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Department of Culture,
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Basic Income for the Arts:

Analysis of the 2025 Public Consultation

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Thank You

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1. Introduction

The Basic Income for the Arts (BIA) is a pilot scheme that 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. The pilot started in October 2022 and ended in February 2026.

This online Public Consultation opened on 12 August and closed on 5 September 2025. Its purpose was to provide the general public, artists, and those working in the arts and culture sector with a broad platform to express their views on the future of the scheme, as well as to offer suggestions from their experiences as artists, arts workers, and members of resource organisations on key aspects such as selection method, duration, and level of payment.

The Department of Culture, Communications and Sport is grateful for the scale and quality of views expressed as part of the public consultation, which is one of the largest ever recorded with over seventeen thousand submissions. These were shared with the public and contribute to the wealth of evidence supporting the confirmation and development of this policy.¹

2. Key Results: A Snapshot of Each Stakeholder Group

At the start of the survey, respondents were asked to identify themselves under a set of five categories: a current BIA recipient, a member of the public, a representative of an arts organisation, a representative of a disabled persons organisation (DPO), or an artist not currently in receipt of BIA². This classification is important as it allows the Department to identify and isolate the views of specific groups in respect of their responses.

It is important to note that this is an online Public Consultation and not a survey of a representative sample of the Irish population.

2.1 Current BIA Recipients

The views of current recipients are clearly shaped by their direct experience. Based on

¹ The descriptive findings of this paper were reported to the public over a [press release](#) on 2 October 2025. The Minister for Culture, Communications and Sport announced a successor to the pilot on 10 February 2025 (see related [press release](#)).

² This includes members of the pilot's control group. The control group includes 1,000 artists and creative arts workers who are contributing to the research pilot with their data but are not in receipt of the payment.

the results of both regression and qualitative analyses, current recipient artists appear to view the BIA payment less as a social welfare receipt and **more as a professional support to their salaries**. This is also clear in their average preference for selection based on **track record / merit** (44.3%) over need-based criteria (33.5%) and even randomly (22.3%). Existing BIA recipients also advocate for **longer payment durations** with a median of 10 years, which could show a desire for long-term stability for their professional endeavours. A strong majority (70.6%) feel the current payment level is "**about right**". While only 28.5% of recipients feel the payment level is "too low", this view was statistically more representative of all other groups. Less than 1% of recipient artists selected "too high".

2.2 Artists Not in Receipt of BIA

This group's views reflect the views and perspectives of the wider artistic sector, highlighting concerns around equity, access, and precarity. The sector's average preference is for selection based primarily on **economic need**, though track record was second. These analyses highlight not only a perception of the BIA as a critical safety net, but also the need among artists for the **recognition of creative work**, aligning closer to current BIA recipients than to other groups.

While on average most people in this category feel that the payment level is about right, 41.3% believe the payment is "**too low**," a view which is evident in the regression analysis and likely reflects the financial reality for many working artists who are not supported by the scheme.

2.3 Members of the Public

On average, 96.7% of members of the public thought that the BIA ought to be made **permanent**. Yet the regression analysis highlighted that, holding everything else (the key aspects of the pilot) equal/constant, members of the public and Arts Organisation Representatives are much less likely to support making the pilot permanent compared to artists (whether current recipients or not).

Members of the public advocate for selection based on **economic need** (52% on average). This was strongly evident in the regression results, which also showed that members of the public are significantly more likely than recipients to think that the payment level is **too low**. On the other hand, their preference for a relatively shorter median **duration of 5 years** may suggest a desire to see the benefits distributed more widely over time.

2.4 Arts Organisation Representatives

The institutional perspective from arts organisations seems primarily related to **the overall health of the creative industry** and the arts ecosystem. Their backing for selection based on **economic need** and **higher payment** levels, when compared against current

recipient artists, may indicate that these representative organisations see artist precarity as a systemic problem that a different version of the BIA could help solve. Interestingly, they favour **shorter durations** (with a median of 5 years) compared to current BIA recipients, which could mean they see **the BIA as an incubator** – a professional fund that could rotate to support a continuous flow of talent rather than concentrating resources on the same artists long-term.

2.5 Disabled Persons Organisation (DPO) Representatives

The sample size for DPO representatives is relatively small (n=42), so these findings are more indicative than definitive. Their perspective is crucial for ensuring equity, and their confirmed strong preference for selection based on **economic need** underscores the intersection of disability and economic insecurity in the arts sector. Their tendency to find the payment **"too low"** might also point to the additional costs associated with disability, suggesting a one-size-fits-all payment might not be fully equitable.

3. Strategic Insights

The following pointers have been drawn from the responses recorded and the analyses in this paper. These are described here with a view to informing the future design and governance of the Basic Income for the Arts programme.

Make a permanent Basic Income for the Arts aligned with public governance objectives.

These findings suggest that both institutional and public support may rely on expert design, stakeholder engagement, co-ordination with other relevant institutions such as Revenue and the Department of Social Protection, as well as alignment with existing departmental and Government policy frameworks (such as the successor to Culture 2025). Scheme instability and artists' economic anxiety may be reduced by securing multiannual funding and ensuring continued transparency.

Inter-departmental coordination and cross-compatibility with the current Social Protection and taxation system could increase perceived societal benefits.

Ensure that the application process, selection criteria, as well as support systems, are designed to be fully accessible, and address the systemic challenges faced by disabled artists and those from other marginalised and disadvantaged groups of the population and workforce. Enhanced engagement and regular reporting to stakeholders can support effective implementation of feedback provided by DPOs and others in this Public Consultation and at the Stakeholder Forum.

Stepping up public engagement and awareness can build broader consensus.

The empirical analysis suggests that support for making the pilot permanent is stronger among artists than among public members or Arts Organisation representatives. This may reflect genuine need, particularly given post-pandemic recovery and structural disadvantages that have left creative workers behind, but a growing divide risks the scheme being perceived as a minority group protecting its own benefits rather than a sector of the economy receiving justified support.

The Government should adopt a clear, consistent public position that emphasises the wider economic and societal returns of a Basic Income for the Arts.³ Awareness campaigns, opportunities for artists and the industry to make the case publicly, and participatory approaches to cultural governance could all help build trust in both

³ The findings of the external report by Alma Economics (2025) show that for every €1 of public money invested in the pilot, society received €1.39 in return, totalling over €100 million in net socioeconomic benefits. The real net fiscal cost of the BIA pilot over the period 2021–2025 was just under €72 million, due to tax generated and lower social welfare dependency. To access the report and more information, see the 22nd September 2025 [press release](#).

artists and institutions, as well as strengthen social cohesion more broadly.

The selection model should be expertly designed and reviewed to maximise benefits and legitimacy, potentially drawing on both hybrid criteria and probabilistic selection techniques.

If the policy aims to target a structurally precarious sector, policymakers should prioritise methods that (i) reflect high income volatility, multiple income streams and informality, (ii) prioritise expected marginal benefit, and (iii) remain transparent, fair, and auditable. Innovative policy development and monitoring – including quality assurance, oversight processes, and independent expert panels – could help preserve the defining features of a basic income programme as well as address the requirements of both public members and stakeholder groups.

Take into consideration renewal requests on a case-by-case basis.

A payment length of five years may ensure a higher rotation under budgetary constraints to include more artists in the long run. Additionally, renewals may be beneficial to artists and meet the need for hybrid selection criteria. The opportunity of a single renewal could cover the needs of current recipients (who expressed a much higher median payment length) by carefully implementing access requirements on a case-by-case basis.

Implement periodic critical and financial reviews of the scheme at regular intervals.

Financial and structural reviews can be used by the Department to systematically assess the adequacy of the scheme at the time and adjust it as deemed appropriate. This strategy could ensure welfare maximisation as well as adequate governance and oversight processes.

While most BIA recipients feel the current payment level is about right, a regular, predictable review to set the payment level using the cost of living as a financial benchmark addresses the significant concern among all other stakeholder groups that the amount is too low. This could directly alleviate income inequality and financial anxiety, which can, in turn, dampen the effect of increased public expenditure in the long run.

