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Basic Income for the Arts

Impact Assessment (2 years)

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This paper has been prepared by IGEES staff in the Department of Culture, Communications, and Sport. The views presented in this paper do not represent the official views of the Department or Minister of Culture, Communications, and Sport.



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The Basic Income for the Arts (BIA) pilot scheme originated from the Arts and Culture Recovery Taskforce's recommendations to support the arts sector's recovery from the COVID-19 pandemic. The scheme provides a weekly income of €325 to approximately 2,000 randomly selected artists and creative arts workers to address financial instability and encourage their creative practice.

Evaluation of the pilot has been designed around the experiences of two groups: the recipients of the payment, and a control group. The two groups are very similar, meaning that they include approximately the same share of art forms, the same share of people from rural areas, the same share of young people, and so on. The control group represents the arts sector: the data provided by the control group tells us what happens in the absence of the BIA scheme. The two groups are compared to each other over time to measure what the impact of the policy is.

The data in this paper covers the initial two years of the scheme, namely October 2022 to October 2024. In this executive summary, the main findings are briefly outlined.

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 Differences.

Percentage points: the arithmetic difference between two percentages.

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

Percentage change: Expresses the difference between two values as a percentage of the original value. To calculate it, subtract the original value from the new value, divide that result by the original value, and then multiply by 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, this is a 100% increase.

- BIA recipients are 6 percentage points more likely to have worked in the arts in the previous six months, relative to the control group.
- BIA recipients spend on average 11 weekly hours more on their creative practice than the control group. Namely, compared to the control group, BIA recipients spend on average 5.3 weekly hours more making work, 2.9 weekly hours more on research and experimentation, more than 1 weekly hour more presenting or performing their work, almost 1 weekly hour more on training related to their practice, and almost 1 weekly hour more on management and administration.
- BIA recipients are 14 percentage points more likely to have completed new works in the previous six months compared to the control group. On average, they have completed 3.9 pieces of work more than the control group.
- Receipt of the BIA has no influence on the likelihood to undertake unpaid work in the arts, to apply for arts funding, and to undertake artistic residencies. It also has no influence on the price of commissions.
- BIA recipients spend on average 3.5 weekly hours less than the control group working in another sector.
- BIA recipients are more likely to be able to afford basic necessities compared to the control group. As of October 2024, 50% of the control group and almost 30% of BIA recipients are experiencing enforced deprivation. The share for the general population in 2024 is 15.7%.
- Compared to the control group, BIA recipients are 15 percentage points less likely to have felt downhearted or depressed, and 16 percentage points less likely to have experienced anxiety. As of October 2024, 75% of the control group and 54% of recipients report having felt depressed or downhearted. The share is 34% among the general population.
- On a scale from 1 to 10, BIA recipients rate their life satisfaction as a 7, while the control group rates it as a 6.
- BIA recipients are 3.8 percentage points less likely to list “care responsibilities” as a reason for not being able to work in the arts in the previous six months, relative to the control group.
- Compared to the control group, BIA recipients invest on average €250 more monthly in their practice, namely on equipment and materials, workspaces, and work travel.
- BIA recipients spend almost 1 weekly hour more than the control group on leisure activities, as well as half an hour more exercising, and 20 minutes more volunteering per week. Receipt of the BIA has no influence on time spent on household work, care work, and sleep.

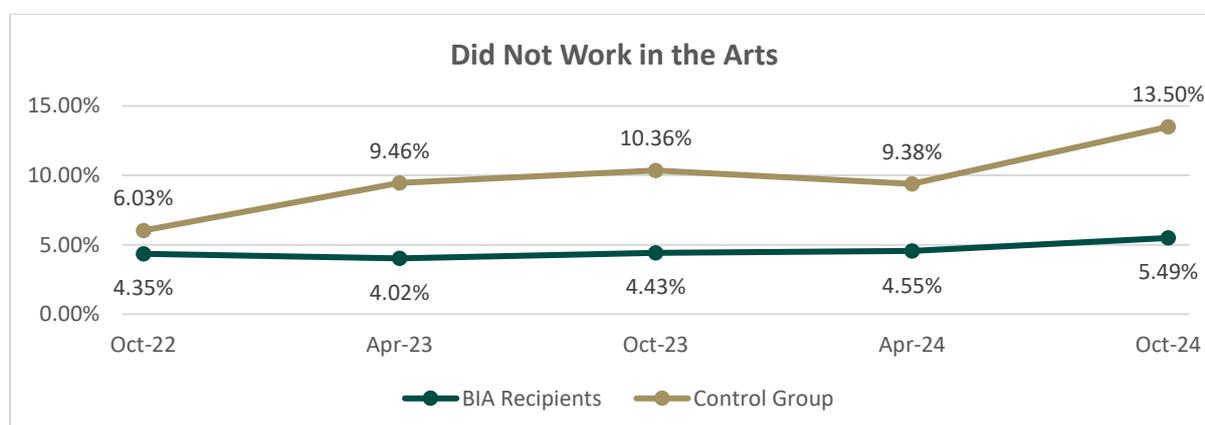
Executive Summary

BIA helps sectoral retention

One of the objectives of the pilot is to minimise the loss of skills and experience from the arts sector. Two years into the pilot, are both groups still actively working in the arts sector? To assess sectoral retention, we examine the share of people who have **not worked in the arts sector** in the previous six months.

At the start of the pilot in October 2022, 6% of the control group had not worked in the arts in the previous six months. That percentage has been rising and reached 13.50% in October 2024. This is in contrast to the trend among BIA recipients, as the rate for BIA recipients has remained relatively stable within a band of 4% - 5.50% throughout the pilot.¹

Figure 1 Did Not Work in the Arts



One control group member explains: “It's getting harder and harder to make work because of a lack of spaces and finances. My friends who were selected for the BIA have found it easier to make work. [...] Artists on the BIA have been able to work consistently with less financial constraints and that has allowed them to strengthen their art practices and create more challenging and experimental work whereas myself and others have a more difficult time and therefore are spending less time making new work.”

There is further evidence that control group members are disengaging from work in the arts. As explained below in more detail, control group members currently spend less time on their arts practice than BIA recipients. They also spend less time on their practice than they did at the start of the pilot. The control group is also 3.8 percentage points more likely to list “**care responsibilities**” as a reason for not being able to work in the arts in the previous six months, relative to BIA recipients.

¹ Inability to work in the arts is examined in detail in Sections 11 and 12. A mix of factors have been indicated by pilot participants: lack of suitable jobs or clients; low pay, sickness, illness or accident; care responsibilities; and other reason(s).

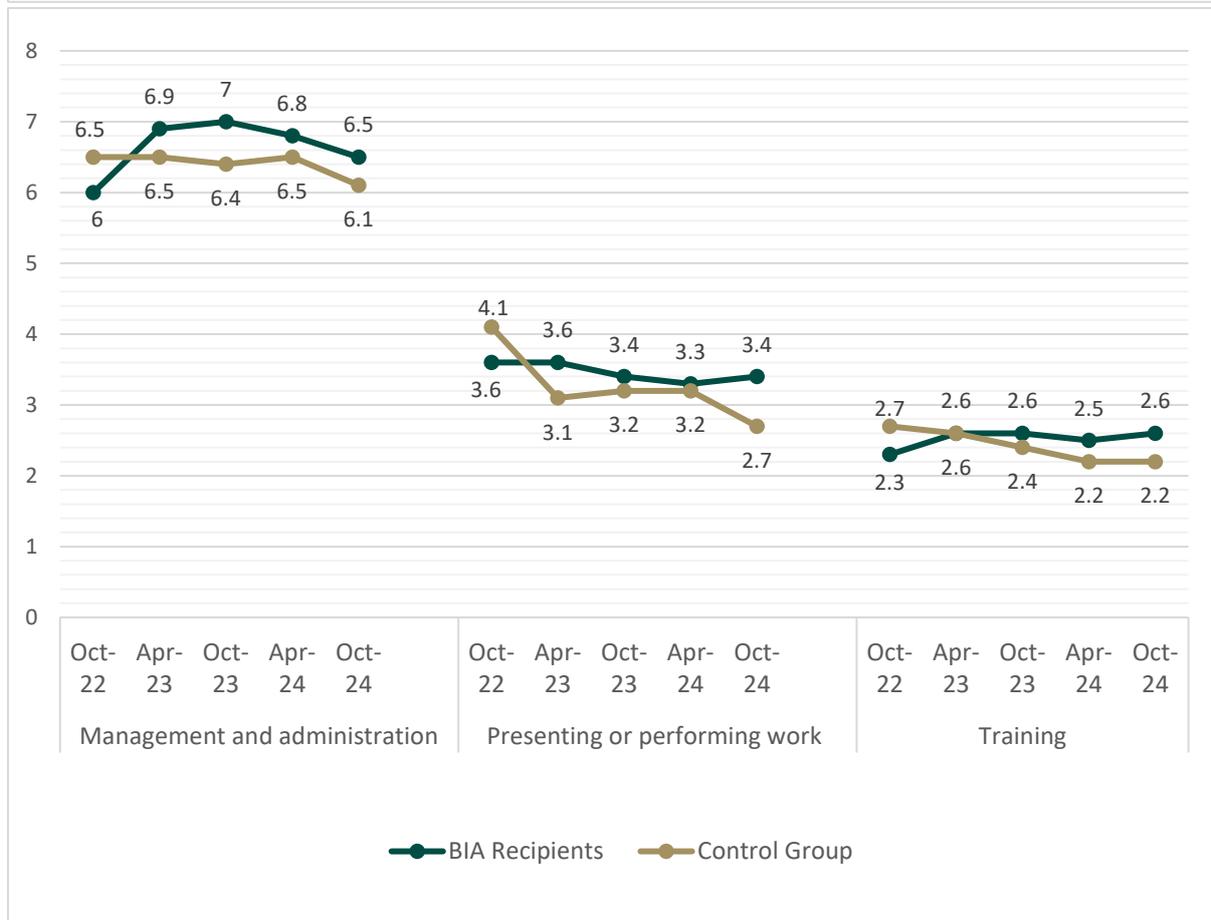
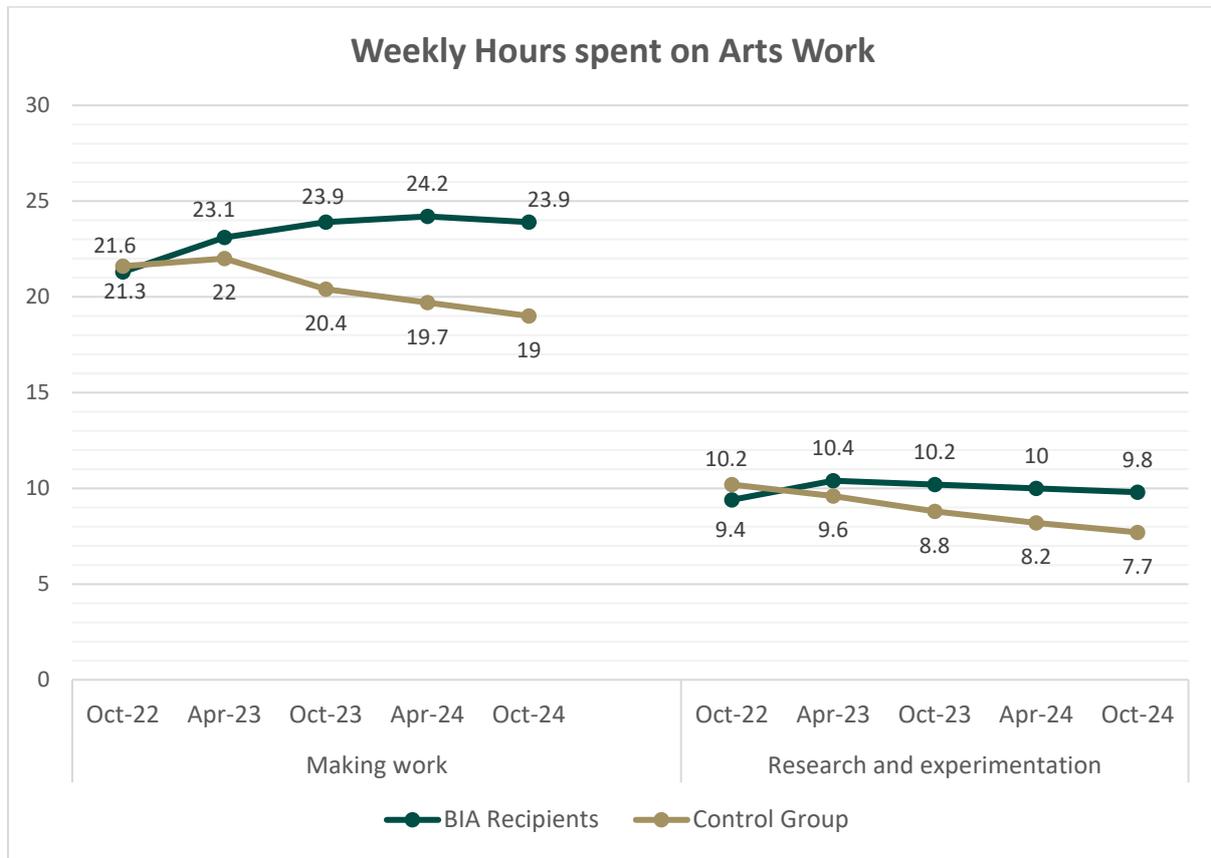
The control group has devoted their time increasingly to **work outside of the arts sector**: as of October 2024, they spent on average almost 11 weekly hours working outside of the arts; up from 9.5 weekly hours at the start of the pilot. As of October 2024, BIA recipients spend on average 6 weekly hours working outside the arts; this has decreased from 8.5 weekly hours at the beginning of the pilot.

More time spent on arts practice and more art production

Another of the pilot's objectives is to enable recipients to focus on artistic and creative work, without having to enter into employment in other sectors to sustain themselves. BIA recipients consistently spend **more time on their arts practice** compared to the control group. In particular, as of October 2024 BIA recipients spend more time than the control group making work, namely almost 24 hours per week compared to 19 hour per week spent by control group members, who have been allocating fewer hours to this activity over time.

The graphs on the next page visualise the gaps between the groups over time.

Figure 2 Weekly Hours spent on Arts Work



The increase in time spent developing arts practices is accompanied by an increase in art production. As of October 2024, 80% of BIA recipients reported having **completed new work** in the previous six months, while less than 65% of control group members reported having completed works over the same period. BIA recipients also report having completed almost ten **pieces of work** on average, while control group members completed seven pieces of work on average. Monthly **arts practice expenditure** is again higher for BIA recipients relative to the control group, as recipients spend on average €250 more than their counterparts on workspaces, equipment/materials, and work travel. This value is however lower than what was recorded in October 2023 (€550).

Art prices did not increase

BIA recipients have not increased their prices for **contracts or commissions**. In fact, their prices are lower than those of the control group although this difference is not statistically significant, meaning that it cannot be attributed to the BIA payment.

As recipients' commission prices have not increased this far, this suggests that recipients have not used the BIA payment as a baseline from which to negotiate higher prices for their work. It also suggests that if there was an increase in the quality of art produced, this has not yet translated into an increase in prices. This is however advantageous for consumers who are not paying higher prices for art produced by recipients.

No change in arts funding applications

BIA recipients are **applying for arts funding** at similar rates as control group members, namely 34%-36% as of October 2024. Similarly, there appears to be no difference in the likelihood of undertaking **artist residencies** (8-10%).

On the one hand, this seems counterintuitive: as recipients are able to invest more time and money into their practice and the quality of their work likely increases, they should have better chances to receive arts funding and undertake residencies. On the other hand, arts funding applications are very time-intensive and have low success rates due to high demand. One BIA recipient explains: "I applied for two funding streams again this year with the Arts Council and [County Council] artist support scheme. Both of my applications were unsuccessful [...] I have now applied for funding ten times with these bodies and have not received any funding yet. [...] I spent about six weeks this year making applications (and research related to these applications) that were all ultimately unsuccessful." Another BIA recipient writes: "Many applications I have submitted have received excellent feedback and high scores and yet have not been funded because the pot of funding is simply too small to cater to all of the high-quality applications."

Given the high demand for arts funding, the fact that recipients aren't more likely to apply for arts funding than their counterparts has a positive ramification for the rest of the sector; as these funds and opportunities remain available to all.

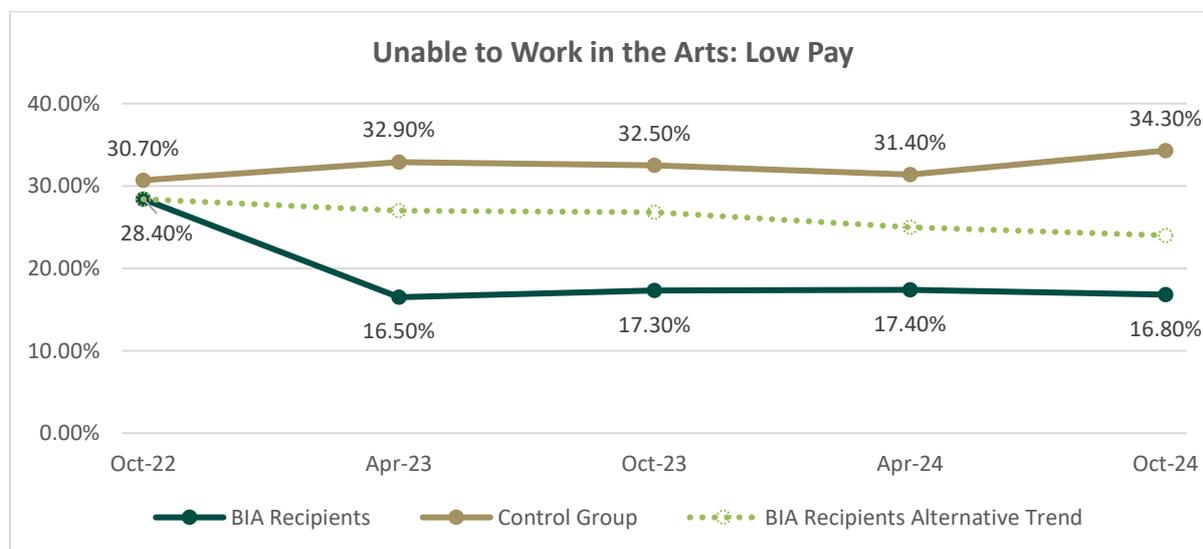
BIA as a support

Another objective of this pilot is to ensure recipients retain a steady and predictable income. BIA recipients have been reporting increased ability to **sustain themselves through arts work alone** (31%), while less than one quarter of the control group reports the same. This improvement among BIA recipients, which became visible six months into the pilot, is likely due to the BIA payment itself. This is because it materialised soon after the commencement of the pilot, and has remained stable around the 31% mark since.

There is a further indicator that points to the impact of the payment itself. At the start of the pilot, **low pay** was named by one third of all respondents as one the reasons that hindered their ability to work in the arts. But six months later, that share declined to 17% for recipients and has remained stable since.

The fact that these two indicators improved within the first six months and showed little change in the following waves suggests that they reflect the introduction of the payment rather than participants' increased earning ability or access to grants. Increased earning ability would present as a steady, gradual decrease over a longer period of time. On the graph below, it would have looked more similar to the dotted green line.

Figure 3 Unable to Work in the Arts: Low Pay



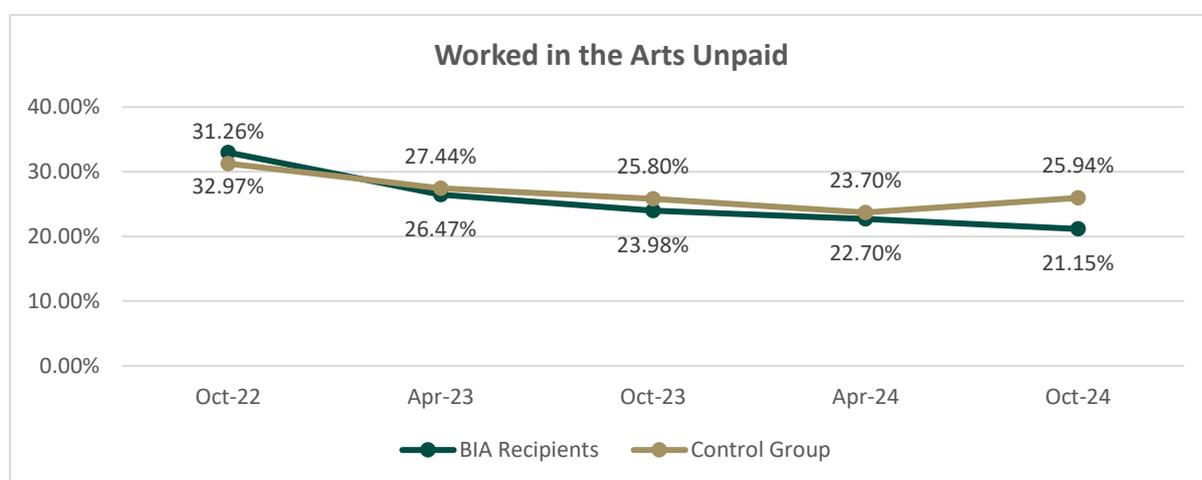
As we've seen above, recipients have not increased their prices and are not applying for arts grants more often than their counterparts. They do however spend more time on their arts practice and complete more works than the control group: BIA is funding this additional arts work. Thanks to BIA, low pay is less of an issue for recipients, who are now better able to sustain themselves through arts work alone.

The prevalence of unpaid work is declining, but unaffected by BIA

There are two alternative ways in which BIA could impact **unpaid work**. Unpaid work could become more prevalent among recipients, as they choose to work on projects that are interesting but not (well) remunerated. Or it could become less prevalent among recipients, as they can rely on BIA as a safety net and no longer need to spend time building their portfolio or completing long applications for arts funding.

Instead, the prevalence of unpaid work in the arts has been declining in a similar way among both groups. This is a positive development, however it cannot be attributed to the BIA scheme. As shown in the graph below, there has been almost no difference between the groups until the most recent set of data for October 2024.

Figure 4 Worked in the Arts Unpaid



Given that the BIA payment seems to affect several aspects of recipients' lives, it is interesting to see how it did not influence the prevalence of unpaid work. This is an issue that requires tailored research.

Large decrease in deprivation, but remains higher than the general population

BIA recipients report improved ability to meet basic needs. At the start of the pilot, more than 56% of all respondents were experiencing **enforced deprivation**, meaning that they couldn't afford two or more basic items as defined by the Central Statistics Office. As of October 2024, 50% of the control group and almost 30% of BIA recipients are experiencing enforced deprivation. The share is 15.7% for the general population².

² It's important to note that the sample for the general population differs from both BIA recipients and the control group.

On all **eleven deprivation items**³, the control group is reporting higher levels than the general population - often two to four times as high⁴. The largest gap is in the ability to afford a warm waterproof coat, which is an issue for less than 1% of the general population and for more than 15% of the control group. BIA recipients have reached parity with the general population only on two out of eleven items.

As of October 2024, the share of those who **made ends meet** with great difficulty was 2.5% among recipients, 12% among the control group, and 5.6% among the general population. Conversely, the share of those who made ends meet very easily was 3.4% among recipients, 1.7% among the control group, and 7.2% among the general population. Ability to make ends meet has improved among recipients compared to October 2023.

While the improvement among recipients is large, the data shows that the sector is experiencing considerable deprivation, which is particularly high among the control group. It's worth mentioning again that the control group is a reflection of the wider arts sector, meaning that the arts sector is experiencing particularly high deprivation levels.

