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Theatre and Dance Northern Ireland – Spotlight Programme Economic Impact Assessment

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Executive Summary

Simetrica-Jacobs has been commissioned by Theatre and Dance Northern Ireland (TDNI) to model and build evidence on the **economic impact of the Spotlight programme for Northern Ireland and the participating artists.**

The Spotlight programme aims to prepare and support Northern Irish artists in their international journey and career progression. This is expected to be influential in the future earnings and financial security of the artist.

The economic impact analysis is based on the income and expenditure data reported by five artists involved in the Spotlight programme in different years from 2022 to 2025, with a duo of artists being supported over multiple years.

The data shows an **income spike in the year of participation** and **on average 25% higher** income immediately after the programme compared to previous years.

It is not possible to determine however the long-term income trajectory following participation due to the limited years of data. Artists' income is volatile, and more data will be necessary to see if participation helps reduce the year-on-year variation and truly boost income.

The data remains supportive of the fact that the **Spotlight programme helps with artist retention in the sector.** This is also supported by engagement with the artists who noted the benefits from the programme in building international networks, opening career opportunities, and helping secure international work – which is all likely to contribute to the higher reported income.

Scenario analysis reveals that over 3 years, this additional earning is estimated to contribute on **average £4,203 per artist of Net Present Value Gross Value Added** (GVA, contribution to GDP) to the Northern Irish economy.

It is important to acknowledge that the economic impact analysis is based on limited data and the absence of an appropriate counterfactual limits claims of attribution. Yet, the analysis presents a plausible narrative of the economic impact of the Spotlight programme, both to the supported artists and the Northern Irish economy, with data to support this.

It is **recommended that additional data is collected alongside undertaking a fuller evaluation of the programme.** The sectoral challenges in gathering data and making long-term estimates of impact need to be acknowledged.

1 Introduction

Set up in 2019, by Theatre and Dance NI (TDNI), the Spotlight programme aims to shine a light on exceptional quality theatre and dance work created by artists and arts organisations from Northern Ireland.

TDNI have commissioned Simetrica-Jacobs to assist in demonstrating the value that the Spotlight programme (the programme) brings to the local economy.

Overall, the programme aims to prepare and support Northern Irish artists in their international journey and career progression. This is expected to be influential in the future earnings and financial security of the artist. By exploring how such support influences artists' future earnings and career sustainability, this work's aim is to model and build evidence on the economic impact for Northern Ireland.

This work builds on existing work undertaken by Simetrica-Jacobs for Arts Council Northern Ireland around the economic and social value of the arts in Northern Ireland, demonstrating the importance of the arts to the economy and societal wellbeing.

The work involved:

- engagement with artists who participated in the Spotlight Programme through a workshop,
- gathering evidence on the economic impact (both to artists and the Northern Irish economy) of participating in the Spotlight Programme, and
- Identifying further steps that TDNI could take to enhance their measurement going forward.

All work is consistent with best practice methodologies, such as those set out in the UK HM Treasury Magenta Book¹ and UK HM Treasury Green Book².

¹ www.gov.uk/government/publications/the-magenta-book

² www.gov.uk/government/publications/the-green-book-appraisal-and-evaluation-in-central-government/the-green-book-2020