4. Descriptive Analysis

A total of 17,184 submissions were received through the EUSurvey online portal, while 9 “free-text” submissions were received by email or post. The latter did not include responses to the five questions of the survey; therefore, they were not included in these aggregates and in the regression analysis.

Almost 8.5% of the submissions were received from BIA recipients, with a further 2.8% submitted by arts organisations and 0.2% by DPOs. Most submissions were received from artists not in receipt of BIA payment (43.5%) and members of the public (45%).

Table 1 – Absolute number of respondents and shares by group

Respondent category	Number of answers	Percentage (%)
A disabled persons organisation (DPO) representative	42	0.2
An arts organisation representative	474	2.8
A current BIA recipient	1,459	8.5
An artist not in receipt of BIA payment (including control group)	7,422	43.5
A member of the public	7,686	45.0

More than 9,000 submissions were received from the arts sector (current BIA recipients, arts organisation representatives, and artists not in receipt of BIA payment). This likely covers a large portion of artists in the sector.

BIA recipients expressed their views in large numbers (1,459), especially considering that they are 2,000 in total. The exceptionally large share of submissions from the public (7,686) shows that there seems to be a lot of interest in the scheme outside of the arts sector also.

Table 2 provides a snapshot of the two-way relationship between respondent type and the opinions held regarding the Basic Income for the Arts (BIA) pilot programme. As it shows, respondents held rather mixed views in relation to selection, payment level and duration. It is therefore challenging to isolate the effects of different opinions towards the BIA and draw actionable insights from these bivariate tabulations alone.

Table 2 – Absolute number of answers and average shares by respondent group

Respondent group:		Members of the Public (1)	Non-recipient artists (2)	Artists' orgs. Reps. (3)	DPO Reps. (4)	Current recipient artists (5)
Opinion variables:	Total					
Permanent = No	344 2%	250 3.30%	75 1%	12 2.50%	1 2.40%	6 0.40%
Permanent = Yes	16,725 98%	7,427 96.70%	7,344 99%	462 97.40%	41 97.60%	1,451 99.60%
Selection = Randomly	2,455 14.40%	951 12.50%	1,114 15.10%	61 13%	7 16.70%	322 22.30%
Selection = Economic need	8,090 47.60%	3,974 52%	3,382 45.70%	221 47%	22 52.40%	484 33.50%
Selection = Record / Merit	6,464 38%	2,715 35.50%	2,893 39.20%	188 40%	13 31%	641 44.30%
Pay level = Too low	7,559 44.30%	3,839 50.10%	3,061 41.30%	217 46%	22 52.40%	415 28.50%
Pay level = About right	9,188 53.90%	3,611 47.10%	4,276 57.70%	247 52.30%	19 45.20%	1,029 70.60%
Pay level = Too high	312 1.80%	218 2.80%	72 1%	8 1.70%	1 2.40%	13 0.90%
Mean duration (years)	12	12.7	11.1	8.2	16.9	15.6
Median duration (years)	5	5	5	5	9	10

Note: This table shows the breakdown of average response frequencies and rates to each question as listed in each row and divided by the number of respondents in each group in each column. The total response rates for each answer are aggregated in the left-hand column "Total". The heatmap is set as a colour gradient for each question ranging from red (down to 0%), yellow (around 50%), to green (up to 100%).

Do you think the Basic Income for the Arts should be made permanent? [No/Yes]

The total results for the permanence question show, on average, wide support for making the BIA permanent (98%). Only 2% of survey respondents answered “No”. Artists currently receiving BIA payments were the most likely to support permanence (99.6%), while members of the public were the most likely to express disagreement at 3.3%.

Once eligibility has been established, how should recipients be selected? [Randomly / Based on economic need / Based on track record or artistic merit]

Average responses regarding possible BIA selection criteria are more varied. Members of the public and Disabled Persons Organisations (DPO) representatives showed the greatest support for selection based on economic need (both at 52%), followed by arts organisation representatives (47%) and artists not receiving the BIA (45.7%). Current BIA recipients preferred selection based on track record/artistic merit (44.3%), although sizeable shares also indicated economic need (33.5%) and random selection (22.3%). Track record/artistic merit remains a popular option across all groups (38% on average), while random selection received less support on average (14.4%). It is, in fact, the lowest-ranked selection criterion across all respondent groups.

Do you think the current level of payment (€325 per week) is: [Too low / About right / Too high]

When asked about the amount payable to BIA recipients, almost two thirds of current recipients (70.6% on average) thought it was “about right”. The remaining respondent groups again show a more mixed pattern on average: members of the public are divided almost equally, and non-recipient artists as well as arts organisation representatives appear to regard the payment level as “about right” by a slight majority (57.7% and 52.3%, respectively). No respondent group is likely, on average, to think the payment is “too high”, as only 312 respondents (1.80%) selected this option.

For what duration in years, do you think a recipient should receive the BIA payment? [0-99]

The duration question was available to respondents as an integer from 0 to 99. Current BIA recipients reported the highest median duration at 10 years and an average duration of 15.6 years, followed by DPO representatives with a median of 9 years and 16.9 years on average. Members of the public (12.7 years on average), non-recipient artists (11 years on average), and arts organisation representatives (8 years on average) each reported a median duration of 5 years. In practical terms, most respondents reported relatively shorter durations, but some selected very long ones (like 99 years implying a lifelong BIA), which increases the mean and overall variability of this variable. Further information is available in the Statistical Appendix.

5. Mixed-Methods Analysis

This section presents an evidence-informed analysis aimed at constructing a framework of attitudes towards the Basic Income for the Arts (BIA) at respondent-group level. It is intended to enhance the Public Consultation process and to become part of the knowledge base for policymaking by the Department of Culture, Communications and Sport.

Rather than arbitrarily summarising an exceptional amount of data, our focus is to cut through the noise by isolating and detailing a unique set of perspectives belonging to each distinct respondent group. This creative approach provides the basis for a nuanced picture of the BIA's perceived impact across our sample. The overall exercise reflects the Department's commitment to an active process of understanding, which includes carefully listening to stakeholders and members of the public outside the BIA programme.

Prior to delving into these results, it must be noted that they are intended only to describe systematic patterns in the attitudes of different societal groups as surveyed. The empirical techniques used in this report do not aim to predict attitudes or uncover causal relationships, and the interpretations provided are purely indicative.

5.1 Regression Analysis

Strategy

The tabulations of average opinion shares show the raw, bivariate relationship between a respondent category and one opinion. It is a direct, average snapshot of one piece of data. It is not a conditional relationship made after accounting for the influence of other opinions. We can find meaningful response patterns across our respondents by answering this unified question:

“Do different groups of stakeholders have systematically different opinions?”

With current BIA recipients as the reference group, the model analyses how a particular opinion towards the BIA changes the **relative likelihood** of being a member of a non-recipient group, such as the public or an arts organisation representative, relative to being a recipient. In other words, this strategy evaluates the differences in opinions of each group outside the BIA programme by placing them against the set of opinions held by the treated group of current recipient artists.

To analyse the choice between all categories simultaneously, the report uses a multinomial logistic regression. This model specifically tests the hypothesis: “Given a set of opinions, what type of respondent are they most likely to be, compared to a recipient?” As the regression methodology involves estimating **relative probabilities**

(odds ratios) across categories, the model “understands” that if the likelihood of being a member of the public goes up, the likelihood of being in other categories must go down.

The Relative Risk Ratio (RRR) reported for the coefficients of this regression is a measure of relative effect. Converting it to a percentage change is achieved by taking the ratio minus 1 and multiplying by 100. The distance from 0 is the magnitude of the proportional effect, and the sign indicates the direction (positive for an increase, negative for a decrease). NS (Not Significant) indicates that we could not confidently estimate an effect that is statistically different from the opinions of current BIA recipient artists. Further insight on the techniques employed in this section is available in the Statistical Appendix⁴.

