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Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media

Basic Income for the Arts

Initial Impact Assessment (6-month)

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IGEES
Scirbhís Eacnamaíoch agus Luachála Rialtas na hÉireann
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Introduction

Background

The Basic Income for the Arts (BIA) is a pilot research programme. It was developed as a randomised control trial that consists of two groups of randomly selected people: one which is receiving the basic income payment, and a control group which 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, based on the comparison of averages between the responses of these two groups.

This paper is the first in a series of research papers that will be published as part of this research. The research that accompanies the pilot will include ongoing, longitudinal impact assessment over the lifetime of the pilot, as well as the potential for additional analysis and research.

This first paper focuses on some of the most important initial impacts that were observed over the first 6 months. The information provided by research participants is rich and very detailed, and enables significant insights into the impacts of the pilot. Later papers in the series will be able to analyse this longitudinal data even further to understand additional impacts and the effects of the Basic Income for the Arts intervention over time.

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

Key Findings

It was found that during the first six months of the pilot:

- Each week, BIA recipients spend one and a half hours more on research and experimentation, one hour more on management and administration, and one hour more presenting to audiences compared to the control group, i.e. 3.5 additional hours on their creative practice per week.
- BIA recipients decreased the weekly amount of time spent working in another sector by 3 hours compared to the control group.
- BIA recipients are 12 percentage points more likely than the control group to be able to sustain themselves through arts work alone.
- Life satisfaction, measured on a scale of one to ten, increased by more than half a point for BIA recipients compared to the control group.
- Depression and anxiety experienced in the previous 4 weeks decreased by almost 10 percentage points for BIA recipients compared to the control group.
- BIA recipients were 3.6 percentage points less likely to have felt depressed or anxious “all of the time” compared to the control group.
- BIA recipients were 19.2 percentage points less likely to have difficulty making ends meet compared to the control group.
- The Enforced Deprivation Rate, as measured by the CSO, declined by 18.5 percentage points for BIA recipients compared to the control group.
- BIA recipients experienced a decline in material deprivation across all 11 SILC indicators, ranging from -3 percentage points to -19 percentage points.
- BIA recipients spent each month €353 more on equipment and materials, €18 more on advertising and marketing, €34 more on work spaces, and €24 more on work travel compared to the control group.

Definitions and abbreviations

BIA: Basic Income for the Arts

Control Group: Participants not in receipt of the BIA payment

CSO: Central Statistics Office

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

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

Arts Work Viability

+12pp

BIA Recipients more likely to say they can sustain themselves through arts work alone

Work in Other Sectors

▼ 3 hours

BIA Recipients reduced the amount of time they worked in other sectors by an average of 3 hours per week

Work in the Arts

▲ 3.5 hours

BIA Recipients spent more time each week on their practice

- ▲ 1.5 additional hours researching and experimenting
- ▲ 1 additional hour on management and admin
- ▲ 1 additional hour on presenting to audiences

Life satisfaction

▲ 0.7

Life satisfaction for BIA Recipients increased by more than half a point on a scale of 1 to 10

Depression and Anxiety

-10pp

Depression and anxiety experienced in the prev. 4 weeks were almost 10 percentage points lower for BIA recipients

Arts Practice Spending

▲ €450

BIA recipients increased monthly spending on their artistic practice by almost €450

Research Design and Methodology

Scheme Development

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

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

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

Throughout 2021, the Department engaged in a policy development process which has involved discussions with the Life Worth Living Oversight Group, engaging with sectoral stakeholders, convening an inter-departmental working group 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 stakeholder forum on 15 December 2021, where over 150 participants including artists and arts-workers resource and representative bodies came together to discuss the proposal. A public consultation took place throughout the month of 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. The first payments were issued to artists and creative arts workers in October of the same year (backdated to August 2022, which was the date of selection), when the research programme formally launched and participants completed the first of a series of surveys.

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 was included to ensure that those who had recently completed their arts-related studies were included. This was important due to the area of Sectoral Retention being analysed as part of the scheme and in recognition of those who, 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.*"

Eligible applicants demonstrated that they met either of these definitions by providing evidence of either proof of any income from work as an artist, proof of active engagement within their art form, or evidence of membership of a relevant representative body.

Applicants were asked to evidence their eligibility as an artist or creative arts worker by uploading two pieces of evidence. There are three categories under which applicants could demonstrate their eligibility:

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: 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; have been credited for film or theatre work; having received or having been shortlisted for an award by a recognised arts organisation; professional references (on letter headed paper) for engagement/employment/work in a creative field; a minimum of two unsuccessful grant applications from a recognised arts organisation; have 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. This list is not exhaustive.

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 12 April 2022 and closed on 12 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 €1417. Control group participants are paid €650 per year in recognition of the time taken to complete two surveys. The BIA payment is reckonable income for the purposes of tax and social protection payments and is treated as earnings from self-employment.

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

Pilot Design

The Basic Income for the Arts pilot has been designed as a randomised control trial (RCT), where one group receives the payment (treatment group, or "BIA recipients") and another group does not (control group). Groups are then compared to each other over time. Both groups have been randomly chosen from a pool of more than 8,000 eligible applications: random allocation, given 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.

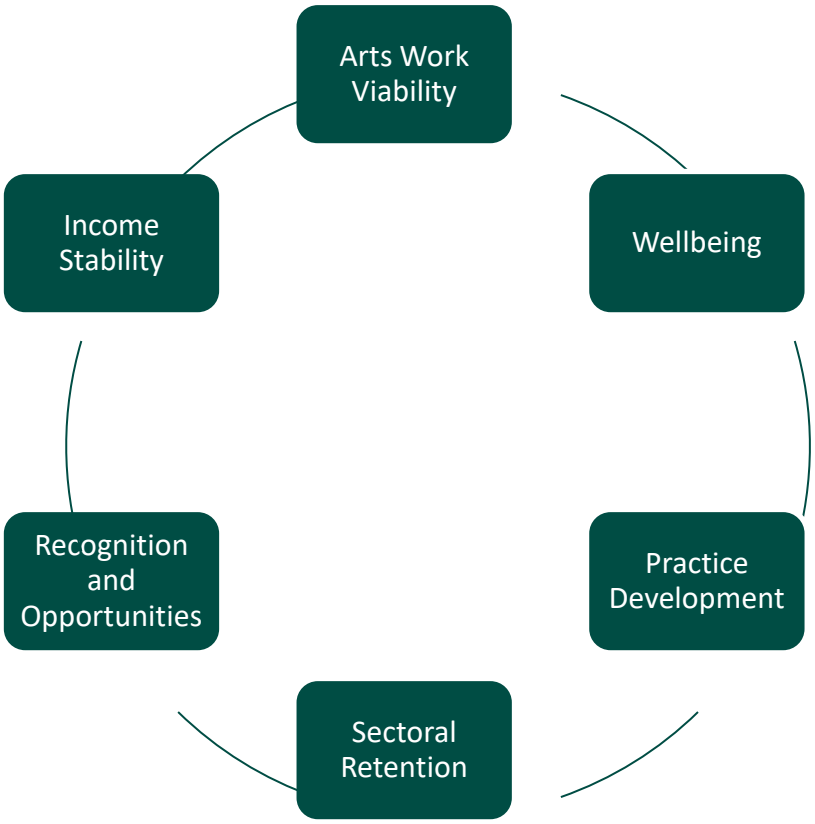
Since the start of the pilot, both groups have been exposed to important macroeconomic changes: the pandemic recovery, large increases in inflation, a shock on energy prices at the beginning of the Ukraine war, and recently, a tight labour market. But because both groups are equally exposed to these macro level events, and only differ on whether they are in receipt of the payment or not, it is still possible to isolate the impact of the payment using a commonly employed statistical analysis approach, known as difference-in-differences.

Goals

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

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

Figure 1 Goals



Work in the arts can be precarious. The intermittent, and often project-based, nature of work in the arts sector 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, 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"[1].