Large improvement in wellbeing

Pilot participants report high levels of depression and anxiety: 74-77% of the control group has reported feeling **depressed** or downhearted in the previous four weeks, more than twice the share recorded among the general population in 2024 (34.2%). As of October 2024, the share is 54.1% for BIA recipients – this is a significant improvement, but still a high value. The incidence of reported **anxiety** is at an even higher rate. As of October 2024, 84% of the control group and 69% of recipients reported feeling anxious in the previous four weeks.

As a result of the BIA payment, recipients are currently 15 to 16 percentage points less likely to experience depression or anxiety. This is an improvement compared to October 2023. One recipient explains: “Previously as my income was variable it led to periods of depression and poverty. To have a regular income has minimised those times.” Another writes: “I started therapy which greatly helped my anxiety [...] [BIA] made me feel I could financially commit to this.”

Life satisfaction has increased among recipients, as 17% of them reported high life satisfaction in October 2024 while only 5% of the control group reported the same level of life satisfaction. Conversely, 15% of recipients reported low life satisfaction, while 37% of the control group reported low life satisfaction levels. Life satisfaction has increased among recipients compared to October 2023.

Recipients are also reporting changes in their time use, as they are spending more time **volunteering** outside of the arts (+20 minutes weekly), and on **leisure** activities (+ almost an hour weekly) relative to the control group. While the control group decreased the amount of time spent **exercising** (-30 minutes weekly), recipients were able to maintain their previous level.

³ CSO. [Types of Deprivation Experienced, 2024](#)

⁴ See Figure 35 in Section 20.

Every country needs artists but artists can't be manufactured, they need to grow. The BIA is a huge step towards that.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

I worry exceedingly about the future. My partner is 65 and will be entitled to a contributory state pension. I [...] won't be entitled to one. I started earning recognition and art income late in my art career, and although I am paying PRSI now, I won't have built up enough contributions by retirement age. My partner and I have been self-employed our entire working lives, and have never had enough money for private pension contributions. I don't know how we are going to manage in our old age.

I am hugely committed to being an artist and feel my work contributes to the cultural landscape of this country, as well as being an immensely fulfilling life for me. My work is in demand for exhibitions. Career-wise I feel excited, but financially I feel bleak about the future.

It is hard being part of the control group and thinking what a huge difference the BIA weekly payment would have made to my working life and mental well-being if I had been selected to receive it.

I am making, and continue to make, the very best work I possibly can whilst living below the poverty line.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

Introduction

The report starts with an introduction that provides some context on the background of the pilot. Next, it presents the eligibility criteria and scheme development, the policy goals, and presents attrition data. Then, it details the methodology used. The main body of the report looks at the indicators under five different areas, namely:

- Arts Work Viability Impacts
- Practice Development Impacts
- Sectoral Retention Impacts
- Well-being Impacts
- Income Impacts

Four appendices can be found at the end of the paper; these include all the regression analysis tables.

Background

The Basic Income for the Arts (BIA) is a pilot research programme evaluating the impact of a basic income on artists creative practice and lives. Piloting a Basic Income in the Arts was the number one recommendation of the Arts and Culture Recovery Taskforce established to advise the Government on how best to support the arts post Covid. 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 third 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.

The information provided by research participants is rich and very detailed and enables significant insights into the impacts of this pilot. Over time, this series of publications aims to analyse the ongoing longitudinal data from participant surveys; to further identify and understand any additional impacts of the Basic Income for the Arts intervention over the duration of the pilot.

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

Research Design and Methodology

Scheme Development

In September 2020, the Arts and Culture Taskforce was established, 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, the Government committed to establishing 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 applicants. 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. Therefore, all recipients had to register with Revenue as self-employed and pay Schedule D income tax, where appropriate, on the BIA payment.

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.

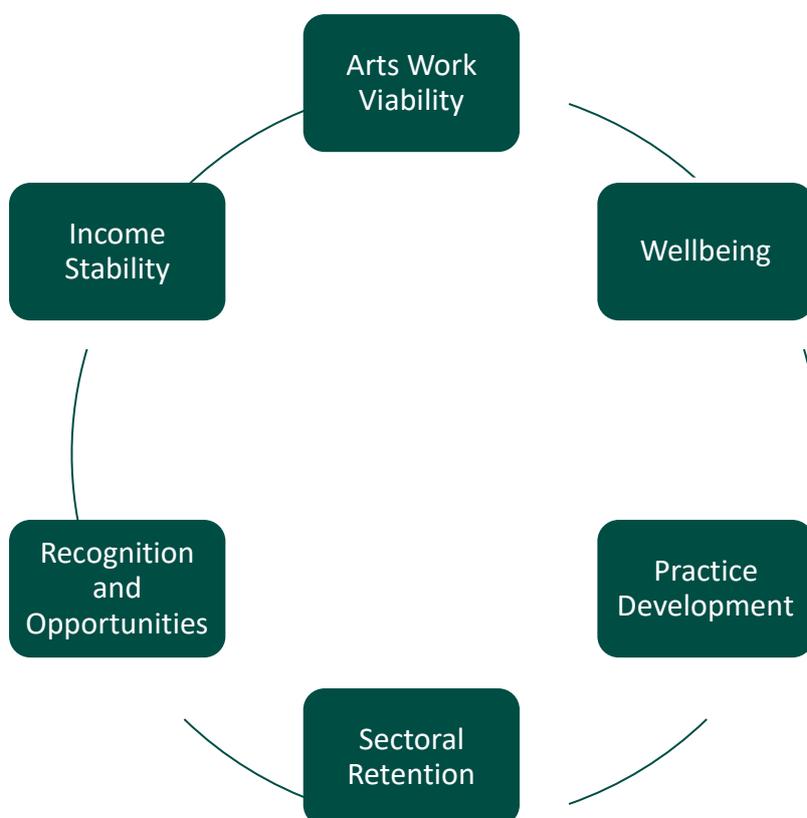
Since the start of the pilot, both groups have been exposed to important macroeconomic changes: the pandemic recovery, large increases in inflation, an energy price shock at the beginning of the Russian invasion of Ukraine, and a tight labour market. But because we assume that both groups are equally 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 5 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”⁵.

The 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”.⁶

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)”.⁷

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 assess 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.

⁵ [Theatre Forum - Review of Pay and Conditions in the Performing Arts in 2018](#)

⁶ [Theatre Forum - Review of Pay and Conditions in the Performing Arts in 2022](#)

⁷ [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 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.

Latest Survey (Fourth Wave, October 2024)

This paper analyses data collected two years since start of the pilot (October 2024). Data for all waves to date is also presented in all the tables.

Due to attrition and a small number of un-returned surveys, the final groups in October 2024 were:

- Treatment group: 1968
- Control group: 952

Retention rates are **98.4%** for the treatment group and **95.49%** for the control group, a decline of 0.85 and 1.50 percentage points respectively from the previous survey.

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.

Attrition

As of **May 2024**, a total of 46 individuals have left the pilot programme. This is a dropout rate of **1.53%**. Members of the control group are **19.1%** more likely to have left the pilot than members of the treatment group. People with disabilities are **13%** more likely to have left the pilot than individuals not reporting a disability. More information on disability is available below.

Individuals who were initially in receipt of Jobseeker’s Allowance or Benefit are over 20 percent (**20.5%**) less likely to have dropped out of the pilot programme. Participants who are part of a group or collective are **17%** less likely to have dropped out of the pilot programme. No other characteristic is found to have an impact.⁸

Analysis by Group

People can leave the pilot by ticking a box on the portal, or can contact the Operations team and ask to be removed. When they leave the pilot, they can choose to provide a reason. Participants are removed by the Operations team if they don’t comply with pilot obligations (see “Overview of Scheme Guidelines”).

As of 29 May 2024, 24 people had left the control group and 22 had left the recipient group. Given that the control group is half the size of the recipient group, attrition is much higher in the control group.

Table 1 Attrition: Control Group

Reason	No. of people
No survey twice in a row	7
Moved abroad	4
Said didn’t want to be on scheme	4
Starting a full-time course	2
No reason to be found	2
Can’t give the surveys the time required	2
Withdrew due to work commitments	1
Deceased	1
Removed after providing invalid survey information	1
Total	24

Highlighted: reasons for ineligibility

The majority of control group members left or were removed because they didn’t complete the surveys. After two missed surveys, they are removed by the Operations team and no longer receive compensation. Of those who moved abroad, one person cited specifically the inability to find work in their own field.

⁸ See Appendix I for a balance table listing the means for different variables.

Attrition is particularly problematic if it is linked to the desired outcome of a study. Here it's worth highlighting the one participant who left due to work commitments, as one of the goals of the pilot is to improve people's careers in the arts. If a control group member with a thriving arts career has no time to complete the surveys due to work commitments, then the pilot loses a valuable counterpart to a thriving BIA recipient. This can lead to an overestimation of the BIA impact.

Table 2 Attrition: BIA Recipients

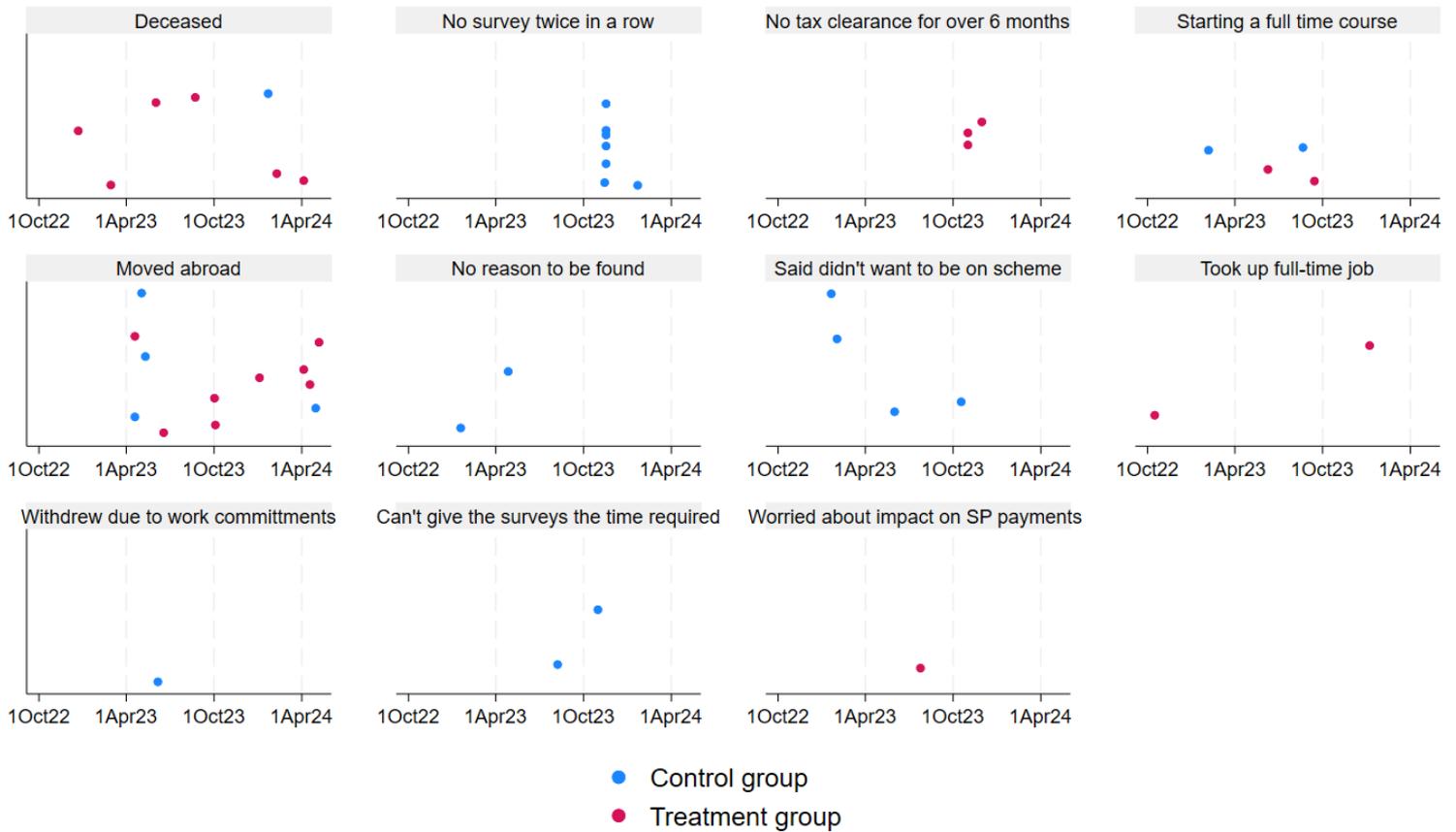
Reason	No. of people
Moved abroad	8
Deceased	6
No tax clearance for over 6 months	3
Starting a full-time course	2
Took up full-time job	2
Worried about impact on social protection payments	1
Total	22

Highlighted: reasons for ineligibility

Among those who left the recipient group, the most common reasons related to a change in circumstances that clashed with eligibility criteria. Of those who moved abroad, one did so to join a work colleague. Of those who took up a full-time job, one left very early in the pilot and wished to give their spot to a person who needed it more. One person left the pilot for fear it would affect their social protection payments, including disability allowance.

An overview of attrition over time can be viewed in the next page.

Figure 6 Reasons for Attrition over Time, by Group



Disability

In total, eight individuals with disabilities left the pilot. This equates to **17.78%** of pilot leavers and is a high percentage. given that people with disabilities are only **7.40%** of the sample at baseline. Of those eight; three were in the control group and five were in the treatment group.

When looking at the reasons, we see that a large share of those who passed away during the pilot had a reported disability, namely four out of a total of seven.

As mentioned above, one disabled person withdrew due to worries about the interaction of the BIA with other social protection payments they were receiving.

Table 3 Control Group Leavers with Disabilities

Reason	No. of people
Deceased	1
Starting a full-time course	1
No survey twice in a row ⁹	1
Total	3

⁹ Assistance with the completion of surveys is offered to participants by the Operations team, should participants require it.

Table 4 Treatment Group Leavers with Disabilities

Reason	No. of people
Deceased	3
No tax clearance for over 6 months	1
Worried about impact on social protection payments	1
Total	5

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. A detailed explanation of difference-in-differences can be found in the next section.

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. For example, the treatment group was more likely to have worked as self-employed in the arts in the previous six months, and had spent less time working in other sectors relative to the control group. The treatment group also had lower earnings, generating from both work in the arts and from work in other sectors, relative to the control group.

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 2024**) for the **treatment group**,
3. Average value at baseline (**October 2022**) for the **control group**, and
4. Average value post intervention (**October 2024**) for the **control group**.

Change over time for the treatment group: October 2024 values – October 2022 values = **A**

Change over time for the control group: October 2024 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 5 Example: Weekly Hours Working Outside the Arts

Weekly hours working outside the Arts	October 2022	April 2023	October 2023	April 24	October 2024	Difference (Oct 24 – Oct 22)	Net effect
BIA Recipients	8.4 hours	5.6 hours	6.4 hours	5.5 hours	6.2 hours	-2.2 hours	-3.5 hours***
Control Group	9.6 hours	10.1 hours	10.3 hours	10.5 hours	10.9 hours	+1.3 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.¹⁰ 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 time¹¹. Where no star is included, it

¹⁰ As time passes, it becomes more likely for factors to arise that can affect the treatment group and control group in different ways.

¹¹ 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.

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 first 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.

Since the second report, we've been accompanying this model with a second one 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. It also helps to control for potential differences over time in the composition of the treatment and control groups. For example, carers might be more likely to drop out of the control group over time, which could change the composition of the control group relative to treatment group. By controlling for these characteristics, we are accounting for this possibility.

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 III.

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. Prevalence of Work in the Arts Sector

I don't think that I can continue to work professionally as an artist anymore. I've been fighting so hard to keep going with it for 12 years, but I don't have that fight left in me. I can't make it work in my city, I can't afford to progress with my life (having a family, owning our own home etc).

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

The share of pilot participants who worked in the arts in the previous 6 months is very important, as one of the goals of the pilot is to minimise the loss of skill and experience from the sector.

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.

The share of individuals who reported no work in the arts is particularly important, as these are individuals whose potential artistic and creative labour supply is being underutilised or not used at all, and their skills are potentially depreciating. Since the start of the pilot, control group participants have regularly mentioned in the open comment section of the survey the possibility of leaving the sector due to the ongoing financial difficulties and precarities of being an artist.

In the next sections, we will focus on the share of respondents who did not work in the arts, and on the share of respondents who did unpaid work.

Impact Analysis

The results indicate that, two years on, the BIA resulted in recipients being 6 percentage points*** more likely to work in the arts compared to the control group. This effect is statistically significant.

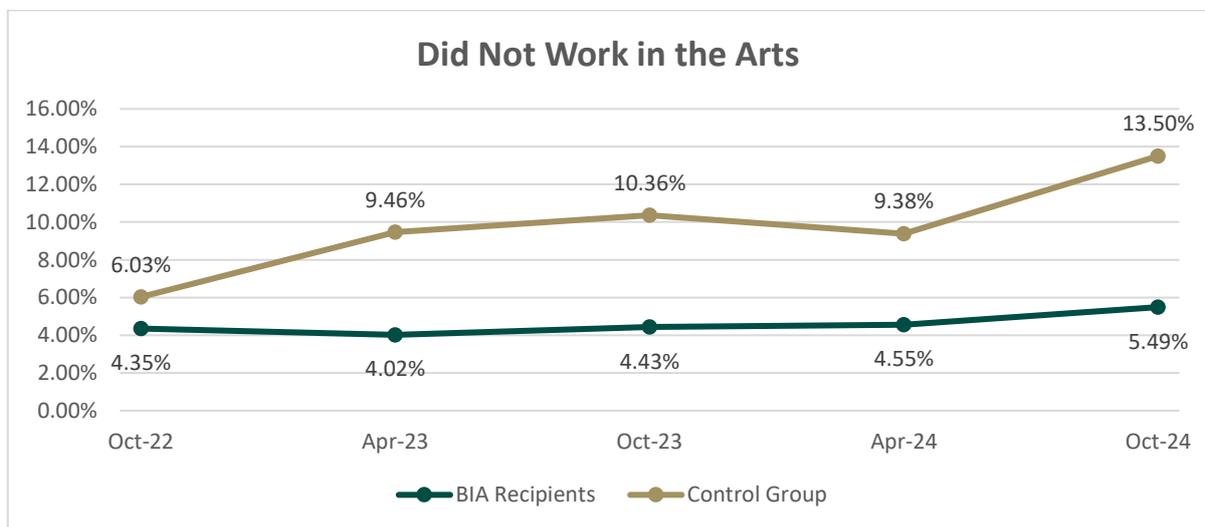
When taking into account the effect of factors like education, gender, caring responsibilities, and disability, the impact remains significant and positive (+5.9 percentage points ***).¹²

¹² Detailed regression tables can be found in Appendix III.

Table 6 Did Not Work in the Arts

Did Not Work in the Arts (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 24–October 22)	Net effect
BIA Recipients	4.35%	4.02%	4.43%	4.55%	5.49%	+1.14 percentage points	-6.3 percentage points ***
Control Group	6.03%	9.46%	10.36%	9.38%	13.5%	+7.47 percentage points	

Figure 7 Did Not Work in the Arts



There are two aspects that are important here. Among BIA recipients, the share of those who did not work in the arts remained generally constant, with an increase of roughly 1.15 percentage point from October 2022 to October 2024.

Among the control group, the share has more than doubled from **6%** to **13.50%** in the initial two years of the pilot. This suggests that while control group members increasingly did not work in the arts, the BIA payment kept the rate stable among recipients.

The participant survey examines the reasons behind inability to work in the arts. In section 11 “Inability to work in the Arts” we examine whether the BIA reduces those barriers. For now, it’s interesting to note that there are a range of factors that can affect one’s ability to work. The table on the next page shows how many respondents indicated that a certain factor hindered their ability to work.

Table 7 Inability to Work in the Arts: Reasons (October 2024, by Group)

Inability to work in the Arts: Reasons	BIA Recipients	Control Group
Lack of suitable jobs or clients	26.18%	39.01%
Low pay	16.78%	34.30%
Sickness, illness or accident	10.32%	10.40%
Care responsibilities	11.39%	15.33%
Other reason(s)	13.07%	21.54%

Multiple answers possible.

In addition, respondents might decide not to work in the arts during a certain period of time to focus on professional development, such as attending training courses. Time spent not developing one's own practice (e.g. teaching) might also not be considered by some as "work in the arts".

2. Unpaid Work in the Arts Sector

The scheme has allowed me to take on projects as an unpaid artist, projects in which the budget was tiny.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

Disability to me means things take longer, so my hourly pay is basically halved- if I get paid for 10 hours work, it could take me 20 hours but I charge the same.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

Unpaid work is relatively common within the arts sector. This theme has been analysed in greater detail in [“Arts Work Conditions and Perspectives”](#) previously published by this Department. The paper found that unpaid work is prevalent across the sector at all age groups and career stages.

There may be a number of factors at play in relation to unpaid work in the arts, 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.

One of the respondents of the October 2024 survey explains:

“I often find myself doing a lot of ‘free’ work, some of this is for projects for producers that I hope at some point get made, but often for people as favours. I struggle to say no and it is negatively impacting my work, but feel obliged to help those particularly individuals who come from underrepresented communities. Development work I should be getting paid for regularly is unpaid or underpaid. In my field as we rely on others to have the work made, we find ourselves in a coercive relationship intended or unintended, it is very damaging to mental health and thus our work. It is also why so many are unable to practice in the arts as you need financial independence, which has come with the BIA scheme but it ending terrifies me.”

Impact Analysis

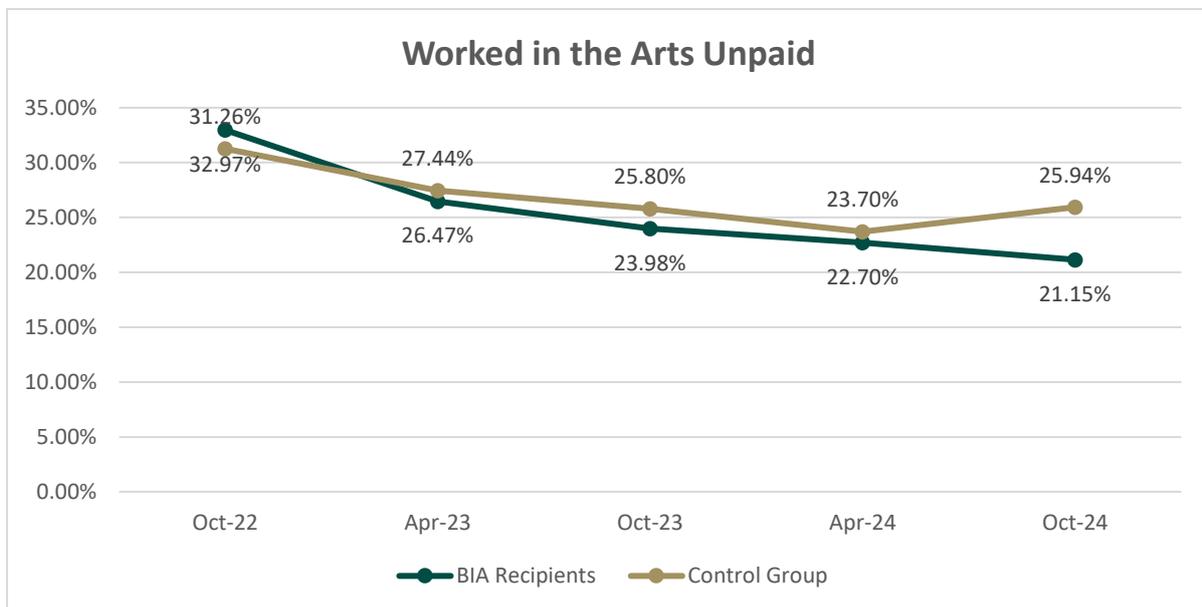
In our previous paper, we found weak evidence of impact on unpaid work in the arts. However, the results indicate that two years on the BIA resulted in recipients being 6.5 percentage points*** less likely to have done unpaid work in the arts compared to the control group. This effect is statistically significant.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant and negative (-6.5 percentage points ***).¹³

Table 8 Worked in the Arts Unpaid

Worked in the arts unpaid (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (Oct 24 - Oct 22)	Net effect
BIA Recipients	32.97%	26.47%	23.98%	22.70%	21.15%	-11.82 percentage points	-6.5 percentage points***
Control Group	31.26%	27.44%	25.80%	23.70%	25.94%	-5.32 percentage points	

Figure 8 Worked in the Arts Unpaid



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. It is possible that levels recorded at the start of the

¹³ Detailed regression tables can be found in Appendix III.

pilot captured the lingering effects of pandemic restrictions and that rates diminished naturally as the sector recovered.

