

Artificial Intelligence and Artists' Work

A survey of
artists on AI



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Image on previous page:

New Order Fruit Piece
(after Jan van Huysum, c. 1722), 2022
Giclée on canvas, 120 × 90 cm
© Gordon Cheung

Cheung's New Order series uses an algorithm that re-orders pixels of high resolution Rijksmuseum photographs of Dutch Golden Age still life, to explore the narratives of the birth of modern capitalism with the rise of the Dutch East India Trade company, Tulipmania and the repetition of history as it moves beyond the 2008 financial crisis and into the digital age.

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INTRODUCTION

Artificial Intelligence (AI) is a topic that has dominated news headlines over the past few years. It has entered the public consciousness as a tool that could make giant leaps forward in science and health, while also imitating human traits like decision making and creative output. AI generated ‘artworks’ have been sold at auction,¹ won photography prizes² and appeared on the front cover of magazines,³ all whilst stirring debate.

Soon after the advent of accessible generative AI tools, such as Stable Diffusion, DALL-E and Midjourney, creators were quick to call out concerns about their work being used to train AI without their permission and without pay. From the UK to the US, artists, writers, musicians and publishers have filed lawsuits against technology companies who own or control generative AI models, claiming mass copyright infringement.

Whilst these court cases are being heard, various countries are looking at regulatory efforts with a view to ensure ethical development of AI that promotes the wellbeing and safety of citizens. The AI Act of the European Parliament will limit certain functions of AI, like biometric surveillance, and oblige AI developers to provide transparency over what has been used to train AI models. The UK has taken a softer approach to regulation, urging players from across the industries to work towards a code of practice on copyright and AI.⁴

DACS' AI survey

In light of this public discourse, at the end of 2023, DACS launched a survey to understand directly from artists and artists' representatives* how AI impacts them, where the positives in AI lie and what barriers exist in using the technology in their practice. Exactly 1000 people have responded to the survey, and 352 provided comments, drawing on their own experiences. Respondents also demonstrated a strong understanding of the regulatory approaches being considered internationally at the time of the survey, with many referencing the European AI act.

One respondent to the survey asked, “what role do image makers play in a world of infinite images?” This cuts to the heart of the issue of whether there is still a place in society for human artists, and if so, how they will be rewarded. The comment also reflects other artists' stories, who lost jobs or opportunities to clients favouring AI-generated outputs.

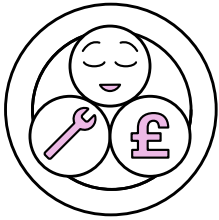
Nevertheless, artists and artists' representatives also demonstrate optimism for AI as a new tool, and contemplate how a safer, fairer and more equitable framework for AI could work. They are clear that AI should not be trained on their work without their consent, without crediting them or without pay. Yet artists are in favour of a fix: over 80% of respondents favour a copyright licensing scheme that pays them a royalty when their works are used in training AI.

Artists are also worried about being left behind as the majority of respondents have received no training in AI, and many feel a lack of skills is a barrier to using it in their practice. Almost 85% of artists have been practising for over 10 years, suggesting a lack of professional development and skills courses outside of further education institutions.

* Respondents were asked to select either 'artist' or 'representative' (e.g. heir, beneficiary or rightsholder) at the start of the survey.

DACS' recommendations

This report analyses the results of the AI survey in 4 main themes: copyright and compensation; jobs and opportunities; skills; and regulation. On the basis of the results, DACS makes 5 policy recommendations to the UK government:



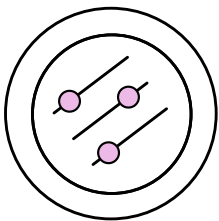
1. Consent, control and compensation

AI models must comply with copyright law and artists must authorise the use of their works for AI training.



2. Transparency

AI models must be open about what data or artworks have been used for training.



3. Regulation

Government must establish safeguards and regulations that address use of personal data, misinformation and deepfakes.



4. International competitiveness

Government must adopt blanket licensing and levy schemes as a way to remunerate creators for the use of their work, like many other countries have done.