Theatre Forum conducted the same study again in 2022, and found that median hourly earnings

[1] Theatre Forum - Review of Pay and Conditions in the Performing Arts in 2018

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".[2]

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)".[3]

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:

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

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. Because 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 8,206 eligible applicants 3000 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.

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

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 6 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 and respond accordingly; 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 process 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, and Arts Council definitions was 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, a final draft of the survey was reviewed by the Economic and Social Research Institute (ESRI).

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

Surveys are administered through a bespoke online platform, wherein pilot participants log in and complete the survey at their convenience. This online platform provides for efficient data collection and ensures the privacy and confidentiality of the respondents, with the responses provided to the Basic Income for the Arts Research Team having been removed of 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 surveys are not completed on time.

Baseline survey (October 2022)

After the groups were finalised participants were asked to complete the first survey, also known as the baseline survey, from 14 October 2022. Responses were submitted by all 2997 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, limited 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.

First post-intervention survey (first wave, April 2023)

In April 2023, participants completed the survey for the second time. This survey captures the data relating to the first six months of the invention, i.e. the period from October 2022 to April 2023. From a research perspective, differences between the two groups are expected to begin to emerge.

Due to attrition and a small number of un-returned surveys[4], the final groups in April 2023 were:

- Treatment group: 1991
- Control group: 973

Retention rates are 99.95% for the treatment group and 97.69% for the control group. There appears to be no systematic differences in the characteristics of those who have dropped out compared to those who remain in the sample.

The main reason provided for leaving the pilot is moving abroad, followed by starting full-time education. Both are incompatible with the programme, and lead to ineligibility.

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

[4] 20 surveys were not returned.

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 fill out the application process and 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 participation 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 6 months. This time constraint may introduce some limitations, as artists' situations and conditions can vary over time and work in the sector is often sporadic or seasonal.

Methodology

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

These differences likely arise from different take-up rates among treatment and control groups: while both were randomly selected, applicants selected to be in the control group were much more likely to decline participation from the outset. This is because the incentive to join the trial is lower for control group participants. 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- 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 (**April 2023**) for the **treatment group**,
3. average value at baseline (**October 2022**) for the **control group**,
4. and average value post intervention (**April 2023**) for the **control group**.

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

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

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

A – **B** = **C**

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

Example:

Table 1 Example

Weekly hours spent working in a sector other than the arts	October 2022	April 2023	Difference (April - October)	Net effect
BIA Recipients	8.4 hours	5.6 hours	-2.8 hours	**-3.3 hours**
Control group	9.6 hours	10.1 hours	+0.5 hour	

In this example, we see that the control group increased the number of hours worked in another sector since the commencement of the pilot, whereas the number of hours worked in another sector for the treatment group has decreased over the same period. Had there been no basic income payment, it is assumed that the treatment group would also have had to increase the time spent working in another sector.

Therefore, changes in the control group need to be taken into account when measuring the total impact of the 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 seen 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. The advantage of this is that it gives indicators of statistical significance. When an observed outcome is statistically significant, it means that it can be confidently attributed to the basic income payment.

Throughout the paper, statistical significance is indicated by the use of stars, namely ******* for p-values[5] under 0.01, ****** for p-values under 0.05, and ***** for p-values under 0.1. The number of stars indicates the level of certainty on the link between the basic income payment and the outcome. Where no star is included, it means that no statistically significant effect was detected and therefore the observed change cannot be attributed to the basic income payment.

[5] P-values indicate the probability that an observed effect can occur by chance.

Arts Work Viability Impacts

1. Ability to sustain oneself through arts work alone

1.1 Impact Analysis

Six months into the pilot, BIA recipients are almost 12 percentage points more likely to be able to sustain themselves through arts work alone. This effect is statistically significant.

Table 2 Able to sustain oneself through arts work alone

Able to sustain oneself through arts work alone (%)	October 2022	April 2023	Difference (April - October)	Net effect
BIA Recipients	22.00%	31.24%	+9.24 percentage points	**+11.56 percentage points*** **
Control group	23.49%	21.17%	-2.32 percentage points	

During the same period, the share of those in the control group who answered “yes” to this question reduced by 2.32 percentage points. Therefore, the net improvement for the treatment group, i.e. BIA recipients, was observed to be 11.56 percentage points.

In October 2022, less than one quarter of BIA recipients were able to sustain themselves through arts work alone. Six months later, almost one third of BIA recipients reported that they can sustain themselves through arts work alone.

1.2 Understanding this indicator

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

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

2. Weekly Hours Spent on Arts Work

2.1 Impact Analysis

Table 3 Weekly Hours Spent Developing One's Art Practice

Cohort	Presenting/ performing work (hours)		Research and experimentation (hours)		Management and Admin (hours)	
	October 2022	**April 2023**	October 2022	**April 2023**	October 2022	**April 2023**
BIA Recipients	3.6	**3.6**	9.4	**10.4**	6	**6.9**
Control	4.1	**3.1**	10.2	**9.6**	6.5	**6.5**

Table 4 Weekly Hours Spent Developing One's Art Practice – Net effects

	Presenting/ performing work	Research and experimentation	Management and administration
Net effect	+ 1 hour*	+1.5 hour***	+1 hour**

After six months, the group receiving the payment spends each week; 1.5 hours more on research and experimentation, 1 hour more on management and administration related to their artistic practice, and 1 hour more presenting/performing to audiences, compared to the control group. These effects are statistically significant. These are areas that could be associated with the development of their practice and the associated business.

BIA recipients spend more weekly hours than the control group on other activities related to practice development, but these changes are not statistically significant, meaning that they can't be confidently attributed to the introduction of the basic income payment. It is possible however that these changes will become statistically significant over time, as the longitudinal study progresses. Further research will continue to monitor these trends and will report on any change in statistical significance.

Changes in these other categories are detailed below. These include changes in respect of making work, training (related to one's art practice), and travelling for work (e.g. touring). Also, no statistically significant effect was detected for weekly hours spent mentoring and volunteering in the arts.

Table 5 Weekly Hours Spent Developing One's Art Practice

Cohort	Making Work (hours)		Training (hours)		Travelling for Work (hours)	
Survey	October 2022	**April 2023**	October 2022	**April 2023**	October 2022	**April 2023**
BIA Recipients	21.3	**23.0**	2.3	**2.6**	4.1	**4.3**
Control	21.6	**22**	2.7	**2.6**	4.0	**4.1**

2.2 Understanding this indicator

Respondents were asked how they spend their time, 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?" 15 categories are available.

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. 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.

Table 6 Time-use Questionnaire

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

Work outside of the arts sector	Volunteering outside of the arts sector	
Care work, household work	Weekly hours household work	
	Weekly hours care work *(i.e. taking care of others)*	
Wellbeing and free time	Weekly hours leisure activities and socialising	
	Weekly hours exercising, doing sport or physical activity	
	Weekly hours sleeping	

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

Sectoral Retention Impacts

3. Weekly Hours Spent Working outside the Arts

3.1 Impact Analysis

Table 7 Weekly Hours Spent Working outside the Arts

Hours working outside the arts	October 2022	April 2023	Difference (April - October)	Net effect
BIA Recipients	8.4 hours	5.6 hours	-2.8 hours	**-3.3 hrs*** **
Control group	9.6 hours	10.1 hours	+0.5 hours	

The group in receipt of the basic income payment has decreased their weekly hours spent working for pay in other sectors by over 3 hours, when compared to the control group. This effect is statistically significant.

This may indicate less reliance on income from other sectors. During the same period the hours worked by the control group in other sectors increased by half an hour.

3.2 Understanding this indicator

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.

As in the section above, this information was collected from recipients in the survey by asking them to report how many hours per week, on average, they spent working for pay in a sector other than the arts over the past 6 months.

