (0.0123) | (0.0101) | (0.00789) | (0.00706) |
| Gender (Other) | 0.109** | 0.0836* | 0.108** | 0.119*** | 0.141*** |
| | (0.0484) | (0.0493) | (0.0457) | (0.0435) | (0.0424) |
| Highest education level | -0.00456 | -0.00735** | -0.00447* | -0.000232 | 0.00145 |
| | (0.00300) | (0.00301) | (0.00250) | (0.00197) | (0.00167) |
| Years working in arts | 0.00226*** | -0.00135** | 5.63e-05 | -0.000178 | -0.000555* |
| | (0.000543) | (0.000531) | (0.000441) | (0.000336) | (0.000296) |
| Disability | 0.0807*** | 0.0844*** | 0.0555*** | 0.0498*** | 0.0315*** |
| | (0.0130) | (0.0130) | (0.0113) | (0.00970) | (0.00848) |
| Hours on Care work | 0.000306 | 0.00162*** | 0.000580** | 0.000118 | -0.000151 |
| | (0.000291) | (0.000315) | (0.000250) | (0.000195) | (0.000179) |
| Interaction | -0.0876*** | -0.140*** | -0.104*** | -0.0246 | -0.0379** |
| | (0.0258) | (0.0262) | (0.0220) | (0.0177) | (0.0157) |
| Constant | 0.301*** | 0.448*** | 0.247*** | 0.156*** | 0.0812*** |
| | (0.0288) | (0.0292) | (0.0248) | (0.0200) | (0.0166) |
| Observations | 5,680 | 5,680 | 5,680 | 5,680 | 5,680 |
| R-squared | 0.032 | 0.057 | 0.039 | 0.032 | 0.022 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

| VARIABLES | (1) New clothes | (2) Waterproof coat | (3) Warm house | (4) Replace furniture | (5) Have someone for a drink or a meal | (6) Buy presents |
|---|---|---|---|---|---|---|
| Treatment | 0.0286 | -0.0281** | -0.0299* | 0.0204 | 0.00173 | 0.0256 |
| | (0.0180) | (0.0142) | (0.0180) | (0.0188) | (0.0170) | (0.0159) |
| Wave | -0.00360 | -0.00967 | -0.0341 | -0.00996 | -0.0252 | -0.00966 |
| | (0.0214) | (0.0173) | (0.0214) | (0.0225) | (0.0201) | (0.0185) |
| Gender (Female) | 0.00421 | 0.0128 | 0.0437*** | 0.0540*** | 0.00910 | -0.00634 |
| | (0.0118) | (0.00898) | (0.0119) | (0.0130) | (0.0111) | (0.0103) |
| Gender (Other) | 0.150*** | 0.157*** | 0.104** | 0.212*** | 0.0126 | 0.0884* |
| | (0.0503) | (0.0472) | (0.0475) | (0.0490) | (0.0421) | (0.0466) |
| Highest education | -0.00154 | -0.00113 | 0.000367 | -0.00404 | -0.00767*** | -0.00627** |

| | | | | | | |
|---|---|---|---|---|---|---|
| level | | | | | | |
| | (0.00289) | (0.00218) | (0.00288) | (0.00318) | (0.00275) | (0.00259) |
| Years working in arts | 0.000578 | -0.000728* | 0.00270*** | 0.00240*** | 0.00181*** | -0.00107** |
| | (0.000521) | (0.000381) | (0.000523) | (0.000565) | (0.000498) | (0.000436) |
| Disability | 0.0542*** | 0.0429*** | 0.0779*** | 0.0943*** | 0.0637*** | 0.0643*** |
| | (0.0124) | (0.0102) | (0.0129) | (0.0135) | (0.0121) | (0.0116) |
| Hours on Care work | 0.00120*** | 0.000309 | 0.000213 | 0.00145*** | 0.00137*** | 0.000578** |
| | (0.000298) | (0.000227) | (0.000287) | (0.000319) | (0.000296) | (0.000262) |
| Interaction | -0.190*** | -0.0687*** | -0.0894*** | -0.134*** | -0.105*** | -0.125*** |
| | (0.0251) | (0.0197) | (0.0252) | (0.0269) | (0.0236) | (0.0218) |
| Constant | 0.280*** | 0.170*** | 0.234*** | 0.312*** | 0.258*** | 0.254*** |
| | (0.0279) | (0.0216) | (0.0277) | (0.0299) | (0.0267) | (0.0253) |
| Observations | 5,680 | 5,680 | 5,680 | 5,680 | 5,680 | 5,680 |
| R-squared | 0.047 | 0.028 | 0.036 | 0.042 | 0.035 | 0.035 |

Robust standard errors in parentheses
*** p<0.01, ** p<0.05, * p<0.1

**Table 51 Percentage Change Hours Making Work Oct 22-Oct 23**

| | **Control Group % change Oct 22 to Oct 23** | **BIA recipients % change Oct 22 to Oct 23** |
|---|---|---|
| **Hours making work** | -5.42% | +12.12% |
| **Hours presenting and showing work** | -22.73% | -6.20% |
| **Hours research and experimentation** | -14.11% | +8.60% |
| **Hours management and admin** | -2.36% | +16.27% |
| **Hours training relating to work** | -12.84% | +16.78% |
| **Hours travelling, including touring** | +4.61% | +18.68% |
| **Hours working in arts outside of practice** | +0.13% | -3.05% |
| **Hours mentoring and coaching** | -8.62% | -4.11% |
| **Hours on household work** | -3.67% | -3.08% |
| **Hours on care work** | +6.37% | +11.06% |
| **Hours leisure activity** | +9.15% | +21.39% |
| **Hours exercising, sport or physical activity** | +7.28% | +9.49% |
| **Hours sleeping** | +0.37% | +1.78% |
| **Hours volunteering not in Arts** | -2.04% | +15.47% |