While the decrease has been steady for BIA recipients, an increase is visible among the control group in the latest wave of data. As of October 2024, one quarter of control group participants and one fifth of BIA recipients have engaged in unpaid work. Early data for April 2025 shows the control group rate returning to **22.96%**, suggesting that the October 2024 rate is possibly an anomaly.

3. Ability to Sustain Oneself through Arts Work Alone

This pilot scheme has allowed me to make the jump to full time with my photography. I still do some minor freelance design work to substitute my income but most of my income now comes from my photography.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

I had a miscarriage and medical complications. This meant I couldn't work as much as I usually do. I lost opportunities because of missing application deadlines. I had to pull out of or cancel paying jobs. The loss of income meant I couldn't afford childcare and so had even less time to work. This will all have a knock-on effect and impact my earnings for the next six months to a year.

CONTROL GROUP PARTICIPANT, OCT 24 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 is by examining the share of respondents who indicate 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

The results indicate that, two years on, the BIA resulted in recipients being 10 percentage points*** more likely to be able to sustain themselves through arts work alone, compared to the control group. This effect is statistically significant.

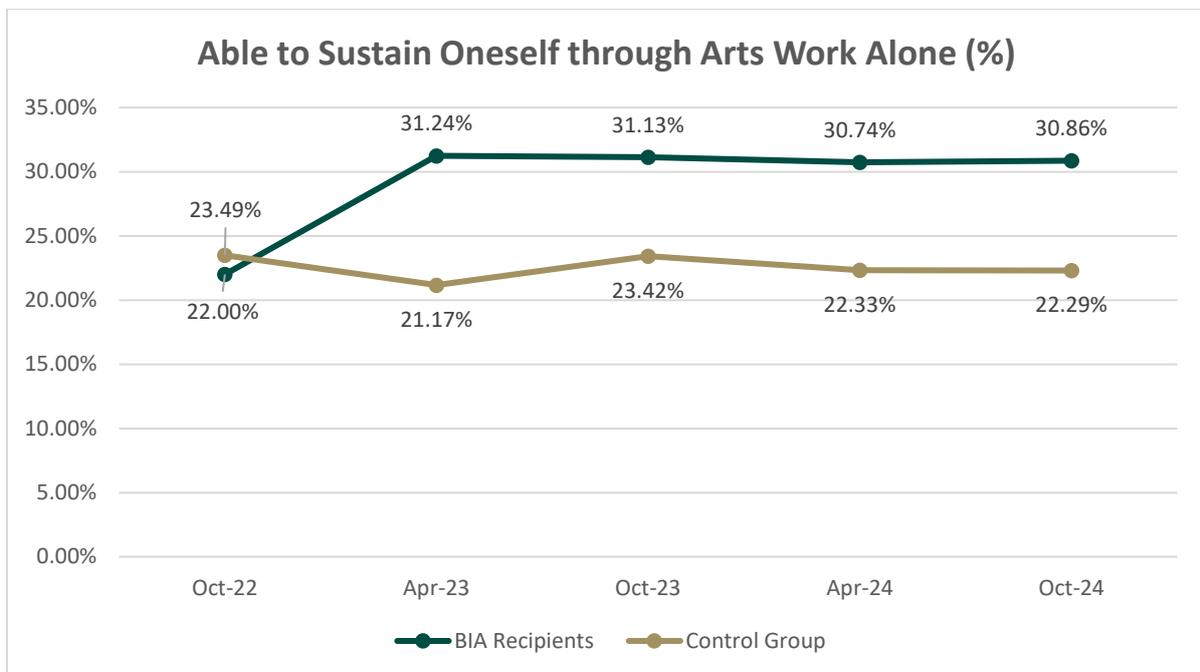
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant and positive (+10 percentage points***).¹⁴

¹⁴ Detailed regression tables can be found in Appendix III.

Table 9 Able to Sustain Oneself through Arts Work Alone

Able to sustain oneself through arts work alone (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 24–October 22)	Net effect
BIA Recipients	22.00%	31.24%	31.13%	30.74%	30.86%	+8.86 percentage points	+10 percentage points***
Control Group	23.49%	21.17%	23.42%	22.33%	22.29%	-1.2 percentage points	

Figure 9 Able to Sustain Oneself through Arts Work Alone



In October 2022, only **22%** (roughly one in five) of BIA recipients felt they were able to sustain themselves through arts work alone. After a large increase to **31.24%** in the first six months of the trial, the rate has remained largely stable. This improvement is likely due to the BIA payment itself, given how fast it materialised and how stable it has remained.

The share among the control group has shown little variation as well, and has hovered around **22%** since the commencement of the pilot.

Practice Development Impacts

4. Monthly Practice Expenditures

The payment has allowed me to give back and helped to buy materials, create art and exhibit, and part-fund attendance on art courses, thereby funding other artists/tutors.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

In the last 6 months I have released my debut album and had a lot of great opportunities come from this, many of which I wouldn't be able to take if I didn't have the money from this grant. This has given me the freedom to pay for travel expenses, studio time, marketing, etc that would be impossible for me to afford without the grant.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

I spend the absolute minimum on art materials, just enough to ensure that my work is not impacted, but I'm mindful of the cost of every item in my studio.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

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

In our previous paper, we found that one year into the programme, the BIA pilot scheme had resulted in BIA recipients spending €550 more on their practice relative to the control group.

The evidence suggests that **two** years into the programme, the BIA pilot scheme has resulted in recipients spending €250 monthly more on their practice relative to the control group, namely: €45.76*** more on workspaces, €175.8* more on equipment and materials, and €27.85* more on work travel. These effects are statistically significant. No effect was detected on training expenses and on advertisement and marketing expenses.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect on workspaces is €46.82***, work travel €26.37*, equipment and materials €176.3*.¹⁵

Table 10 Average Monthly Practice Expenditures

	Survey	BIA Recipients	Control Group	Net Effect
Equipment/ materials	Oct-22	€715.30	€785.30	
	Apr-23	€887.80	€605.00	
	Oct-23	€995.90	€624.10	
	Apr-24	€714.10	€717.80	
	Oct-24	€670.70	€564.90	€175.8*
Workspace	Oct-22	€59.00	€75.90	
	Apr-23	€87.90	€70.40	
	Oct-23	€97.60	€70.70	
	Apr-24	€77.10	€69.80	
	Oct-24	€88.80	€59.90	€45.76***
Work travel	Oct-22	€118.60	€127.60	
	Apr-23	€130.80	€115.40	
	Oct-23	€155.30	€128.20	
	Apr-24	€123.80	€123.00	
	Oct-24	€144.10	€125.20	€27.85*
Advertisement/ Marketing	Oct-22	€25.60	€32.60	
	Apr-23	€40.00	€28.80	
	Oct-23	€48.30	€23.60	
	Apr-24	€34.00	€27.90	
	Oct-24	€43.90	€36.20	<i>No impact</i>
Training	Oct-22	€50.70	€43.90	
	Apr-23	€56.00	€31.70	
	Oct-23	€56.20	€45.90	
	Apr-24	€50.00	€41.20	
	Oct-24	€49.10	€44.00	<i>No impact</i>

¹⁵ Detailed regression tables can be found in Appendix III.

Figure 10 Practice Expenditure (Equipment/Materials)



BIA recipients increased monthly average spend on equipment by almost **40% (39.23%)** over the first year of the pilot, reaching a peak of €996. There has been a notable decline since, and monthly average spend on equipment is €671 as of October 2024. The data shows that recipients made large investments at the start of the pilot, but might no longer need to do so.

Figure 11 Practice Expenditure (Workspace, Work Travel, Advertisement/Marketing, Training)



Other expenditure categories follow the same pattern seen above: expenditure increased consistently during the first 12 months and peaked in October 2023. There was a decline in April 2024, where levels were very close to the control group's.

Both groups have invested a similar monthly amount of money on advertisement and marketing in the last two waves of data: approximately €30 were recorded in April 2024 and €40 were recorded in October 2024. They also spent similar monthly amounts on training in the same periods. This suggests that there is a convergence between the two groups on those measurements.

A different pattern is visible for monthly expenditure on workspaces and work travel. In April 2024, the groups recorded similar levels, but there has been a divergence in October 2024. In October 2024, the control group spent €60 on workspaces and BIA recipients spent €90. The monthly amounts spent on work travel were €144 for BIA recipients and €125 for the control group.

5. Weekly Hours Spent on Arts Work

At the moment I am organising a theatre festival. I would not have been able to do it without the grant

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

I am currently on the cusp of making a very elaborate project which will engage a number of talented collaborators in many sectors of the arts. The pilot scheme has been absolutely crucial in helping me to arrive at this position, giving me the flexibility to match my own schedule with those involved, and to make myself aware of various funding opportunities.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

After nearly 20 years in the arts, acting, I feel it's time to throw in the towel.

CONTROL GROUP PARTICIPANT, OCT 24 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?” 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 11 Time-use Questionnaire

Area	Category	Hours
Arts practice development	Weekly hours making work (<i>This will be specific to your individual creative practice but may include for example composing, practising, rehearsing etc.</i>)	
	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 (<i>including training courses as well as being mentored or coached</i>)	
	Weekly hours travelling for work including touring	
Wider arts sector work	Weekly hours working in the arts (paid and unpaid) outside your own practice (<i>e.g. arts administration role, teaching arts</i>)	
	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>i.e. taking care of others</i>)	
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

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients spending 5.3 weekly hours*** more making work relative to the control group, and 2.9 weekly hours*** more on research and experimentation relative to the control group. BIA recipients are also spending almost 1 weekly hour** more on training relative to the control group, almost 1 weekly hour* more on management and administration relative to the control group, and more than 1 weekly hour** more presenting/ performing work relative to the control group. These effects are statistically significant.

No statistically significant effect was detected for: travelling including touring, volunteering in the arts, and mentoring.

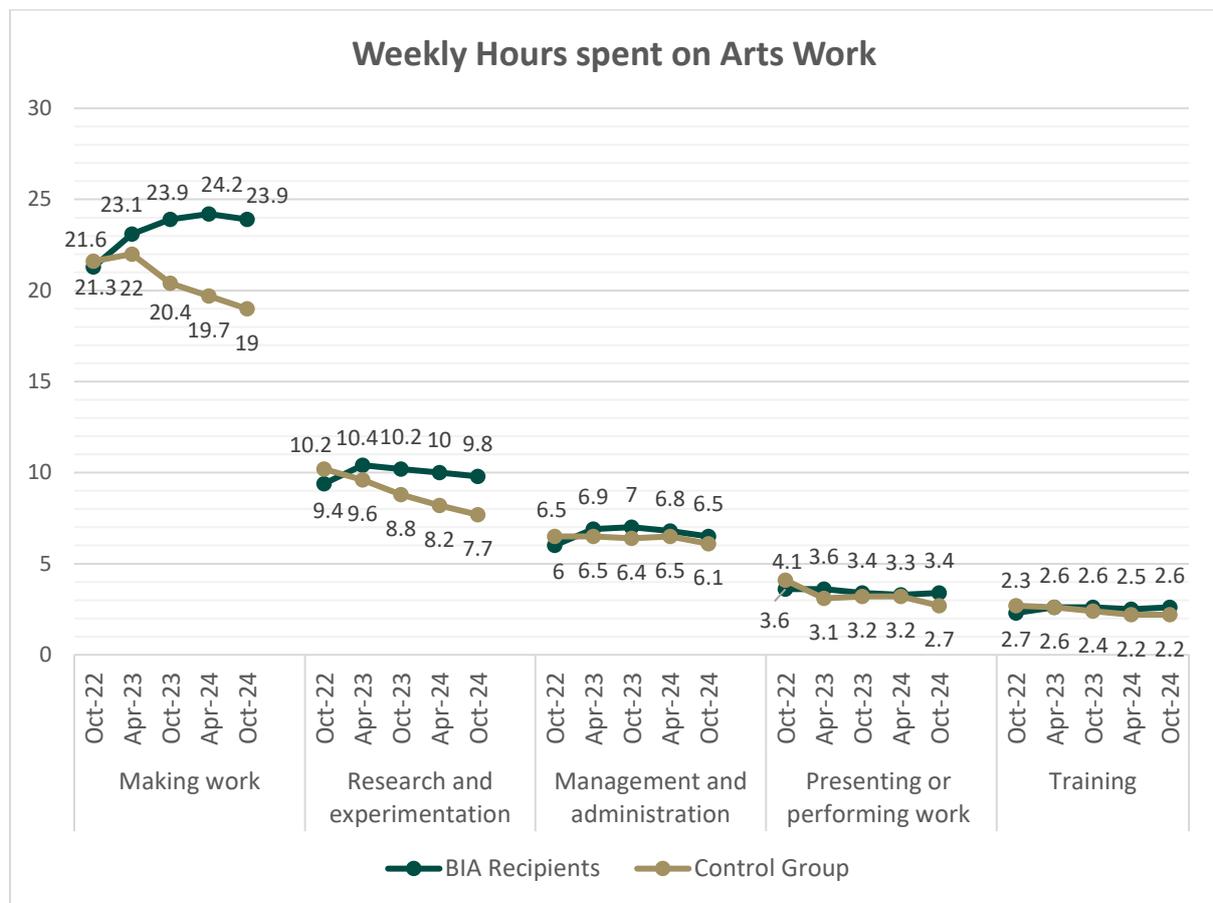
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effects remain significant and positive for all categories. BIA recipients spend each week 5.2 hours*** more than the control group making work. Compared to the control group, they also spend 2.9 hours*** on research and experimentation, more than an hour** presenting/performing their work, almost an hour** on admin, and almost an hour** on training. No statistically significant effect was detected for mentoring, volunteering in the arts, and travelling (touring).¹⁶

¹⁶ Detailed regression tables can be found in Appendix III.

Table 12 Weekly Hours Spent Developing One’s Art Practice

Activity (hours per week)	Survey	BIA Recipients	Control Group	Net effect
Presenting/ performing work	Oct-22	3.6	4.1	
	Apr-23	3.6	3.1	
	Oct-23	3.4	3.2	
	Apr-24	3.3	3.2	
	Oct-24	3.4	2.7	+1.2**
Making work	Oct-22	21.3	21.6	
	Apr-23	23.1	22	
	Oct-23	23.9	20.4	
	Apr-24	24.2	19.7	
	Oct-24	23.9	19	+5.3***
Research and experimentation	Oct-22	9.4	10.2	
	Apr-23	10.4	9.6	
	Oct-23	10.2	8.8	
	Apr-24	10	8.2	
	Oct-24	9.8	7.7	+2.9***
Management and admin	Oct-22	6	6.5	
	Apr-23	6.9	6.5	
	Oct-23	7	6.4	
	Apr-24	6.8	6.5	
	Oct-24	6.5	6.1	+0.9*
Training relating to work	Oct-22	2.3	2.7	
	Apr-23	2.6	2.6	
	Oct-23	2.6	2.4	
	Apr-24	2.5	2.2	
	Oct-24	2.6	2.2	+0.8**
Travelling, including touring	Oct-22	4.1	4	
	Apr-23	4.3	4.1	
	Oct-23	4.8	4.2	
	Apr-24	4.4	3.8	
	Oct-24	4.7	4.2	<i>No impact</i>
Work in the arts outside of practice (i.e. volunteering)	Oct-22	3.6	4.1	
	Apr-23	3.6	4.2	
	Oct-23	3.5	4.1	
	Apr-24	3.5	3.6	
	Oct-24	3.6	4.3	<i>No impact</i>
Mentoring and coaching	Oct-22	1.3	1.3	
	Apr-23	1.4	1.3	
	Oct-23	1.2	1.2	
	Apr-24	1.3	1.4	
	Oct-24	1.3	1.2	<i>No impact</i>

Figure 12 Weekly Hours spent on Arts Work



At the start of the pilot, BIA recipients and the control group were spending roughly the same amount of time making work at **21.3** and **21.6 hours** per week respectively. As of October 2024, BIA recipients are spending **23.9 hours** per week making work while the control group spends on average **19 hours** per week on the same activity. This is the activity that recipients are focusing on the most. This indicator has been trending upwards since the start of the pilot; although a small decline is visible for the first time in October 2024. The net effect of the intervention is that BIA recipients spend **5.3 hours** more per week making work relative to the control group.

The amount of time spent on research and experimentation by BIA recipients increased by **4.26%**, from **9.4** hours per week to **9.8** hours per week over the two years from October 2022 to October 2024. Following the initial one hour increase in the period to April 2023, this indicator has declined marginally from the **10.4** hour high in April 2023 to **9.8** hours in October 2024. At the same time, the gap with the control group has widened, as the control group’s weekly time spent on this activity declined steadily from **10.2** hours at the start of the pilot to **7.7** hours in October 2024. This is a decrease of **24.51%**. The net effect of the intervention on this metric is **2.9 hours**.

On management and administration, BIA recipients are spending **6.5** hours per week compared to the control group’s **6.1**, as of October 2024. For BIA recipients, hours spent on this particular activity

peaked in October 2023 at **seven** hours and have since decreased. The net effect of the intervention on this metric is **0.9** hours per week.

Since the start of the pilot, BIA recipients have been spending between **3.3** and **3.6** hours per week presenting or performing work. The control group however recorded a decrease in time spent on this activity in October 2024. As a result, the net effect of the intervention is that BIA recipients spend on average **1.2** hours more per week presenting and performing their work, as of October 2024.

BIA recipients have been spending approximately **2.5 hours** per week on work-related training since April 2023. The control group has seen a small decline since the start of the pilot; from **2.7** hours to **2.2** hours. The net effect of the intervention on this metric is **0.8** hours per week.

Over the initial two years BIA recipients have consistently and significantly invested more time in their practice than control group members.

6. Completion of New Works

Once again I fill out this survey and marvel at all the projects I have worked on that would not have happened without the BIA. I don't think I'd be in Dublin, or certainly wouldn't be working full time as an artist without it.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

My work has taken a turn in the last few months having secured a publishing contract with a very good press. I have had more publications, been shortlisted for an award and have worked as an editor, also being asked to edit another publication.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

Despite numerous setbacks, my film is almost finished. There were a couple of occasions when I was tempted to cancel the whole enterprise and felt that it was too difficult to continue with my project, but luckily I did not. As you might know from dealing with artists, they have to get their work out into the public domain, even at great personal cost to themselves.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

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 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 that are however of higher quality, are feeling less pressure to deliver constant new works to generate income, are 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

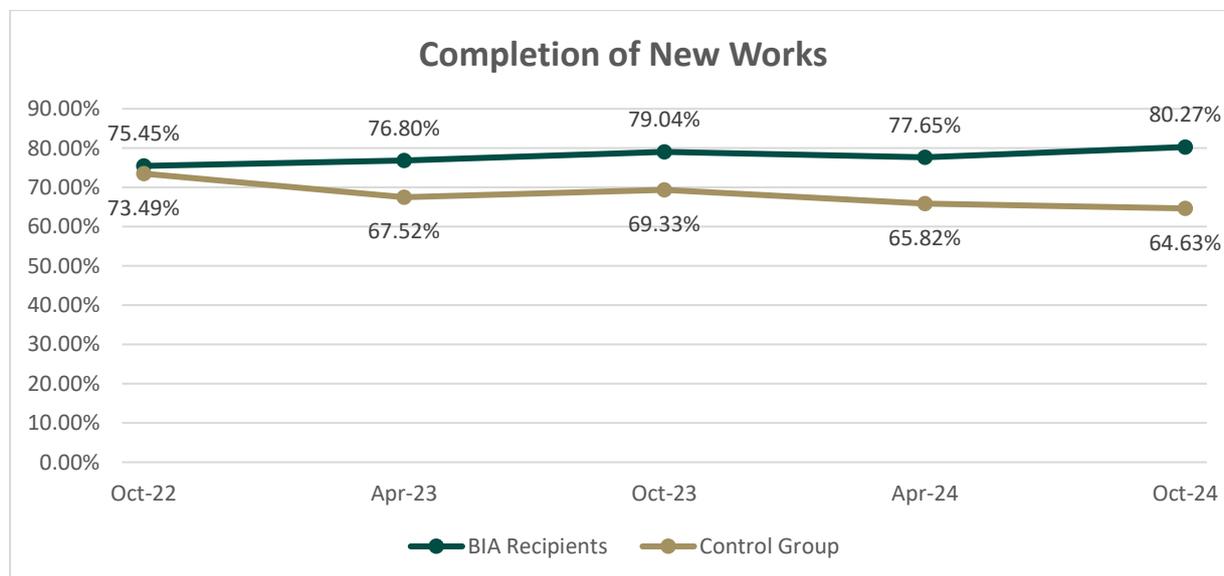
The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients being 14 percentage points*** more likely to have completed new works relative to the control group. This effect is statistically significant.

When we allow for the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant (+13 percentage points ***).¹⁷

Table 13 Completed New Works

Has completed new works (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 24-October 22)	Net effect
BIA Recipients	75.45%	76.80%	79.04%	77.65%	80.27%	+4.82 percentage points	+14 percentage points***
Control Group	73.49%	67.52%	69.33%	65.82%	64.63%	-8.86 percentage points	

Figure 13 Completion of New Works



The share of BIA recipients who completed new works has been increasing from **75.5%** to **80.3%**. Over the same two-year period, the control group experienced a decline of 8.86 percentage points, from

¹⁷ Detailed regression tables can be found in Appendix III.

73.5% to 64.6%. As of October 2024, 4 in 5 BIA recipients have completed new works in the previous six months, while only 6.5 in 10 have completed new works in the control group. As mentioned in the previous chapter, BIA recipients are spending more time on their practices. This appears to be accompanied by increased output.

7. Number of New Works

Because of my increased ability to focus on my work, I have finished my debut novel and secured a literary agent who is confident of selling it and my poetry collections to a leading publisher. I have won two major international poetry prizes and have been shortlisted for 6 others.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

I created a music visualizer/animation video from scratch to accompany a song I made; it would normally be difficult to gain traction due to the sheer volume of releases etc online, but because I was able to afford to work with a PR company for this release, and take the time to fully develop the music and the skills to make the visualizer, it has currently over 29k+ views [...] opening my art up to a whole new audience.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

I've recently had a novel published. Happy with how it's going so far, but all my spare time when not in paid employment, doing housework, performing care duties etc. has been spent on admin for the publication process. I have not had time to produce any new work.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

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 input the number in a blank field.

Impact Analysis

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients completing 3.9 pieces of work** more on average than the control group over the previous six months. This effect is statistically significant.