Well-being Impacts

4. Life Satisfaction

4.1 Impact Analysis

Table 8 Life Satisfaction

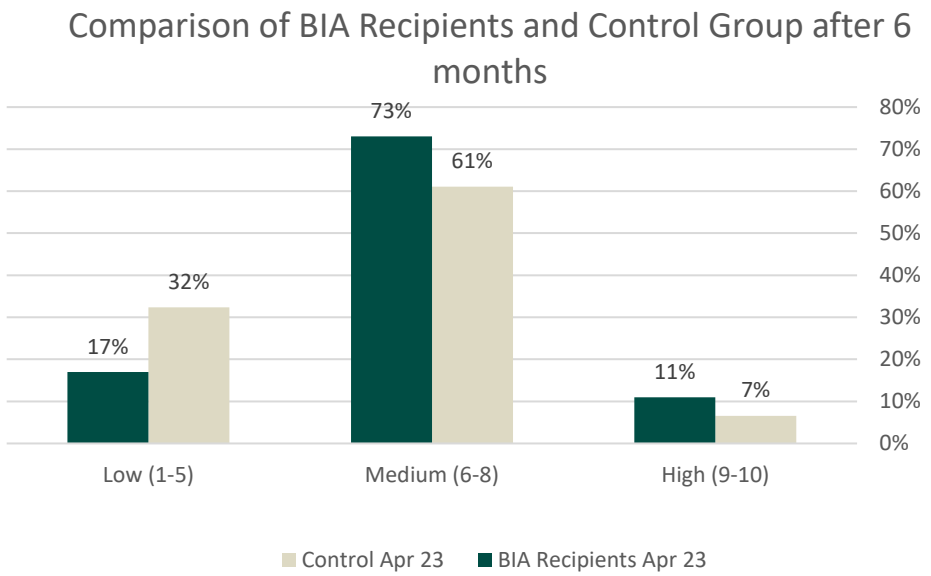
Life Satisfaction	October 2022	April 2023	Difference (April - October)	Net effect
BIA Recipients	6.2	6.9	+0.7	**+0.7*** **
Control group	6.1	6.1	+/- 0	

The group which receives the basic income payment registered an increase of almost three-quarters of a point (0.7) in life satisfaction compared to the control group, on a scale from one to ten. This effect is statistically significant.

Life satisfaction did not change for the control group.

We can get further insight into the responses of participants by categorising them in terms of "Low", "Medium" and "High" life satisfaction.

Figure 2 Life Satisfaction



4.2 Understanding this indicator

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

The OECD (Organisation for Economic Co-operation and Development) defines life satisfaction as a measure of how people evaluate their life as a whole. When asked to rate their general satisfaction with life on a scale from 0 to 10, people across the OECD gave 6.7 on average.[6]

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 in 2018[7]. The CSO has not yet published more recent data for the general population, but results from the SILC 2022 survey are expected in the coming months.

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.

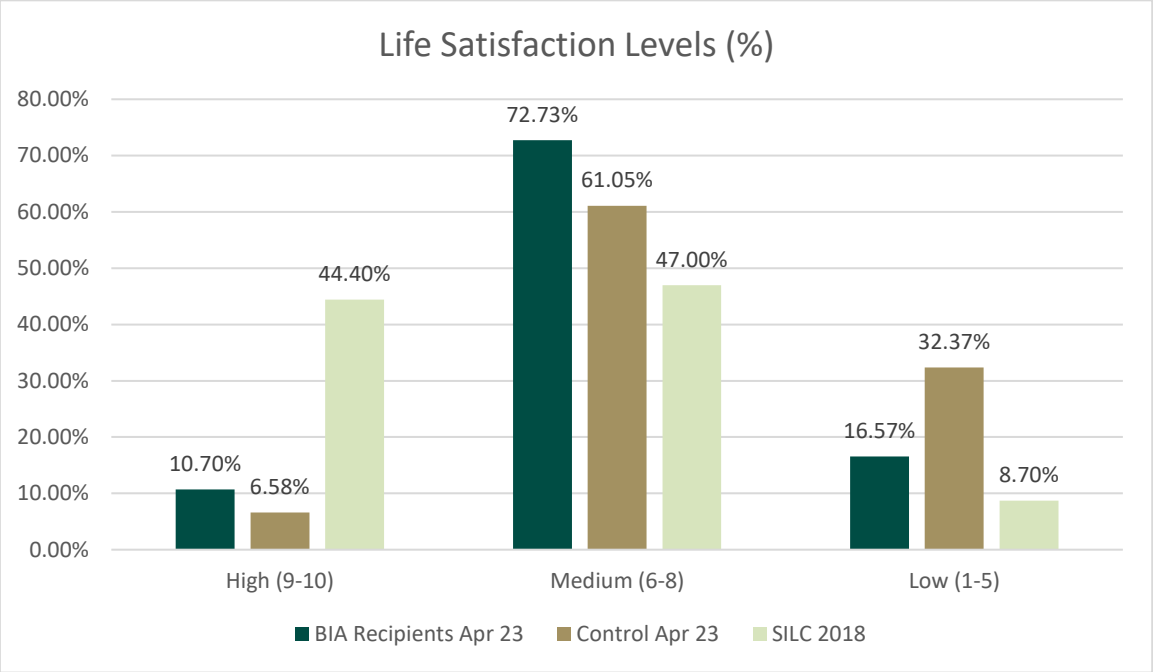
Table 9 Life Satisfaction Levels Comparison

	Life satisfaction levels (%)		
	6 Month Control	**6 Month Treatment**	**General population (SILC 2018)**
Low (0-5 points)	32.37%	16.57%	8.7%
Medium (6-8 points)	61.05%	72.73%	47%
High (9-10 points)	6.58%	10.70%	44.4%

[6] OECD – Life satisfaction

[7] CSO, Survey on Income and Living Conditions 2018. Table WBA37 Overall Life Satisfaction.

Figure 3 Life Satisfaction Levels Comparison



Six months into the pilot, life satisfaction rates for participants are still well below national averages although there is considerable improvement for BIA recipients compared to the control group.

In SILC 2018, 44% of the general population rated their life satisfaction as high. In April 2023, fewer than 7% in the control group and roughly 10% in the treatment group rated their life satisfaction as high.

In SILC 2018, less than 10% in the general population rated their life satisfaction as low. In April 2023, more than one third in the control group and more than 15% in the treatment group rated their life satisfaction as low.

5. Depressed or downhearted in last four weeks; Anxious in the last four weeks

5.1 Impact Analysis

Here we are looking at two indicators: prevalence of depression in the previous four weeks, and prevalence of anxiety in the previous four weeks. In the next section we will look at a similar indicator which examines the frequency of depression or anxiety in the previous six months.

Over the 4 weeks before completion of the survey, the treatment group was almost 10 percentage points less likely to have experienced depression, and almost 10 percentage points less likely to have experienced anxiety compared to the control group. These effects are statistically significant.

Table 10 Depressed or Downhearted in the Last Four Weeks

Have been depressed or downhearted in last four weeks (%)	October 2022	April 2023	Difference (April - October)	Net effect
BIA Recipients	68.45%	58.66%	-9.79 percentage points	**-9.8 percentage points*** **
Control group	74.70%	74.72%	+0.02 percentage points	

Table 11 Anxious in the Last Four Weeks

Have been anxious in last four weeks (%)	October 2022	April 2023	Difference (April - October)	Net effect
BIA Recipients	82.35%	73.38%	-8.97 percentage points	**-9.6 percentage points*** **
Control group	82.13%	82.84%	+0.71 percentage points	

5.2 Understanding this indicator

Participants were asked if they felt depressed or downhearted in the previous 4 weeks, and if they felt anxious in the previous 4 weeks. Respondents were able to choose either yes or no as answers.

A similar question is asked in SILC 2018. While SILC 2018 asked *how often* respondents felt downhearted or depressed in the four weeks prior to interview, it is difficult to make a comparison with our sample, as our survey provided only yes or no answers. CSO 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.

The proportion of those who felt downhearted or depressed in SILC 2018 is 36.6%.[8] The CSO has not yet published more recent data for this indicator.

6. Felt depressed or anxious during the last six months

6.1 Impact Analysis

Over the 6 months before completion of the survey, the treatment group was 3.6 percentage points less likely to have felt depressed or anxious "all of the time" (5) compared to the control group. This effect is statistically significant.