Table 3. Summary of likelihoods (%) relative to current BIA recipients

Outcome group:	Members of the Public (1)	Non-recipient artists (2)	Arts Orgs. Representatives (3)	DPO Reps. (4)
Opinions:				
Permanent scheme	↓ -89.5%	NS	↓ -89.2%	NS
Selection criteria (baseline = Random)				
Economic Need	↑ +165.4%	↑ +94.5%	↑ +133.5%	↑ +97.1%
Track record / Merit	↑ +45.1%	↑ +31.9%	↑ +55.3%	NS
Payment Level (baseline = Too Low)				
About Right	↓ -62.2%	↓ -45.4%	↓ -58.8%	↓ -63.1%
Too High	↓ -39.7%	↓ -52.6%	↓ -65.1%	NS
Years of Duration	↓ -0.9%	↓ -1.2%	↓ -2.8%	NS

Notes:

- For a given opinion, holding everything else equal, the arrow direction shows increasing ↑ or decreasing ↓ relative chances of being in one of the above outcome groups rather

⁴ Due to the maximum likelihood estimator, a multinomial logistic regression alone may struggle with identifying nuanced effects in small sample sizes, such as the 42 respondents who self-selected into the category of Disabled Persons Organisations (DPO) representatives. As further explained in the appendix, the bootstrap specification targets these shortcomings by constructing more accurate confidence intervals across re-sampled datasets and providing a better assessment of model stability.

than current recipient artists (set as the reference baseline). The magnitude of the effect is expressed here as a percentage change in relative likelihood (%), meaning the percentage change in the relative risk ratio compared to the reference group.

- NS indicates that we could not confidently estimate an effect that is statistically different from the opinions of current BIA recipient artists, such that it is Not Significant.
- Full results and commentary are available in the appendix.

Table 3 above summarises the results of the multinomial logistic regression in percentage (%) changes of relative chances (relative to the baseline) using arrows to emphasise the direction of change. Each quantitative variable of the survey is listed in the table rows, while the respondent groups are presented in each column. The respondent groups correspond to the categorical outcome variable of this model, relative to current recipients of the BIA. In other words, each opinion makes the relative chances of being a particular type of non-recipient respondent (in other words, belonging to a particular respondent group) increase or decrease compared to recipients. Below are a guided interpretation and further discussion; the technical commentary is available in the appendix.

We can begin by analysing the set of opinions of members of the public compared to recipients, so our attention is drawn to the set of percentage changes in column (1) and to the row for the opinion of a respondent who supports a **permanent BIA scheme**. The minus sign and downward arrow ↓ indicate, all things equal, the much lower (-89.5%) relative likelihood of being a member of the group in column (1) – members of the public – versus recipients. A similar interpretation for wanting a permanent BIA scheme can be drawn for arts organisation representatives in column (3), as the relative chances of being an arts organisation representative versus a recipient artist also appear to decrease ↓ among supporters of the scheme, holding everything else constant.

Focusing on column (1), we compare the public with BIA artists and assess preferences for the **selection criteria**, using random selection as the baseline because it is the status quo of the pilot scheme. The question is: “If respondents prefer **economic need** over random selection, how does this relate to being a member of the public rather than a BIA recipient artist?” The upward arrow (↑) indicates an exceptionally large effect here: the relative chances are 165% higher (that is, about 2.65 times higher) for being in the public group rather than the recipient group. A similarly sharp increase (↑) appears among arts organisation representatives, where support for economic need also exceeds 100%, indicating more than a doubling of odds (more than two-fold) relative to current recipients. Interestingly, choosing **track record or merit rather** than random selection also increases ↑ the relative chances of belonging to most outcome groups (except for DPOs), although the differences are not as pronounced, such that they stand closer to the baseline opinions of current recipient artists.

The survey also probed the public's opinion about the **payment level**. The question is coded following its increasing ranking of categories, from too low to too high, with the baseline simply set at the lowest option. In this case, the chances of being part of any respondent group other than recipients decrease ↓ if one were to think that the amount payable seems okay or even too high.

We can also gain valuable insight into people's attitudes towards the **years of duration** of the payment. Unlike the previous categorical variables, this is a numerical, continuous variable from 0 to 99. Therefore, the interpretation is slightly different. We could simply imagine that the impact of the opinion variable implies something like: "What if we increased the years of duration by 1?" Therefore, for every additional year of duration of the scheme, the downward arrow ↓ indicates decreasing chances of belonging to each of the non-recipient respondent groups, though the size of the effect is small for all three available estimates relative to recipients.

Discussion and implications

Because opponents of a **permanent scheme** in our respondent pool are almost exclusively non-recipients of the BIA, this analysis confirms a strong relationship between supporting the programme's permanence and being a BIA recipient. In turn, this may suggest a lack of consensus amongst arts organisation representatives and the public for making the pilot permanent "as is", and/or potentially opposed views across society if artists were pitted against everyone else. In fact, where the results are replaced by NS (Not Significant), there is no statistical difference between the two groups of artists when it comes to views on permanence.

Regarding the **selection criteria**, the regression analysis confirms that economic need is a strong component of the set of opinions of all respondent groups relative to those of current BIA recipients, although track record (or merit) is still part of that perspective. This finding points to widespread precarity and inequality in the creative industries sector, which a sectoral Basic Income programme can directly alleviate. While it is paramount that the BIA should ensure support is given to those in need, respondents seem to think that the selection criteria should also embed an assessment of capacity, training or active engagement in the creative arts sector, effectively going beyond the current pilot's eligibility requirements.

Building on the pilot, it could be beneficial to select measurable targets that capture structural precarity and socioeconomic change. The selection criteria, for instance, could adopt weighted randomisation or other advanced probabilistic sampling methods that emphasise benefit-based selection, not just needs-based selection. These techniques assign greater chances of selection to eligible artists who are likely to benefit most from the scheme, essentially computing benefit scores that account for both the needs risk

and the welfare-weighted expected gains of BIA recipients.⁵ Such a methodology could overcome classic proxy-means testing and combine merit/impact thresholds with randomness. Together with careful project planning and governance, the strategy should preserve legitimacy and accountability.

Relative to current BIA recipients, who seem to think that the current **payment level** is about right (71% on average), the results imply that all non-recipient respondent groups in this survey are systematically more likely to hold the view that the payment level is too low. This finding may imply that consensus hinges on the adequacy of the financial support to withstand the current economic environment. This is also particularly evident in the responses of Disabled Persons' Organisations (DPO) representatives regarding payment levels, likely reflecting the increased risk of poverty and material deprivation for people with disabilities. While poverty risks are lower on average for people in employment (at-risk-of-poverty: 5.4%; consistent poverty: 1.7% in SILC 2024), CSO health/disability analysis indicates substantially higher poverty and material deprivation among people with disability-related activity limitations: 22.9% of those who are "severely limited" in usual activities were at risk of poverty, 28.2% experienced enforced deprivation, and 10.6% were in consistent poverty in 2024, suggesting that elevated poverty/deprivation risk can persist for people with disabilities, including those in work.⁶

In this sense, indexation is one of the many tools available to policymakers, though it is not common in Ireland for social protection payments.⁷ Researchers, analysts and Oireachtas members have increasingly highlighted the growing gap between policy rates and the cost of living, fuelling discussion about possible future reform in that direction.⁸

⁵ The RCT design of the BIA could potentially allow for the estimation of heterogeneous treatment effects (HTE) and welfare (probabilistic) maximisation scores. These can be obtained using methods grounded in cutting-edge development economics, like causal machine learning models (for instance, based on random forests, Bayesian, or uplift modelling) and including sector-specific parameters. The aim would be to predict who gains most from the structural support, essentially computing a benefit score into a selection probability constrained by budget.

⁶ For further information, refer to the CSO statistical release [Poverty Indicators by Health Status – Key Findings](#) for the Survey on Income and Living Conditions "SILC" 2024.