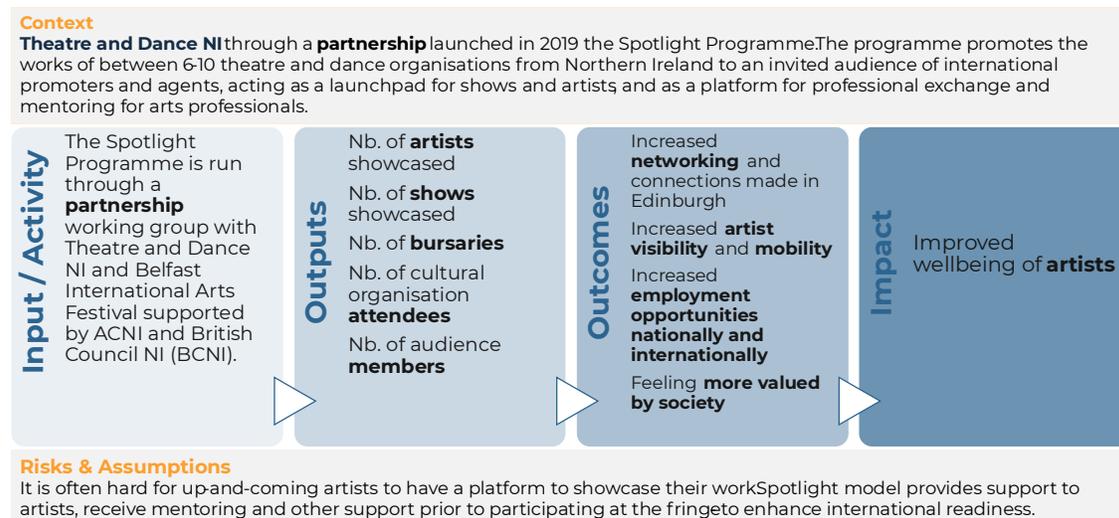
2 Methodology

2.1 Background

The Spotlight Programme, now in its seventh year, includes ‘The Spotlight event’, held at Edinburgh Festival Fringe, the biggest arts marketplace in the world. Taking part in the Spotlight event is an opportunity for Northern Irish artists to connect and network with international arts industry figures with a view to having their work toured nationally and internationally. The Spotlight event also offers opportunities for media engagement, artistic development, and the possibility of future collaboration with overseas partners.³

A Theory of Change for the Spotlight Programme was developed as part of previous work undertaken by Simetrica-Jacobs for Arts Council Northern Ireland, as shown below.

Theory of Change: Spotlight Programme



SROI Data: 2024 25 staff time, 34 artists employed, 10 artists showcased, 6 shows, bursary £10,400, 25 cultural organisations attended, audience of 100 from across the world. £6,460 from BCNI and ACNI to deliver and coordinate the NI Spotlight event in August 2022. NI Showcase 2021/22 funding level of £25,000. 2019 63 attendees. Edinburgh Spotlight 2024 500 audience members.

As part of this earlier work, in addition to the important impact on artists’ wellbeing, it was noted that the Programme is likely to also have an economic impact through the professional growth and developments of artists. The increased employment opportunities, income and financial stability may provide returns for the local economy through increased national and international touring. This is the focus of this report.

³ <https://artscouncil-ni.org/news/spotlight-theatre-dance-from-northern-ireland-edinburgh-festival-fringe>

2.2 Economic Impact Analysis

The Economic Impact Analysis (EIA) looks to estimate the economic benefits that the Spotlight Programme has on the Northern Irish economy and participating artists.

Benefits to the Northern Irish economy are captured through the **Gross Value Added (GVA)** indicator. The GVA is the value of goods and services produced in the economy. It is used to capture contributions to gross domestic product (GDP).

The total GVA is the summation of three types of impact:

- **Direct impact:** this is the economic activity generated directly by the expenditure of the artists benefiting from Spotlight Programme funding.
- **Indirect impact:** this is the economic activity generated further down the supply chain as a result of the direct impact.
- **Induced impact:** this is the economic activity generated from greater demand and spending by people who are employed because of the direct and indirect impacts.

The direct impact is estimated by identifying the proportion of GVA generated per unit of output. The indirect and induced impacts are then estimated by applying multiplier effects to the direct impact. A multiplier effect allows researchers to estimate the overall change in an indicator (such as GVA) for the economy as a whole that is brought about by the direct impact that an activity has had on the indicator. Two types of multipliers are used in this analysis:

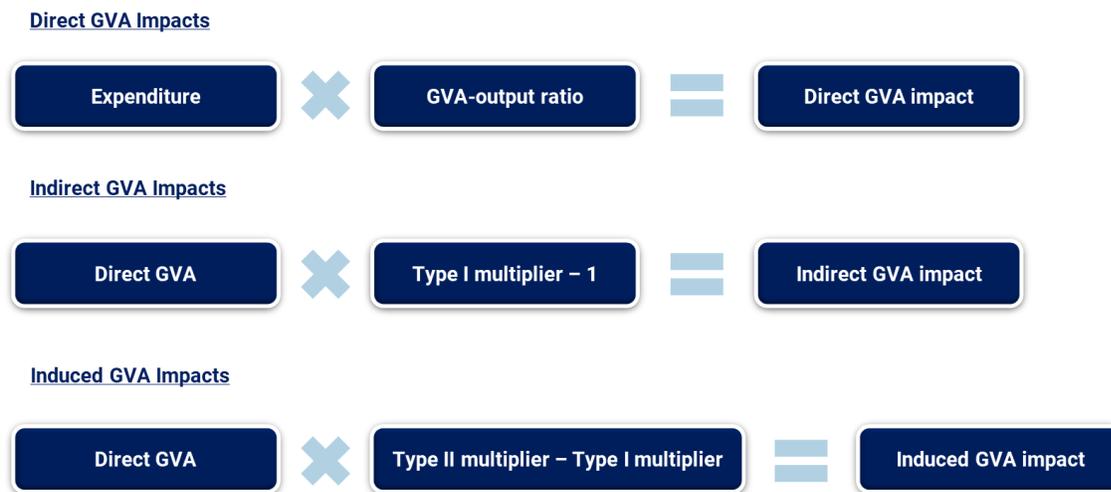
- **Type I:** these are used to estimate the direct and indirect impacts of an activity.
- **Type II:** as well as direct and indirect, these estimate the induced impacts of an activity.

Since TDNI operates in Northern Ireland, data on multiplier effects that are specific to the Northern Irish economy were applied (calculated by the Northern Ireland Statistics and Research Agency (NISRA))⁴. Multipliers from the '**Creative, arts and entertainment services and libraries, archives, museums and other cultural activities**' category were used.

The GVA impacts are estimated using the equations set out in *Figure 2-1* below. The summation of the three types of impact then gives the total GVA economic impact.

⁴ GVA multipliers were produced by the Northern Ireland Statistics and Research Agency (NISRA) and can be found here: www.nisra.gov.uk/publications/ni-economic-accounts-project-2019-and-2020-experimental-results

Figure 2-1 – Approach used to estimate GVA impacts



An example to estimating the GVA impacts is provided in the Appendix A: GVA impact estimate example (source: NISRA).

When undertaking economic impact analysis, it is also important to consider any **displacement effect**. That is, whether the economic activity is ‘newly created’ or whether it is only displaced from economic activity elsewhere in the Northern Irish economy. For this reason, when undertaking the above GVA impact calculations, we have **only considered income that comes from outside Northern Ireland sources and expenditure that takes place in Northern Ireland**. This assumes, conservatively, that all income from Northern Ireland sources would have been displaced. As such, the reported GVA figures are all additional economic benefits to the Northern Irish economy.

It is worth noting that there currently isn’t a best practice guidance on undertaking economic impact assessment for the arts and culture sector specifically, however it is Simetrica-Jacobs’ understanding that it might become available in the future as interest within government to explore this grows.

2.3 Workshop

A workshop with TDNI and a subset of participating artists was undertaken in August 2025 to discuss, clarify as well as refine the approach and ensure the feasibility of obtaining the relevant data. The workshop also allowed for a roundtable discussion around the benefits of the Spotlight Programme. Finally, it served as an opportunity to present the work as part of a wider ongoing effort of TDNI, Arts Council NI and Simetrica-Jacobs in demonstrating the importance of the arts to the economy and societal wellbeing.

Overall, four supported artists, from different Spotlight programme years, attended the workshop.

2.4 Artist survey

The below data was collected from a subset of artists who took part in the Spotlight programme.

- **Data on income earned by artist (£):** estimates of gross income by financial year, including whether the income source was from NI or outside NI
- **Data on expenditure by artist (£):** estimates of expenditure by financial year, including the split of where this was spent i.e., whether within NI or outside NI
- **Background demographics**
- Reflections on the **artist revenue attribution level to the Spotlight programme.**

The artist data request template can be found in Appendix C: Spotlight artist survey.

Overall, completed surveys were returned from five supported artists. The artists have been involved in the Spotlight programme in different years (from 2022 to 2025), with a duo of artists being supported over multiple years.

There were a few limitations to the data collected from the supported artists. Firstly, the survey was completed by only five artists, limiting the generalisability and analysis for the economic impact analysis. Secondly, there were also some gaps in the data received, limiting the data points for the economic impact analysis. Thirdly, given the data was collected retrospectively, the artists were limited in the level of data breakdown they had access to and were not able to breakdown their expenditure into the NISRA multiplier categories. Finally, the lack of counterfactual (to inform what would have happened to the artists' income otherwise) limits claims of potential attribution of changes to the programme.