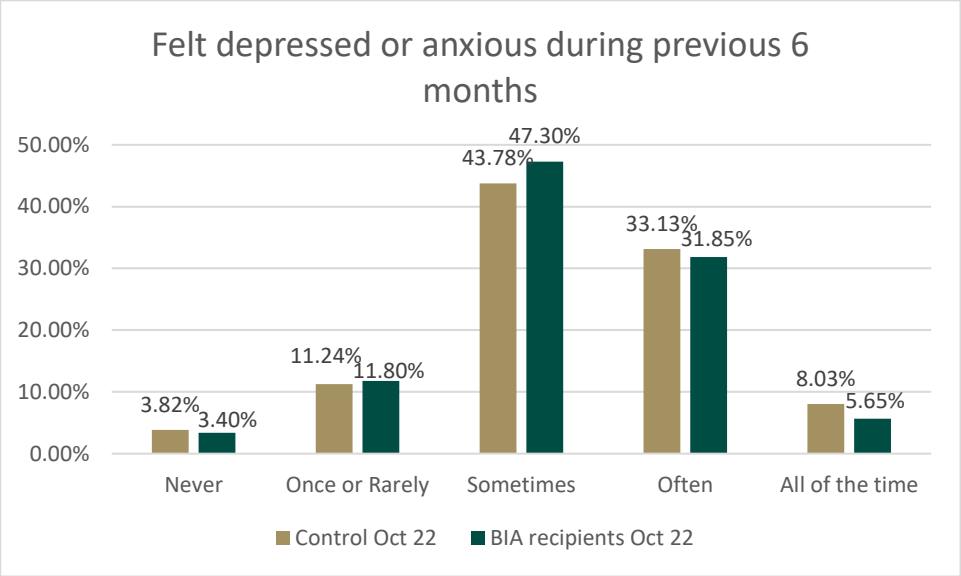
Table 12 Depressed or Anxious "All of the Time" in the Previous Six Months

Have been depressed or anxious *all of the time* in prev. 6 mths (%)	October 2022	April 2023	Difference (April - October)	Net effect
BIA Recipients	5.65%	2.41%	-3.24 percentage points	**-3.6 percentage points*** **
Control group	8.03%	8.43%	+0.4 percentage points	

Respondents could choose among five different answers: never (1), once or rarely (2), sometimes (3), often (4), all of the time (5). The prevalence of these answers is explored below.

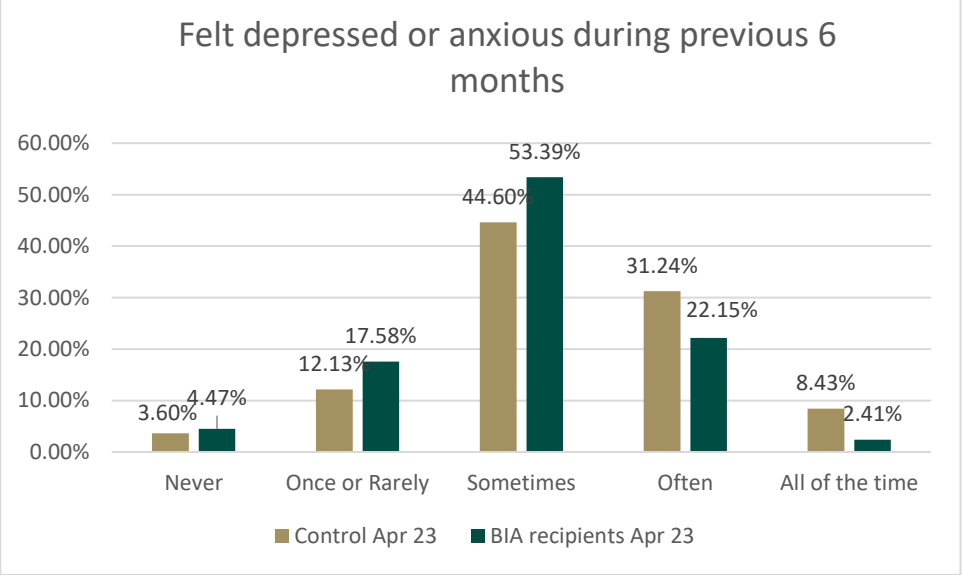
[8] Includes those who answered "All of the time", "A little of the time", "Some of the time" and "Most of the time". CSO, Survey on Income and Living Conditions 2018. Table WBA45 Feeling Downhearted or Depressed.

Figure 4 Depressed or Anxious During the Previous 6 Months (October 22)



At baseline, there were small differences between the groups.

Figure 5 Depressed or Anxious During the Previous 6 Months (April 23)



In April 2023, 2.41% of the treatment group reported feeling depressed or anxious *all of the time* during the previous six months, whereas more than double that number (5.65%) felt that way in October 2022. This is a decrease of over 57%.

In April 2023, 8.43% of the control group reported feeling depressed or anxious *all of the time* during the previous six months – a slight increase compared to rate of 8.03% in October 2022.

In April 2023, 4.47% of the treatment group reported *never* feeling depressed or anxious during the previous six months, whereas 3.40% felt that way in October 2022. This is an improvement of more than 31%.

6.2 Understanding this indicator

Participants are asked if they have felt depressed or anxious in the previous 6 months, on a scale from 1 to 5. Possible answer options are: never, once or rarely, sometimes, often, all of the time.

Similar to the previous question, this indicator measures participants' wellbeing, but over a longer period of time.

Income Impacts

7. Making Ends Meet

7.1 Impact Analysis

Over the first 6 months of the intervention, the treatment group was 19.2 percentage points less likely to make ends meet *with any degree of difficulty* (1-3) compared to the control group. This effect is statistically significant.

Table 13 Making Ends Meet with Any Degree of Difficulty

Making ends meet with any degree of difficulty (1-3) %	October 2022	April 2023	Difference (April - October)	Net effect
BIA Recipients	69.75%	46.41%	-23.34 percentage points	**- 19.2 percentage points*** **
Control group	69.78%	65.67%	-4.11 percentage points	

It is important to note that over the same period, there was a decline for control group as well, however it was much smaller at -4.11 percentage points.

Further to this, it is interesting to note how the distribution in responses changed among participants over time. The following two charts show the distribution in October 2022, and then April 2023 for both groups.

Figure 6 Making Ends Meet (October 22)

