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Ealaíon, Gaeltachta, Spóirt agus Meán
Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media

Basic Income for the Arts

Public Consultation Report

March 2022



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1. Introduction

1.1 Consultation Process

An online consultation on the upcoming Basic Income for the Arts pilot scheme opened on 6 January 2022 and closed on 27 January 2022, following a successful stakeholder forum on 15 December 2021, where over 150 participants from 50 artists and arts workers resource and representative bodies came together to discuss the proposal and provide their views and feedback to the Minister and her Department.

The purpose of the online consultation was to ensure that the general public, artists, and those working in the arts and culture sector have the opportunity to contribute to policy development for the pilot scheme and to offer suggestions from their experiences as artists, arts workers, and members of resource organisations on key issues such as the schemes objectives, eligibility criteria, supporting emerging artists and participant responsibilities.

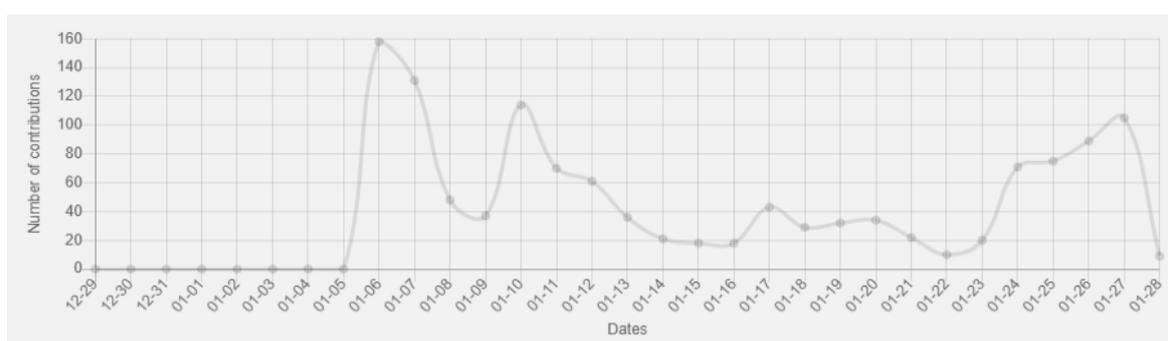
The Department is grateful for the scale and quality of views expressed as part of the public consultation in relation to the proposed objectives of the scheme, and has been working to reflect views expressed in the final pilot design, including both the scheme and its accompanying research plan.

1.2 Response Data

Timeline

A total of 1,251 submissions were received through the EUSurvey online portal, while 18 submissions were received by email, for a total of 1,269 submissions.

The largest share of contributions was received on the day the consultation opened, 6 January 2022.

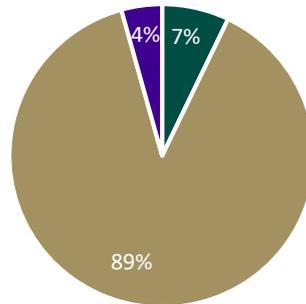


Distribution

Almost 90% of the submissions were received by artists and creative arts workers, with a further 4% submitted by organisations and 7% by members of the public.

