
Annual Review 2018



DACS[®]

DACS

Annual Review 2018

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Cover image:
Wavy Alabaster Boot, Installation view,
The Turner Prize 2016, Tate Britain.
Anthea Hamilton. © Anthea Hamilton 2019.
Courtesy the artist and Thomas Dane Gallery.
Photo: © Tate, London 2019.



Duggie Fields in his studio.
© Rebecca Weef Smith,
Goldie Magazine, 2019.

Established by artists for artists, DACS is passionate about transforming the financial landscape for visual artists. We work with clients across the creative industries, helping them to share art in innovative and dynamic ways.

Founded over 30 years ago, DACS campaigns globally and locally for artists' rights, championing their sustained and vital contribution to culture, society and the creative economy. We collect and distribute royalties to visual artists and their estates from Artist's Resale Right, Copyright Licensing and Artimage and through Payback.

In 2018, a record 58,000 artists and artists' estates were paid more than £18 million in royalties distributed by DACS.

You can find out more about our services over the next few pages and by visiting dacs.org.uk.

Our year in numbers



58,000 artists

In 2018, a record 58,000 artists and estates were paid more than £18 million in royalties by DACS through Artist's Resale Right, Payback (Collective Licensing), Dutch Public Lending Right, Copyright Licensing and our digital image platform Artimage.



£76,000,000

Since the Artist's Resale Right was introduced in the UK in 2006, DACS has distributed over £76 million in royalties.



1,900 artists

1,900 artists and estates received over £10 million in Artist's Resale Right royalties from DACS in 2018.



£5,000,000

In 2018, tens of thousands of artists, estates and their representatives claimed a share of £5 million in Payback royalties.



£2,200,000

A record £2.2 million in licence fees were paid to over 1,400 artists and estates from DACS across Copyright Licensing and Artimage in 2018.



Anthea Hamilton and Gilane Tawadros
at DACS' inaugural Annual Award,
A Space for Thought, September 2018.
Photo © Brian Benson 2019.

Supporting the business of being an artist

Gilane Tawadros, **Chief Executive**

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We live in a world that is hard to predict,
but our mission to support artists and their
representatives remains the same.

We live in precarious times but being an artist has always been an occupation characterised by uncertainty in terms of finances and opportunity. The barriers that artists face remain significant.

The shocking fact is that most artists in the UK earn less than £5,000 a year after tax.¹ It is harder than ever for artists to earn money solely from their practice. I am proud that 2018 has been a record year for DACS. We have paid 58,000 artists and estates more than £18 million in royalties. This money supports the production and preservation of art, and the success of the UK art market.

DACS is also evolving to respond to social, technological and environmental changes in the world. At the start of 2018, we embarked on developing an ambitious strategic plan to take DACS into the next decade. Our aim is to maintain our leading position as the go-to organisation supporting the business of being an artist.

The UK is a global leader in both the art trade and technology, so DACS has seized the opportunity to explore the practical implications of blockchain for artists and art market professionals. We worked in partnership with The Alan Turing Institute and the Oxford Internet Institute to launch ground-breaking research into blockchain,

and how it can support a fairer, more transparent art market. This builds on our development of Bronzechain, with Maurice Blik and Verisart, to develop a new hallmark for bronze sculpture which unites the creation of bronze artworks with blockchain technology.

In partnership with Art360 Foundation, we also supported the development of the Art360 app – a free tool designed to help artists start and maintain their archives. We believe that this free resource will empower artists to independently shape the story of their art.

DACS has a unique understanding of the issues that affect artists' lives and practices, so we continue to drive debate through our curated public programme of events.

Finding and affording a space to work and live, while remaining connected to a creative community, is increasingly challenging. In collaboration with Artquest, we organised a lively all-day conference, *Spaced Out*, to explore how artists are adapting to the struggle for affordable creative spaces. We also asked *Who Owns the Art World?* via our live streamed panel of experts who looked at the political, social and cultural complexities of artist's engagement with institutions and the market.