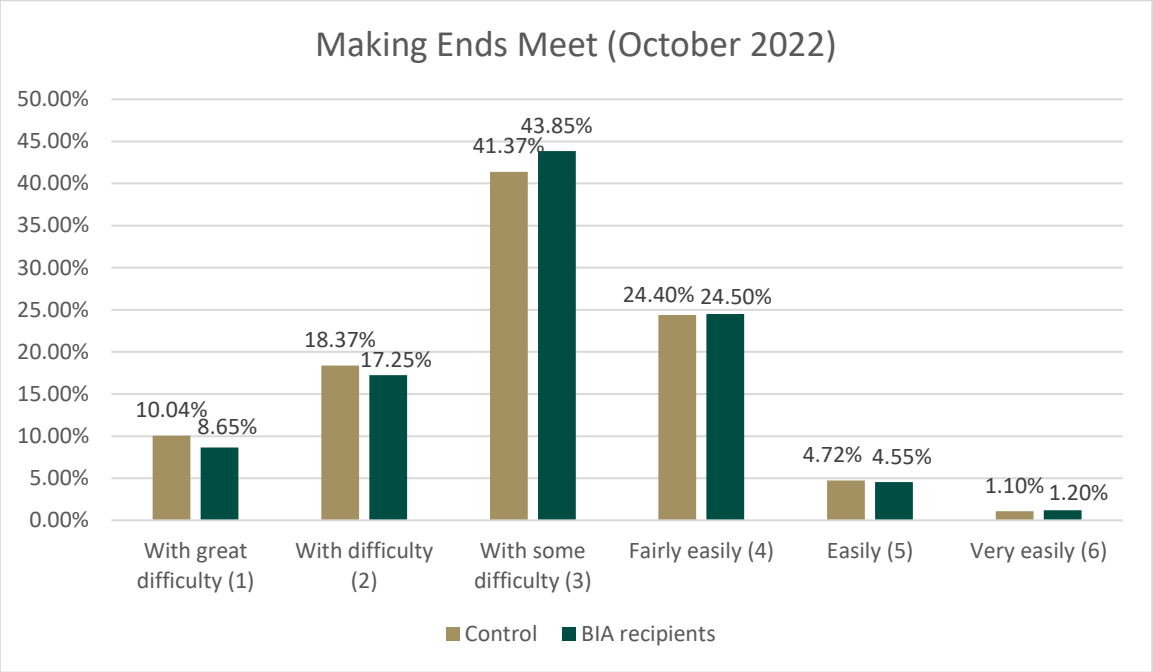
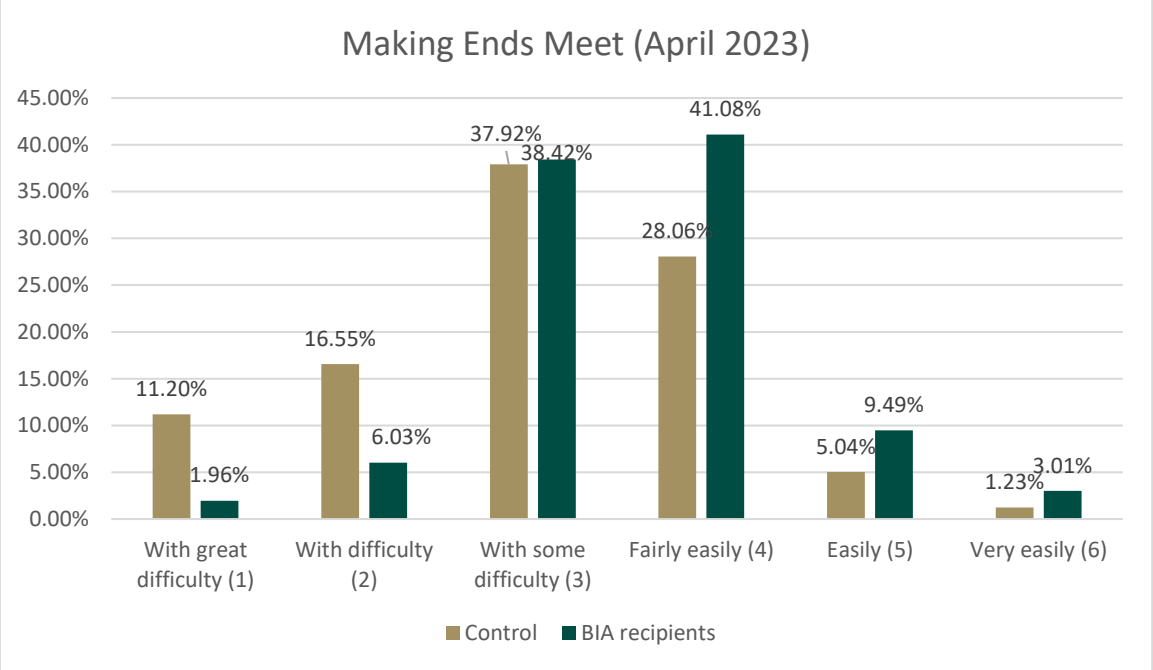


Figure 7 Making Ends Meet (Apr 23)



7.2 Understanding this indicator

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

This question is also asked in the CSO/Eurostat's Survey on Income and Living Conditions. 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."[9] This question is closely related to income instability, which can be an issue for many artists and creative arts workers.

Data for the general population in 2022 is included in the bar chart below.

Figure 8 Making Ends Meet (SILC 2022)

Figure 9 Making Ends Meet (BIA Recipients Apr 23)

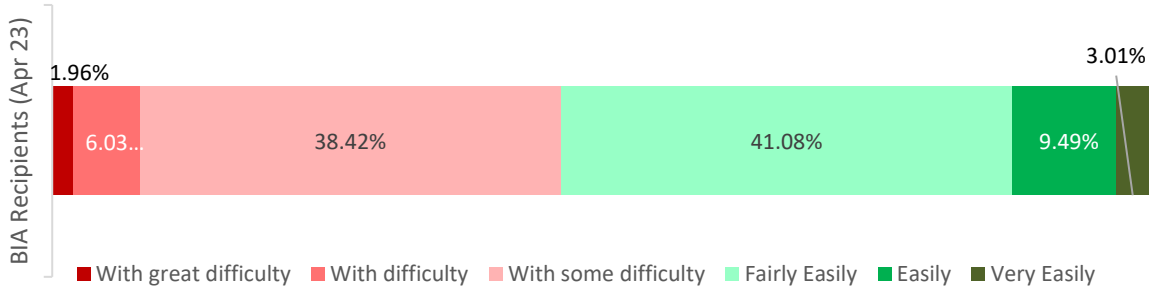
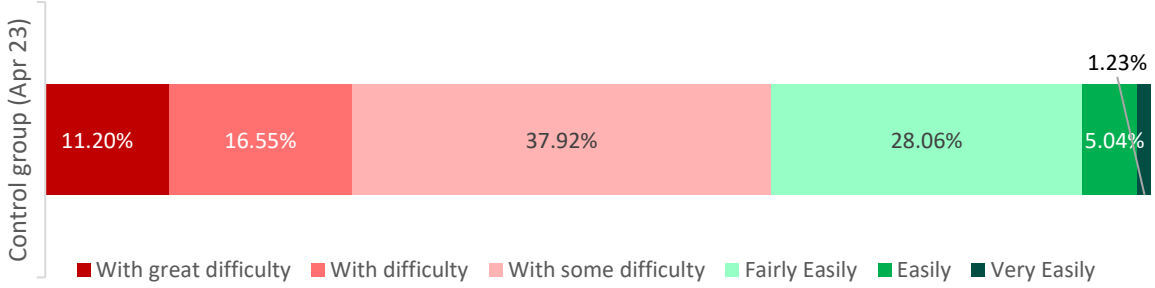


Figure 10 Making Ends Meet (Control Group Apr 23)



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

Six months into the pilot, the treatment group is diverging considerably from the control group. Only 1.96% of BIA recipients make ends meet with great difficulty, compared to 11.20% in the control group. The share of respondents who make ends meet fairly easily is also the largest among BIA recipients at 41.08%, compared to 28.06% in the control group.

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

8. Enforced Deprivation Rate (SILC)

8.1 Impact Analysis

The treatment group experienced a decline of 18.5 percentage points in the likelihood of experiencing enforced deprivation, compared to the control group. This effect is statistically significant.

Table 14 Enforced Deprivation Rate

Enforced Deprivation Rate (SILC) (%)	October 2022	April 2023	Difference (April - October)	Net effect
BIA Recipients	56.40%	34.86%	-21.54%	**-18.5 percentage points*** **
Control group	56.53%	53.44%	-3.09%	

Six months into the pilot, the enforced deprivation rate is 34.86% for BIA recipients and 53.44% for the control group. This a decline of almost 40% for the treatment group and 5.47% for the control group.

If we compare this data to the general population via SILC report 2022; we see that 17.7% of the general population were defined as living in enforced deprivation.

8.2 Understanding this indicator

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 2 or more of the 11 items are selected. The same approach is used here, where an individual selecting 2 or more items is considered to be experiencing enforced deprivation. Therefore, the enforced deprivation rate is the share of respondents who ticked 2 or more items.

9. Types of deprivation experienced (SILC)

9.1 Impact Analysis

This section examines the data from the previous section in more detail. Specifically, it provides information on which of the 11 deprivation categories were selected by respondents.

BIA recipients experienced a decrease in the likelihood of deprivation across all 11 items compared to the control group. Worded differently, BIA recipients are more likely than the control group to be able to afford the listed items.