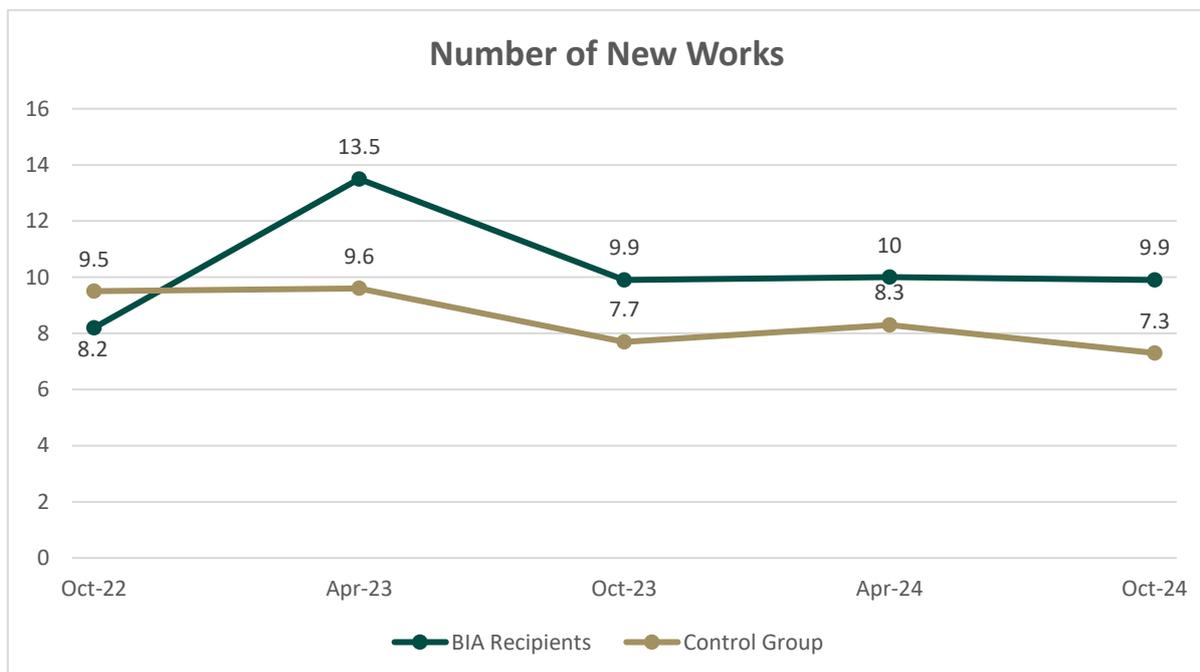
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant (+4** pieces of work).

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.¹⁸

Table 14 Number of New Works

Number of New Works	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 24- October 22)	Net Effect
BIA Recipients	8.2	13.5	9.9	10	9.9	+1.7 pieces of work	+3.9 pieces of work**
Control Group	9.5	9.6	7.7	8.3	7.3	-2.2 pieces of work	

Figure 14 Number of New Works



At the start of the pilot, BIA recipients had completed on average 8.2 pieces of work in the previous six months, while the control group had completed 9.5.

¹⁸ Detailed regression tables can be found in Appendix III.

After an initial large increase among BIA recipients at the six-month mark, the average number of new works has now stabilised around 9.9-10. The average number of new works completed by the control group has remained consistently lower since April 2023, despite the fact that the control group started the pilot with a higher average than BIA recipients.

8. Contract Price

I have also been in the position lately to turn down work that I feel is not being paid in line with standard rates, and I have found that some groups are improving their fee conditions and travel-expense rates to reflect cost of living increases.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

I feel caught, my career has progressed to such a point that I should be charging more and I want to stop saying yes to every job, but I feel both moves are too risky because I may lose work and slide back down into precariousness and near-poverty. And who would I be asking for more money from, anyway? Other artists and arts organisations. They don't have it to give. Not charging more or being selective holds me back from maturing. Is there a future to go to or is this what I'll be earning into my retirement years? How do I become more financially stable when stuck in this cycle?

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

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.¹⁹

Table 15 Average Commission Price

Average Commission Price (€)	October 2022	April 2023	October 2023	April 2024	October 2024

¹⁹ Detailed regression tables can be found in Appendix III.

BIA Recipients	€1,151	€827	€962	€863	€903
Control Group	€1,080	€1,127	€1,114	€1,106	€1,191

It is interesting to note that there have been changes over time for this indicator. As they cannot be attributed to the BIA payment, other external factors must be at play. At baseline, average commission price was roughly €1,000-€1,150 for both groups. Average commission price for BIA recipients decreased in April 2023, and has since remained in the range of €820-€965, while for the control group it remains around €1,100-€1,200.

9. Arts Funding Applications

My local county council offer small bursaries of €1500 per successful artist for the year. It's far too low.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

My whole life really hinges on an anonymous board's decision whether I will have an easy and productive year or a difficult struggle of a one.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

Having the time to explore new things, having the time to actually sit down and make my work, without having to shoehorn it into any Arts Council applications has been liberating.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

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.²⁰

Table 16 Arts Funding Applications

Has applied for arts funding (%)	October 2022	April 2023	October 2023	April 2024	October 2024
BIA Recipients	33.80%	30.09%	30.18%	31.04%	34.16%
Control Group	38.86%	36.69%	35.96%	35.87%	36.23%

In the latest waves of data, numbers for both groups have been converging. As of October 2024, **36%** of control group participants and **34%** of treatment group participants had applied for arts funding in the previous six months – this is more than one third of all pilot participants.

Control group members have consistently reported a share of approximately **36%** in the past four surveys. The share for BIA recipients has increased by three percentage points in the latest wave of data and is for the first time higher than it was at the start of the pilot, albeit by less than one percentage point.

In this indicator, arts funding is not limited to Arts Council funding but can include any source (e.g. local authorities, organisations such as Culture Ireland, EU arts funding, and funding provided by arts organisations).

²⁰ Detailed regression tables can be found in Appendix III.

10. 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.²¹

Table 17 Undertaken an Artist Residency

Has undertaken an artist residency, nationally or internationally (2-3) (%)	October 2022	April 2023	October 2023	April 2024	October 2024
BIA Recipients	11.40%	9.99%	10.98%	9.71%	10.62%
Control Group	11.55%	8.74%	10.67%	9.42%	8.42%

The numbers for this indicator have remained close for the majority of the pilot, with respondents reporting lower numbers in April and higher numbers in October, pointing again to seasonality.

There are two waves of data that show some divergence: April 2023, where there was a gap of 1.25 percentage points between the groups, and October 2024 where the gap is 2.2 percentage points. Here, the treatment group seems to follow the established pattern, while the control group is showing a small decline.

²¹ Detailed regression tables can be found in Appendix III.

Sectoral Retention Impacts

11. Inability to Work in the Arts

In this section we examine participants’ inability to work in the arts. Respondents were asked “at any stage in the past six months, have you wanted to work 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”.

Answers (1) to (4) have been grouped together for the analysis, to capture all those who have been unable to work in the arts to some degree.

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.

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients being 18 percentage points*** more likely to have been able to work in the arts, relative to the control group. This effect is statistically significant.

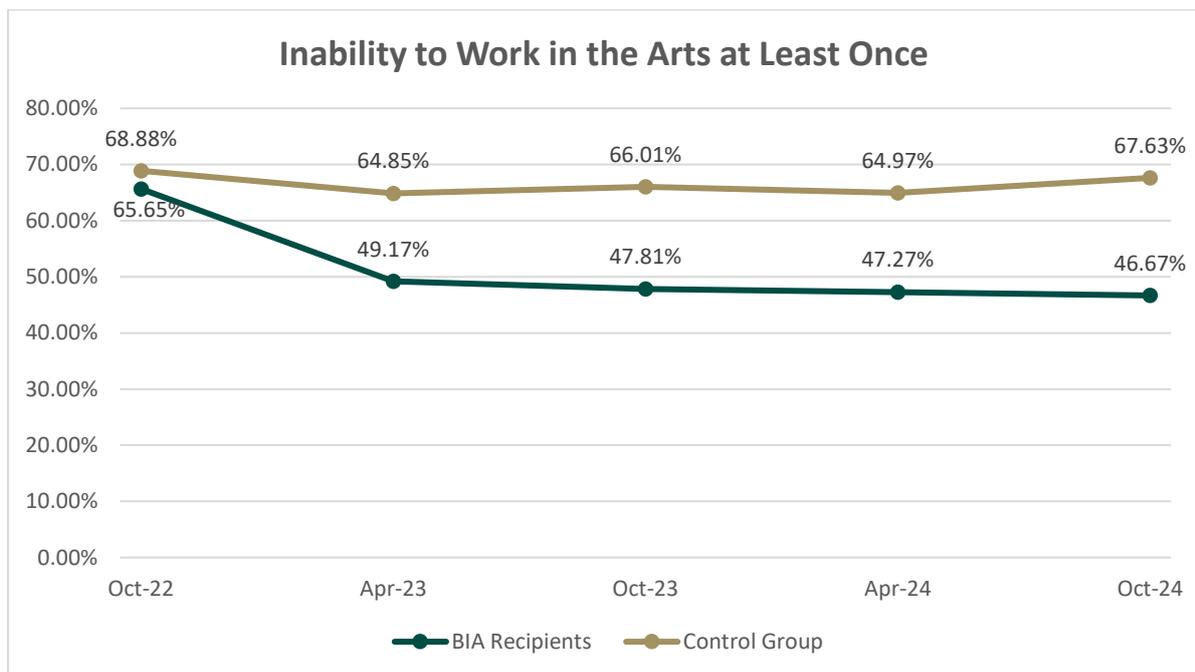
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains significant (-17 percentage points ***).²²

Table 18 Inability to Work in the Arts at Least Once

Inability to Work in the Arts at Least Once %	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 24–October 22)	Net effect
BIA Recipients	65.65%	49.17%	47.81%	47.27%	46.67%	-18.98 percentage points	-18 percentage points***
Control Group	68.88%	64.85%	66.01%	64.97%	67.63%	-1.25 percentage points	

²² Detailed regression tables can be found in Appendix III.

Figure 15 Inability to Work in Arts at Least Once



At baseline, over **65%** of BIA recipients and over **68%** control group respondents reported they had been unable to work in the arts at least once in the previous six months. Since April 2023, the share has consistently been lower than **50%** for BIA recipients, while it stayed around **64-67%** for the control group.

The two-year period to October 2024 has seen the number of BIA recipients reporting inability to work in the arts at least once decrease by almost thirty percent (**28.91%**) from **65.65%** to **46.67%**. The control group members who reported inability to work in the arts at least once decreased by almost six percent (**5.85%**) over the two-year period.

12. Inability to Work in the Arts: Barriers

The management of a career in dance is very admin heavy and constantly requires submitting new applications. The fees of studios are high, dancers need to be paid to work with myself as the choreographer, which together prohibits making work without bigger funding bodies such as the arts council.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

I have applied to many venues, galleries, County Council exhibition spaces over the last six months. All spaces already full for 2025 and 2026. Very disheartening. It is hard to keep producing work and have no place to show, so then you spend less and less time at your Art Practice.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

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

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients being 10 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, relative to the control group. This effect is statistically significant.

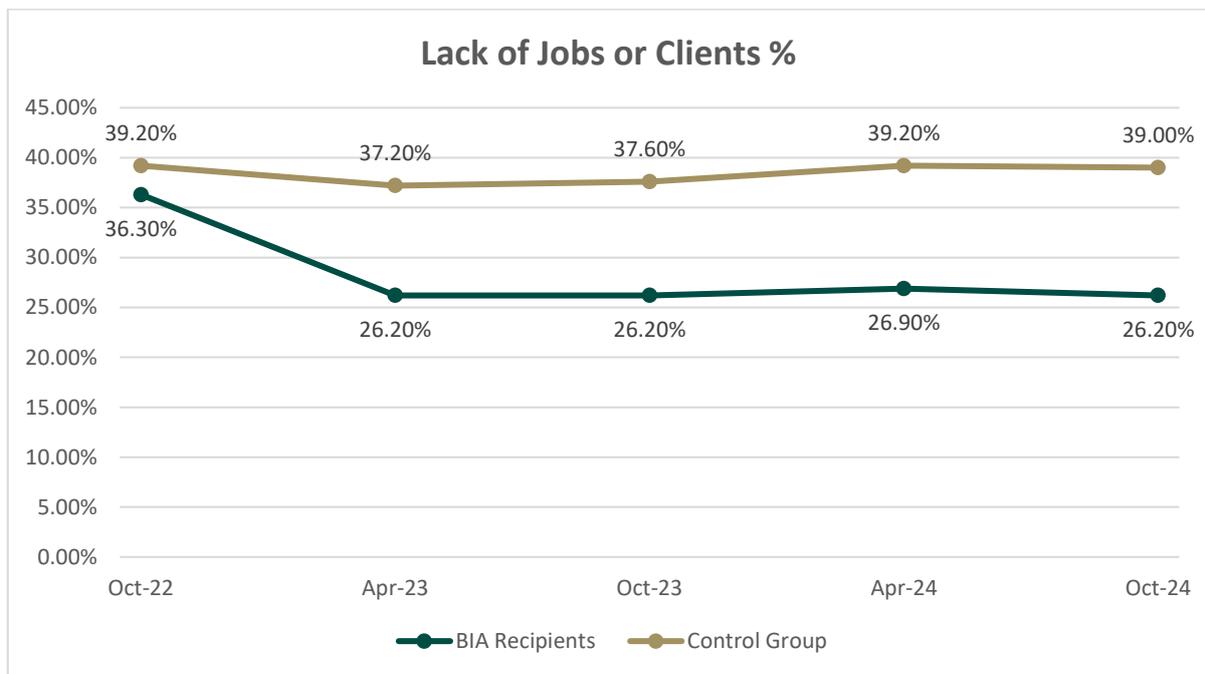
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains significant (-9.4 percentage points ***).²³

²³ Detailed regression tables can be found in Appendix III.

Table 19 Lack of Jobs or Clients

Unable to work in the arts: lack of jobs or clients (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 24–October 22)	Net effect
BIA Recipients	36.3%	26.2%	26.2%	26.9%	26.2%	-10.1 percentage points	-10 percentage points ***
Control Group	39.2%	37.2%	37.6%	39.2%	39.0%	-0.2 percentage points	

Figure 16 Unable to Work in the Arts Due to Lack of Jobs or Clients



At baseline, more than a third of all 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 only two percentage points.

Over the following periods, the share has remained stable for BIA recipients at **26%**. This is a **27.8%** decline for BIA recipients over the initial two years of the pilot.

The control group recorded a share of **37%** in 2023 and **39%** in 2024. The value for April 2024 was equal to the one recorded at baseline.

A possible explanation for this divergence is that BIA recipients have been able to invest more time in their practice development or improved the quality and availability of their work and networks,

which in turn has made it easier for BIA recipients to find new clients or retain existing ones. Alternatively, recipients might be less reliant on the availability of clients or jobs thanks to the stability provided by the BIA payment.

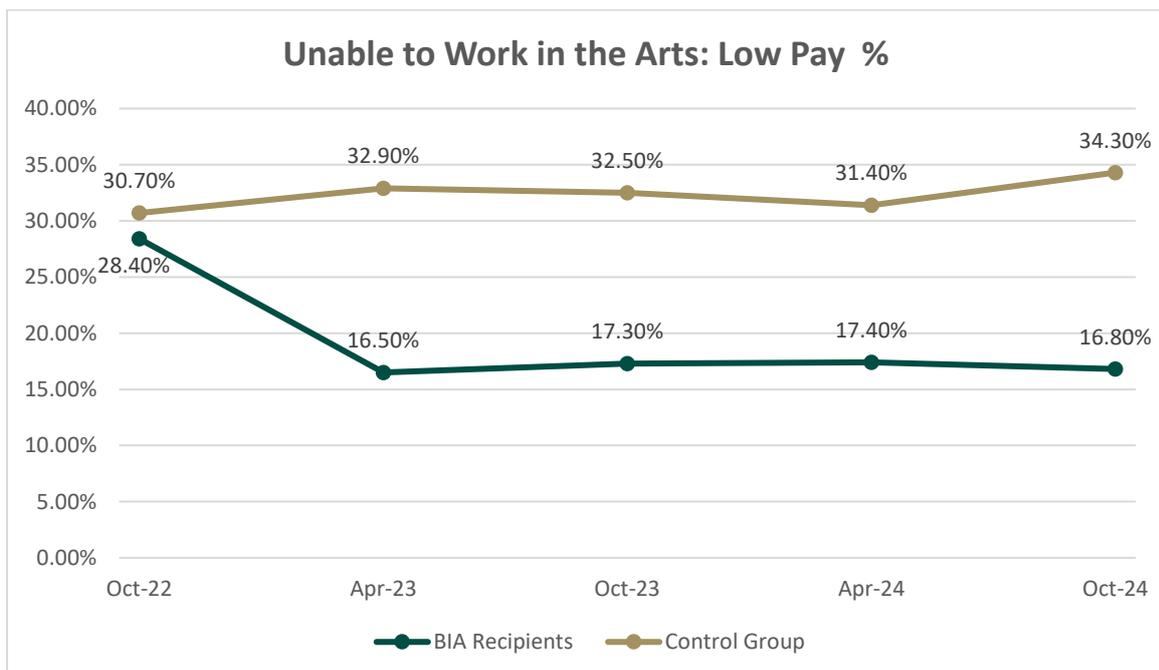
Table 20 Low Pay

Unable to work in the arts: low pay (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 24–October 22)	Net effect
BIA Recipients	28.4%	16.5%	17.3%	17.4%	16.8%	-11.6 percentage points	-15 percentage points ***
Control Group	30.7%	32.9%	32.5%	31.4%	34.3%	+3.6 percentage points	

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients being 15 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, relative 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 positive (-15 percentage points ***).

Figure 17 Unable to Work in the Arts Due to Low Pay



The divergence between the groups on this indicator is striking. At baseline the difference between the two groups was marginal, with both groups reporting levels of around the thirty percent mark. The largest decline materialised among BIA recipients in April 2023, and the rate has remained largely stable since. By October 2023, almost twice as many respondents in the control group (**32.9%**) named low pay as a reason for their inability to work in the arts, if compared to BIA recipients (**16.5%**).

When looking at the two-year period, BIA recipients have recorded a greater than one third (-**40.85%**) reduction on this indicator, while the control group recorded an increase of almost twelve percent (**11.73%**). As of October 2024, over one in three (**34.3%**) members of the control group reported being unable to work in the arts due to low pay in the previous period. Among BIA recipients, the share is one in six (**16.8%**).

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. This seems to be the most likely explanation, given how quickly the data improved. In any case, low pay is less of a hindrance among BIA recipients than it was at the start of the pilot.

Unable to Work in the Arts: Care Responsibilities

I have recently become a full-time carer for my husband, so while I still want to take time to be creative and show my work, my opportunities and time to do so are severely constrained.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

Impact for this indicator was not statistically significant in our last report.

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients being 3.8 percentage points** less likely to list “care responsibilities” as a reason for not being able to work in the arts in the previous six months, relative to the control group. This effect is statistically significant.

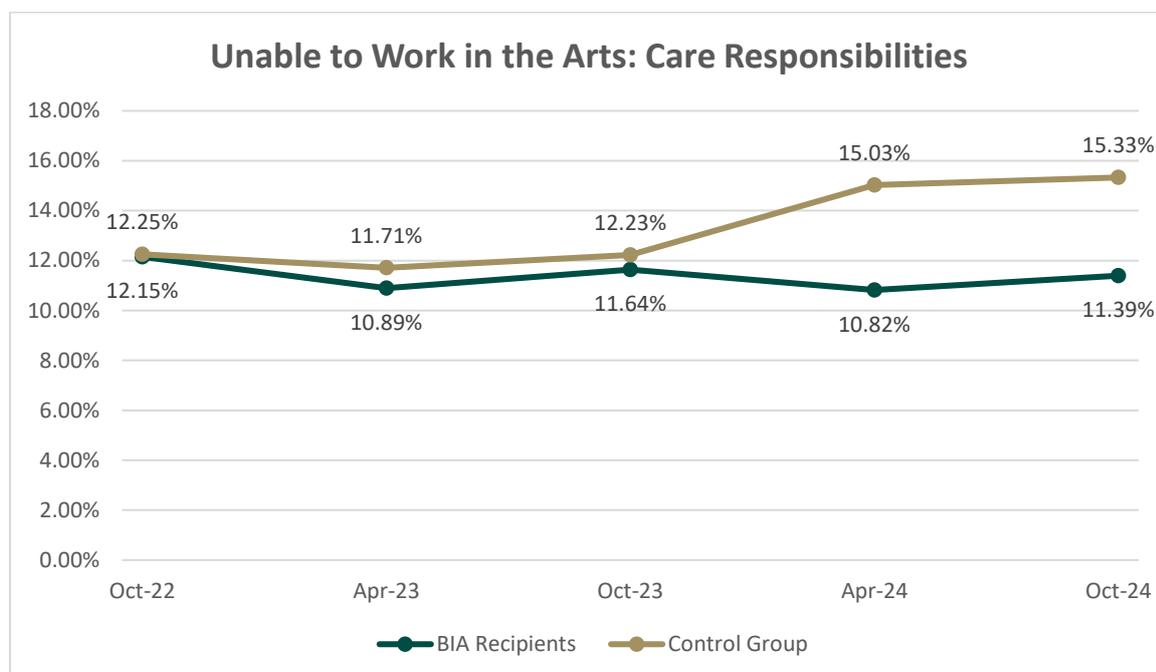
When taking into account the effect of factors like education, gender, work experience, and disability, the impact remains significant (-3.9 percentage points**).²⁴

²⁴ Detailed regression tables can be found in Appendix III.

Table 21 Care Responsibilities

Unable to work in the arts: care responsibilities (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 24– October 22)	Net effect
BIA Recipients	12.15%	10.89%	11.64%	10.82%	11.39%	percentage points	-3.8 percentage points**
Control Group	12.25%	11.71%	12.23%	15.03%	15.33%	percentage points	

Figure 18 Unable to Work in the Arts Due to Care Responsibilities



In the last two waves of data, there has been an increase in the number of control group members reporting inability to work in the arts due to care responsibilities. The share increased from approximately **12%** in the first half of the pilot to **15%** in the second half of the pilot. This is an increase of **25.35%** in the year to October 2024. The pattern among BIA recipients remains generally unchanged, suggesting that they are not affected. The BIA payment could help ease care responsibilities by subsidizing care costs, for example by enabling a recipient to pay for childcare. There appears to be some seasonality in the data as recipients report greater care responsibilities in the May to October survey period, than the November to April survey period.

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.

13. Weekly Hours Spent Working outside the Arts

The BIA has allowed me to significantly reduce the time spent working in sectors outside of the arts. It's given me this time to invest in my craft and my career. I'm not sure I'd be working in the arts meaningfully without the BIA

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

The area I work in, comics, is very demanding and time-consuming, so embarking on a new project can be difficult when you work 35 hours a week outside the arts. I remain positive however, even though my arts output has plummeted over the last year or so

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

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 previous six months.