⁷ In Ireland, social protection benefits are not automatically indexed via a standing formula. The government has recently taken steps to ensure regular realigning of core welfare rates and introduced temporary lump-sum "cost-of-living" payments tied to price pressures. However, a March 2025 Dáil question compared 2025 rates to inflation- and earnings-indexed benchmarks [Social Welfare Rates – Wednesday, 19 Mar 2025 – Parliamentary Questions \(34th Dáil\) – Houses of the Oireachtas](#). Findings show actual payments remained well below both benchmarks, confirming the absence of automatic indexation.

⁸ The Oireachtas Select Committee for Budgetary Oversight has previously recommended that additional public spending on universal basic services should be done in tandem with a system of

Finally, the analysis shows that members of the public, non-recipient artists, and especially arts organisation representatives reacted more conservatively than recipients when asked about the **years of duration** of the BIA. While current recipients expressed a much higher median, arts organisation representatives may also have taken greater account of the wider benefits of a limited-capacity scheme that is accessible to as many eligible artists as possible.

indexation. The Committee noted the benefits and challenges for the wider welfare system in the *Report on Indexation of the Taxation and Social Protection System* (no. 33/CBO/014, published July 2022). See 14th July 2022 press release [here](#).

5.2 Free-text Response Analysis: Coded Categories and Average Rates

The viable answers recorded from the survey's only open-ended question amount to a total of 9,645 texts, which resulted in almost 13,460 segments that were coded and analysed. In addition, nine submissions were received separately by email and post, including one submission from the National Economic and Social Council (NESC). Three separate submissions received within the Public Consultation deadline were aggregated into the analysis. The remaining six submissions will be considered at the next policy development stage due to their length and depth, which skewed the results and limited their inclusion.

Figure 1. Word cloud – single words



Figure 2. Expression cloud – three-word clusters



The word clouds (Figure 1 and 2, 50 items each) and frequency tables were used to identify frequently occurring words and expressions. The author then populated a hierarchical “dictionary” within the software, which allowed to manually categorise frequent words and expressions, as well as obtain further insight and statistics for each respondent group.⁹ In other words, these comments were analysed using an inductive approach, meaning topics and themes emerged directly from what people wrote rather than from predefined categories.

Six overarching topics and fifteen subcategories were manually grouped and coded in the “dictionary”, which resulted in the following conceptual long-list of topics (examples included in parentheses):

- Labour contribution and recognition:
 - Contribution (value of art, society, community, intrinsic...)
 - Recognition (profession, career, real, proper, respect, valid...)
- Integration with social and financial systems:
 - Institutions (Arts Council, Department, County Council, country, Revenue...)
 - Social welfare system (protection, unemployment, benefit, means test...)
 - Taxation and other income (tax, PRSI, pension, commission, sales...)
 - Other funding (grant, funding, bursary, award...)
- Socioeconomic context:
 - Cost of living (inflation, housing, gig economy, poverty...)
 - Universalism (Universal Basic Income, UBI, for all, not just artists...)
 - Inclusivity (disability, carer, minority, rural, access...)
- BIA impacts:
 - Positive impact (wellbeing, freedom, innovation, more time...)
 - Unwanted impact (dependency, market distortion, disincentive...)
- BIA concerns:
 - Fairness and equity (fairness, equality, lottery, transparency, bias...)
 - Political sustainability (election, permanent, long-term...)
 - Potential for misuse (oversight, fraud, abuse, hobby, accountability...)
- BIA governance:
 - Procedures and burden (bureaucracy, application, process, assess...)

⁹ A default “stop word list” has been applied to the analyses and graphs included in the report, to exclude commonly used words in English that do not add value to the conceptual framework. Wildcards were also used to account for different declinations of words when applicable.

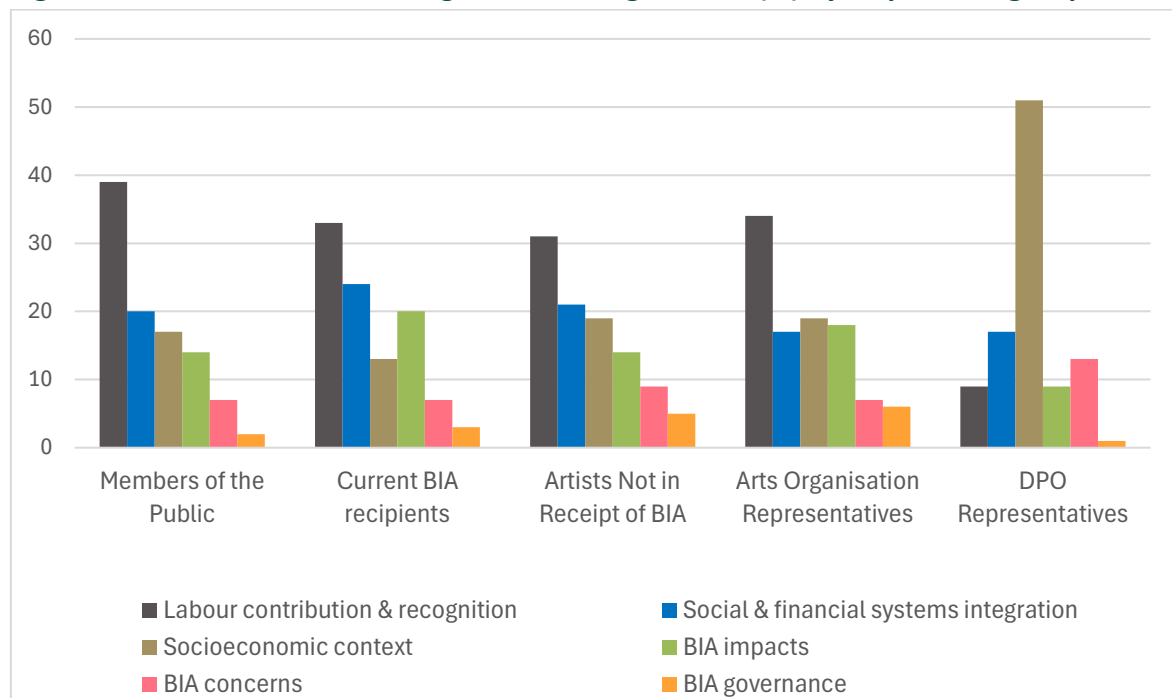
Table 4 highlights the most important subcategories by respondent group, with a heatmap ranging from white (0% code hits in each group) to green (largest share).

Table 4: Coded subcategories by group

		Members of the public	Artists not in receipt of BIA	Arts organisation reps.	DPO reps.	Current BIA recipients
Labour contribution and recognition	Contribution	28.35%	18.48%	21.35%	7.46%	16.18%
	Recognition	10.65%	12.48%	11.84%	2.99%	16.75%
Integration with social and financial systems	Institutions	3.87%	4.08%	3.59%	2.99%	3.76%
	Social welfare system	7.03%	6.62%	5.07%	10.45%	5.74%
	Taxation and other income	3.59%	2.85%	2.96%	2.99%	6.52%
	Other funding	5.17%	7.92%	5.07%	2.99%	7.72%
Socio-economic context	Cost of living	6.82%	8.37%	7.61%	4.48%	6.73%
	Universalism	6.10%	3.61%	4.02%	5.97%	2.51%
	Inclusivity	4.59%	6.88%	7.19%	32.84%	3.18%
BIA impacts	Positive impact	13.98%	12.92%	17.55%	8.96%	20.15%
	Negative/unwanted impact	0.56%	1.35%	0.63%	1.49%	0.57%
BIA concerns	Fairness and equity	2.60%	5.33%	1.90%	5.97%	2.45%
	Political sustainability	2.71%	3.11%	3.59%	7.46%	3.60%
	Potential for misuse	1.36%	1.03%	0.63%	1.49%	1.20%
BIA governance	Procedures and burden	6.98%	2.60%	4.96%	2.92%	1.49%
SUM		100,00%	100,00%	100,00%	100,00%	100,00%

The bar chart in Figure 3 presents the “high-level” coded categories found in the responses calculated as a percentage of each respondent group.