The decline ranges from -3 percentage points for "Unable to afford a roast once a week" to -19 percentage points for "Unable to afford new (not second-hand) clothes". These effects are statistically significant.

Table 15 Deprivation Items (SILC)

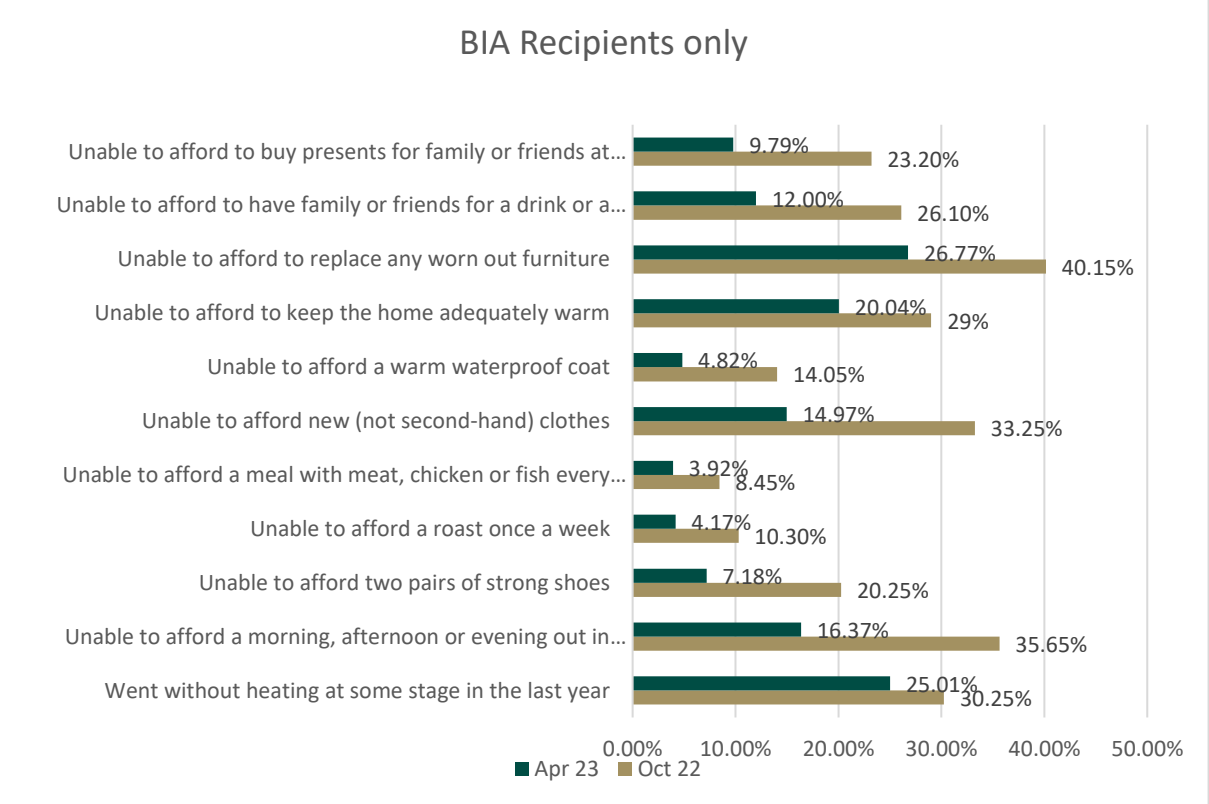
Cohort	Went without heating at some stage in the last year (%)		Unable to afford a morning, afternoon or evening out in last fortnight (%)		Unable to afford two pairs of strong shoes (%)	
	October 2022	April 2023	October 2022	April 2023	October 2022	April 2023
BIA Recipients	30.25%	25.01%	35.65%	16.37%	20.25%	7.18%
Control	34.04%	34.43%	38.45%	34.84%	22.69%	19.63%
Net effect	-5.5 percentage points**		-15.7 percentage points***		-10 percentage points***	

Cohort	Unable to afford a roast once a week (%)		Unable to afford a meal with meat, chicken or fish every second day (%)		Unable to afford new (not second-hand) clothes (%)	
	October 2022	April 2023	October 2022	April 2023	October 2022	April 2023
BIA Recipients	10.30%	4.17%	8.45%	3.92%	33.25%	14.97%
Control	15.16%	12.02%	10.14%	9.66%	30.12%	31.24%
Net effect	-3 percentage points*		-4 percentage points***		-19 percentage points***	

Cohort	Unable to afford a warm waterproof coat (%)		Unable to afford to keep the home adequately warm (%)		Unable to afford to replace any worn out furniture (%)	
	October 2022	April 2023	October 2022	April 2023	October 2022	April 2023
BIA Recipients	14.05%	4.82%	29%	20.04%	40.15%	26.77%
Control	16.67%	14.39%	31.83%	30.22%	37.65%	38.03%
Net effect	-7 percentage points***		-7 percentage points***		-14 percentage points***	

Cohort	Unable to afford to have family or friends for a drink or a meal once a month (%)		Unable to afford to buy presents for family or friends at least once a year (%)	
	October 2022	**April 2023**	October 2022	**April 2023**
BIA Recipients	26.10%	12.00%	23.20%	9.79%
Control	25.60%	24.46%	20.28%	20.66%
Net effect	-13 percentage points***		-14 percentage points***	