During Frieze week, DACS hosted a special gathering with one of London's most iconic and mercurial artists, Duggie Fields. During an in conversation with art critic and correspondent, Louisa Buck, Duggie discussed the evolution of his practice and how the London art scene has influenced it.

Artists frame and represent the world in ways that disrupt our assumptions and inspire new perspectives. In a world fragmented by conflicting ideologies this is something we want to celebrate and highlight. In 2018 we launched our annual artist award *A Space for Thought*. At our inaugural event, the award went to Turner-Prize nominated artist Anthea Hamilton. Riding on the success of her Tate Britain installation, *The Squash*, she took the audience on a contemplative exploration of *looking*. The award will be back in September 2019, and I look forward to seeing you on the night.

There has never been a more exciting time to lead DACS, and I am proud of the excellent service that has been provided to our artists and clients over the past year. While things may remain uncertain, it is my mission to make DACS a constant and reliable partner, supporting thousands of creative individuals to succeed in the business of being an artist.

¹ Artists are getting poorer in The Art Newspaper, 30 November 2017, at <https://www.theartnewspaper.com/news/artists-are-getting-poorer>. Accessed 28 October 2018



Francis Bowyer in his studio.
Photo © Anne-Katrin Purkiss 2019.

“Payback is invaluable. It allows me to buy useful things I can plough back into my work process.”

Francis Bowyer

Sustaining artists' livelihoods

Payback

Over the last 20 years, DACS has distributed £55 million to tens of thousands of visual artists and their representatives via the Payback scheme.



Payback is a milestone which follows artists throughout their career and helps them to pay for materials, studio rent and bills.



In 2018, tens of thousands of artists received a share of £5 million in Payback royalties.

For many working artists, Payback is the first DACS service they encounter. We are always delighted to follow the joy of an artist's early publication in books or magazines with a well-deserved royalty payment. It is a milestone that follows artists throughout their career, as many Payback claimants have been claiming every year since 1999.

Payback is an annual collective licensing scheme which pays artists for the reuse of artworks that have been published in UK books, magazines and shown on television. In 2018, tens of thousands of artists and their representatives claimed a share of over £5 million in Payback royalties.

These royalties are an important source of income for visual artists, helping to pay for materials, studio rent and bills. Artists claiming in 2018 received payments that ranged from £25 to £470. The highest payment for work published in UK books, magazines and broadcast on television was £3,200 – so if you are published, it really is worth applying.

Each year, artists are encouraged to submit both Payback and Publication History claim forms. The latter 'tops up' royalty payments if an artist's publication information matches the Copyright Licensing Agency's photocopying data. Making claims as accurate as possible increases the

chances of maximising a claim. We have seen a huge increase in artists making the most of this opportunity in 2018, with a 60% rise in publication history claims. The good news for artists is that this pot is set to grow again next year.

DACS continues to seek new sources of collective licensing revenue from other countries. For the first time in 2019, eligible artists will have the opportunity to apply for collective royalties available from schemes in Germany. We also distributed £21,000 in 2018 to artists eligible for the Dutch Public Lending Right scheme.

The success of Payback 2018 would not be possible without the support of our members who have put their trust in DACS for almost 20 years. If you think you may be eligible, please visit our website, or join our mailing list, to find out how to claim royalties.

dacs.org.uk/for-artists/payback



Cathy de Monchaux in her studio.
Photo © Anne-Katrin Purkiss 2019.

“When works are resold, the pie gets bigger each time. Why shouldn’t the artist have some share of the investment?”

Cathy de Monchaux

A fair share for artists

Artist's Resale Right

In 2018, DACS distributed over £10 million in Artist's Resale Right royalties to 1,900 artists and estates. Join us in securing its future as the UK prepares to leave the European Union.



Visual artists earn on average £5,000 a year. Resale Right royalties helps support artists to keep making art.



DACS is working hard to make sure the art world and politicians understand the value of the Resale Right. Support our campaign
FairShareforArtists.org
[#FairShareforArtists](https://twitter.com/FairShareforArtists)

The Artist's Resale Right is a royalty that provides fair and essential income for artists when their work is resold through an art market professional. Since 2006, DACS has distributed over £76 million in Resale Right royalties. In 2018 alone, artists and heirs received over £10 million in royalties, which is the highest amount of Resale Right royalties DACS has paid to date.