Online submission distribution

■ members of the public ■ artists or creative arts workers ■ organisations

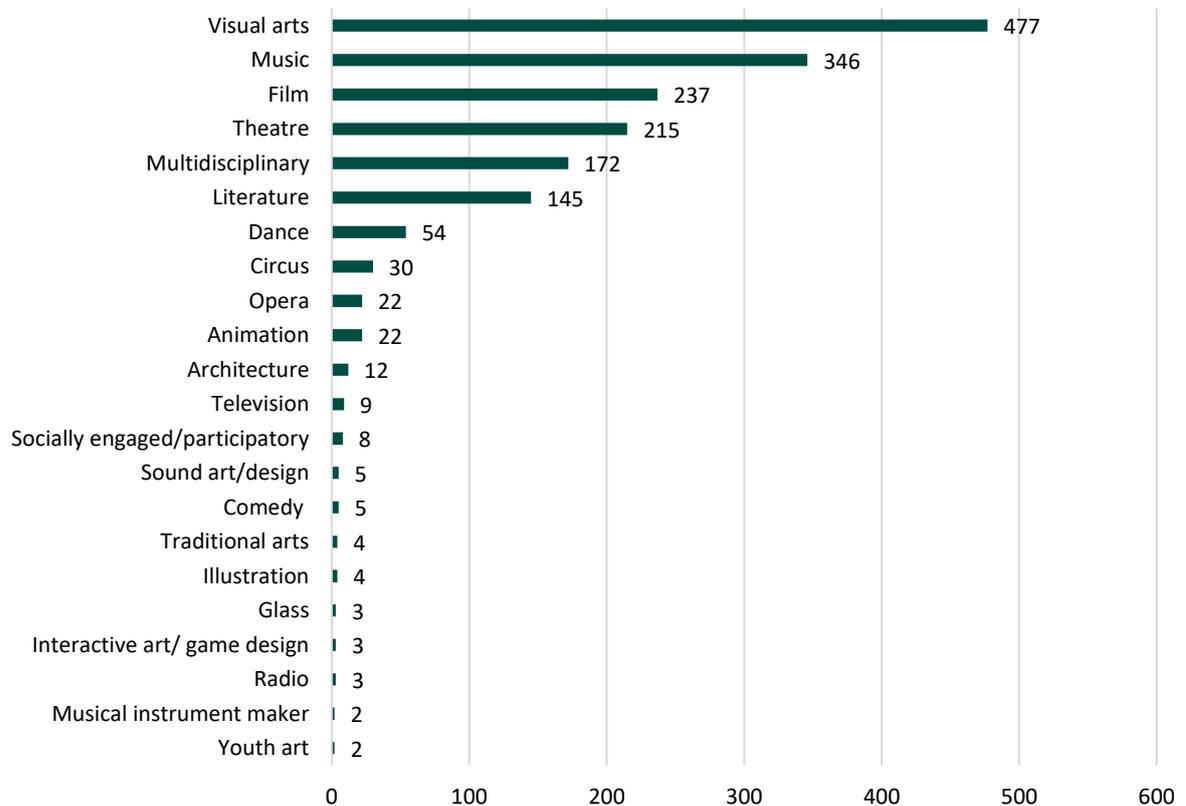


Art forms

Artists and creative arts workers were asked which artform(s) they predominantly work in. The option “other” allowed them to add a category. The vast majority of artists and creative arts workers who responded work within visual arts, music, film, theatre, multidisciplinary, and literature.

Breakdown by art form

multiple selection possible



2. Objectives

The consultation asked a number of questions of respondents in relation to the stated objectives of the scheme. Given the large number of responses to the online consultation, responses to this question were firstly analysed for sentiment in order to understand the type of language used in the responses. The outcome of this is set out in the table below.

Positive Language	Negative Language
63%	37%

This type of sentiment analysis is useful for a brief overview of the survey responses, but it is important to understand that this type of analysis does not take account of the broad context of each response, it simply looks at the sentiment of the words in isolation¹.

It is interesting to note that of the 89 responses received from those identifying as a “member of the public”, a majority were positive about the proposal as set out in the Stakeholder Discussion Paper, with just 8 of these providing responses that comprised very negative views of the proposal.

Some of the main themes and key issues which were expressed in this section included:

- social protection payments;
- entrepreneurship;
- wellbeing;
- public and sectoral perception of BIA recipients.

Under the question on suggested additional objectives the main themes which came up a number of times were:

- changing work focus;
- artistic and creative development;
- mental health
- community engagement.

Respondents also mentioned that the scheme could impact on geographic effects (both national and international), spill-over effects in the sector and in other industries such as tourism and hospitality, effects on wages and the art market and considerations around diversity of ethnicity in the scheme. The respondents were indicating that these topics may be included in the context objectives for monitoring and evaluation of the Basic Income for the Arts pilot scheme.

¹ For this reason, it does not fully account for those responses which, for example, may be generally in favour of the objectives but which contain information about the difficulties faced by survey respondents. Similarly it may not fully account for responses not in favour of the objectives as a whole, but which may be positive about certain aspects of the objectives. In addition, this type of analysis does not take account of other atypical uses of language such as sarcasm, double negatives, slang, idioms or ambiguity.