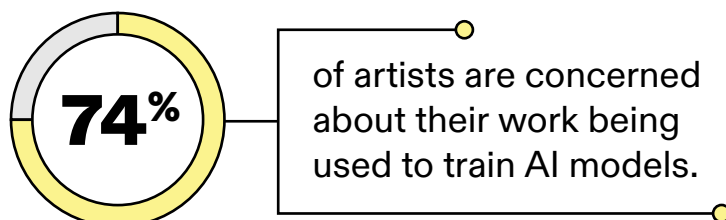


5. Incentivising human creativity

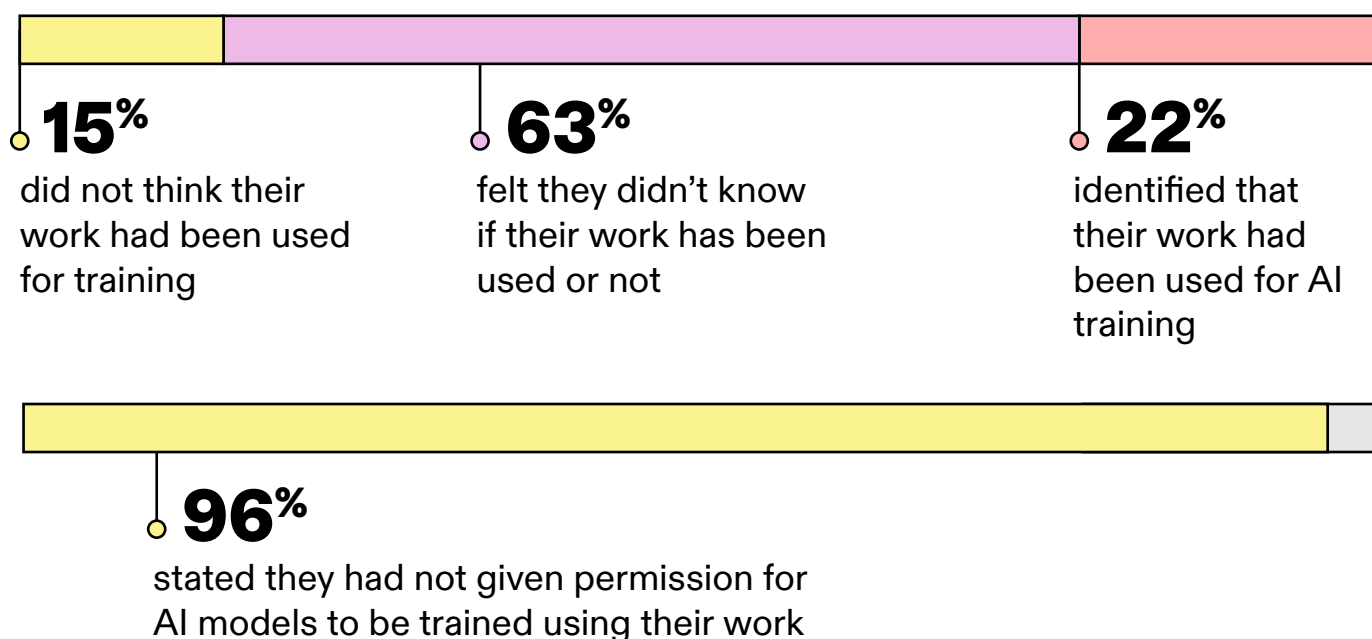
Government must improve pay and work for artists, and incentivise skills and training in AI for all ages.

1. COPYRIGHT, CONSENT AND COMPENSATION

The survey sought respondents' experiences and insight into whether large language models, used in generative AI, had been trained on their works, and if so, how they felt about this. Almost three-quarters of respondents (74%) stated they were concerned about their works being used to train AI models.



Although respondents were given tools⁵ to establish whether their work has been used in AI training databases, 15% of respondents did not think their work had been used for training, whereas 63% felt they didn't know if their work has been used or not, and 22% identified that their work had been used for AI training. 96% of respondents stated they had not given permission for AI models to be trained using their work.