Resale Right royalties help keep artists making art. This drives demand for artworks and supports our thriving art market, which is worth £10 billion a year. The notion that creators are entitled to royalties as their works continue to exist – and be enjoyed – is not unusual in music, literature or television. The case for Artist's Resale Right is just as clear.

The arts are vital to the UK's success and must not be left behind. We are working hard to make sure that the art world and politicians understand the value of this important royalty. Throughout 2018 we worked with UK MPs and government bodies including the Intellectual Property Office and Department for International Trade to keep the Resale Right on the agenda as the UK considers its future global relationships.

DACS holds a Vice Chair position at the Alliance for Intellectual Property and engages with other UK groups

like the British Copyright Council and Creative Industries Federation. On an international level, we work closely with the International Confederation of Societies of Authors and Composers (CISAC) and European Visual Artists (EVA). Expect to see increased calls for an international treaty on the Resale Right in 2019.

Our art market colleagues have made great efforts to incorporate the Resale Right into their business operations, and we work closely with them to make sure these royalties reach artists. We continue to proactively uncover unpaid Resale Right royalties. This year, we ensured £430,000 in unpaid royalties were received by artists. Since 2015, £1.5 million in previously unpaid royalties has been paid to artists and estates. We also campaign to find recipients of unclaimed Resale Right royalties. In 2018, we traced 30 heirs of Yorkshire artists and paid out £30,000 in royalties.

So that every artist across the globe can be entitled to resale royalties, we are campaigning for an international Artist's Resale Right. Visit our website FairShareforArtists.org to learn more about why Resale Right matters and to support our campaign.

FairShareforArtists.org
[#FairShareforArtists](https://twitter.com/FairShareforArtists)

Copyright Licensing and Artimage

DACS manages the rights of thousands of contemporary and modern images, which are artist approved and straight from the studio. We offer a licence agreement service for our members' works, which allows them to generate income through commercial partnerships. Our Artimage platform offers bespoke art consultancy to commercial clients, that is supported by the provision of high-quality image files.

Clients we've worked with in 2018 include:

Art Fund, BBC, BP, Christies, Christopher Kane, Deutsche Bank, Faber & Faber, Harper's Bazaar, Netflix, Off-White x Nike, Polydor Records, Royal Opera House, Saatchi & Saatchi, Sky Arts, Sony Music, Tate, Shakespeare's Globe, National Portrait Gallery and Wales Bonner.

Christopher Kane ▶

For his Autumn/Winter 2018 collection, Christopher Kane drew inspiration from the ground-breaking book *The Joy of Sex*. We worked with the fashion label and artist Chris Foss to license the illustrations for the collection.



70,000 artists represented through our international network



▲ Tate

For *The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy* we worked with Tate and Picasso Administration to license works for the catalogue, merchandise and a live TV broadcast on Sky Arts.



◀ Royal Opera House

In the 2018 production, *Lessons in Love and Violence*, the walls were hung with replica paintings by Francis Bacon. Through Artimage, we supplied and licensed images for the set design and broadcast of the opera on BBC Four.

20,000 images showcased on Artimage

Artists who joined Artimage in 2018 include:

Rasheed Araeen, Jake and Dinos Chapman, Gautier Deblonde, Iain Forsyth and Jane Pollard, Estate of Albert Irvin, Tish Murtha, Laure Prouvost, Mitra Tabrizian and Richard Woods.



£2.2 million in royalties paid to 1,400 artists and artists' estates

Harper's Bazaar

As part of a special collectors' edition to coincide with the Anni Albers exhibition at Tate Modern, we licensed the artist's work for the front cover and special feature. ▶



▲ BBC

In the popular BBC series, *Fake or Fortune?*, experts uncovered an unknown Henry Moore sketch. We worked closely with the Henry Moore Foundation to arrange the licence for the episode.

Do you need help licensing your work?