Impact Analysis

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients spending three and a half weekly hours*** less working in another sector, relative to the control group. This effect is statistically significant.²⁵

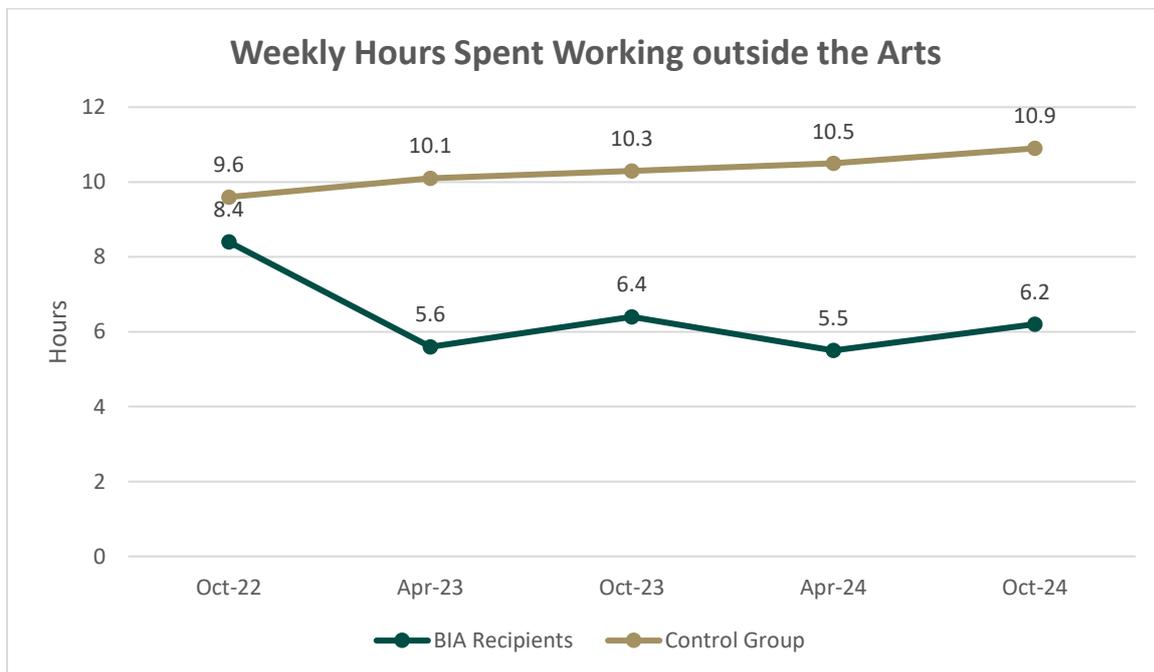
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains significant (-3.6 hours***).

²⁵ Detailed regression tables can be found in Appendix III.

Table 22 Weekly Hours Spent Working outside the Arts

Weekly hours working outside the Arts	October 2022	April 2023	October 2023	April 24	October 2024	Difference (Oct 24 – Oct 22)	Net effect
BIA Recipients	8.4 hours	5.6 hours	6.4 hours	5.5 hours	6.2 hours	-2.2 hours	-3.5 hours***
Control Group	9.6 hours	10.1 hours	10.3 hours	10.5 hours	10.9 hours	+1.3 hours	

Figure 19 Weekly Hours Spent Working outside the Arts



BIA recipients have recorded a net decrease of 2.2 hours spent working outside the arts over the initial two years of the pilot. This is a **26.19%** decline. Over the same time horizon, the control group members recorded an increase of 1.5 weekly hours working outside the arts, this is an increase of **13.54%**.

Among BIA recipients there appears to be some level of seasonality: there is a difference of roughly half an hour between the data recorded in April and the data recorded in October. For the control group, there has been a slow but consistent increase in the time spent working in other sectors.

Well-being Impacts

14. Time Use

The BIA continues to improve my life 100% and therefore the lives of my children as a result. I feel better able to manage my time between my work and caring for them.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

My wellbeing has improved drastically because I feel I have the time to look after myself (exercise, choosing a healthier diet, meal prep etc.)

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

I also have to mention that my standard of living is below what I would consider normal. Sometimes I can't go out to socialise, or to dinner because I don't have enough money, or I can't buy a house because I don't have money (well, this is simply impossible with my income as a musician).

CONTROL GROUP PARTICIPANT, OCT 24 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 5.

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

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients spending almost one weekly hour** more than the control group on leisure activities. Compared to the control group, they also spend half an hour** more exercising per week, and 20 minutes* more volunteering per week. These effects are statistically significant. No impact was detected on hours spent on household work, care work, and sleep.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, they effects remain significant as recipients spend almost an hour** on leisure, half an hour** exercising and 20 minutes* volunteering.²⁶

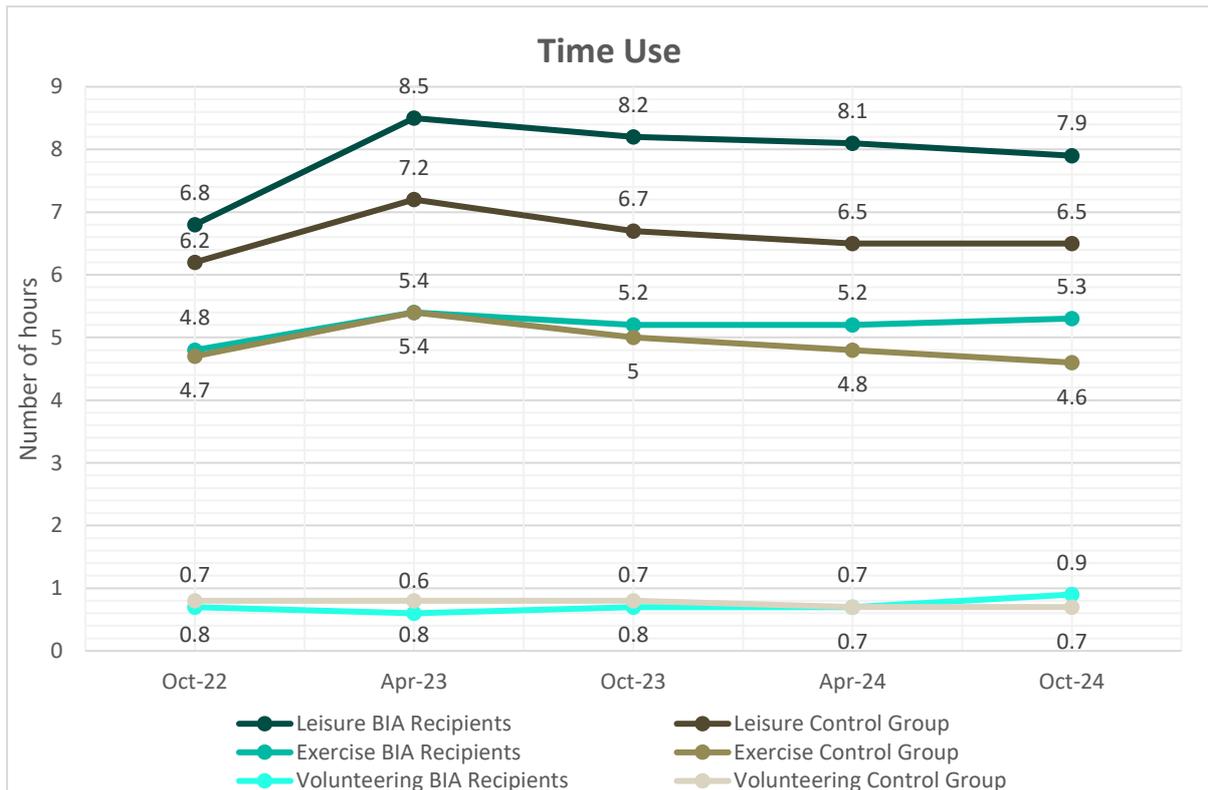
Table 23 Weekly Hours Spent on Household Work, Care Work, Sleep, and Leisure

Activity (hours per week)	Survey	BIA Recipients	Control Group	Net effect
Household work	Oct-22	10.3	10.5	No impact
	Apr-23	9.8	10.5	
	Oct-23	9.9	10.1	
	Apr-24	9.8	10.2	
	Oct-24	9.6	9.9	
Care work	Oct-22	8.1	9.3	No impact
	Apr-23	8.7	9.9	
	Oct-23	9	9.9	
	Apr-24	9	10.1	
	Oct-24	9.3	10.3	
Leisure activities	Oct-22	6.8	6.2	+0.8**
	Apr-23	8.5	7.2	
	Oct-23	8.2	6.7	
	Apr-24	8.1	6.5	
	Oct-24	7.9	6.5	
Sleeping	Oct-22	47.8	47.6	No impact
	Apr-23	48.8	48.8	
	Oct-23	48.7	47.8	
	Apr-24	48.9	48.1	
	Oct-24	43.4	48.3	
Volunteering (not in the arts)	Oct-22	0.7	0.8	+0.3*
	Apr-23	0.6	0.8	
	Oct-23	0.7	0.8	
	Apr-24	0.7	0.7	
	Oct-24	0.9	0.7	

²⁶ Detailed regression tables can be found in Appendix III.

Exercising, sport or physical activity	Oct-22	4.8	4.7	
	Apr-23	5.4	5.4	
	Oct-23	5.2	5	
	Apr-24	5.2	4.8	
	Oct-24	5.3	4.6	+0.6**

Figure 20 Time Use



In our previous paper, we found that the only significant indicator in this category was leisure time. Leisure time remains significant in this wave of data, as BIA recipients spend on average one hour more than the control group on leisure time per week.

We also see that BIA recipients spend half an hour more than the control group on physical exercise each week, however this difference arises from the control group diminishing the time spent on this activity rather than BIA recipients increasing it.

Interestingly, BIA recipients have increased the time spent volunteering outside the arts, albeit by only 20 minutes per week on average.

15. Life Satisfaction

It is a myth that great art can only be made by troubled souls. Great art is best made when there is equilibrium, and the artist is in a state of equanimity. It is only then that sustaining an artistic practice is truly possible.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

This basic artists' income has allowed me in the past 6 months to really focus on my music and workshop facilitation, so much so that I'm starting to feel a lot more positive about my future and my longevity as an artist.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

It is very difficult in my industry to have a work life balance, whilst I have been fortunate to work consistently in the last 6 months the hours have left me drained and constantly away from my child and family. Securing a good income comes at the price of having a life outside of work.

CONTROL GROUP PARTICIPANT, OCT 24 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 7.4 on average.²⁷

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.

²⁷ [OECD - How's Life? 2024](#)

Impact Analysis

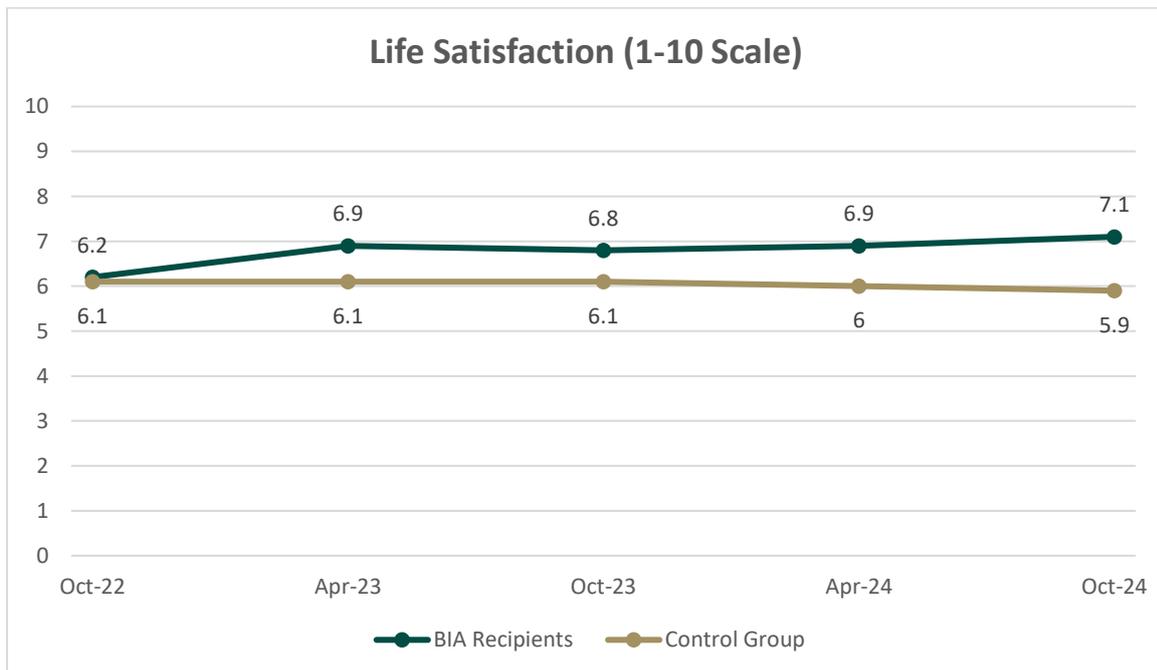
The results indicate that, two years on, the BIA resulted in recipients being 1.1 point*** more satisfied with their life than the control group, on a scale from 1 to 10.

When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, this effect continues to remain significant (+ 1.1***).²⁸

Table 24 Life Satisfaction (1-10 Scale)

Life Satisfaction	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 24 – October 22)	Net effect
BIA Recipients	6.2	6.9	6.8	6.9	7.1	+0.9	+1.1***
Control Group	6.1	6.1	6.1	6.0	5.9	-0.2	

Figure 21 Life Satisfaction



Life satisfaction among the control group has remained stable at 6.1 for the first three waves of survey. There was a small decline in April 2024 to 6, and a further decline in October 2024 to 5.9.

²⁸ Detailed regression tables can be found in Appendix III.

Life satisfaction among BIA recipients increased in the first six months of the pilot from 6.2 to 6.9. As of October 2024, life satisfaction is more than one full point higher for BIA recipients at 7.1 compared to 5.9 in the control group.

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.

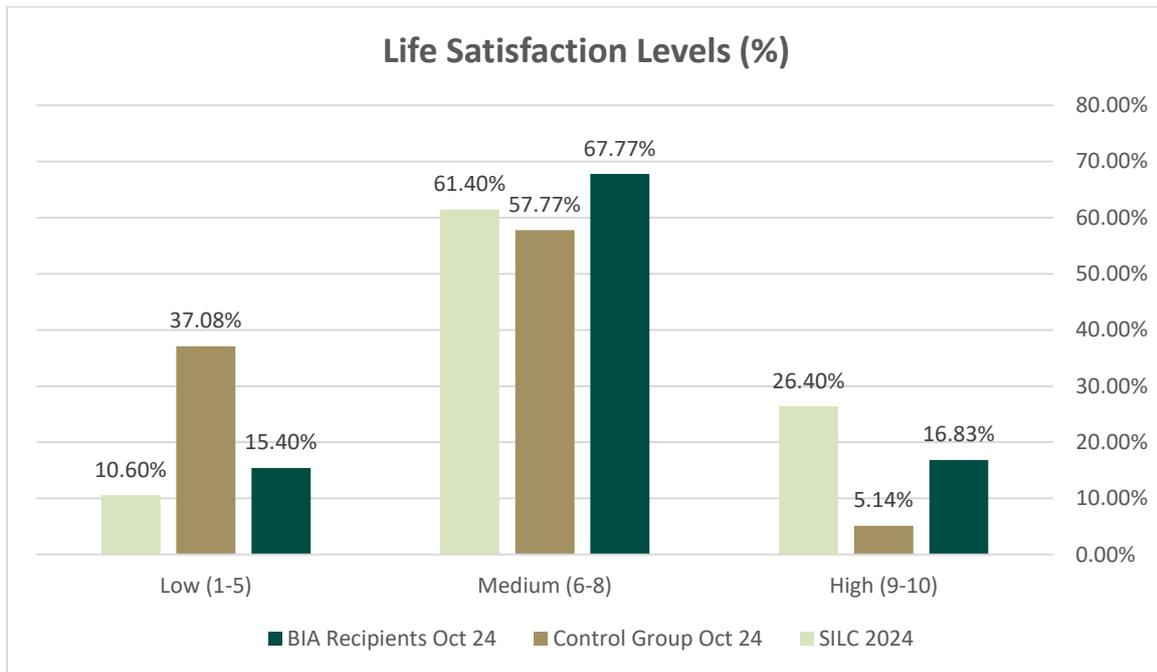
Figure 22 Life Satisfaction Distribution



As Figure 18 shows, the distribution of the answers has changed dramatically for BIA recipients. In October 2022, **31.2%** of BIA recipients rated their life satisfaction as low. Two years later, that share has decreased by half to **15.4%**. Conversely, the share of those who rated their life satisfaction as high increased dramatically from **4.6%** in October 2022 to **16.8%** two years later.

Among the control group, the share of those who rated their life satisfaction as low increased from **33.6%** to **37.1%**, while the share of those who rated their life satisfaction as high decreased from **6.9%** to **5.1%**.

Figure 23 Life Satisfaction Levels: Comparison with the General Population (SILC)²⁹



Note that in SILC 2024, 1.7% of respondents did not provide an answer.

Two years 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 is published by the CSO.

In SILC 2024, more than a quarter of the general population rated their life satisfaction as high. This compares to **5%** in the control group and **17%** in the treatment group in October 2024.

In SILC 2024, **11%** in the general population rated their life satisfaction as low. This compares to **40%** of the control group and roughly **15%** in the treatment group in October 2024.

²⁹ See Table [WBB63 - Overall life satisfaction and satisfaction with time use \(amount of leisure time\)](#), Central Statistics Office

16. Depressed or Downhearted in the Last Four Weeks

I made 18 applications for funding this year and was unsuccessful every time bar one, and that was a short-term mentoring scheme (I am an established artist). Hard not to get depressed.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

Although it doesn't stop me from making art, the contrast between my life and the lives of thousands in Gaza and Lebanon does come to mind daily, and I feel frustrated and helpless that I cannot do anything about it that makes any difference. It makes me depressed that this situation exists and is allowed to exist.

TREATMENT GROUP PARTICIPANT, OCT 24 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 the CSO SILC survey. 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

The results indicate that, two years on, the BIA resulted in recipients being 15 percentage points*** less likely to have experienced depression in the previous four weeks compared to the control group. This effect is statistically significant.

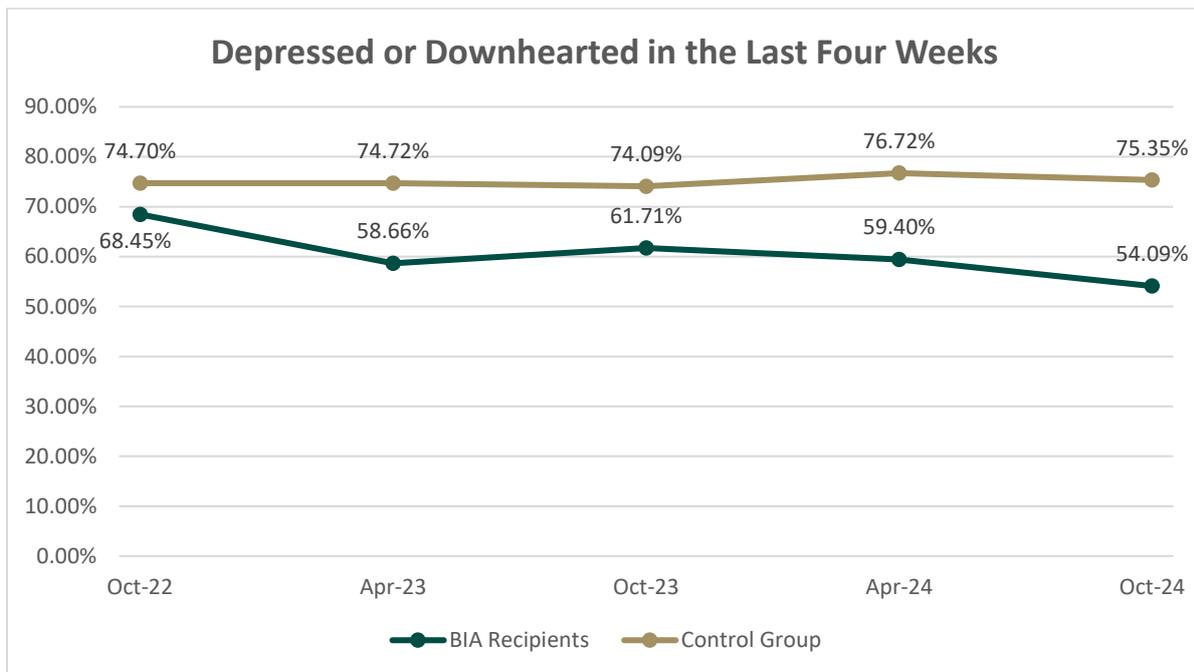
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, this effect remains significant (-15*** percentage points).³⁰

³⁰ Detailed regression tables can be found in Appendix III.

Table 25 Depressed or Downhearted in the Last Four Weeks

Have been depressed or downhearted in last four weeks (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 2024 – October 2022)	Net effect
BIA Recipients	68.45%	58.66%	61.71%	59.40%	54.09%	- 14.36 percentage points	-15 percentage points***
Control Group	74.70%	74.72%	74.09%	76.72%	75.35%	+ 0.65 percentage points	

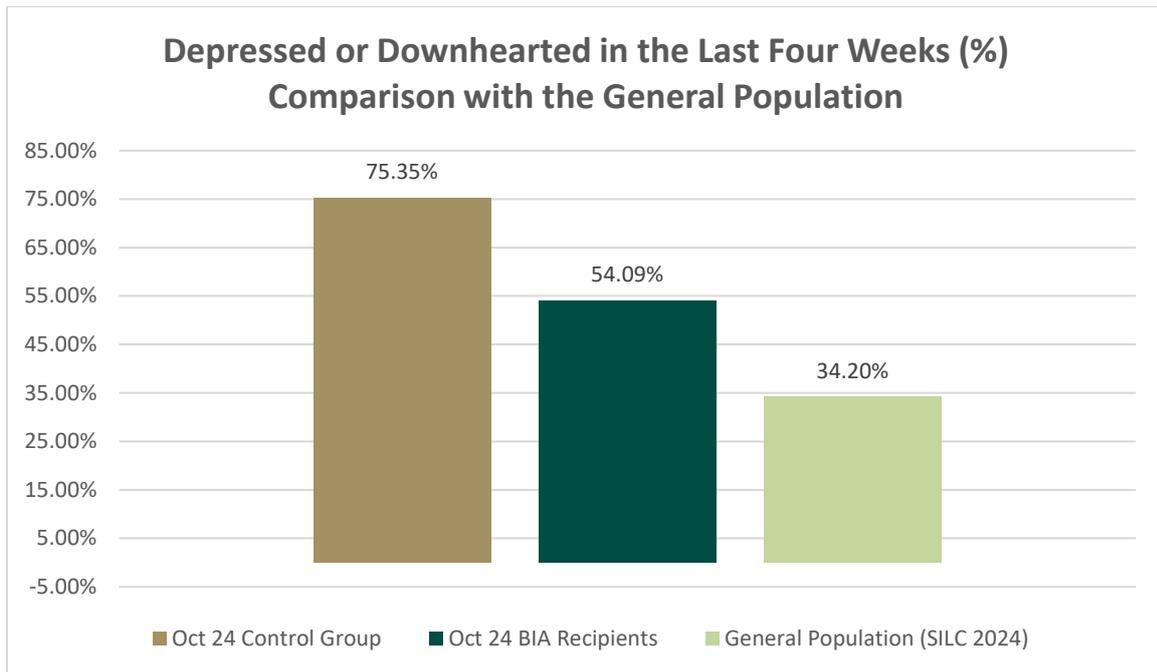
Figure 24 Depressed or Downhearted in the Last Four Weeks



The share of those who have felt depressed or downhearted in the previous four weeks has remained within the **74-77%** share among the control group.

Among the BIA recipients, the share had 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%** and decreased again throughout 2024. As of October 2024, **54.1%** of BIA recipients have felt depressed or downhearted in the previous four weeks, compared to **75.4%** in the control group. This is a difference of more than 20 percentage points.