A number of respondents expressed candidly their concerns that AI models are using artistic works in breach of copyright, and extracting value from these works in a way that may be unlawful. One respondent described generative AI models as “an unethical and illegal product”, and several comments referred to “theft”, “stealing” and “encroachment” on their intellectual property.

Copyright as a solution

Respondents demonstrated a clear and decisive preference that if their work is used to train AI models, they must be able to give prior permission for this use, be credited and be paid.

‘If AI models are (or have been) trained on your work, do you feel you should be:’

asked?



credited?



compensated?

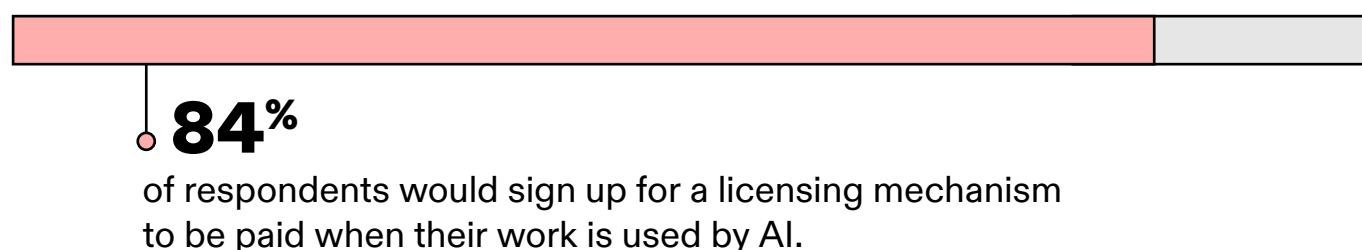


Comments from respondents echoed a catchphrase popularized by US artist, illustrator and AI commentator, Karla Ortiz⁶, that AI training models must be based on the ‘three Cs: Consent, Credit and Compensation’. Respondents felt it is important to retain the autonomy that copyright provides to decide how their work is used and by whom, and that AI should not be an exception. This ability to have control over one’s creations is fundamental to copyright law, and some respondents were concerned that losing this control not only erodes their rights and exclusivity over their work, but also has unethical consequences: “[somebody] could ask AI to produce something that could look so much like my work that other people would assume I did it and it could be used for something I definitely wouldn’t support.”

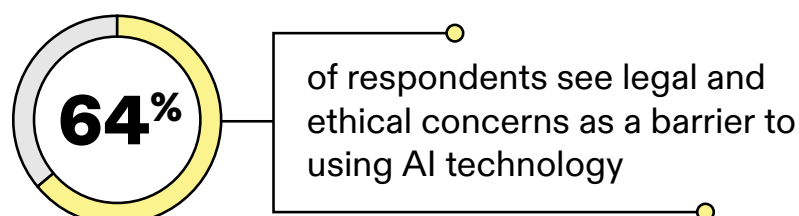
A central tenet of copyright law is a suite of ‘moral rights’ which give creators a right to be recognised as the work’s author and safeguard their reputation. Artists are concerned that AI-generated outputs, which are derived from images of their own work, will look so similar to theirs that it would have a detrimental impact on their reputation, in breach of their moral rights. In particular, commenters mentioned how easy it is to prompt generative AI to produce an image in the style of a famous artist and to receive an image that looks uncannily similar to the famous artist’s work.

Another moral rights issue raised in the comments was the issue of being identified as the creator of a work. This right is often asserted in images through credit bylines, watermarks and metadata. Respondents were concerned that when their artwork or image is used for training AI models, these credit lines are removed and lost. They therefore are not credited in any output generated by AI, or otherwise acknowledged as the creator of a work that was the basis of the AI’s output.