Figure 3. Bar chart of coded categories – average shares (%) by respondent group



Across the sample, the most frequently mentioned topic (34% on average) concerns the recognition of one’s artistic profession/career, and the BIA’s perceived labour contribution to Irish society and culture through, for instance, the value of art to society. The second major dimension relates to the BIA’s integration with social and financial systems (21% on average), such as different Departments, the arts grants ecosystem, and taxation.

The third dimension relates to the socioeconomic context, which includes topics such as cost of living, UBI, and inclusivity (15% on average). It is most prominent for DPO representatives, who report a level more than twice as high as the other groups (33%). Overall, DPO representative have a different response pattern than other groups and are most preoccupied with inclusivity, integration with social welfare, political sustainability, and fairness.

To distinguish perceived effects from criticism, open-ended responses were codified into “BIA impacts” and “BIA concerns”. “BIA impacts” is driven mainly by positive individual-level effects across groups, while negative impacts are rare (less than 1% per group). “BIA concerns” (8% on average) centres on fairness and equity and, for DPO representatives in particular, political sustainability and survival. Notably, potential misuse is not widely emphasised. “BIA governance” is an even smaller (4% on average) but distinct category

focused on procedures and administrative burden, most often raised by arts organisation representatives.

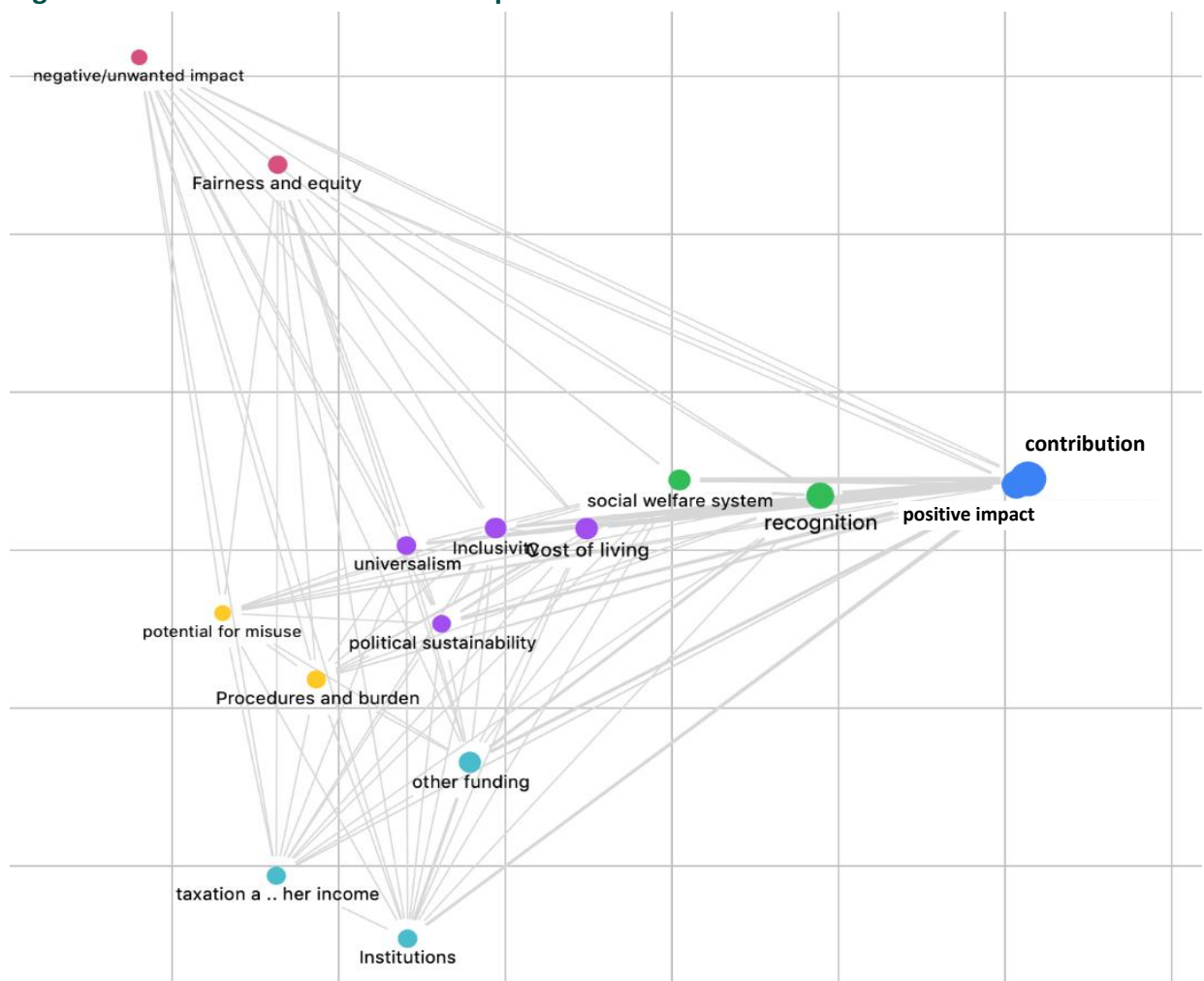
References to the role of the State and of the Department (“Integration”) appear consistently but at low levels across groups (around 3–4%), but clear differences emerge in sub-themes (Table 4): DPO representatives more often discuss compatibility with targeted Social Protection (11%), and current recipients more often raise taxation and other income (7%) than other groups. Artist groups also comparatively highlight other sources of funding in the creative industries (8%).

Taken together, these grouped patterns motivate the next step of the analysis: moving beyond single-category frequencies towards the multidimensional theme map, which identifies how themes co-occur and cluster within respondents’ texts, and thereby reveals more complex perspectives in the survey.

5.3 Free-Text Response Analysis: Theme Mapping and Discussion

Beyond generating statistics on how many respondents mentioned given aspects, the software can also help identify patterns and themes by systematically analysing relationships between topics (sub-categories). For this purpose, the report presents a “Code Map”: a visual tool that illustrates relationships between co-occurring codes as populated in the Dictionary. The map uses multidimensional scaling to position categories on a surface so that codes that tend to be used together appear closer to one another, making clusters easier to identify. Co-occurrence is measured at the response level: it is sufficient that both categories are assigned anywhere within a respondent’s text.

Figure 4. Multidimensional theme map



In this chart, mentions of topics (coded categories) are represented as nodes that vary in size depending on code frequency, and are connected by lines that represent co-occurrence strength. The distances between nodes reflect similarity in how often codes appear together across responses: nodes that appear closer tend to co-occur more frequently, while nodes that are farther apart tend to co-occur less often. A distance close to zero would indicate very strong overlap in usage (meaning the codes are almost

always assigned in the same responses), whereas distances closer to the maximum indicate very weak or no overlap (in other words, the codes rarely or never occur together).

In addition, the coloured clusters are groupings of topics that frequently overlap within the same comments, determined by their position on the map. This means that even if two codes differ in their overall frequencies in the full dataset, they may still be grouped together if they tend to co-occur and therefore appear close on the map.

Using this strategy, we were able to identify and rank six themes by cluster size based on the multidimensional mapping of our responses collected in the only free-text box of the survey:

1. **Blue theme: Labour contribution and positive impacts**
2. **Purple theme: Structural Conditions and Long-Term Viability**
3. **Teal theme: Institutional and financial intersections**
4. **Green theme: Recognition and social welfare system**
5. **Red theme: Unwanted impacts and fairness**
6. **Yellow theme: Administrative burden and fraud risk**

Four clusters are identified along the multidimensional perimeter of the Code Map, randomly coloured in blue, light blue, green, and red, while the remaining clusters appear closer to the centre. The **blue cluster** at the right-hand perimeter includes contribution and positive impacts, almost overlapping. This suggests that respondents often treat cultural value and recipient benefits as closely linked: when artistic endeavours are described as contributing to society and culture, respondents frequently also mention positive impacts for recipients (such as wellbeing, freedom, innovation, time). The implied logic is that the BIA's contribution rests jointly on cultural significance and improved living/working conditions, making the two dimensions difficult to separate in respondents' reasoning.