The sectoral challenges in gathering and collecting data need to be acknowledged – this is not unique to Northern Ireland or artists.

In the future, it is recommended that expenditure data be broken down into the NISRA categories. This would allow for the economic impact analysis to apply specific multipliers for each category of expenditure, rather than applying the 'Creative, arts and entertainment services and libraries, archives, museums and other cultural activities' category to all expenditure. The table below summarises the NISRA multiplier categories for breaking down the artist expenditure data.

Northern Ireland multiplier categories

Creative, arts and entertainment services and libraries, archives, museums and other cultural activities

Real estate activities (excluding imputed rent)

Electricity transmission and distribution, gas distribution, steam and air conditioning distribution and supply

Travel agency, tour operator and other reservation services and related services and security and investigation activities

Telecommunications services

Postal and courier activities

Financial and insurance activities

Computer programming, consultancy and related activities

Scientific research and development, and advertising and research

Food and beverage serving activities

Land transport

Accommodation

Publishing activities

Retail Trade, Except of Motor Vehicles and Motorcycles

Sports services and amusement and recreation activities

3 Results

3.1 Insights from artist engagement

The workshop discussion showed that the Spotlight programme provides important benefits, particularly in building international **networks**, opening career opportunities, and offering financial and wellbeing support. Several artists emphasised **financial support** was valuable, but the real impact came from **connections** made with programmers, venues and peers. Artists noted how the programme had a positive impact on their **wellbeing**, by increasing their confidence and pride in their work.

Artists discussed securing **international** tours, festival invitations, and/or industry contacts as a direct result of Spotlight, with many noting significant changes to their career pathways. While creating work in Northern Ireland was seen as challenging, there was agreement that the programme opened pathways locally and abroad, building relationships with festivals, film and television, and cultural organisations. This also allowed the artist to build risk and **innovation** into their practice.

Artists also reflected on challenges around data collection, indicating that artists careers are sporadic and volatile, with years of strong creative output not always translating to financial success. Some artists indicated that much work remains viable only through informal support such as free accommodation through friends and family.

In terms of programme development, there was strong appreciation for the wellbeing support and post-programme check-ins, with calls for more structured mentoring, opportunities to hear from fellow participants and guidance on risk-taking and innovation.

Overall, the Spotlight programme was regarded as a valuable programme that fosters networks, confidence, and visibility for artists. There was consensus amongst the artists of how the Spotlight programme was pivotal in enabling them to sustain a career as an artist.

3.2 Backgrounds from artist survey

All five artists who responded indicated that they attended a state-run or state-funded school. Three out of five reported that their schools were selective based on academic ability, faith, or other grounds, while one attended a non-selective state school. All but one artist reported that at least one of their parents held a degree level qualification.

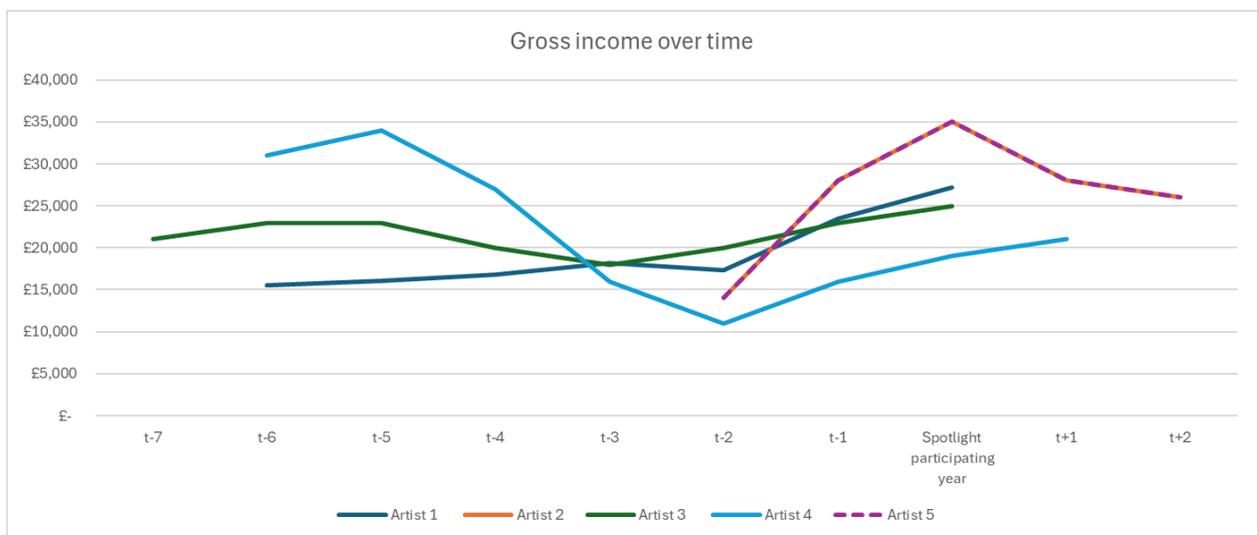
Responses to the question "To what extent do you agree with the statement 'Growing up I was taken to museums, theatres and other places of cultural significance?'" were mixed. Most artists expressed some level of agreement - three agreed somewhat, one strongly agreed, and one strongly disagreed.