When some respondents referred to a lack of control over the use of their work in the current environment, they also suggested being more comfortable with alternative AI models where they do have control. One respondent felt that while many available generative AI products are “unethical and unprofessional to engage with”, they would be interested in using ethical or fair AI tools. Commenters were keen to express that they were not “technophobic”, or against AI in principle, but that their concerns lay with the legality and ethics of current AI operators. This is further confirmed by the fact that a large majority of respondents feel they should be asked (95%), credited (93%) and compensated (94%) financially when their work is used in AI training. Further, 84% of respondents would sign up for a licensing mechanism to be paid when their work is used by an AI, with their consent.



Respondents were asked to identify the barriers to using AI in their practice, and 64% felt that ethical and legal concerns about AI tools and products were a barrier to adopting the technology. The survey results demonstrate an appetite for engaging with AI so long as artists and artists’ representatives can do so in a safe and respectful way, considering that AI models have been trained on other people’s work.

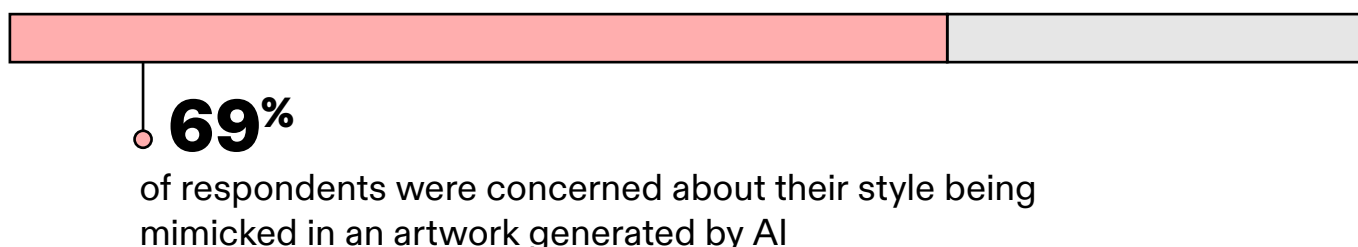


Many respondents elaborated about their experiences of receiving fair pay as an artist, and signalled they were already “squeezed”. Remuneration through copyright was highlighted as an important driver for artists to be able to carry out their practice and contribute to society: “Copyright makes it possible for artists to dedicate time and education to become a professional artist. Once copyright has no meaning anymore... there will be no more possibility to make a living... This will be detrimental to society as a whole.”

84% of respondents said they would sign up to a licensing scheme operated on a collective basis by DACS that covered AI uses of their work. Respondents elaborated that they felt existing collective licensing schemes, such as those operated by DACS and the Public Lending Right, were useful models that should be rolled out for AI training.

2. IMPACT ON JOBS AND OPPORTUNITIES FOR ARTISTS

Generative AI tools are able to produce outputs (images) that can look like photographs, illustrations and other artworks that an average person may not be able to distinguish from works made by a human. In April 2023, a photography award was given to an artist who then declared that the image was generated by AI – something the judges had not initially noticed⁷. Respondents commented that the reason this is possible is because generative AI outputs are derivative, and based on their own images that have trained the AI tools. 69% of respondents stated that they were concerned about their own artistic style, or that of the artist they represent, being mimicked in an artwork generated by AI. Concerns about mimicking style were closely related to concerns around losing opportunities and jobs: “I know AI will take my job in the next 2-3 years. The company I work for has already brought in AI technicians with the goal to replicate the style of the illustrations that we make for the company”.



Respondents were asked about how their work as an artist, or artist representative, could be impacted by AI either now or in the future. 77% agreed or strongly agreed with the statement ‘AI will replace jobs and opportunities’.

Practising artists in particular explained the type of work they do and the extent to which it already has been, or they fear it will be, interrupted by AI. The words “replace” and “obsolete” were prominent in the comments section, demonstrating a concern that human-made artworks will not hold any particular or unique value in the marketplace they operate in, and that AI could therefore make them redundant:

“

It may replace me as a fine art photographer...
I will have to look for another job.”

Not only did artists share a deep concern for the loss of work on an individual level, but comments suggested a wider impact on the job market in general, and an inability for society to deal with an influx of “unemployed but highly skilled individuals with high levels of financial responsibility”. Artists went on to describe issues they experienced in feeling less inspired and less motivated to continue their practice, and fearful over how AI will create barriers to future artists entering the profession.