At the opposing side of the map, the **yellow theme** combines procedures and administrative burden with potential for misuse. Respondents sometimes raised concerns that administrative load can become a barrier to access, alongside more limited concerns about fraud and abuse. Their clustering indicates that governance and controls are read together: an expertly designed application and selection process, informed by stakeholder participation, can support transparency, accessibility and accountability, and in turn help prevent misuse in public administration.

The **red cluster** – positioned at the other end of the perimeter and seemingly most distant from others – pairs negative/unwanted impacts with fairness and equity concerns. These topics appear conceptually intertwined: respondents who raise risks such as dependency, disincentives or market distortions also tend to raise questions of

fairness, transparency and bias. This suggests that choices on selection criteria, payment levels and other parameters are likely to be assessed not only on distributive fairness but also on whether they minimise unwanted behavioural or market effects.

The opposing **teal theme** groups institutions with taxation/other income and other funding, reflecting the complexity of integrating the scheme into wider fiscal and administrative frameworks. Mentions of institutions and taxation indicate that the BIA does not operate in isolation, while references to other funding streams highlight how BIA payments may compare or conflict with grants, social welfare, or earnings from other sources. Overall, this theme points to institutional dialogue and policy co-ordination as critical intersecting challenges since fragmented systems and unclear rules may undermine intended benefits.

Finally, the green and purple clusters appear as central themes and close to one another, suggesting they may often co-occur. The **green cluster** links recognition with the social welfare system, implying that professional legitimacy is not only a matter of status but also of access to support: when artistic work is not recognised as “real” or “proper”, artists may feel overlooked or struggle to qualify for benefits. The **purple cluster** brings together cost of living, inclusivity, universalism and political sustainability, indicating concern not only with the BIA’s immediate functioning but also with its accessibility and long-term stability. Together, these central themes situate the scheme within broader pressures (economic, social and political) and within a wider debate about systemic sectoral reform and long-term security, rather than cultural arguments alone.

5.4 Mixed Methods Tabulations of Critical (Dual-Dissent) Responses

The brief analysis included in this section is conducted by combining the coding of the qualitative free-text responses with quantitative standardised answers included in the survey. These cross-tabulations, available upon request, can be regarded as a joint display in the context of mixed methods data analysis (see, for example, Creswell & Plano Clark, “Designing and Conducting Mixed Methods Research”, 2018). They can offer additional insight into the extent to which groups of cases differ regarding the assignment of categories.

Among respondents who answered “No” to BIA permanence (344 individuals), 25% mentioned taxation and other income most frequently, followed by other funding and recognition (12%). These themes align with the teal-coded category “Institutional and Financial Intersections”, indicating that objections are often grounded in administrative and fiscal considerations rather than cultural arguments. Additional mentions of “fairness, equity, and potential misuse” (around 11%) reinforce perceptions of vulnerability to abuse or unequal treatment. Interestingly, this group also referenced “universalism”, “contribution”, and “inclusivity” at lower but notable rates (8–9%), suggesting that while structural concerns dominate, principles of wider access and societal value remain part of the discourse.

Respondents selecting “Permanent = No” repeatedly referenced specific dictionary sub-themes, whereas other survey choices showed lower and relatively stable shares of coded sub-topics. The mixed-methods heatmap tables also help reveal that the only other response with similar behaviour was “Pay Level = Too High” (312 respondents), which closely mirrored the non-permanence pattern across the mixed-methods tabulations. In short, coded sub-topic percentages among those favouring BIA permanence were much lower than for non-permanence, except where BIA payments were considered excessive.

These findings point to a distinct, “dual-dissenting” group: 219 respondents who selected both non-permanence and “Too High”. Of these, 170 provided free-text answers:

- 132 Members of the public
- 25 Artists not in receipt of BIA (including control)
- 7 Arts organisation representatives
- 5 Current BIA recipients
- 1 Disabled Persons Organisation representative

This subgroup is defined purely by the combination of two survey responses: Permanent = “No” and Pay Level = “Too High”. It is used here to explore whether this response

pattern is associated with a distinct set of themes in the free-text material. The following Table 4 is based on the same dictionary used throughout this paper.

Table 4. Coded subcategories by group – critical (dual-dissent) responses

		Members of the public (n=132)	Artists not in receipt of BIA (n=25)	Arts organisation represent. (n=7)	DPO reps. (n=1)	Current BIA recipients (n=5)
Integration with social and financial systems	Institutions	8.48%	2.44%	0%	0%	14.29%
	Social welfare system	9.70%	7.32%	0%	0%	0.00%
	Taxation and other income	36.36%	12.20%	0%	0%	28.57%
	Other funding	4.85%	9.76%	0%	0%	28.57%
Socio-economic context	Cost of living	1.82%	0.00%	0.00%	0%	0.00%
	Universalism	8.48%	17.07%	0.00%	0%	14.29%
	Inclusivity	1.82%	9.76%	50.00%	0%	14.29%
BIA impacts	Positive impact	1.82%	7.32%	0%	0.00%	0%
	Negative/unwanted impact	5.45%	7.32%	0%	33.33%	0%
BIA concerns	Fairness and equity	9.70%	9.76%	0.00%	33.33%	0.00%
	Political sustainability	2.42%	2.44%	0.00%	0.00%	0.00%
	Potential for misuse	8.48%	9.76%	25.00%	33.33%	0.00%
BIA governance	Procedures and burden	0.61%	4.88%	25.00%	0%	0%
SUM		100.00%	100.00%	100.00%	100.00%	100.00%

The category “Labour contribution and recognition” was largely absent in this sample. Conversely, the largest category is “Integration with social and financial systems”, as it is mostly driven by public members’ and non-recipient artists’ mentions of “taxation and other income” (36%). They also mentioned interactions with the “social welfare system”

as well as “fairness and equity” (10%). “Potential for misuse” was also a popular topic across this sample. Notably, many respondents – especially non-recipient artists – mentioned “universalism” (17%) and interactions with “other funding” sources (10%).

While bivariate tabulations are limited for nuanced insights, these patterns remain important for policymaking. Overall, these “critical” responses seem to point to a rather coherent narrative: opposition to the BIA programme may be driven less by cultural legitimacy and more by concerns about system integration, fiscal sustainability, and equitable design. This perspective underscores the need for a policy solution that addresses administrative complexity and cross-system compatibility, as these issues appear central across the sample.

6. Conclusion

This report aimed to strengthen the evidence base for policymaking on the Basic Income for the Arts (BIA) by looking beyond headline figures and identifying clear patterns in how different respondent groups view the pilot scheme. By combining descriptive tabulations with multinomial regression and inductive analysis of the free-text question, it sets out a practical overview of stakeholder attitudes that can support the Department's ongoing learning and decision-making.

Across the survey, respondents expressed great support for making the BIA permanent. However, that support is not evenly shared across groups. In fact, the regression results show a strong link between making the pilot permanent and being an artist, such that the small amount of dissent appears driven by stakeholders. This suggests that permanence is being interpreted differently depending on how close or impacted people are to the scheme, and it reinforces that overall support should be considered alongside the differences between groups.

Views were more mixed on the practical choices that would make up the future scheme. Respondents differed on selection criteria, payment adequacy and duration, and the bivariate tabulations alone do not fully capture how these opinions fit together. The regression analysis helps show where opinions consistently separate groups compared to current recipients, while the qualitative coding and Code Map show how these views sit within wider discussions about culture, work, fairness and public systems. These themes, taken together, show that respondents are not only judging the BIA as a support to the arts sector, but also structurally, in terms of equity, governance, overall fit in the Irish system, and long-term sustainability.

The mixed-methods cross-tabulations also point to a distinct subset of respondents who combine a preference for non-permanence with the view that the payment is "too high". Their free-text responses focus heavily on the integration with other systems, fiscal and administrative concerns, and questions of fair design. These views are relevant for policymaking because they highlight the kinds of arguments that can shape public debate.