We ensure artists and estates receive their fair share every time someone uses their work. Our team of in-house experts deal with everything from the price charged to the rights granted. We also represent you worldwide, whether your work is used in a German art magazine or on an American TV channel.

Get in touch.

dacs.org.uk/for-artists/copyright-licensing



Dock III, 2010, Caragh Thuring.
© Caragh Thuring. All Rights Reserved,
DACS/Artimage 2019. Image courtesy
Thomas Dane Gallery, London.

Protecting artists' rights

Mark Stephens CBE

Chair

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The UK Creative Industries are now worth £101 billion*, and visual artists are an important part of this.

The UK art market is a thriving part of our world and leading creative industries and visual artists are an essential part of this success. Everyone at DACS is passionate about giving artists a voice and supporting them to make a sustainable income.

With Brexit looming (or not), our campaigning efforts are focused on protecting important rights and income sources such as the Artist's Resale Right. We are also working hard to be the voice for UK visual artists in the debate on the Digital Single Market at a European and domestic level.

We continue to provide a range of free advice and information to the visual arts community through our regular talks and workshops. We also provide resources via our website and mailing list. If you're not signed up, I recommend doing so!

Beyond business as usual, it is a time of change as we implement our new strategy. It will ensure the sustainability of our services long into the future. In a fast-changing environment, it is important that DACS adapts and stays relevant to the lives of our thousands of artist members.

I am delighted that our Board has been joined by some exceptionally talented people who are well placed to guide DACS through this exciting time: Janette Parris is a practising artist whose work uses narrative and humour to investigate the contemporary urban experience. Michelangelo Bendandi is Head of Communications for Frieze. He previously led communications and marketing for Lisson Gallery and the Kochi-Muziris Biennale. Niru Ratnam is Director of KÖNIG LONDON. Prior to this he co-founded STORE and was Director of Aicon Gallery. I look forward to working alongside each of them.

As the leading UK organisation for protecting and enhancing the rights of visual artists, DACS represents a network of more than 100,000 artists and we look forward to continuing to support them long into the future.

* Department for Digital, Culture, Media and Sport's *Sectors Economic Estimates 2017*:GVA, 28 November 2018 – <https://www.gov.uk/government/news/britains-creative-industries-break-the-100-billion-barrier>



Chila Kumari Singh Burman.
Photo © Chris Scott 2019.

“Royalties are really important to me because I use them to pay for my studio costs. It’s a fantastic thing for artists and DACS has opened the door for us. If it wasn’t for them, I wouldn’t have known these opportunities existed.”

Chila Kumari Singh Burman



In 2018, DACS distributed over £18 million in royalties to a record number of 58,000 artists and artists' estates. Over the next pages you can read about our financial performance.

In line with the Collective Rights Management Regulations, you can also read our annual transparency report, which gives financial information on rights revenue, the cost of rights management and the distributions to rightsholders for each category of rights managed.

You can read our transparency report and annual audited accounts at dacs.org.uk/about-us/corporate-resources.

Royalties collected by DACS on behalf of artists and artists' estates from 1 January – 31 December 2018

DACS Revenue Stream		National gross collections £'000s	Amounts deducted for admin. costs* £'000s	Rights management %	Amount payable to artists £'000s
Copyright Licensing	UK collections (incl. Artimage + Infringements)	2,308	596	26%	1,712
	Collections from overseas societies	383	57	15%	326
Artist's Resale Right	UK collections	11,304	1,685	15%	9,619
	Collections from overseas societies	882	0	0%	882
Collective Licensing	UK collections	5,989	958	16%	5,031
	Other sources (inc. overseas societies)	301	48	16%	253
Other overseas collections	Extended Collective	241	34	14%	207
	Public Lending Right	26	4	15%	22
		21,434	3,382		18,052

* As a not-for-profit organisation we retain a percentage of the royalties we collect on behalf of artists and estates to cover our costs.