3.3 Economic Impact Analysis

The economic impact analysis is based on the income and expenditure data reported by the five artists (involved in the Spotlight programme in different years from 2022 to 2025, with a duo of artists being supported over multiple years).

The data shows that on average, **income following participation in the Spotlight programme is 25% higher**. This has been estimated by exploring the average income across all four artists in the years prior to participating vs average income from year of participating onwards.⁵ This supports the findings from the qualitative engagement with the artists who noted the benefits from the programme in building international networks, opening career opportunities, and helping secure international work – which is all likely to contribute to the higher reported income.

The chart below shows the reported gross income over time in the lead up to participating in the Spotlight programme and the years following (where data is available).



There is an evident **spike in income in the year of participation**. It is not possible to determine the long-term income trajectory following participation in the Spotlight programme due to the limited data. That is, the Spotlight programme was launched in 2019. Data was received from artists who participated in 2022, 2023 and 2024. As such, there is currently a lack of visibility of the potential future trajectory of artists' income beyond 3 years of joining the

⁵ It is worth noting that data covers the financial year. That is, if the artist participated in the Spotlight Programme in 2023, income data up until the FY ending 31 March 2023 is taken as pre-Programme vs data from the FY starting 1 April 2023 is taken as post-Programme. It is also worth noting that data for the FY to 31 March 2025 was excluded from the analysis as the financial year is not yet complete.

programme (e.g., whether it increases further, whether it maintains this level or whether over a certain number of years it reverts back to pre-programme levels).

The data suggests that the Spotlight programme helps with **artist retention in the sector**. That is, for one of the artists, reported data shows that since participating in the Spotlight programme a lower proportion of their income comes from the non-creative sector, in this case the retail sector. As such, it is possible that as a result of the Spotlight programme, artists are able to dedicate themselves more to a career in the creative sector and are having to rely less on jobs in other industries. This was also reflected in the workshop session with the artists, whereby it was noted how pivotal and essential the programme was to establish their career as artists, helping with retention in the sector.

In terms of cost efficiency (i.e. conversion of input costs into outputs), as long as the artist increase in income is at least as large as the Spotlight programme funding received, then it has been worthwhile. The **average cost per artist showcased is £3,769**.⁶ As such, if on average, each of the artists increase their income by at least £3,769 over their career as result of being showcased, the Spotlight programme funding would have been worthwhile. Based on artists' income data, on average following participation in the programme, artists increased their yearly income by £5,597. This suggests that **from an artist perspective the funding has been more than worthwhile**.⁷

Comparing average artists' income and expenditure before taking part in the Spotlight programme versus after, shows that on average over a year:

- Proportion of total income coming from outside Northern Ireland sources increased from an average of 18% to 27%.
- This resulted in an additional direct spending into the Northern Irish economy from an average of £1,996 to £3,631 (i.e. almost doubling) per artist supported.