As noted throughout the report, the methods used are intended to identify patterns rather than prove cause-and-effect relationships. The findings should therefore be read as indicative of how attitudes differ across respondent groups in this consultation sample. At the same time, the fact that the regression findings and the qualitative theme patterns broadly align can give confidence that the report is capturing consistent and policy-relevant messages.

Overall, the central message is that building stable consensus is likely to depend as much on how the scheme is designed and governed as on the policy ambition behind it. That

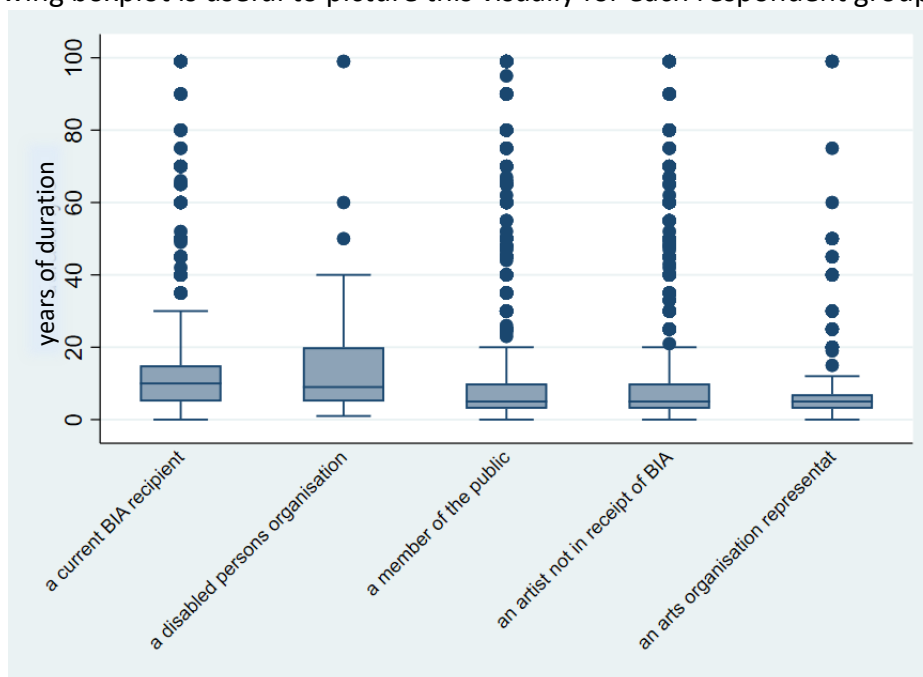
includes clear and accessible processes, credible oversight, clear interaction with Revenue and Social Protection, and choices that balance stability for recipients with fairness and rotation under budget constraints. Within the limits of non-causal analysis, the evidence presented here provides a structured basis to inform the next stage of policy development.

Statistical Appendix

All the differences in shares (Pearson's chi-squared) and in at least one of the means (ANOVA) are highly significant ($p\text{-value} = 0.000$). Sample sizes and variances are unequal across groups (under Bartlett's chi-squared), so pairwise comparisons of means with unequal variances were ran with the Games-Howell specification. The test demonstrated statistical significance consistently across variables (at least with 90% confidence) in all comparisons between current BIA recipients vs. everyone else (except DPO representatives), among others.

The reported payment lengths are concentrated at the lower end of the scale, with a smaller number of much longer durations. This is reflected in the difference between the median and the mean: the median is 5 years, meaning half of respondents report 5 years or less and half report 5 years or more. The mean (average) is higher at 12 years, indicating that longer payment lengths reported by a minority of respondents pull the average upward.

The following boxplot is useful to picture this visually for each respondent group:



The spread of responses is wide (standard deviation = 19 years), showing substantial variation across respondents. Because the mean is sensitive to unusually high values, it was interpreted with care and considered alongside the median. Overall, the median of 5 years provides a more representative 'typical' value for most respondents, while the mean of 12 years reflects the influence of a smaller number of exceptionally long payment lengths.

A multinomial logistic regression was employed to analyse the relationship between the categorical outcome variable Y (respondent groups) and the set of p explanatory variables $X = (X_1, X_2, \dots, X_p)$. Extending binary logistic regression, this model accommodates outcomes with more than two categories. It estimates the probability of membership in each category of Y relative to the reference category of current BIA recipients by modelling the log-odds (logit) of the outcomes as a linear function of the predictor variables.

Let there be J outcome categories indexed $j = 1, 2, \dots, J$, with category J serving as the reference category. The regression model simultaneously estimates $J - 1$ equations, each comparing the log-odds of membership in category j (where $j \neq J$) versus the reference category J :

$$\log\left(\frac{P(Y = j | X)}{P(Y = J | X)}\right) = \beta_{j0} + \beta_{j1}X_1 + \beta_{j2}X_2 + \dots + \beta_{jp}X_p$$

where $P(Y = j | X)$ represents the probability of the outcome being in category j given the values of the explanatory variables X , and $P(Y = J | X)$ is the probability of the outcome being in the reference category J . These probabilities are obtained via the SoftMax transformation of the linear predictors. The parameter β_{j0} is the intercept for the comparison of category j to the reference category J , while β_{jk} is the regression coefficient for the k -th explanatory variable X_k in this comparison.

The exponentiated coefficients, $\exp(\beta_{jk})$, are relative risk ratios (RRR) comparing category j to the reference category J for a one-unit increase in X_k , holding all variables constant. Specifically, the RRR indicates the multiplicative change in the probability ratio $P(Y = j | X)/P(Y = J | X)$ associated with a one-unit increase in X_k .

The coefficients in a multinomial logistic regression are normally expressed as log-odds (as in the equation above), which do not always have a practical translation: a coefficient of 0.5 for an opinion variable does not directly translate to a clear increase or decrease in the likelihood of being in one group of respondents. The report presents the results in Relative Risk Ratios (RRR), which are derived by exponentiating the coefficients. They are like odds ratios and offer a clearer interpretation: the RRR represents the change in the **relative risk (probability ratio)** of an outcome category versus the base category for a one-unit increase in the predictor.

The Relative Risk Ratio (RRR) shows how the relative likelihood of being in one group (for example “Public member”) versus the base group (“Current recipient”) changes based on a respondent’s opinion.

- **RRR > 1:** An opinion is associated with a higher relative likelihood of being in that group compared to being a recipient.
- **RRR < 1:** An opinion is associated with a lower relative likelihood of being in that group compared to being a recipient.

- **RRR $\approx$ 1:** An opinion does not meaningfully distinguish between the two groups.

The stars (***, **, *) indicate how statistically significant the result is (meaning how confident we are that it is not just due to random chance). *** denotes very high confidence.

The responses recorded in this survey, especially in the case of whether the BIA scheme should be permanent, resulted in highly skewed variables and different sample sizes across categories of our dependent variable. Using the (nonparametric) bootstrap method, our multinomial logistic regression model provides more reliable estimates of confidence intervals and standard errors in small samples or when asymptotic assumptions may not hold, without relying on large-sample theoretical approximations. It generates a distribution of the coefficient estimates by repeatedly drawing random samples with replacement from the original data. This specification performs 1000 replications in the background, each with a new, resampled dataset. For each replication, the model was re-estimated, and the coefficients for the variables were recorded using the software STATA.