Income and Expenditure, 1 Jan – 31 Dec		2018	2017
		£'000s	£'000s
Turnover		21,434	18,212
Less payable to artists and other cost of sales		-18,052	-15,295
Gross profit		3,382	2,917
Salaries, agency and other staff costs		1,951	1,924
Administration costs		492	450
Professional fees		221	184
Digital and IT expenses		270	128
Premises costs		127	88
Governance		76	58
Research and business development		24	36
Expenses		-3,161	-2,868
Income and other operational items		-58	227
Net profit before tax		163	276
Tax on profit		0	-41
Profit after tax		163	235



Established by artists for artists, DACS is a not-for-profit organisation with a Board of Directors and Voting Members who help guide us in our mission to support the business of being an artist. We uphold a governance structure that ensures transparency and fairness for members and those who use our services.

For further information about DACS' governance please visit dacs.org.uk/about-us/governance.

Board of Directors

We are governed by a Board of Directors who ensure that DACS fulfils its mission. DACS holds four Board meetings per year and Directors also participate in sub-committees of the Board: Business Development, Finance and Audit, Legal and Remuneration.

Appointment of the Board

Directors are recruited in accordance with a published description of the role and person specification, which we advertise publicly and among members and users of our services. We conduct a rigorous shortlisting process in accordance with diversity and equal opportunity practice, and interview selected candidates in a competitive interview process.

Member Directors and Non-Member Directors are voted in by an ordinary resolution of the Voting Members at the Annual General Meeting. Under DACS' Articles of Association, the Board is entitled to elect one of the selected Board Directors to be Chairman.

Find out more about our Board at
dacs.org.uk/about-us/board-of-directors

The Directors who served during 2018 were:

Michelangelo Bendandi (appointed 24 September 2018)

Rut Blees Luxemburg

Neil Burgess

Cortina Butler

Ian Coleman

Julia Crabtree

Matthew Flowers

Herman Lelie

Mary Moore

Janette Parris (appointed 24 September 2018)

Frederique Pierre-Pierre

Niru Ratnam (appointed 24 September 2018)

Mark Stephens CBE

Sarah Taylor Silverwood

Klaus Thymann

Jane Wilson

Total remuneration costs for the Board were as follows:

2017	£
Directors Emoluments	58,023

2018	£
Directors Emoluments	73,560

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Multigraph 009 (Caroline Catz), 2018,
Iain Forsyth and Jane Pollard.
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DACS operates within a framework governed by industry standards and UK law regulating collective management organisations. We are committed to providing transparency and accountability to our members and service users and leading on best practice. Through our Code of Conduct, we set out the principles governing membership of DACS and our licensing and other activities. It also outlines the roles and responsibilities of DACS and the standards that govern how we operate.

Importantly, it also explains what to do if things go wrong, and how to complain about matters covered by this Code. We have a dedicated and transparent complaints procedure and we wish to hear from anyone who is dissatisfied with the services that DACS provides.

Complaints record

In 2018, DACS successfully resolved one formal complaint.

Read DACS' Code of Conduct at dacs.org.uk/about-us/corporate-resources/code-of-conduct

DACS Team

You can find out more about our staff at dacs.org.uk/about-us/staff

Sign up to our mailing list:

communications@dacs.org.uk.

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Image above shows full cover image:
Wavy Alabaster Boot, Installation view,
The Turner Prize 2016, Tate Britain.
Anthea Hamilton. © Anthea Hamilton 2019.
Courtesy the artist and Thomas Dane Gallery.
Photo: © Tate, London 2019.

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Christopher Kane
Photo: © Christopher Kane 2019 featuring an
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Tate
Tate Modern shop, *The EY Exhibition: Picasso
1932 – Love, Fame, Tragedy*. Photo: © Tate 2019.

Royal Opera House
Photo: *Lessons in Love and Violence*. Royal Opera
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Reclining Man with Sculpture, 1960-61 by Francis
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BBC
Nina Zimmer, Director of the Kunstmuseum Bern,
holding a sketch by Henry Moore on the BBC
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Artwork: *Ideas for Sculpture: Mother and Child
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Harper's Bazaar
Photo: © Harper's Bazaar 2019 featuring
Anni Albers study for *Do I*, 1973. © The Josef and
Anni Albers Foundation / Artists Rights Society
(ARS), New York and DACS, London 2019.

Company Information

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Helen Dutta

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