Figure 25 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. In 2024, more than one third (**34.2%**) of the general population reported having felt depressed or downhearted at least “a little of the time” in the previous four weeks.³¹ The share is **54.09%** among BIA recipients and is even higher among the control group members, at over three in four (**75.35%**) individuals.

³¹ Includes those who answered “All of the time”, “Most of the time”, “Some of the time”, “A little of the time”. CSO, Survey on Income and Living Conditions 2024. [Table WBB21 - Percentage of individuals emotional well-being indicators.](#)

17. Anxious in the Last Four Weeks

I am constantly worrying about having a permanent and stable home; worrying about money as the costs of living are shooting up and my expenditure far exceeds my income; worrying about how I will cope when this scheme ends.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

As a new mother I am struggling with how I will continue with my arts practice due to care responsibilities, cost of childcare and the need to travel for work as due to rent prices I do not live where most of my work is. This brings a lot of stress to my life and forces me to consider retraining in another field.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

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

The results indicate that, two years on, the BIA resulted in recipients being 16 percentage points*** less likely to have experienced anxiety compared to the control group. This effect is statistically significant.

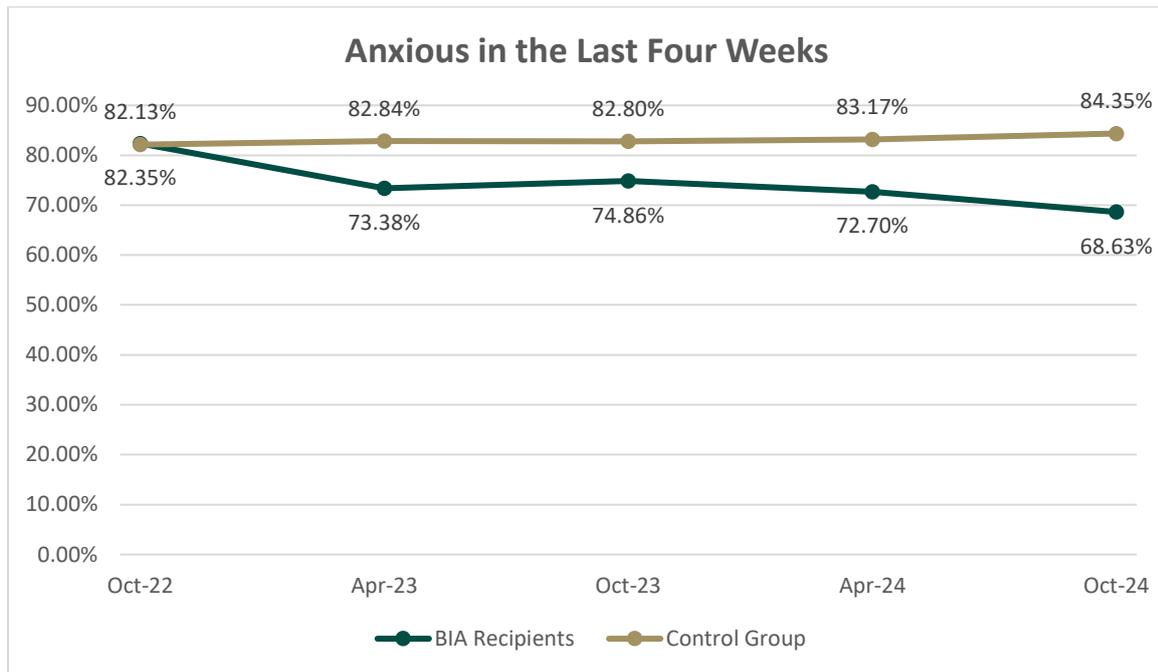
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, this effect remains significant (-16*** percentage points).³²

Table 26 Anxious in the Last Four Weeks

Have been anxious in last four weeks (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 2024 - October 2022)	Net effect
BIA Recipients	82.35%	73.38%	74.86%	72.70%	68.63%	-13.72 percentage points	-16 percentage points***
Control Group	82.13%	82.84%	82.80%	83.17%	84.35%	+2.22 percentage points	

³² Detailed regression tables can be found in Appendix III.

Figure 26 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. The control group saw a slow increase for this indicator, and as of October 2024, **84.35%** of the control group reported feeling anxious in the previous four weeks.

Among BIA recipients, there was a large improvement for this indicator in April 2023, when the share reached **73.38%**. After a small increase in October 2023 to **74.86%**, it declined in the past two waves of surveys to reach **68.63%** in October 2024.

As of October 2024, the two groups are more than 15 percentage points apart on this indicator.

Income Impacts

18. Making Ends Meet

I have no savings, no health insurance. I have 4 degrees.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

I cannot afford to live in Dublin where all the jobs are, so I have to travel and I am exhausted by the end of the day with a 5-hour commute, plus long days and very low pay.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

This grant has changed my life and my work. I feel like I am able to live an actual normal life without having to scrape by.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

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 closely related to income instability, which can be an issue for many artists and creative arts workers. 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.”³³ The SILC sample might differ considerably from both BIA recipients and the control group. However, this is the best available data, and the comparison helps to frame participants’ data.

Impact Analysis

The results indicate that, two years on, the BIA resulted in recipients being 23 percentage points*** less likely to experience difficulties making ends meet compared to the control group. This effect is statistically significant.

³³ [Working paper with the description of the "Income and living conditions dataset" 2014](#)

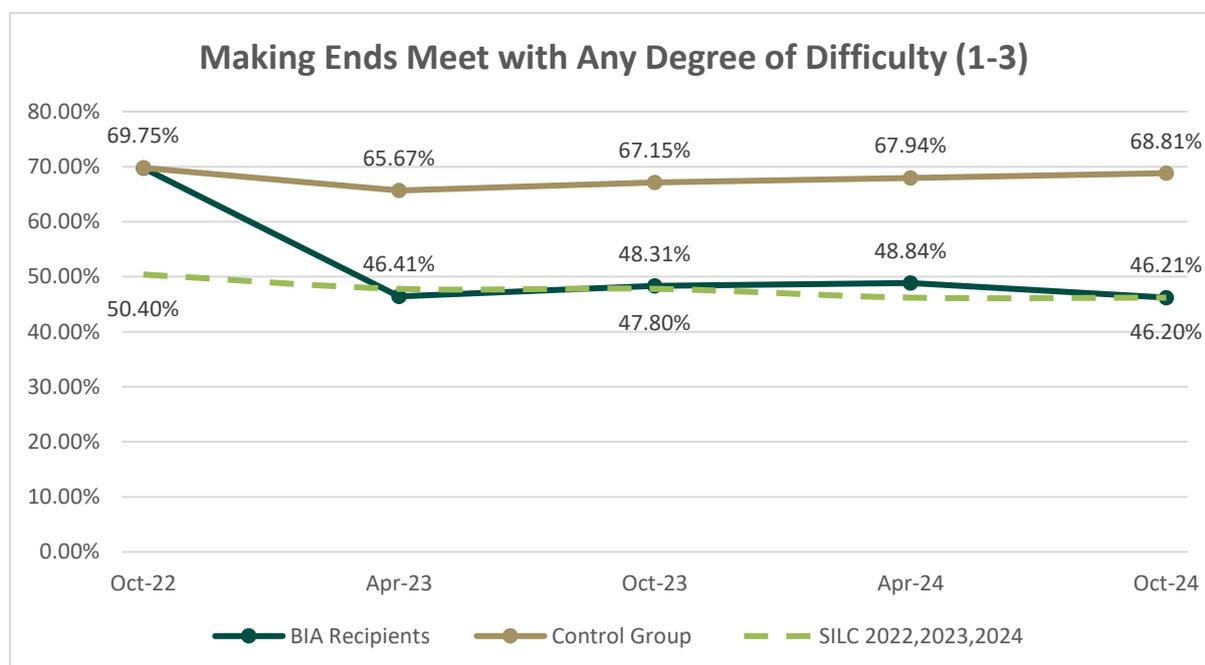
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the effect remains significant (-22 percentage points***).³⁴

Over the duration of the pilot, the cost of living and inflation have recorded significant increases. The average percentage price change over the period from October 2022 to July 2025 is 8.1%, meaning that the purchasing power of the €325 basic income payment has effectively been reduced to under three hundred euro (€298.675).³⁵

Table 27 Making Ends Meet with Any Degree of Difficulty

Making ends meet with any degree of difficulty (1-3) %	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 2024 – October 2022)	Net effect
BIA Recipients	69.75%	46.41%	48.31%	48.84%	46.21%	-23.54 percentage points	-22.6 percentage points***
Control Group	69.78%	65.67%	67.15%	67.94%	68.81%	-0.97 percentage points	

Figure 27 Making Ends Meet with Any Degree of Difficulty (1-3)



³⁴ Detailed regression tables can be found in Appendix III.

³⁵ [CPI Inflation Calculator interactive comparison app | CSO Ireland](#)

At the start of the pilot, almost seven in ten pilot participants had some difficulty making ends meet. Six months later, the share was less than five in ten among BIA recipients. This large improvement has generally remained sustained through time, with **46.21%** having some difficulty making ends meet in October 2024. Among the control group, there was a small decline in April 2023, followed by small increases in each following wave. According to the latest data, **68.81%** of the control group has some difficulty making ends meet.

The introduction of the payment brought recipients' data in line with the general population.

Figure 28 Making Ends Meet (SILC 2024)³⁶

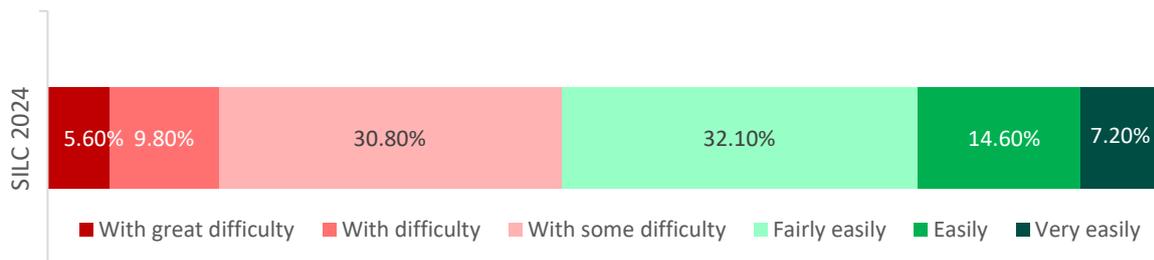


Figure 29 Making Ends Meet (BIA Recipients Oct 24)

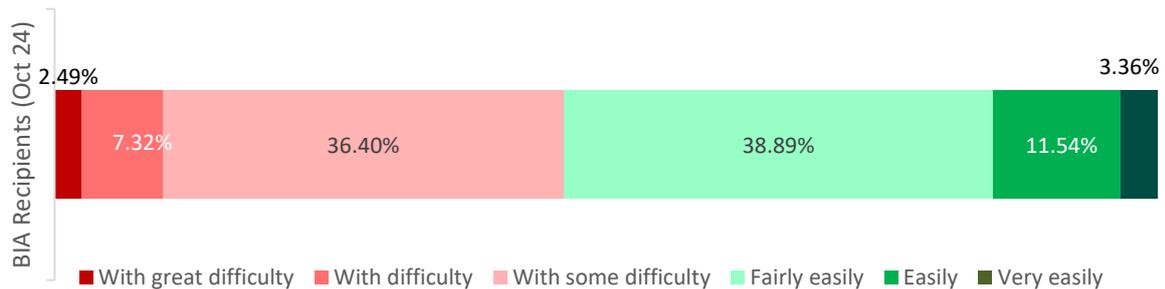
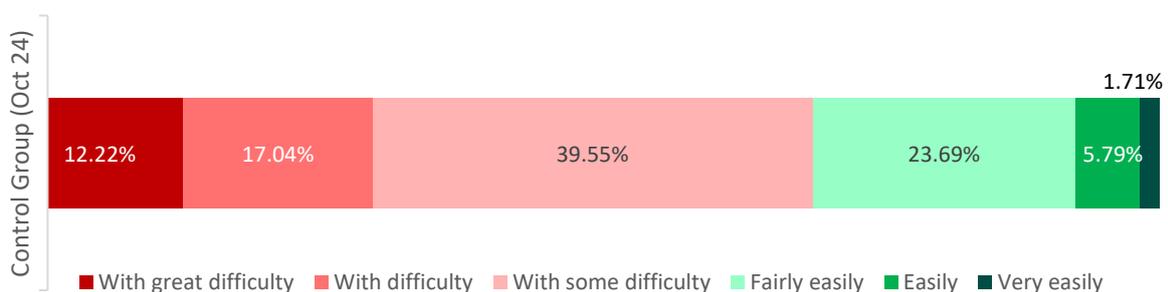


Figure 30 Making Ends Meet (Control Group Oct 24)



³⁶ See Table [SIA 97 - Difficulty in Making Ends Meet](#), Central Statistics Office.

Here, the most interesting aspect is the distribution of responses of BIA recipients, which is visually closer to the general population than to the control group.

Less than two and a half percent or one in 40 (**2.49%**) BIA recipients expressed making ends meet with great difficulty, compared to one in 20 (**5.6%**) in the general population, and almost one in eight (**12.22%**) in the control group. Here BIA recipients report a better outcome than the general population.

The share of respondents who make ends meet fairly easily is the also the largest among BIA recipients at over one in three (**38.89%**), compared to almost one in four (**23.69%**) in the control group, and almost one in three (**32.1%**) in the general population.

However, only one in thirty (**3.36%**) BIA recipients make ends meet very easily, while almost one in 14 (**7.2%**) reported the same among the general population. Among the control group, almost one in 60 (**1.71%**) makes ends meet very easily.

19. Enforced Deprivation Rate (SILC)

I've been ill several times this year and having [BIA] as a confirmed regular income has meant being able to keep my head above water on one or two occasions.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

I am one of the very elite performers in my field in Ireland. My socio-economic standing is extremely low considering the wealth of my expertise and work ethic combined. Musician life, in this generation, is not for the faint hearted.

TREATMENT GROUP PARTICIPANT, OCT 24 SURVEY

Juggling single parenthood and an artistic practice and earning an income is very challenging, for me impossible at the moment.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

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

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients being 22 percentage points*** less likely to experience enforced deprivation, relative to the control group. This effect is statistically significant.

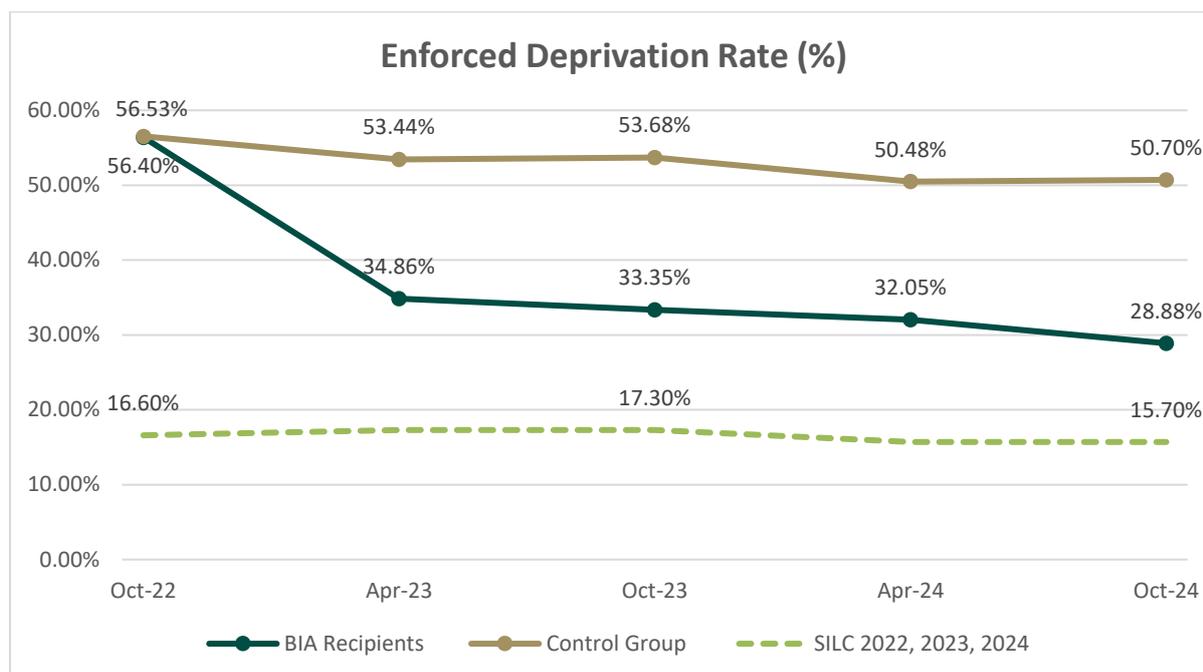
When taking into account the effect of factors like education, gender, work experience, caring responsibilities, and disability, the impact remains significant (-21 percentage points***).³⁷

Table 28 Enforced Deprivation Rate

Enforced Deprivation Rate (SILC) (%)	October 2022	April 2023	October 2023	April 2024	October 2024	Difference (October 2024 – October 2022)	Net effect
BIA Recipients	56.40%	34.86%	33.35%	32.05%	28.88%	-27.52 percentage points	-21.7 percentage points***
Control Group	56.53%	53.44%	53.68%	50.48%	50.70%	-5.83 percentage points	

³⁷ Detailed regression tables can be found in Appendix III.

Figure 31 Enforced Deprivation Rate



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

In October 2024, the enforced deprivation rate is **28.88%** for BIA recipients and **50.7%** for the control group. This means that almost three in ten BIA recipients and more than one in two control group members are experiencing deprivation. Compared to the baseline, this a reduction of almost **50%** for the treatment group (**48.79%**), whereas the control group recorded a decline of over ten percent (**10.31%**) in the initial two-year period.

The “Survey on Income and Living Conditions (SILC)” for 2024 shows that **15.7%** of the general population in Ireland is experiencing enforced deprivation.³⁸ This equates to roughly one in six individuals.

Despite the improvement mentioned above, BIA recipients are still twice as likely to report experiencing enforced deprivation when compared to the general population. At the same time, the control group is over three times more likely to report experiencing enforced deprivation.

³⁸ [Survey on Income and Living Conditions \(SILC\) 2024](#)

20. Types of Deprivation Experienced (SILC)

I'm menopausal and I can't afford to buy my prescribed medication.

CONTROL GROUP PARTICIPANT, OCT 24 SURVEY

I love creating. But it is so difficult to stay afloat. I have to take on more projects than I'd like, because it can often take so long to get paid. It's incredibly hard to plan when money will come in. That means taking on more work than is feasible to ensure that financially if one piece falls through I'm still okay. I feel I neglect my family, my friends, my partner, my own health and happiness because I'm working round the clock. I haven't taken a weekend off this year. I haven't been on a holiday. And getting no space away from working means that my creativity is depleted. I love what I do, but [...] I wish it didn't come at such a cost.

CONTROL GROUP PARTICIPANT, OCT 24 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

The evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients being more likely to afford 10 out of 11 basic items relative to the control group. The decline in deprivation ranges from -4 percentage points** for “Unable to afford a meal with meat, chicken or fish every second day” to -20.5 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, and coefficient changes are within 1 percentage point.³⁹

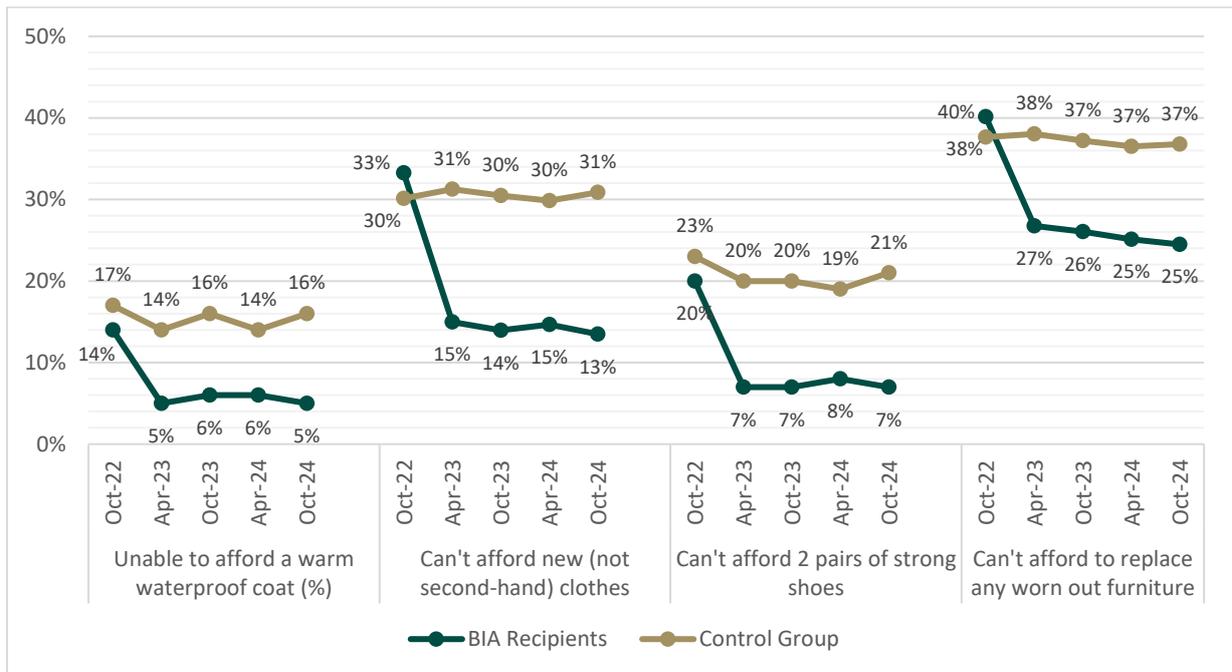
³⁹ Detailed regression tables can be found in Appendix III.