Translated into **Gross Value Added (GVA) impact to the Northern Irish economy** (contribution to GDP taking into consideration Gross Direct Effect, Gross Indirect Effect and Gross Induced Effect), this is on average £4,186 per artist. As to the proportion of their income artists believed was directly attributable to the Spotlight programme, the feedback received varied from 10% to 60%, with an average of 36%. When applied to the estimated GVA figure,

⁶ This was estimated by taking the average total cost for the Spotlight Programme in 2022, 2023 and 2024. The average total cost covers the bursary awarded to the artist and any additional costs (e.g. marketing and Programme costs).

⁷ It is worth noting that this is a crude calculation and does not take into account any required inflation adjustments over time.

the amount attributable to the Spotlight programme is estimated at **£1,500 per artist supported**.

The above results are based on a one-year time period. However, whilst the costs are incurred in the year of the Spotlight programme, **the benefits may last for longer**. That is, the artist and thus the Northern Irish economy may benefit from the Spotlight programme for longer than the one year in which the costs are incurred. The below analysis presents the **economic impact results over a 5-year period, under different scenarios**⁸:

- **Scenario 1:** The increased local spending lasts for 5 years resulting in Net Present Value GVA per artist of £6,773 attributable to the Spotlight programme;
- **Scenario 2:** The increased local spending linearly reverts back to pre-programme levels over a 5-year period resulting in a Net Present Value GVA per artist of £5,301 attributable to the Spotlight programme;
- **Scenario 3:** The increased local spending lasts for 3 years resulting in Net Present Value GVA per artist of £4,203 attributable to the Spotlight programme;
- **Scenario 4:** The increased local spending linearly reverts back to pre-programme levels over a 3-year period resulting in a Net Present Value GVA per artist of £3,278 attributable to the Spotlight programme.

Acknowledging that the programme does indeed lead to contact and engagement that may only transform into income a few years down the line, we believe scenario 3 provides a plausible, yet somewhat conservative scenario. When compared to the average cost per artists supported (of £3,769), this shows that on average **over the three years for every £1 spent by the Spotlight programme to showcase the artist there is an additional economic impact to the Northern Irish economy of £1.12**. The most conservative scenario 4 for comparison presents a return of investment for the local economy of £0.87 per £1 spent into the programme.

The full results, including the **breakdown of the total GVA into direct, indirect and induced effects is shown in Appendix B: Total GVAs**.

⁸ Note for simplicity, in all scenarios the proportion of revenue attributable to the programme is maintained at 36% and only the revenue and direct spending figures are being varied.

4 Conclusion

4.1 Discussion of results

The results presented are based on survey responses of five supported artists. This limited data should be taken into account when discussing the results, acknowledging it is not possible to generalise the results to all artists who have taken part in the programme. Moreover, it is possible that there may be certain common factors across the artists who have opted into this research, which are not common across other artists. Yet, the analysis presents a plausible narrative on the economic impact of the Spotlight programme, both to the supported artists and the Northern Irish economy, with data to support this.

The sectoral challenges in gathering data and making long-term estimates of impact should be acknowledged, noting this is not specific to Northern Ireland artist context.

It should be noted that the results presented, focused on the economic impact of the Spotlight Programme to the artists and to the Northern Irish economy. Wider social benefits, such as the improvement in overall artist wellbeing is likely to also be experienced artists, which were not estimated as part of this project.

4.2 Recommendations and next steps

Firstly, due to the uniqueness of the Spotlight programme, it is recommended that an **impact framework and full evaluation of the programme be undertaken**. That is, this project has focused on undertaking economic impact analysis to explain ‘what may be happening’ in financial terms for the artists and the Northern Irish economy. However, the programme would benefit from a fuller evaluation better **identifying a potential counterfactual and exploring its longer-term impact**. Artists’ income is volatile, and more data will be necessary to see if participation helps reduce that year-on-year variation and truly boost income.

Furthermore, it would also be recommended to **undertake a process evaluation**. That is, exploring ‘how it happened’. This could **include deep-dives** into different aspects, such as the skill exchange opportunities and the cross-country collaboration (such as the support provided by TDNI to artists in Wales).

As part of the work with ACNI, it was highlighted the importance of the arts to societal wellbeing. As such, a fuller evaluation may also explore the **programme’s contribution to the showcased artists’ current and future wellbeing**, as well as broader society. It is recommended that this includes the **collection of subjective wellbeing data from the next cohort of artists**.