Multinomial Logistic Regression – Table of Observed Relative Risk Ratios (RRR)

Variable (Opinion)	Public Member (1)	Non-recipient artist (2)	Arts Org. Rep. (3)	DPO Rep. (4)
Selection (Base: Random)				
Economic Need	2.654*** (.214)	1.945*** (.155)	2.335*** (.388)	1.971 (.968)
Merit	1.451*** (.117)	1.319*** (.104)	1.553** (.262)	NS
Years of Duration	0.991*** (.001)	0.988*** (.001)	0.972*** (.005)	NS
Permanent Scheme	0.105* (.120)	NS	0.108 (.130)	NS
Pay Level (Base: Too Low)				
About Right	0.378*** (.024)	0.546*** (.034)	0.418*** (.047)	0.369** (.123)
Too High	0.603 (.200)	0.474* (.166)	0.349 (.204)	NS

Technical Notes:

- Baseline outcome category for each regression is 'current recipient'.
- *** $p < 0.001$ (highly significant); ** $0.001 \leq p < 0.01$ (moderately significant); * $0.01 \leq p < 0.05$ (weakly significant); NS = Not Significant ($p \geq 0.1$) and imprecisely estimated. Very weakly significant coefficients are still reported if $0.05 \leq p < 0.1$.
- Number of observations = 16,689. Pseudo- $r^2 = 0.0211$. Standard errors in parentheses and normal-based confidence intervals estimated using bootstrap, 1000 replications.

1. Outcome: Public Member

These results compare the opinions of the public to those of current recipients.

Selection Criteria (Baseline: Random)

- **Economic Need (RRR = 2.654***):** The relative risk of being a member of the public versus a current recipient is 2.65 times higher for respondents who favour 'economic need' over 'random' selection. This finding is highly significant ($p < 0.001$).
 - Members of the public are much more likely (2.65 times) than recipients to believe artists should be selected based on their financial need.
- **Merit (RRR = 1.451***):** The relative risk of being a public member versus a recipient is 1.45 times higher for those who favour 'merit' over 'random' selection. This is highly significant ($p < 0.001$).
 - The public also prefers selection based on artistic merit more than recipients do (when compared to random selection).

Program Duration & Permanence

- **Years of Duration (RRR = 0.991***):** For each one-year increase in the preferred duration of the program, the relative risk of being a public member versus a recipient decreases by about 0.9%. This effect is small but highly significant ($p < 0.001$).
 - The public tends to favour a slightly shorter program duration than current recipients do.
- **Permanent (RRR = 0.105*):** Interpretation: The relative risk of being a public member versus a recipient for those who support making the program permanent is 0.105. This is weakly significant ($0.05 > p > 0.01$). Note: this strong effect is likely driven by the highly consistent composition of the small group who oppose the BIA's permanence.
 - The results show a strong relationship between supporting the programme's permanence and being a recipient. Specifically, for a respondent who supports permanence, the chances of being a member of the public (versus being a

recipient) are much lower (-89.5%) than for a respondent who opposes it. This indicates that supporters of a permanent scheme are overwhelmingly more likely to be recipients than members of the public.

- Because the respondents who oppose permanence are almost exclusively non-recipients, the model highlights “opposing permanence” as a powerful predictor of *not* being a recipient. By contrast, this makes “supporting permanence” a strong relative predictor for being a recipient, resulting in a large, significant effect and an estimated relative risk ratio far below 1.

Payment Level (Baseline: Too Low)

- **About right (RRR = 0.378***):** The relative risk of being a public member versus a recipient is 62.2% lower ($1 - 0.378$) for those who think the pay is 'about right' compared to those who think it's 'too low'. This is highly significant ($p < 0.001$).
 - If a respondent thinks the payment level is "about right," they are more likely to be a recipient. The public, by contrast, could be more likely to be in the group thinking the payment is "too low".
- **Too High (RRR = 0.603):** The RRR is not statistically significant ($p > 0.05$), although the likelihood of being a public member might be lower for those who think the pay is 'too high' compared to those who think it's 'too low'.

2. Outcome: artists not currently receiving the BIA payment

This compares artists not in the program to artists who are current recipients.

Selection Criteria (Baseline: Random)

- **Economic Need (RRR = 1.945***):** The relative risk of being a non-recipient artist versus a recipient is 1.95 higher for those who favour 'economic need' over 'random' selection. This is highly significant ($p < 0.001$).
 - Artists outside the program are 95% ($1.945 - 1$) significantly more likely than those inside it to believe selection should be based on financial need.
- **Merit (RRR = 1.319***):** The relative risk of being a non-recipient artist is 1.32 times higher for those who favour 'merit' over 'random' selection. This is highly significant ($p < 0.001$).
 - Non-recipient artists also favour selection by merit more than recipients do, though the chances are lower than economic need (39%).

Program Duration & Permanence

- **Years of Duration (RRR = 0.988***):** For each one-year increase in duration, the relative risk of being a non-recipient versus a recipient artist decreases by 1.2%. This is highly significant ($p < 0.001$).

- Artists not in the program favour a slightly shorter duration than those currently receiving the payment.
- **Permanent (RRR = NS):** The relative risk ratio is not significant, and the direction is very imprecise ($p > 0.1$).
 - The direction of the effect is not clearly observed, and we are unable to empirically detect a meaningful difference between recipient and non-recipient artists in their likelihood of wanting a permanent BIA scheme.

Payment Level (Baseline: Too Low)

- **About right (RRR = 0.546***):** The relative risk of being a non-recipient artist is 45.4% lower for those who feel the pay is 'about right' versus 'too low'. This is highly significant ($p < 0.001$).
 - If an artist thinks the pay is "about right," they are much more likely to be a current recipient. Artists not in the program are more likely to think the pay is "too low".
- **Too High (RRR = 0.474*):** The relative risk of being a non-recipient artist is 52.6% lower for those who feel the pay is 'too high' versus 'too low'. This is weakly significant ($0.05 > p > 0.01$).
 - Artists outside the program might be less likely than recipients to say the pay is "too high".

3. Outcome: Arts Organisation Representatives

This compares representatives from arts organisations to current recipients.

Selection Criteria (Baseline: Random)

- **Economic Need (RRR = 2.335***):** The relative risk of being an arts organisation representative is 2.34 times higher for those favouring 'economic need'. Highly significant ($p < 0.001$).
 - Arts organisations seem to strongly believe selection should be based on financial need compared to recipients.
- **Merit (RRR = 1.553**):** The relative risk of being an arts organisation rep is 1.55 times higher for those favouring 'merit'. Moderately significant ($0.01 > p > 0.001$).
 - Arts organisations also appear to somewhat (55%) favour selection based on merit over random selection compared to recipients.

Program Duration & Permanence

- **Years of Duration (RRR = 0.972***):** For each one-year increase, the relative risk of being an arts organization representative decrease by 2.8%. Highly significant ($p < 0.001$).

- Arts organisations favour a shorter program duration compared to recipients.
- **Permanent (RRR = 0.108)**: Interpretation: the relative risk of being an arts org rep for those supporting permanence is 0.108. This estimate is very weakly significant ($0.1 > p > 0.05$) and so it is still reported. Note: similarly to the public, this strong effect is likely driven by the highly consistent composition of the small group who oppose the BIA's permanence.
- Arts organisations appear less supportive of making the program permanent compared to recipients, but the magnitude of this effect is imprecisely estimated. Like the public, this suggest that supporters of a permanent scheme could be more likely to be recipients than arts organisations representatives.

Payment Level (Baseline: Too Low)

- **About right (RRR = 0.412***)**: The relative risk of being an arts org rep is 58.8% lower for those who think the pay is 'about right'. Highly significant ($p < 0.001$).
- If a respondent says the pay is "about right", they are much more likely to be a recipient than an arts organisation representative.
- **Too High (RRR = 0.349)**: The relative risk is 65.1% lower for those who feel the pay is 'too high'. This estimate is very weakly significant ($0.1 > p > 0.05$) and so it is still reported.
- Representatives from arts organisations may be less likely than recipients to think the pay is "too high".

4. Outcome: Disabled Persons Organisation (DPO) Representative

The general lack of significance here suggests that either this group's opinions are similar to those of recipients, or (more likely here) the number of DPO respondents was too small for the model to find statistically stable patterns. On their own, these results were taken into consideration with the appropriate caution.

- **Economic need (RRR = 1.971)**: DPO reps might be more likely than recipients to believe artists should be selected based on their economic need. We could not estimate its magnitude precisely.
- **'About Right' Pay Level (RRR = 0.369**)**: DPO reps who think the pay is "about right" are less common than recipients who think the pay is "about right" (meaning they are more likely to be in the "too low" camp).