Table 29 Deprivation Items (SILC)

	Survey	BIA Recipients	Control Group	Net effect
Went without heating at some stage in the last year (%)	Oct-22	30.25%	34.04%	
	Apr-23	25.01%	34.43%	
	Oct-23	19.35%	32.23%	
	Apr-24	19.31%	30.90%	
	Oct-24	15.46%	28.40%	-9.2***
Unable to afford a morning, afternoon or evening out in last fortnight (%)	Oct-22	35.65%	38.45%	
	Apr-23	16.37%	34.84%	
	Oct-23	16.93%	35.44%	
	Apr-24	17.09%	34.92%	
	Oct-24	14.59%	33.55%	-16.2***
Unable to afford two pairs of strong shoes (%)	Oct-22	20.25%	22.69%	
	Apr-23	7.18%	19.63%	
	Oct-23	7.36%	20.41%	
	Apr-24	8.34%	19.37%	
	Oct-24	7.37%	21.22%	-11.4***
Unable to afford a roast once a week (%)	Oct-22	10.30%	15.16%	
	Apr-23	4.17%	12.02%	
	Oct-23	4.13%	11.81%	
	Apr-24	4.60%	12.28%	
	Oct-24	3.97%	11.68%	<i>No impact</i>
Unable to afford a meal with meat, chicken or fish every second day (%)	Oct-22	8.45%	10.14%	
	Apr-23	3.92%	9.66%	
	Oct-23	3.83%	9.53%	
	Apr-24	3.89%	8.36%	
	Oct-24	3.86%	9.54%	-4**
Unable to afford new (not second-hand) clothes (%)	Oct-22	33.25%	30.12%	
	Apr-23	14.97%	31.24%	
	Oct-23	13.95%	30.47%	
	Apr-24	14.66%	29.84%	
	Oct-24	13.47%	30.87%	-20.5***
Unable to afford a warm waterproof coat (%)	Oct-22	14.05%	16.67%	
	Apr-23	4.82%	14.39%	
	Oct-23	6.25%	16.27%	
	Apr-24	5.56%	14.39%	
	Oct-24	4.88%	15.86%	-8.4***
Unable to afford to keep the home adequately warm (%)	Oct-22	29%	31.83%	
	Apr-23	20.04%	30.22%	
	Oct-23	17.03%	29.22%	
	Apr-24	15.93%	25.08%	
	Oct-24	13.07%	23.90%	-8***

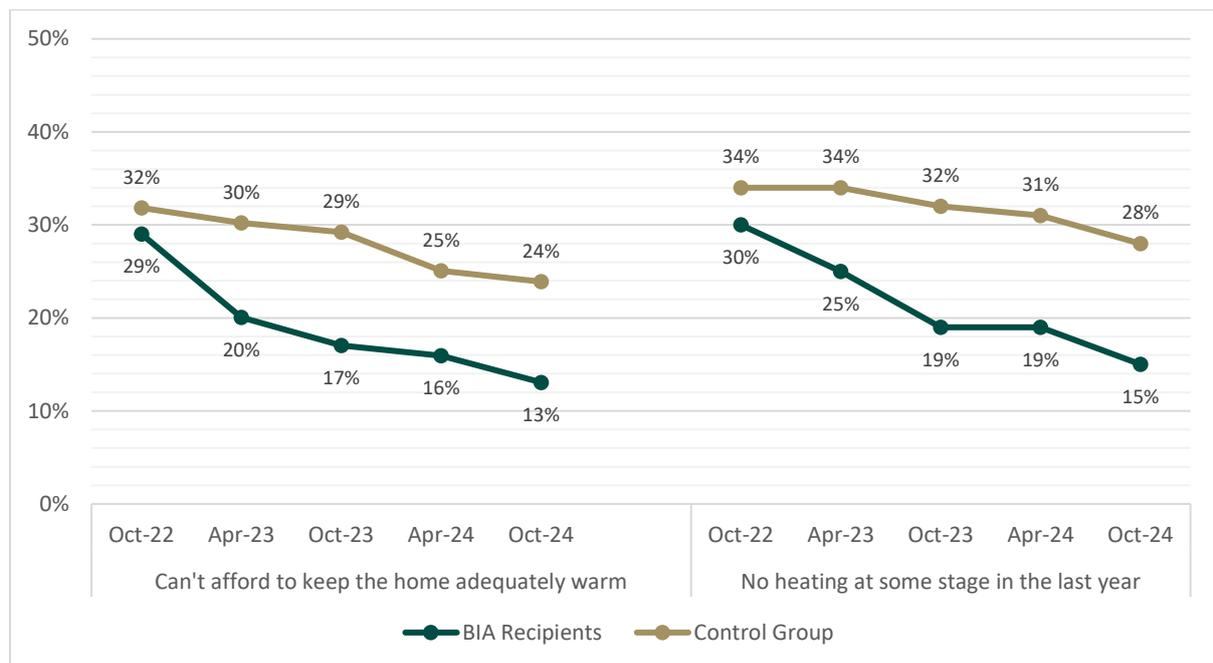
Unable to afford to replace any worn out furniture (%)	Oct-22	40.15%	37.65%	
	Apr-23	26.77%	38.03%	
	Oct-23	26.05%	37.20%	
	Apr-24	25.13%	36.51%	
	Oct-24	24.50%	36.76%	-14.8***
Unable to afford to have family or friends for a drink or a meal once a month (%)	Oct-22	26.10%	25.60%	
	Apr-23	12.00%	24.46%	
	Oct-23	13.20%	24.56%	
	Apr-24	13.30%	24.55%	
	Oct-24	12.46%	24.97%	-13***
Unable to afford to buy presents for family or friends at least once a year (%)	Oct-22	23.20%	20.28%	
	Apr-23	9.79%	20.66%	
	Oct-23	9.42%	20.62%	
	Apr-24	8.80%	20.53%	
	Oct-24	7.57%	20.26%	-15.6***

Figure 32 Deprivation Items (SILC): Clothes and Household Items



The figure above shows the divergence between the groups over time. Immediately after the introduction of the payment, deprivation decreased for recipients and the gains made have been sustained. The gap is the largest on the inability to afford new clothes, which is reported by **13%** of recipients and **31%** of the control group in October 2024. In the latest wave of data, the control group is also three times as likely to report inability to afford a waterproof coat and inability to afford two pairs of strong shoes. The inability to replace worn out furniture is reported by a quarter of recipients and more than a third of the control group. It's interesting to note that there has been almost no improvement for the control group over time.

Figure 33 Deprivation Items (SILC): Heating

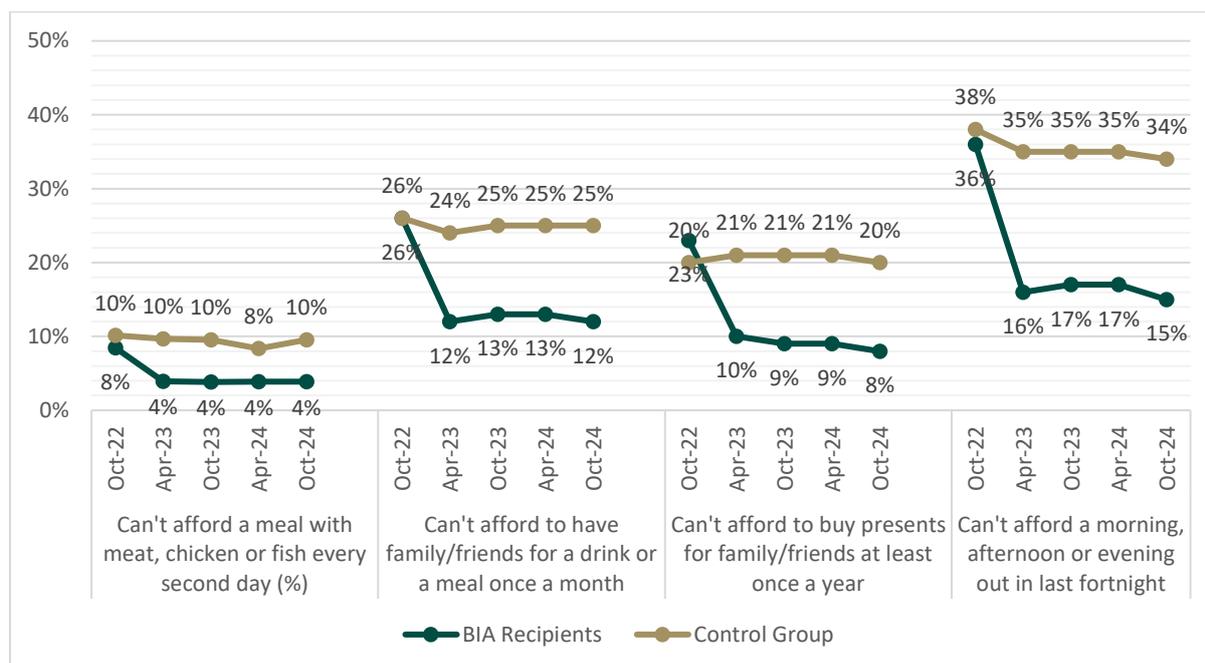


The indicators related to heating are quite interesting, because they follow a somewhat different pattern. Recipients are still more likely than the control group to meet their heating needs: as of October 2024, only **13%** of recipients can't afford to keep the home adequately warm, compared to almost a quarter of control group members. The share of people who went without heating in the previous year is **15%** among recipients and **28%** among the control group.

While the gaps persist, the control group is doing better on these two indicators compared to the start of the pilot. It's possible that tailored measures like the fuel allowance⁴⁰ are helping cover heating expenses.

⁴⁰ [Fuel Allowance](#), Citizens Information.

Figure 34 Deprivation Items (SILC): Food, Drinks, and Social Connections

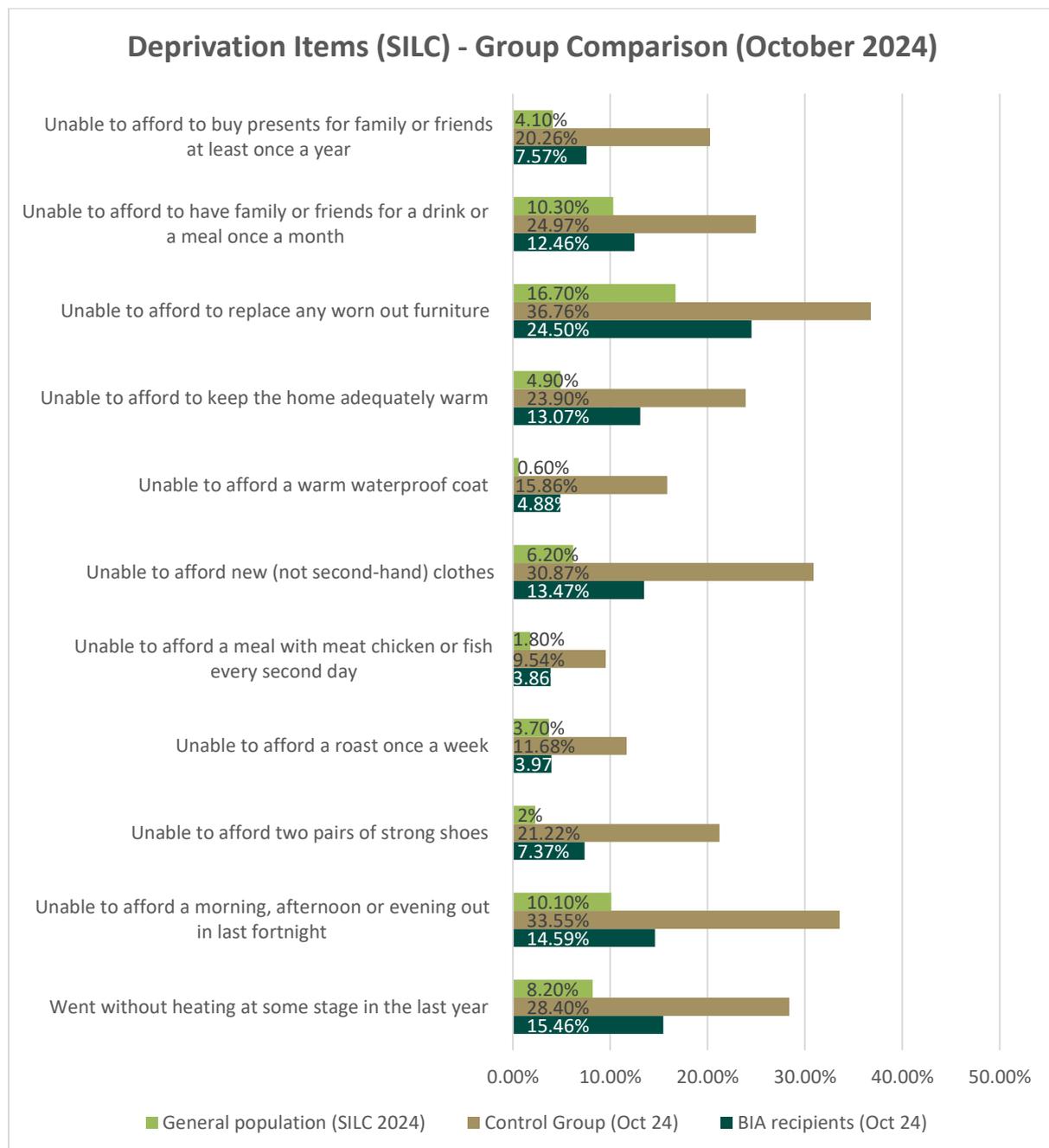


The next set of indicators relates to food and to social connections. Again, the ability to afford these items increased soon after the introduction of the payment. As of October 2024, **12%** of BIA recipients are unable to have family or friends for a drink or meal once a month, while twice as many (**25%**) report the same among the control group. As of October 2024, only **4%** of recipients can't afford a meal with meat or fish every second day, but that is an issue for twice as many control group members (**10%**). The largest gap is recorded for the inability to afford a morning, afternoon or evening out in the last fortnight, which is reported by **15%** of recipients and **34%** of the control group in October 2024.

Interestingly, most of the indicators in this set relate to socialising and social connections. As mentioned in the section on time use, the evidence suggests that two years into the programme, the BIA pilot scheme has resulted in recipients spending almost one weekly hour more than the control group on leisure activities. Accordingly, their inability to socialise due to costs has also decreased.

The following chart shows the percentage of respondents in each group who were unable to afford a specific item in October 2024, compared to the general population (SILC 2024). While the national sample might differ somewhat from the two groups, it helps contextualise BIA pilot data by indicating what level of deprivation is recorded nationally.

Figure 35 Deprivation Items (SILC) Group Comparison⁴¹



This graph shows that both groups are experiencing much higher deprivation levels than the general population. The most commonly reported issue is the inability to replace worn out furniture. It has been reported by **16.7%** of the general population, **36.76%** of the control group and **24.5%** of recipients. The share for the control group is more than twice as high than the general population's.

In the case of other indicators, the difference is even more striking. For example, less than **1%** of the general population can't afford a waterproof coat, but more than **15%** of control group members report this issue.

⁴¹ CSO. [Types of Deprivation Experienced, 2024](#)

BIA recipients are doing better than their counterparts in the control group, but are still far from the values recorded among the general population for most indicators. For example, almost **5%** of the general population has difficulty keeping the home adequately warm, but more than **13%** of recipients say the same. On other indicators however the gap is much smaller, for example almost **4%** of recipients can't afford a roast once a week while **3.7%** of the general population reports the same issue.

The BIA payment has helped reduced deprivation considerably, however poverty levels in the arts sector remain high and are a symptom of widespread economic disfunction in the sector.

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Appendix I – 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.

Table 30 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)
Number of dependent children	0.521	0.481	-0.040
	(0.914)	(0.876)	(0.034)
Number 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 employee (in the arts)	0.159	0.143	-0.016
	(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	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 work	10.539	10.257	-0.282
	(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)
Personal income from the arts	2,637.326	1,887.265	-750.061***
	(5,015.368)	(3,622.005)	(160.498)
Personal income from other sectors	2,298.818	1,554.263	-744.555***
	(5,688.296)	(3,597.857)	(170.821)
Personal income from social protection	636.543	587.037	-49.507
	(1,489.318)	(1,403.048)	(55.552)
Observations	996	2,000	2,996 ⁴²

Standard errors in parenthesis

⁴² 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 – Attrition

Table 31 Attrition

Variable	Still in pilot (mean)	Exited pilot (mean)	Difference
Treatment/Control	0.669	0.478	-0.191***
	(0.470)	(0.505)	(0.070)
Age	41.755	40.335	-1.420
	(12.380)	(12.953)	(1.904)
Gender	1.570	1.422	-0.148
	(0.601)	(0.657)	(0.090)
Ethnic group / background	7.509	7.489	-0.020
	(1.462)	(2.007)	(0.221)
Primary Art form	6.122	5.911	-0.211
	(2.044)	(2.391)	(0.308)
Stream	1.976	1.956	-0.020
	(0.410)	(0.424)	(0.062)
Disability	0.181	0.311	0.130*
	(0.507)	(0.596)	(0.076)
Practice through Irish	0.016	0.022	0.006
	(0.125)	(0.149)	(0.019)
Part of Group / Collective	0.256	0.089	-0.167**
	(0.436)	(0.288)	(0.065)
Number living in house	2.829	2.932	0.102
	(1.350)	(1.591)	(0.206)
Housing situation	2.288	2.244	-0.043
	(0.991)	(0.957)	(0.149)
Number of children dependents	0.494	0.500	0.006
	(0.889)	(0.902)	(0.135)
Number of adult dependents	0.266	0.205	-0.061
	(0.588)	(0.462)	(0.089)
Highest education level	7.382	7.578	0.196
	(2.024)	(1.777)	(0.303)
Personal Income Arts work	2,141.184	1,745.251	-395.933
	(4,154.514)	(3,736.818)	(623.141)
Personal Income outside of the Arts	1,796.519	2,108.489	311.970
	(4,391.146)	(5,844.373)	(663.282)
Personal Income Social Protection	603.014	593.292	-9.722
	(1,429.572)	(1,552.011)	(215.006)
Household Income Arts work	2,065.266	1,563.119	-502.147
	(5,268.013)	(3,793.046)	(788.465)
Household Income outside of the Arts	4,784.040	4,137.044	-646.995

	(13,359.492)	(11,111.935)	(2,002.083)
Worked in arts / self-employed	0.763	0.727	-0.035
	(0.426)	(0.451)	(0.065)
Worked in arts / unpaid	0.322	0.409	0.087
	(0.467)	(0.497)	(0.071)
Satisfaction with work in arts	3.528	3.341	-0.186
	(1.113)	(1.153)	(0.175)
Satisfaction with work in other sectors	3.205	3.136	-0.069
	(0.968)	(1.025)	(0.147)
Hours making work	21.385	20.818	-0.567
	(15.661)	(15.035)	(2.377)
Hours research and experimentation	9.662	8.227	-1.435
	(9.415)	(7.281)	(1.426)
Hours management and administration	6.193	5.364	-0.829
	(7.541)	(4.780)	(1.140)
Hours training related to your work	2.397	2.733	0.336
	(6.027)	(4.062)	(0.912)
Hours travelling for work including touring	4.076	2.386	-1.690
	(6.953)	(3.712)	(1.051)
Hours working in arts outside practice	3.744	5.625	1.881
	(8.865)	(10.147)	(1.349)
Hours Mentoring or Coaching others	1.315	1.739	0.423
	(3.733)	(3.167)	(0.566)
Hours working for pay in other sectors	8.847	6.977	-1.870
	(13.645)	(11.817)	(2.069)

Standard errors in parenthesis

Appendix III – 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 2024.

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.

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 32 Work Status

	(1)	(2)	(3)	(4)
VARIABLES	Did unpaid work in the arts	Did unpaid work in the arts	Did not work in the arts	Did not work in the arts
Treatment, control	0.0171 (0.0181)	0.0161 (0.0181)	-0.0168* (0.00882)	-0.0189** (0.00888)
Wave	-0.0532*** (0.0205)	-0.0552*** (0.0207)	0.0747*** (0.0135)	0.0701*** (0.0136)
Gender = 1, Female		-0.0119 (0.0121)		0.00789 (0.00673)
Gender = 3, Other		0.0645 (0.0530)		-0.0240 (0.0238)
Highest education level		0.000649 (0.00298)		-0.000448 (0.00160)
Disability		0.0663*** (0.0126)		0.0264*** (0.00795)
Hours on Care work		0.000328 (0.000292)		0.000246 (0.000174)
Interaction	-0.0650*** (0.0249)	-0.0647*** (0.0250)	-0.0634*** (0.0151)	-0.0588*** (0.0152)
Constant	0.313*** (0.0147)	0.298*** (0.0262)	0.0603*** (0.00755)	0.0546*** (0.0133)
Observations	5,894	5,804	5,894	5,804
R-squared	0.013	0.020	0.016	0.019

Robust standard errors in parentheses

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

Table 33 Ability to Sustain Oneself Through Arts Work Alone

	(1)	(2)
VARIABLES	Ability to sustain oneself through arts work alone	Ability to sustain oneself through arts work alone
Treatment, control	-0.0149 (0.0163)	-0.0140 (0.0164)
Wave	-0.0120 (0.0191)	-0.0103 (0.0193)
Gender = 1, Female		-0.0304** (0.0119)
Gender = 3, Other		-0.0679 (0.0430)

Highest education level		-0.00391 (0.00298)
Years working in the Arts		0.00247*** (0.000500)
Disability		-0.0231** (0.0110)
Hours on Care work		-0.000525** (0.000254)
Interaction	0.101*** (0.0237)	0.0998*** (0.0238)
Constant	0.235*** (0.0134)	0.248*** (0.0272)
Observations	5,896	5,806
R-squared	0.008	0.017

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

Table 34 Monthly Practice Expenditures

	(1)	(2)	(3)	(4)	(5)
VARIABLES	Equipment/ Materials	Training	Work space	Work travel	Advertisement/ Marketing
Treatment, control	-69.96 (62.01)	6.790 (10.38)	-16.87* (9.037)	-8.957 (8.925)	-6.904 (4.300)
Wave	-220.3** (91.22)	0.111 (10.71)	-15.94 (9.917)	-2.364 (12.25)	3.609 (9.499)
	175.8* (100.2)	-1.708 (13.30)	45.76*** (11.87)	27.85* (14.79)	14.64 (10.52)
Constant	785.3*** (53.04)	43.91*** (7.492)	75.86*** (8.031)	127.6*** (7.332)	32.56*** (3.680)
Observations	5,896	5,895	5,895	5,896	5,895
R-squared	0.002	0.000	0.004	0.002	0.002

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

Table 35 Monthly Practice Expenditures – Covariates Added

	(1)	(2)	(3)	(4)	(5)
VARIABLES	Equipment/ Materials	Training	Work space	Work travel	Advertisement/ Marketing
Treatment, control	-81.85 (62.38)	8.108 (10.51)	-17.41* (9.183)	-8.684 (9.033)	-6.859 (4.353)
Wave	-217.7** (92.60)	1.023 (10.78)	-16.43 (10.01)	-1.905 (12.49)	4.360 (9.727)
Gender = 1, Female	-220.7*** (41.53)	12.65* (6.982)	-13.56** (5.733)	-21.63*** (6.714)	-0.00392 (4.005)
Gender = 3, Other	261.9 (404.0)	70.29 (72.22)	-8.046 (17.71)	25.05 (75.53)	72.84 (81.47)
Highest education level	-1.245 (9.540)	3.212** (1.593)	3.262** (1.357)	1.247 (1.445)	-1.398 (0.933)
Years working in the Arts	2.565* (1.473)	-0.948*** (0.215)	-0.108 (0.206)	0.562** (0.260)	0.0607 (0.170)
Disability	9.281 (32.89)	-1.862 (4.764)	-3.208 (5.439)	-19.59*** (5.583)	-5.816** (2.785)
Hours on Care work	-1.122* (0.660)	-0.289*** (0.0829)	-0.0927 (0.131)	-0.268** (0.114)	-0.0738 (0.0697)
Interaction	176.3* (101.4)	-3.216 (13.43)	46.82*** (12.03)	26.37* (15.06)	13.79 (10.73)
Constant	870.2*** (82.19)	30.19** (14.69)	62.34*** (14.50)	125.5*** (14.82)	42.74*** (9.753)
Observations	5,806	5,805	5,805	5,806	5,805
R-squared	0.009	0.006	0.006	0.006	0.005

Robust standard errors in parentheses

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

Table 36 Weekly Hours Spent on Arts Work

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
VARIABLES	Making work	Presenting work	Research	Admin	Training	Work travel	Volunteering in the arts	Mentoring
Treatment, control	-0.316 (0.604)	-0.474 (0.406)	-0.838** (0.388)	-0.541* (0.316)	-0.444* (0.247)	0.0307 (0.281)	-0.546 (0.350)	-0.00823 (0.151)
Wave	-2.612*** (0.774)	-1.388*** (0.411)	-2.507*** (0.468)	-0.428 (0.427)	-0.485 (0.337)	0.121 (0.331)	0.142 (0.438)	-0.142 (0.170)
Interaction	5.280*** (0.928)	1.183** (0.506)	2.900*** (0.552)	0.923* (0.487)	0.816** (0.389)	0.511 (0.388)	-0.105 (0.518)	0.0898 (0.200)
Constant	21.59*** (0.491)	4.121*** (0.344)	10.20*** (0.336)	6.538*** (0.277)	2.701*** (0.213)	4.032*** (0.239)	4.135*** (0.290)	1.323*** (0.128)
Observations	5,888	3,413	5,891	5,895	5,894	5,893	5,894	5,896
R-squared	0.011	0.003	0.007	0.001	0.001	0.002	0.001	0.000