It is also worth noting that this economic impact analysis was based on average costs (in terms of artist bursary and other programme costs). A full evaluation may also wish to consider **whether and how the return on investment varies based on the level of funding**. For example, it is possible that if the marketing/campaigning budget was higher, artists would be able to secure even more international work following the Spotlight programme. TDNI highlighted the importance of early and consistent investment to support an artist in their early career before it then takes off.

Moreover, the full evaluation may wish to explore **how the programme sits within the wider Northern Ireland cultural sector context**. For example, noting ‘The Heritage, Culture and Creativity Programme’⁹ launched by the Department for Communities, as well as research on the ‘Working and Living Conditions of Artists in Northern Ireland’¹⁰. Lastly, in 2025 the Spotlight programme **moved to a curator model**. This shift may provide a **natural experiment** for future evaluations, by exploring career differences between those showcased artists and those who applied however were not included. The evaluation could be extended to explore the impact of any development programmes for those unsuccessful applicants.

⁹ Heritage, Culture and Creativity (HCC) Programme: <https://www.communities-ni.gov.uk/articles/heritage-culture-and-creativity-hcc-programme>

¹⁰ Working and Living Conditions of Artists in Northern Ireland, Perspective Economics (2024): <https://artscouncil-ni.org/resources/working-and-living-conditions-of-artists-in-ni>

Appendices

Appendix A. GVA Impact Estimates Example

The below supporting information and worked GVA estimate example has been taken directly from the Northern Ireland Statistics and Research Agency (NISRA)¹¹.

There are three main types of impacts on the economy:

- **Direct effect (Type I):** *This is the immediate effect caused directly by the change in final demand e.g. if there is an increase in final use for a particular product, we can assume that there will be an increase in the output of that product, as producers react to meet the increased demand;*

- **Indirect effect (Type I):** *This is the subsequent effect caused by the consequent changes in intermediate demand i.e. as producers increase their output, there will also be an increase in demand on their suppliers and so on down the supply chain; and*

- **Induced effect (Type II):** *This is the effect attributable to the ensuing change in compensation of employees and other incomes, which may cause further spending and hence further changes in final demand e.g. as a result of the direct and indirect effects the level of household income throughout the economy will increase as a result of increased employment. A proportion of this increased income will be re-spent on final goods and services.*

Type I multipliers cover direct and indirect effects only. These multipliers can potentially underestimate the effect on the economy as they do not estimate induced effects. In addition to direct and indirect effects, Type II Multipliers also cover induced effects.

The NI Industry multipliers can be used to estimate the effect a direct change in Output, GVA, or Employment for a particular industry will have on the NI economy as a whole due to a change in final demand.

An example is provided overleaf.

¹¹ NISRA: <https://datavis.nisra.gov.uk/economy-and-labour-market/input-output-analytical-tables-and-multipliers-2021.html>

GVA:

The **GVA multiplier** is expressed as the ratio of the direct and indirect (and induced if Type II multipliers are used) GVA changes to the direct GVA change. In other words, if you have the change in GVA for the industry, the GVA multiplier can be used to calculate the change in GVA for the economy as a whole. This multiplier should therefore be multiplied with the £ change in GVA.

A hypothetical change in demand for the “**10 Food Products**” industry group that leads to a £10m increase in GVA for that industry therefore has a direct impact of £10m. Using 2021 figures, to estimate the subsequent indirect effect on this industry’s suppliers given the increase in GVA, we multiply the direct GVA impact (£10m) by the Type I GVA multiplier [note 5] for this industry grouping (**2.67**) giving a **total of direct plus indirect impact on GVA of £26.72m**.

Using the Type II industry GVA multiplier for this industry grouping (**3.82**), we can estimate the **total of the direct, indirect and induced impacts on GVA by multiplying it by the direct impact (£10m) to give £38.19m**. We can then work out the induced impact on GVA by subtracting the direct plus indirect impact worked out using the Type I multiplier above (£26.72m) from the total of the direct, indirect and induced impacts using the Type II multiplier (£38.19m), **resulting in an induced impact on GVA of £11.47m**.

The **GVA effects** describes the amount of GVA directly and indirectly (and induced if Type II effects are used) supported in Northern Ireland due to a **£1m** increase in final demand. This multiplier should therefore be multiplied with the £ change in final demand.