Figure 11 Deprivation Items (SILC) BIA Recipients Comparison

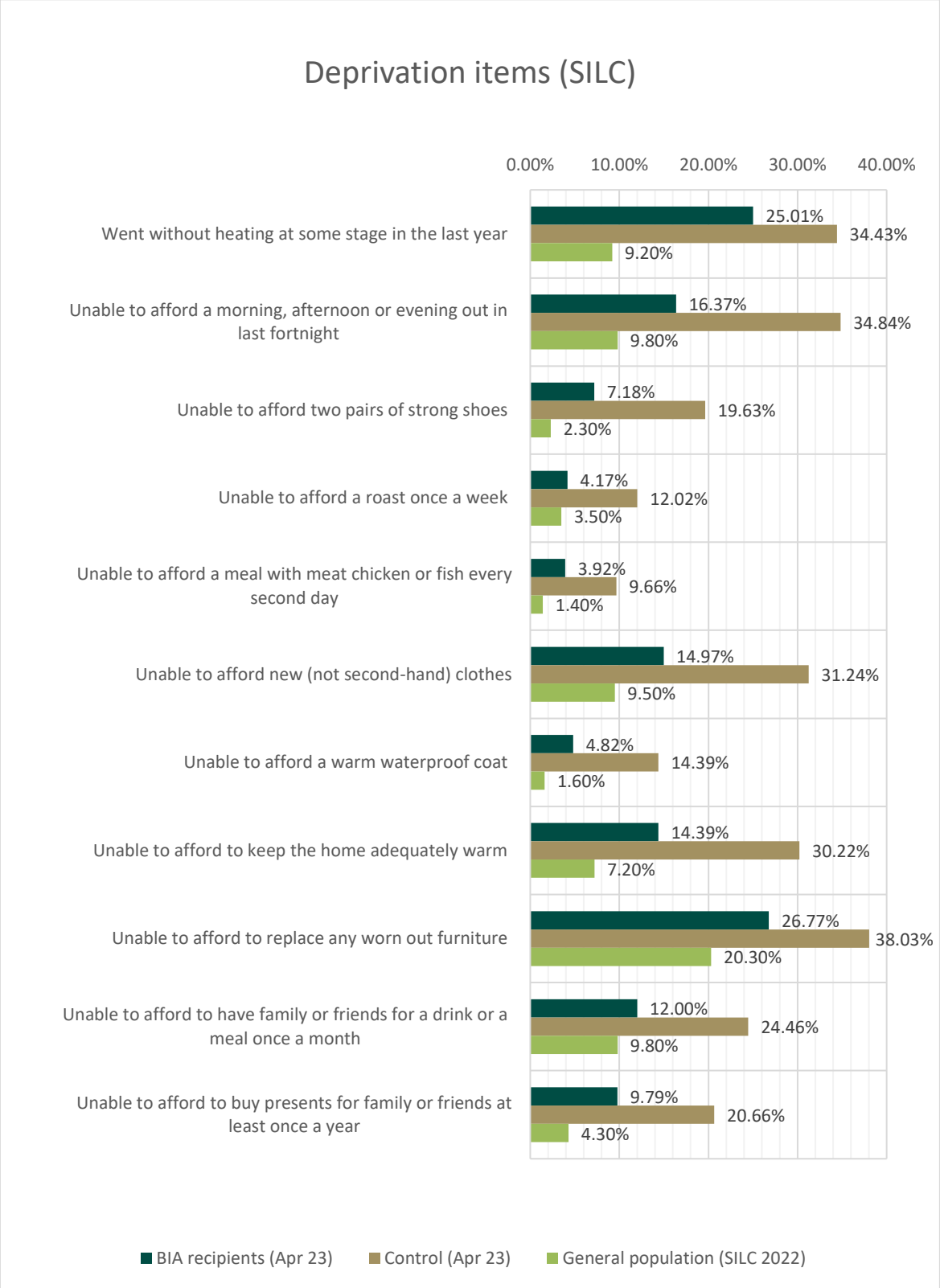


Although the initial six months between surveys is a relatively short period of time; when looked at in isolation BIA recipients show an average decrease of 11 percentage points across all indicators, with a minimum improvement of 4.53 percentage points for “Unable to afford a meal with meat, chicken or fish every second day” and maximum improvement of 19.28 percentage points for “Unable to afford a morning, afternoon or evening out in last fortnight”.

The following chart shows the percentage of respondents in each group who ticked a specific item from the list above, compared to the general population (SILC 2022). Here it is important to

note however that the general population sample for SILC might differ considerably from both BIA recipients and the control group.

Figure 11 Deprivation Items (SILC) Groups Comparison



As of April 2023, one in four BIA recipients and one in three people in the control group reported going without heating at some stage in the previous year. This compares to 9.2% in the general population in 2022, or one in eleven people. The figures are similar on the inability to afford to keep the home adequately warm, with one in seven BIA recipients unable to do so, and one in three in the control group. The rate in the general population is 7.2% - almost one in 14.

As of April 2023, 3.92% of BIA recipients reported being unable to afford a meal with meat chicken or fish every second day, and 9.66% of the control group. Only 1.40% in the general population reported the same. This is 1 in 25 BIA recipients, 1 in 10 in the control group; and just over 1 in 71 in the general population. On the question of being unable to afford a roast once a week, BIA recipients responded at a rate of 4.17% (1 in 24) and control group at 12.02% (1 in 8), with a general population rate of 3.50% (1 in 29). The rate for the control group is almost three times higher than BIA recipients and almost 4 times higher than that for the general population.

Unable to afford to have family or friends for a drink or a meal once a month sees BIA recipients at 12.00% (1 in 8) and control group 24.46% (1 in 4) with the general population at 9.79% (1 in 10). The rate of respondents unable to afford a morning, afternoon or evening out in last fortnight is 16.37% for BIA recipients (1 in 6), and 34.84% for the control group (1 in 3); with the general population at 9.80% (1 in 10).

As of April 2023, the figures for “unable to afford to buy presents for family or friends at least once a year” are at 9.79% for BIA recipients and at 20.66% for the control group, while the general population shows a level of 4.30%.

As of April 2023, “unable to afford to replace any worn out furniture” shows BIA recipients at 26.77% (approximately 1 in 4) and the control group at 38.03% (over 1 in 3), with the general population at 20.30% (1 in 5).

As of April 2023, almost 5% of BIA recipients and 14.39% of the control group are unable to afford a warm waterproof coat. This is 1 in 20 BIA recipients and 1 in 7 for the control group. This compares to 1.60% of the general population or one in 62.5 people. We see that unable to afford new (not second-hand) clothes shows BIA recipients at 14.97% (nearly 1 in 6), and control group 31.24% (almost 1 in 3), with the general population showing a rate of 9.50% (1 in 10).

The trend of the control group being more likely to be in a worse situation than BIA recipients, and in turn BIA recipients being in a worse situation than the general population, continues when we look at “unable to afford two pairs of strong shoes”. 7.18% (1 in 14) of BIA recipients; 19.63% (1 in 5) of the control group and 2.30% of the general population (1 in 43) responded that they were unable to afford two pairs of strong shoes in the previous six months.

9.2 Understanding this indicator

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

Practice Development Impacts

10. Monthly Practice Expenditures

10.1 Impact Analysis

Each month over the studied period the treatment group spent €353 more on equipment and materials, €18 more on advertisement and marketing, €34 more on work spaces, and €24 more on work travel compared to the control group. These effects are statistically significant.

Table 16 Monthly Practice Expenditures

Cohort	Equipment/ materials Monthly spend		Work space Monthly spend		Work travel Monthly spend		Advertisement/ Marketing Monthly spend		Training Monthly spend	
	October 2022	**April 2023**	October 2022	**April 2023**	October 2022	**April 2023**	October 2022	**April 2023**	October 2022	**April 2023**
BIA Recipients	€715.3	**€887.8**	€59.0	**€87.9**	€118.6	**€130.8**	€25.6	**€40.0**	€50.7	**€56.0**
Control	€785.3	**€605.0**	€75.9	**€70.4**	€127.6	**€115.4**	€32.6	**€28.8**	€43.9	**€31.7**

Table 17 Monthly Practice Expenditures Net Effects

	Equipment/ materials	Work space	Work travel	Advertisement/ Marketing
Net effect	€352.80***	€34.36**	€24.31*	€18.13**

Here it is important to note that on all categories, spending among the control group reduced, in particular for equipment and materials.

There is some variation within the sample with regard to the expenditure on these items, as indicated by large standard errors[10] (see Appendix II for regression tables). This is not surprising because overall, the practices in some art forms may require a lot of equipment, designated work space (e.g. studio rental), work travel (e.g. touring) - while others may not.

No effect was detected on training expenses.

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

10.2 Understanding this indicator

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.

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

Acknowledgements

The authors would like to thank Dr Paul Redmond (Economic and Social Research Institute) for extensive feedback on methodology; and Maurice Dagg, Steven Lucas, and Harry Williamson (Department of Enterprise, Trade and Employment) for their input, feedback, and advice.

The authors would also like to thank the BIA Operational Team for their continued excellent support.

Appendix I – Balance Table

Balance table: Group characteristics at baseline

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

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

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

Table 18 Balance Table

	Control group	**Treatment group**	**Difference**
age	41.339	41.938	0.598
	(12.056)	(12.556)	(0.498)
gender	1.561	1.571	0.010
	(0.601)	(0.601)	(0.023)
ethnicity	7.499	7.517	0.019
	(1.397)	(1.502)	(0.057)
stream	1.964	1.981	0.018
	(0.424)	(0.403)	(0.016)
Disability	0.159	0.194	0.036*
	(0.478)	(0.522)	(0.020)
Practice in Irish	0.012	0.018	0.005
	(0.109)	(0.131)	(0.005)
Nr of dependent children	0.521	0.481	-0.040
	(0.914)	(0.876)	(0.034)
Nr of dependent adults	0.234	0.280	0.046**
	(0.529)	(0.613)	(0.023)
Education (NFQ level)	7.385	7.383	-0.002
	(2.025)	(2.020)	(0.078)
Worked as self-employed (in the arts)	0.730	0.778	0.048***
	(0.444)	(0.416)	(0.017)
Worked as an employee (in the arts)	0.159	0.143	-0.016
	(0.366)	(0.350)	(0.014)
Worked unpaid (in	0.313	0.330	0.017

the arts)			
	(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[11]	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)

[11] Touring, etc.