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

Table 37 Weekly Hours Spent on Arts Work – Covariates Added

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
VARIABLES	Making work	Presenting work	Research	Admin	Training	Work travel	Volunteering in the arts	Mentoring
Treatment, control	-0.441 (0.597)	-0.439 (0.400)	-0.920** (0.388)	-0.616* (0.319)	-0.510** (0.247)	0.0378 (0.283)	-0.529 (0.346)	-0.0124 (0.152)
Wave	-2.481*** (0.768)	-1.244*** (0.415)	-2.493*** (0.474)	-0.468 (0.432)	-0.491 (0.341)	0.104 (0.330)	0.261 (0.440)	-0.145 (0.172)
Gender = 1, Female	-3.241*** (0.449)	-0.893*** (0.226)	-0.957*** (0.258)	0.557** (0.223)	-0.247 (0.167)	-0.670*** (0.187)	0.493* (0.254)	-0.120 (0.0981)
Gender = 3, Other	-3.384* (1.803)	-1.720*** (0.353)	0.536 (1.053)	3.150** (1.492)	-0.957** (0.373)	-0.606 (0.483)	-1.223** (0.607)	-0.200 (0.304)
Highest education level	-0.719*** (0.117)	-0.306*** (0.0571)	-0.155** (0.0672)	0.0557 (0.0524)	-0.113** (0.0484)	-0.0800** (0.0402)	0.165*** (0.0570)	0.0144 (0.0219)
Years working in the Arts	0.121*** (0.0196)	0.0467*** (0.0123)	0.0672*** (0.0128)	0.0178** (0.00897)	-0.0267*** (0.00910)	0.0214*** (0.00719)	-0.0335*** (0.00898)	0.0240*** (0.00387)

Disability	0.703 (0.483)	-0.984*** (0.149)	1.168*** (0.323)	0.323 (0.281)	0.176 (0.169)	-0.188 (0.180)	-0.342* (0.200)	0.0310 (0.0852)
Hours on Care work	-0.0778*** (0.00884)	-0.00486 (0.00702)	-0.0227*** (0.00716)	-0.0202*** (0.00407)	-0.00862** (0.00406)	-0.0154*** (0.00285)	-0.0263*** (0.00385)	-0.00235 (0.00149)
Interaction	5.206*** (0.919)	1.119** (0.502)	2.900*** (0.556)	0.967** (0.493)	0.854** (0.391)	0.536 (0.388)	-0.140 (0.520)	0.0870 (0.203)
Constant	27.16*** (1.071)	6.124*** (0.560)	10.73*** (0.645)	5.696*** (0.508)	4.166*** (0.487)	4.794*** (0.409)	3.481*** (0.530)	0.917*** (0.212)
Observations	5,798	3,366	5,801	5,805	5,804	5,803	5,804	5,806
R-squared	0.054	0.035	0.024	0.007	0.006	0.011	0.010	0.007

Robust standard errors in parentheses

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

Table 38 Completed New Works, Number of New Works, Contract Price

VARIABLES	(1) Completed new works	(2) Completed new works	(3) Contract price	(4) Contract price	(5) Nr of works	(6) Nr of works
Treatment, Control	0.0196 (0.0170)	0.0209 (0.0171)	71.58 (395.4)	45.19 (370.8)	-1.336 (1.614)	-1.377 (1.608)
Wave	-0.0886*** (0.0210)	-0.0865*** (0.0212)	110.9 (241.9)	74.16 (249.6)	-2.253 (1.681)	-2.386 (1.724)
Gender = 1, Female		-0.0275** (0.0118)		3.657 (230.9)		-0.692 (0.898)
Gender = 3, Other		-0.0167 (0.0471)		-462.3 (587.3)		0.679 (1.841)
Highest education level		-0.00373 (0.00294)		130.8*** (43.03)		-0.508** (0.220)
Years working in the Arts		-0.000235 (0.000510)		19.92*** (6.746)		0.0671** (0.0268)
Disability		0.0286*** (0.0108)		759.9 (939.2)		1.131 (0.703)
Hours on Care work		-0.000371 (0.000293)		-3.531 (4.190)		0.0409 (0.0364)

Interaction	0.137*** (0.0248)	0.132*** (0.0250)	-360.0 (454.7)	-339.2 (432.6)	3.942** (1.854)	3.978** (1.883)
Constant	0.735*** (0.0140)	0.778*** (0.0274)	1,080*** (117.0)	-280.1 (571.6)	9.507*** (1.555)	11.99*** (2.582)
Observations	5,896	5,806	5,895	5,805	4,448	4,385
R-squared	0.014	0.017	0.000	0.002	0.001	0.006

Robust standard errors in parentheses

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

Table 39 Arts Funding and Residencies

VARIABLES	(1) Applied arts funding	(2) Applied arts funding	(3) Any residency	(4) Any residency
Treatment, Control	-0.0506*** (0.0187)	-0.0535*** (0.0185)	-0.00146 (0.0124)	-0.000233 (0.0123)
Wave	-0.0263 (0.0221)	-0.0322 (0.0219)	-0.0313** (0.0137)	-0.0346** (0.0135)
Gender = 1, Female		0.0695*** (0.0130)		0.0575*** (0.00841)
Gender = 3, Other		0.274*** (0.0543)		0.0994** (0.0434)
Highest education level		0.0351*** (0.00297)		0.0146*** (0.00172)
Years working in the Arts		-0.00133** (0.000536)		0.000442 (0.000353)
Disability		0.0404*** (0.0128)		0.0103 (0.00874)
Hours on Care work		-2.26e-05 (0.000305)		-0.000552*** (0.000165)
Interaction	0.0299 (0.0267)	0.0346 (0.0264)	0.0235 (0.0169)	0.0266 (0.0168)
Constant	0.389*** (0.0154)	0.109*** (0.0280)	0.115*** (0.0101)	-0.0270 (0.0166)
Observations	5,896	5,806	5,851	5,761
R-squared	0.002	0.044	0.001	0.024

Robust standard errors in parentheses

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

Table 40 Inability to Work in the Arts At Least Once

	(1)	(2)
VARIABLES	Inability to Work in the Arts at Least Once	Inability to Work in the Arts at Least Once
Treatment, Control	-0.0323* (0.0181)	-0.0344* (0.0182)
Wave	-0.0124 (0.0212)	-0.0209 (0.0214)
Gender = 1, Female		-0.00392 (0.0132)
Gender = 3, Other		-0.0255 (0.0549)
Highest education level		0.00765** (0.00325)
Years working in the Arts		-0.00332*** (0.000566)
Disability		0.0424*** (0.0125)
Hours on Care work		0.00194*** (0.000274)
Interaction	-0.177*** (0.0263)	-0.173*** (0.0264)
Constant	0.689*** (0.0147)	0.665*** (0.0300)
Observations	5,896	5,806
R-squared	0.039	0.055

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

Table 41 Inability to Work in the Arts: Reasons

	(1)	(2)	(3)	(4)
VARIABLES	Lack of jobs/clients	Low pay	Caring responsibilities	Ill health
Treatment, Control	-0.0286 (0.0188)	-0.0232 (0.0178)	-0.000990 (0.0127)	0.0126 (0.0124)
Wave	-0.00143 (0.0222)	0.0358* (0.0213)	0.0308* (0.0157)	-0.00848 (0.0141)
Interaction	-0.0998*** (0.0266)	-0.152*** (0.0251)	-0.0384** (0.0188)	-0.0133 (0.0174)
Constant	0.392*** (0.0155)	0.307*** (0.0146)	0.122*** (0.0104)	0.112*** (0.0100)

Observations	5,896	5,896	5,896	5,896
R-squared	0.014	0.023	0.002	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

	(1)	(2)	(3)	(4)
VARIABLES	Lack of jobs/clients	Low pay	Caring responsibilities	Ill health
Treatment, Control	-0.0334* (0.0188)	-0.0233 (0.0178)	-0.00189 (0.0127)	0.00816 (0.0123)
Wave	-0.00625 (0.0223)	0.0335 (0.0214)	0.0292* (0.0158)	-0.0194 (0.0139)
Gender = 1, Female	-0.0187 (0.0129)	-0.0309*** (0.0118)	0.0885*** (0.00888)	0.0450*** (0.00830)
Gender = 3, Other	0.0865 (0.0581)	0.149*** (0.0556)	-0.0276 (0.0267)	0.158*** (0.0499)
Highest education level	0.0102*** (0.00304)	0.00678** (0.00280)	0.00428** (0.00206)	-0.00339* (0.00205)
Years working in the Arts	-0.00372*** (0.000550)	-0.00423*** (0.000474)	0.00174*** (0.000382)	0.000892** (0.000388)
Disability	0.0133 (0.0125)	0.00738 (0.0115)	0.0240** (0.00962)	0.109*** (0.0111)
Hours on Care work	-0.00146*** (0.000271)	0.000331 (0.000283)		-0.000306* (0.000184)
Interaction	-0.0938*** (0.0267)	-0.152*** (0.0251)	-0.0385** (0.0188)	-0.00280 (0.0171)
Constant	0.398*** (0.0287)	0.334*** (0.0265)	0.0180 (0.0194)	0.0853*** (0.0199)
Observations	5,806	5,806	5,808	5,806
R-squared	0.030	0.040	0.026	0.043

Robust standard errors in parentheses

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

Table 43 Weekly Hours Spent Working in Another Sector

	(1)	(2)
VARIABLES	Work in other sectors	Work in other sectors
Treatment, Control	-1.224** (0.550)	-1.253** (0.544)
Wave	1.272* (0.694)	1.390** (0.689)
Gender = 1, Female		-1.262*** (0.366)
Gender = 3, Other		-2.378* (1.368)
Highest education level		0.121 (0.0857)
Years working in the Arts		-0.196*** (0.0143)
Disability		-1.436*** (0.295)
Hours on Care work		-0.0349*** (0.00823)
Interaction	-3.538*** (0.797)	-3.644*** (0.790)
Constant	9.649*** (0.466)	13.15*** (0.850)
Observations	5,895	5,805
R-squared	0.016	0.052

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

Table 44 Time Use

	(1)	(2)	(3)	(4)	(5)	(6)
VARIABLES	Volunteering outside of the arts	Household work	Care work	Exercising	Leisure	Sleep
Treatment, Control	-0.145 (0.107)	-0.282 (0.418)	-1.170 (0.823)	0.0928 (0.154)	0.604** (0.242)	0.195 (0.387)
Wave	-0.0830 (0.134)	-0.645 (0.436)	0.986 (1.029)	-0.0430 (0.177)	0.305 (0.299)	0.706 (0.454)
Interaction	0.304* (0.177)	-0.0434 (0.538)	0.164 (1.205)	0.556** (0.238)	0.832** (0.381)	-0.161 (0.556)
Constant	0.796*** (0.0955)	10.54*** (0.332)	9.272*** (0.701)	4.692*** (0.123)	6.156*** (0.190)	47.62*** (0.319)
Observations	5,896	5,895	5,894	5,893	5,894	5,889
R-squared	0.001	0.001	0.001	0.003	0.009	0.001

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

Table 45 Time Use – Covariates Added

	(1)	(2)	(3)	(4)	(5)	(6)
VARIABLES	Volunteering outside of the arts	Household work	Care work	Exercising	Leisure	Sleep
Treatment, Control	-0.149 (0.108)	-0.0868 (0.390)	-1.160 (0.823)	0.0518 (0.155)	0.542** (0.240)	0.135 (0.389)
Wave	-0.105 (0.133)	-0.785* (0.413)	0.904 (1.034)	0.0164 (0.177)	0.423 (0.300)	0.889** (0.450)
Gender = 1, Female	0.310*** (0.0894)	1.464*** (0.260)	6.704*** (0.547)	0.112 (0.120)	-0.0576 (0.199)	1.595*** (0.275)
Gender = 3, Other	0.343 (0.314)	0.207 (0.896)	-0.715 (1.579)	-1.051*** (0.376)	1.258 (0.980)	0.773 (1.196)
Highest education level	-0.0362 (0.0280)	0.0437 (0.0604)	-0.0181 (0.130)	-0.0570 (0.0422)	0.133*** (0.0434)	0.199*** (0.0704)
Years working in the Arts	0.00415 (0.00313)	0.0846*** (0.0102)	0.0954*** (0.0209)	0.0192*** (0.00597)	-0.0480*** (0.00898)	0.0216* (0.0122)
Disability	0.208** (0.105)	-0.240 (0.257)	0.410 (0.589)	0.125 (0.157)	-0.0743 (0.190)	-0.0412 (0.290)
Hours on Care work	-0.00265* (0.00144)	0.141*** (0.0119)		-0.0215*** (0.00229)	-0.0436*** (0.00350)	-0.0411*** (0.00621)
Interaction	0.323* (0.178)	-0.0371 (0.509)	0.258 (1.208)	0.533** (0.239)	0.778** (0.381)	-0.247 (0.553)
Constant	0.831*** (0.256)	6.850*** (0.550)	4.637*** (1.230)	4.948*** (0.406)	6.367*** (0.396)	45.39*** (0.665)
Observations	5,806	5,805	5,806	5,803	5,804	5,799
R-squared	0.004	0.112	0.029	0.016	0.033	0.015

Robust standard errors in parentheses

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

Table 46 Life Satisfaction and Wellbeing

	(1)	(2)	(3)	(4)	(5)	(6)
VARIABLES	Life satisfaction 1-10 scale	Life satisfaction 1-10 scale	Depression in the previous 4 weeks	Depression in the previous 4 weeks	Anxiety in the previous 4 weeks	Anxiety in the previous 4 weeks
Treatment, Control	0.0385 (0.0687)	0.0493 (0.0684)	-0.0625*** (0.0173)	-0.0656*** (0.0172)	0.00221 (0.0148)	-0.000995 (0.0148)
Wave	-0.214** (0.0870)	-0.188** (0.0872)	0.00650 (0.0197)	0.00350 (0.0198)	0.0222 (0.0170)	0.0182 (0.0170)
Gender = 1, Female		0.103** (0.0474)		-0.0482*** (0.0128)		-0.000933 (0.0113)
Gender = 3, Other		-0.539*** (0.199)		0.155*** (0.0360)		0.133*** (0.0235)
Highest education level		-0.00677 (0.0116)		0.00215 (0.00321)		-0.00201 (0.00284)
Years working in the Arts		0.00722*** (0.00210)		-0.00402*** (0.000560)		-0.00420*** (0.000503)
Disability		-0.400*** (0.0493)		0.0799*** (0.0111)		0.0632*** (0.00923)
Hours on Care work		-0.000361 (0.00117)		0.000222 (0.000298)		1.74e-05 (0.000262)
Interaction	1.131*** (0.102)	1.124*** (0.101)	-0.150*** (0.0250)	-0.152*** (0.0250)	-0.159*** (0.0217)	-0.158*** (0.0217)
Constant	6.126*** (0.0578)	6.089*** (0.110)	0.747*** (0.0138)	0.804*** (0.0292)	0.821*** (0.0121)	0.894*** (0.0256)
Observations	5,896	5,806	5,896	5,806	5,896	5,806
R-squared	0.069	0.088	0.034	0.055	0.026	0.048

Robust standard errors in parentheses

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

Table 47 Making Ends Meet

	(1)	(2)
VARIABLES	Make ends meet w. difficulty (1-3)	Make ends meet w. difficulty (1-3)
Treatment, Control	-0.000291 (0.0178)	-0.00349 (0.0179)
Wave	-0.00969 (0.0210)	-0.0175 (0.0212)
Gender = 1, Female		-0.0376*** (0.0131)
Gender = 3, Other		0.0574 (0.0502)
Highest education level		-0.00447 (0.00315)
Years working in the Arts		0.00134** (0.000555)
Disability		0.0454*** (0.0121)
Hours on Care work		0.00169*** (0.000297)
Interaction	-0.226*** (0.0260)	-0.222*** (0.0261)
Constant	0.698*** (0.0146)	0.706*** (0.0293)
Observations	5,896	5,806
R-squared	0.051	0.062

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, Control	-0.00126 (0.0192)	-0.00396 (0.0192)
Wave	-0.0583** (0.0227)	-0.0694*** (0.0227)
Gender = 1, Female		0.0455*** (0.0132)
Gender = 3, Other		0.191*** (0.0505)
Highest education level		-0.00306 (0.00323)

Years working in the Arts		0.000854 (0.000568)
Disability		0.0880*** (0.0127)
Hours on Care work		0.000962*** (0.000304)
Interaction	-0.217*** (0.0272)	-0.209*** (0.0273)
Constant	0.565*** (0.0157)	0.526*** (0.0305)
Observations	5,896	5,806
R-squared	0.063	0.079

Robust standard errors in parentheses

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

Table 49 SILC Single Items

	(1)	(2)	(3)	(4)	(5)
VARIABLES	No heating	Time out	Shoes	Roast	Meal with meat/fish
Treatment, Control	-0.0379** (0.0182)	-0.0280 (0.0188)	-0.0244 (0.0160)	-0.0486*** (0.0132)	-0.0169 (0.0114)
Wave	-0.0563*** (0.0211)	-0.0491** (0.0218)	-0.0147 (0.0189)	-0.0348** (0.0155)	-0.00601 (0.0136)
Interaction	-0.0916*** (0.0248)	-0.162*** (0.0256)	-0.114*** (0.0217)	-0.0286 (0.0175)	-0.0398** (0.0155)
Constant	0.340*** (0.0150)	0.385*** (0.0154)	0.227*** (0.0133)	0.152*** (0.0114)	0.101*** (0.00957)
Observations	5,896	5,896	5,896	5,896	5,896
R-squared	0.029	0.050	0.031	0.020	0.010

Robust standard errors in parentheses

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

Table 50 SILC Single Items, Continued

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, Control	0.0313* (0.0180)	-0.0262* (0.0141)	-0.0283 (0.0179)	0.0250 (0.0189)	0.00498 (0.0170)	0.0292* (0.0159)
Wave	0.00748 (0.0210)	-0.00804 (0.0168)	-0.0793*** (0.0203)	-0.00887 (0.0220)	-0.00629 (0.0198)	-0.000239 (0.0183)
Interaction	-0.205*** (0.0247)	-0.0837*** (0.0192)	-0.0801*** (0.0240)	-0.148*** (0.0264)	-0.130*** (0.0233)	-0.156*** (0.0215)
Constant	0.301*** (0.0145)	0.167*** (0.0118)	0.318*** (0.0148)	0.377*** (0.0154)	0.256*** (0.0138)	0.203*** (0.0127)
Observations	5,896	5,896	5,896	5,896	5,896	5,896
R-squared	0.040	0.023	0.033	0.021	0.023	0.033

Robust standard errors in parentheses

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

Table 51 SILC Single Items – Covariates Added

VARIABLES	(1) No heating	(2) Time out	(3) Shoes	(4) Roast	(5) Meal with meat/fish
Treatment, Control	-0.0380** (0.0182)	-0.0314* (0.0188)	-0.0250 (0.0161)	-0.0502*** (0.0133)	-0.0160 (0.0114)
Wave	-0.0638*** (0.0210)	-0.0606*** (0.0219)	-0.0213 (0.0189)	-0.0404*** (0.0155)	-0.00692 (0.0135)
Gender = 1, Female	0.0266** (0.0117)	-0.0127 (0.0120)	-0.00899 (0.00992)	-0.00591 (0.00778)	0.0247*** (0.00699)
Gender = 3, Other	0.140*** (0.0521)	0.153*** (0.0535)	0.138*** (0.0500)	0.127*** (0.0460)	0.119*** (0.0430)
Highest education level	-0.00380 (0.00288)	-0.00585** (0.00296)	-0.00304 (0.00245)	-0.00104 (0.00193)	0.00317** (0.00159)

Years working in the Arts	0.00207*** (0.000521)	-0.00113** (0.000519)	0.000174 (0.000432)	-0.000253 (0.000332)	-0.000293 (0.000291)
Disability	0.0718*** (0.0123)	0.0625*** (0.0123)	0.0374*** (0.0105)	0.0285*** (0.00859)	0.0123* (0.00739)
Hours on Care work	0.000196 (0.000272)	0.00130*** (0.000298)	0.000511** (0.000251)	-0.000148 (0.000181)	-0.000318* (0.000168)
Interaction	-0.0854*** (0.0248)	-0.154*** (0.0256)	-0.110*** (0.0218)	-0.0247 (0.0175)	-0.0397** (0.0155)
Constant	0.304*** (0.0282)	0.430*** (0.0289)	0.238*** (0.0244)	0.163*** (0.0197)	0.0684*** (0.0160)
Observations	5,806	5,806	5,806	5,806	5,806
R-squared	0.041	0.063	0.037	0.027	0.017

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

Table 52 SILC Single Items – Covariates Added, Continued

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, Control	0.0285 (0.0180)	-0.0280** (0.0142)	-0.0301* (0.0180)	0.0212 (0.0188)	0.00235 (0.0170)	0.0260 (0.0159)
wave	0.000446 (0.0210)	-0.0133 (0.0169)	-0.0869*** (0.0203)	-0.0183 (0.0220)	-0.0143 (0.0199)	-0.00946 (0.0183)
Gender = 1, Female	0.00810 (0.0117)	0.0141 (0.00868)	0.0441*** (0.0113)	0.0655*** (0.0127)	0.0192* (0.0109)	-0.0118 (0.00994)
Gender = 3, Other	0.137*** (0.0520)	0.145*** (0.0485)	0.109** (0.0504)	0.232*** (0.0535)	0.0598 (0.0468)	0.121** (0.0510)
Highest education level	-0.00208 (0.00285)	0.000108 (0.00209)	0.00462* (0.00272)	-0.00257 (0.00313)	-0.00904*** (0.00278)	-0.00588** (0.00253)
Years working in the Arts	0.000875* (0.000511)	-0.000640* (0.000374)	0.00251*** (0.000500)	0.00212*** (0.000554)	0.00213*** (0.000492)	-0.00142*** (0.000426)
Disability	0.0520*** (0.0121)	0.0304*** (0.00927)	0.0685*** (0.0120)	0.0763*** (0.0130)	0.0413*** (0.0113)	0.0453*** (0.0106)

Hours on Care work	0.00107*** (0.000291)	0.000104 (0.000211)	-0.000145 (0.000260)	0.00154*** (0.000309)	0.00118*** (0.000283)	0.000423* (0.000251)
Interaction	-0.200*** (0.0248)	-0.0795*** (0.0192)	-0.0740*** (0.0239)	-0.140*** (0.0263)	-0.123*** (0.0234)	-0.147*** (0.0214)
Constant	0.279*** (0.0276)	0.163*** (0.0211)	0.211*** (0.0268)	0.302*** (0.0296)	0.262*** (0.0268)	0.263*** (0.0248)
Observations	5,806	5,806	5,806	5,806	5,806	5,806
R-squared	0.049	0.031	0.048	0.044	0.036	0.042

Robust standard errors in parentheses

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

Appendix IV – Inflation

2022: Inflation surged to 9.2%, primarily due to the international energy crisis and supply chain disruptions, caused by the Russian invasion of Ukraine.

2023-2024: Inflation began to fall from the peak, although rates remained elevated compared to the ECB target rate of 2%.

2025: Headline inflation has decreased to below the target 2% rate, although some sectors such as transport, food and services continued to record higher than 2% price increases.

Sourced at [CPI Inflation Calculator interactive comparison app | CSO Ireland](#)

<https://data.cso.ie/CPM01>