3. Eligibility

As with the first question in the consultation, responses to this question were firstly analysed for sentiment in order to understand the type of language used in the responses.

Positive Language	Negative Language
60%	40%

In order to explore the issues raised in more detail, the following tables set out the main themes and key issues that emerged from the consultation responses under Eligibility.

3.1 The following table sets out the professions most-often mentioned in consultation responses as not currently outlined, that respondents felt should be included.

Profession	Count
Producer	50
Sound engineer/designer	48
Craft	44
Animation	41
Stage manager	40
Lighting	34
Game design	28
TV/television	25
Technicians	24
Traditional arts	22
Community art	19
Composer	17
Digital art/media	16
Costume	16
Playwright	16
Comedy	15
Poets	15
Dramaturgs	12
Curators	12
Puppetry	12
Editor/editing	12
photography	11
Storytelling	11
Illustration	9
Graphic design	9
Fashion	8
Model maker	8
Make-up artists	7
Sculpture	7
Critics	6
Aerial	5
Magicians	5

Graphic novel	5
Interdisciplinary art	5
Jewellery making	5
Scenic artists	5
Woodwork	4
Radio/voiceover	3

3.2 The following table sets out the items most often mentioned in consultation responses as appropriate mechanisms to provide evidence of eligibility, where an applicant is not a member of a recognised certifying organisation.

Type	Count
Work	571
CV	434
Income	301
References	282
Track Record	174
Portfolio	145
Qualification	118

There were a range of responses both in support of the example proofs listed in the question and raising concerns about asking all applicants to provide all or exclusively one of these items.

3.3 In response to being asked if there any potentially eligible artists or creative arts workers who may be excluded from the scheme through the use of such mechanisms the following terms came up in the responses

Type	Count
Emerging Artists	21
Arts Council Funding	17
Visual Artists	9
Developing Artists	8
Outsider Artists	6

3.4 Respondents felt that the following were the most appropriate mechanism(s) for developing artists to provide evidence that they are a developing artist.

Type	Count
Work	557
Portfolio	221
CV	125
References	106
Training	90
Education	54
Qualification	50

They believed that the following were the most appropriate mechanism(s) for developing artists to provide evidence that they are planning to work in the fields of visual arts, theatre, literature, music, dance, opera, film, circus or architecture.

Type	Count
Work	372
Portfolio	132
Plan	90
References	68
Applications	65
Training	57
Experience	56

4. Selection Process and Payment Rate

The majority of respondents find the randomised selection process as set out, to be fair.

In keeping with the principles of a basic income, the Department is conscious for the need to ensure that all eligible applicants are considered fairly and without value judgement in relation to their artistic or creative work. The Department will therefore adopt a randomised selection methodology for determining the treatment and control groups for the pilot.

In response to the question: *Do you have any views on the appropriate level of payment or number of hours per week participants should be paid for?* The following proportions of responses were received.

Type	Count
40 hours	201
30	93
35	82
20	70

Type	Count
€10.50 per hour	127
€12.90 per hour	64

Type	Count
Minimum	404
Living	263

5. Research and Evaluation

In this section, respondents were asked to comment in relation to the information and responsibilities recipients will have and how that data should be collected. A number of suggestions were made and, as with the Stakeholder Forum, there was interest in the method of collection being open and accessible. Some suggestions were questionnaires, short surveys, reports, video interviews, image based updates, weekly journals, online portal for each participant etc.

Type	Count
Time	96
Questions	82
Income	75
Online	58
Survey	58
Wellbeing	58
Hours	49
Form	29
Qualitative	27
Focus Groups	26
Mental Health	24

Respondents suggested various questions that could be included in the Department's research efforts. It was suggested that care is needed around the use of the term productivity. In particular there were contributions for questions on how the BIA affects each individual's senses of security, wellbeing, recognition, practice, the financial costs of a practice and also how enabled they feel to engage with their practice in a broader, community sense.