Mood affected work negatively	3.024	3.029	0.004
	(1.033)	(0.976)	(0.039)
Sense of worth	3.761	3.766	0.005
	(1.097)	(1.051)	(0.041)
Depression/anxiety in previous 6 months	3.303	3.246	-0.058*
	(0.909)	(0.859)	(0.034)
Anxiety in prev. 4 weeks	0.821	0.823	0.002
	(0.383)	(0.381)	(0.015)
Health	3.868	3.803	-0.065**
	(0.877)	(0.836)	(0.033)
Life satisfaction	6.126	6.164	0.038
	(1.825)	(1.658)	(0.067)
Observations	996[12]	2,000	2,996[13]

Standard errors in parenthesis

[12] 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.
[13] A pattern of answers which lay exceedingly outside the expected value-range was detected for one control-group participant, whose responses were therefore excluded from the analysis.

Appendix II – Regression Tables

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

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

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

No covariates have been added to the model. Robust standard errors have been used.

Ability to sustain oneself through arts work alone

VARIABLES	(1) Ability to sustain oneself through arts work alone
Treatment	-0.0149
	(0.0163)
Wave	-0.0232
	(0.0188)
Interaction	**0.116*** **
	(0.0234)
Constant	0.235***
	(0.0134)
Observations	5,960
R-squared	0.010

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

Time use

VARIABLES	(1) Making work	(2) Presenting work	(3) Research and experimentation	(4) Management and admin	(5) Training	(6) Work travel
Treatment	-0.316	-0.474	-0.838**	-0.541*	-0.444*	0.0307
	(0.604)	(0.406)	(0.388)	(0.316)	(0.247)	(0.281)
Wave	0.370	-1.018**	-0.551	-0.0514	-0.146	0.107
	(0.789)	(0.425)	(0.517)	(0.405)	(0.317)	(0.340)
Interaction	**1.415**	**0.980***	**1.638*****	**0.977****	**0.485**	**0.129**

	(0.932)	(0.529)	(0.602)	(0.480)	(0.369)	(0.392)
Constant	21.59***	4.121***	10.20***	6.538***	2.701***	4.032***
	(0.491)	(0.344)	(0.336)	(0.277)	(0.213)	(0.239)
Observations	5,953	3,373	5,956	5,959	5,959	5,955
R-squared	0.002	0.002	0.002	0.002	0.001	0.000

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

VARIABLES	(1) Volunteering in the arts	(2) Mentoring	(3) Volunteering outside of the arts
Treatment	-0.546	-0.00823	-0.145
	(0.350)	(0.151)	(0.107)
Wave	0.0964	0.00606	0.0366
	(0.432)	(0.171)	(0.162)
Interaction	**-0.128**	**0.0954**	**-0.0702**
	(0.508)	(0.206)	(0.175)
Constant	4.135***	1.323***	0.796***
	(0.290)	(0.128)	(0.0955)
Observations	5,959	5,960	5,960
R-squared	0.001	0.000	0.001

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

VARIABLES	(4) Work in other sectors
Treatment	-1.224**
	(0.550)
Wave	0.456
	(0.780)
Interaction	**-3.315*** **
	(0.866)
Constant	9.649***
	(0.466)
Observations	5,960
R-squared	0.016

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

Life satisfaction

VARIABLES	(1) Life satisfaction 1-10 scale
Treatment	0.0385
	(0.0687)
Wave	-0.00628
	(0.0832)
Interaction	**0.722*** **
	(0.0973)
Constant	6.126***
	(0.0578)
Observations	5,960
R-squared	0.041

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

Depression (4 weeks), anxiety (4 weeks)

VARIABLES	(1) Depression in the previous 4 weeks	(2) Anxiety in the previous 4 weeks
Treatment	-0.0625***	0.00221
	(0.0173)	(0.0148)
Wave	0.000186	0.00708
	(0.0196)	(0.0171)
Interaction	**-0.0980*** **	**-0.0968*** **
	(0.0248)	(0.0216)
Constant	0.747***	0.821***
	(0.0138)	(0.0121)
Observations	5,960	5,960
R-squared	0.020	0.011

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

Depression or anxiety (6 months)

VARIABLES	(1) *All of the time* (5 on scale) depression or anxiety in the previous 6 months
Treatment	-0.0238**
	(0.0100)
Wave	0.00395
	(0.0124)
Interaction	**-0.0363*** **
	(0.0139)
Constant	0.0803***
	(0.00861)
Observations	5,960
R-squared	0.011

Monthly practice expenditures

VARIABLES	(1) Equipment/ Materials	(2) Training	(3) Work space	(4) Work travel	(5) Advertisement /Marketing
Treatment	-69.96	6.790	-16.87*	-8.957	-6.904
	(62.01)	(10.38)	(9.037)	(8.925)	(4.300)
Wave	-180.3**	-12.25	-5.449	-12.12	-3.806
	(73.25)	(8.703)	(10.73)	(10.48)	(5.450)
Interaction	**352.8*** **	**17.47**	**34.36** **	**24.31** *	**18.13** **
	(86.87)	(12.04)	(13.48)	(12.68)	(7.066)
Constant	785.3***	43.91***	75.86***	127.6***	32.56***
	(53.04)	(7.492)	(8.031)	(7.332)	(3.680)
Observations	5,960	5,958	5,959	5,960	5,959
R-squared	0.004	0.001	0.002	0.001	0.002

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

Make ends meet

VARIABLES	(1) Make ends meet w. any degree of difficulty (1-3)
Treatment	-0.000291
	(0.0178)
Wave	-0.0411*
	(0.0211)
Interaction	**-0.192*** **
	(0.0260)
Constant	0.698***
	(0.0146)
Observations	5,960
R-squared	0.048

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

Enforced deprivation rate

VARIABLES	(1) Enforced deprivation rate
Treatment	-0.00126
	(0.0192)
Wave	-0.0308
	(0.0224)
Interaction	**-0.185*** **
	(0.0272)
Constant	0.565***
	(0.0157)
Observations	5,960
R-squared	0.039

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

SILC single categories

VARIABLES	(1) No heating[14]	(2) Time out[15]	(3) Shoes[16]	(4) Roast[17]	(5) Meal with meat/fish[18]
Treatment	-0.0379**	-0.0280	-0.0244	-0.0486***	-0.0169
	(0.0182)	(0.0188)	(0.0160)	(0.0132)	(0.0114)
Wave	0.00393	-0.0361*	-0.0306*	-0.0314**	-0.00480
	(0.0214)	(0.0217)	(0.0184)	(0.0154)	(0.0135)
Interaction	**-0.0563****	**-0.157*****	**-0.100*****	**-0.0300***	**-0.0405*****
	(0.0256)	(0.0256)	(0.0213)	(0.0174)	(0.0155)
Constant	0.340***	0.385***	0.227***	0.152***	0.101***
	(0.0150)	(0.0154)	(0.0133)	(0.0114)	(0.00957)
Observations	5,960	5,960	5,960	5,960	5,960

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

VARIABLES	(6) New clothes[19]	(7) Waterproof coat[20]	(8) Warm house[21]	(9) Replace furniture[22]	(10) Have someone for a drink or a meal[23]	(11) Buy presents[24]
Treatment	0.0313*	-0.0262*	-0.0283	0.0250	0.00498	0.0292*
	(0.0180)	(0.0141)	(0.0179)	(0.0189)	(0.0170)	(0.0159)
Wave	0.0112	-0.0228	-0.0161	0.00376	-0.0114	0.00377
	(0.0208)	(0.0163)	(0.0209)	(0.0219)	(0.0195)	(0.0182)
Interaction	**-0.194*****	**-0.0695*****	**-0.0735*****	**-0.138*****	**-0.130*****	**-0.138*****
	(0.0246)	(0.0187)	(0.0249)	(0.0264)	(0.0230)	(0.0216)
Constant	0.301***	0.167***	0.318***	0.377***	0.256***	0.203***
	(0.0145)	(0.0118)	(0.0148)	(0.0154)	(0.0138)	(0.0127)
Observations	5,960	5,960	5,960	5,960	5,960	5,960

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

R-squared	0.034	0.023	0.012	0.015	0.025	0.023

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