This means that an increase in **£1m** of final demand for the “**10 Food Products**” Industry is estimated to support **£0.54m of GVA** using Type I effects (Direct and Indirect), and **£0.78m of GVA** using Type II effects (Direct, Indirect and Induced).

Note 5:

NI Industry based GVA Multipliers are available on the [NI Economic Accounts results page](#). 

Appendix B. Total GVA Effects

	Value	Gross Direct Effect	Gross Indirect Effect	Gross Induced Effect	Gross Total GVA Effect	Gross Total GVA Effect (attributable to the Spotlight)	ROI (compared to Spotlight costs)
	£ 3,631	£ 1,726	£ 905	£ 1,556	£ 4,186	£ 1,500	
5 Year Scenarios							
Same rate (post-Spotlight rate throughout)	£ 16,392	£ 7,791	£ 4,085	£ 7,026	£ 18,902	£ 6,773	£ 1.80
Reverts back to pre -Spotlight rate	£ 12,828	£ 6,097	£ 3,196	£ 5,498	£ 14,792	£ 5,301	£ 1.41
3 Year Scenario							
Same rate (post-Spotlight rate throughout)	£ 10,172	£ 4,835	£ 2,535	£ 4,360	£ 11,729	£ 4,203	£ 1.12
Reverts back to pre -Spotlight rate	£ 7,934	£ 3,771	£ 1,977	£ 3,401	£ 9,148	£ 3,278	£ 0.87

Appendix C. Spotlight artist survey

Q1. Please provide **yearly gross income figures (pre tax)** covering the 5 years prior to participation to the Spotlight programme and up to today?

Instructions:

We are asking for your **approximate yearly gross (pre-tax) income figures** in each of the given years. Please also breakdown this amount based on the source of the income i.e. from Northern Ireland, from the United Kingdom (excluding Northern Ireland) and from outside the UK. Please answer to the best of your knowledge, we **do not expect exact amounts** (e.g. figures to the nearest £1,000 suffice).

Please state "no data" if you do not have access to this information. Please state "n/a" if the question does not apply to you. We have also provided a section for any optional additional accompanying comments.

	1 April 2025 - now	1 April 2024 - 31 March 2025	1 April 2023 - 31 March 2024	1 April 2022 - 31 March 2023	1 April 2021 - 31 March 2022	1 April 2020 - 31 March 2021	1 April 2019 - 31 March 2020	1 April 2018 - 31 March 2019	1 April 2017 - 31 March 2018
Total yearly gross income (£)									
Breakdown:									
From NI (£)									
Rest of UK (excl. NI) (£)									
From outside UK (£)									
Optional additional comments									

Q2. Please provide **expenditure figures** broken down by **spending done within and outside of Northern Ireland** covering the 5 years prior to Spotlight participation and up to today?

Instructions:

We are asking for your **approximate expenditure figures** in each of the given years. Please also breakdown this amount based on where the expenditure took place i.e. within Northern Ireland, or outside. Please answer to the best of your knowledge, we **do not expect exact amounts** (e.g. figures to the nearest £1,000 suffice).

Please state "no data" if you do not have access to this information. Please state "n/a" if the question does not apply to you. We have also provided a section for any optional additional accompanying comments.

	1 April 2025 - now	1 April 2024 - 31 March 2025	1 April 2023 - 31 March 2024	1 April 2022 - 31 March 2023	1 April 2021 - 31 March 2022	1 April 2020 - 31 March 2021	1 April 2019 - 31 March 2020	1 April 2018 - 31 March 2019	1 April 2017 - 31 March 2018
Total yearly expenditure (£)									
Breakdown:									
Spending within NI (£)									
Spending outside NI (£)									
Optional additional comments									

Instructions:

For the following set of questions (**Q3 - 6**) please select your answer from the drop-down options. Please feel free to add any additional comments below.

Q3. Since your participation, **what proportion of your yearly revenue is due to or attributable** to the Spotlight Programme?

<select from drop down options>

Q4. What **type of school** did you attend between the ages of 11 and 16?

<select from drop down options>

Q5. What is the highest level of **qualifications achieved by either of your parent(s) or guardian(s)**?

<select from drop down options>

Q6. To what extent do you agree with the statement 'Growing up I was **taken to museums, theatres** and other places of cultural significance'?

<select from drop down options>

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