In response to the appropriate mechanisms to demonstrate engagement with practice throughout the research the following were the main terms used.

Type	Count
Work	468
Income	334
Earned	143
Time	74
Report (incl. Practice Report)	73
Exhibitions	47

In response to what types of data would be useful to measure achievements of the scheme, the following featured.

Type	Count
Work	313
Income	106
Time	94
Creative Work/Output	58
Projects	49
Hours	45
Output	36
Public	35
Engagement	35
Exhibitions	35
Quality (incl. Quality of Life)	34
Media exposure (incl. Social Media)	33
Health	31

Most respondents felt that the data should be collected annually. The table below sets out the most commonly mentioned time intervals for data collection and the number of responses within which each was mentioned.

Type	Count
Annually/Yearly	495
6 Months	208
3 Months (incl. Quarterly)	184
Monthly	38

The Department is in the process of finalising a comprehensive research plan, and the views expressed in the public consultation will be an important input into the design of the evaluation process. An overview of the research pilot, including requirements for prospective applicants, will be published at the time of scheme launch.

6. Other Questions

Respondents were asked if they intend to apply for the scheme and to offer a reason for their answer. They were also asked if they had anything further to add to their answers to the consultation.

Yes	No	No Answer
971 (87.7%)	89 (8%)	47 (4.2%)

Thank You

The Department wishes to thank all of the responding artists, creative arts workers, members of the public and organisations for taking the time to provide response as part of the public consultation of the Basic Income for the Arts pilot.

The scale and rich quality of feedback and constructive suggestions that have been received as part of this process have provided and continue to provide useful inputs for Department officials as the pilot is finalised.

Appendix 1 - List of Questions asked in the Public Consultation

- Are you participating as an artist or creative arts worker, a member of the public, or on behalf of an organisation?
- Which artform(s) do you work in/with predominantly?
- What are your/your organisation's views on the overall objectives as set out?
- What are your/your organisation's views on the streams as proposed?
- Are there any additional objectives that you believe should be included in the overall objectives or stream-specific objectives?
- Are there any other considerations that you believe the pilot basic income for the arts scheme could impact on, which should therefore be included in the context objectives for monitoring and evaluation by the Department?
- Are there any additional professions, not currently outlined, which meet the definition of creative or interpretive expression in visual arts, theatre, literature, music, dance, opera, film, circus or architecture, that should be included on this list?
- What is the most appropriate mechanism to provide evidence of eligibility, where an applicant is not a member of a recognised certifying organisation e.g. CV/references to demonstrate track record, proof of income earned from work in the arts, recent qualification?
- What are the pros and cons of the various potential mechanisms, including the use of references, proof of earned income, receipt of arts council funding, relevant qualifications, and curricula vitae?
- Are there any potentially eligible artists or creative arts workers who may be excluded from the scheme through the use of such mechanisms?
- How "creative or interpretive expression" is best defined?
- What is the most appropriate mechanism(s) for developing artists to provide evidence that they are a developing artist?
- What is the most appropriate mechanism(s) for developing artists to provide evidence that they are planning to work in the fields of visual arts, theatre, literature, music, dance, opera, film, circus or architecture?
- Are there other considerations that should be accounted for in the final scheme design?
- Do you have any views on the proposed selection process?
- Do you have any views on the appropriate level of payment or number of hours per week participants should be paid for?
- Do you have any views on the proposed responsibilities for scheme participants to engage in the Department's research efforts?
- Do you have any views on the most appropriate data collection mechanisms, or specific questions that should be considered in the Department's research efforts?
- Thinking back to the scheme objectives, are there any specific questions that you feel should be included as part of the Department's research efforts?
- Do you have any views on the appropriate mechanisms by which participants could demonstrate meaningful engagement with their arts practice or creative arts work e.g. income earned from the arts?
- What kinds of data would be useful to measure achievement of the schemes objective would be useful and practical for participants' to provide?
- What is an appropriate interval for the collection of such information?
- Do you see yourself applying to participate in the Basic Income for the Arts pilot? Why?
- Having completed this online consultation, are there any further considerations that pertain to your practice or to the pilot about which you would like to provide further information?