“

It can only mean the death of being a professional artist (e.g. graphics, illustration, photographer, fine art) ”

“

What’s the point of training professionally to create works for clients, if a model could be trained on your own work to replace you for free? ”

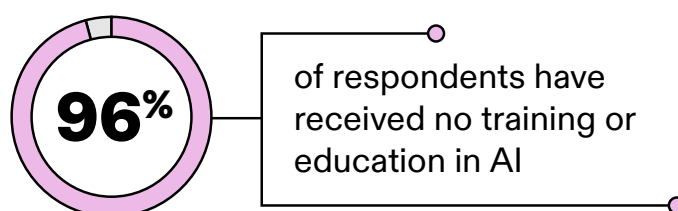
3. FUTURE OF CREATIVITY WITH AI, AND AI SKILLS AND EDUCATION

Although 77% of respondents agreed or strongly agreed that AI could replace jobs and opportunities, there was optimism amongst some respondents that AI could in fact create new opportunities for visual artists, with 31% agreeing or strongly agreeing to that statement. They detailed how AI has benefits in “democratising” creativity, and cutting costs that artists themselves incur in creating work. One respondent identified a benefit as “open[ing] up a whole new world for artists.” They went on to describe using AI tools to carry out technical functions they would not previously have been able to afford. Some respondents had already adopted AI tools for professional photography: an artist stated that AI-backed photography software “reduces drudgery and speeds [up] editing”.

Several respondents referred to AI as a ‘tool’, not just in relation to artistic practice, but to how they engage in everyday life. One artist referred to using AI as a way to assist with writing applications for funding, whilst another described how use of AI tools was helpful in assisting them where their physical ability had been limited, demonstrating how AI could increase accessibility in artistic practice. However, the same artist commented: “I feel AI is a useful tool, but I do not get as much enjoyment as I do when I create work by hand”.

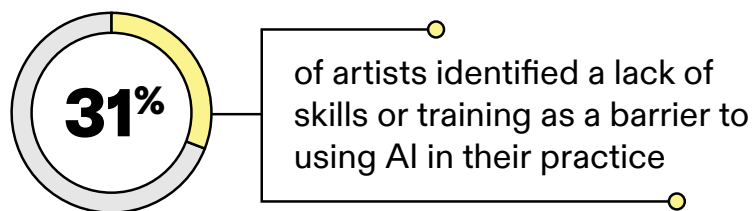
Respondents also considered the impact AI may have on creativity in general, and changing tastes in a faster-paced world: comments ranged from “it can create extraordinary things”, to it produces “fast food content”. One respondent felt that the repeated use of AI will in fact lead to a “narrowing” of expression and creativity, as AI outputs are derived from the images used to train the very same AI model.

Thoughts expressed throughout the survey demonstrated a wide range of feelings, often personal and linked directly to artistic practice, of how AI could change the landscape of being an artist. Irrespective of artists being excited or cautious about the possibilities of AIs, one strong theme that emerged was the lack of opportunity to really learn how to use AI and build AI-relevant skills.



96% of respondents said they had not received any training or education in AI. For many, this may be because their formal education ended prior to the popular uptake of AI-backed technology, whereas for others this may indicate a lack of opportunities for relevant training courses or professional development. It highlights a problem that

the majority of respondents felt unskilled and untrained in using the tools that could potentially bring benefits to their practice: 31% felt that the lack of skills and training was a barrier to using AI in their work.



Recent exhibitions in major UK cities⁸ have explored AI through art, engaging audiences by showcasing how artists are using the technology. Therefore, a lack of appropriate skills development opportunities for artists on AI could leave many artists left behind and unable to meet changing demands and tastes from clients or the general public.



It's all about the feelings, 2022.

© Beverley Hood. Photograph by Chris Scott.

It's all about the feelings... is a film and performance project by Beverley Hood, an artist and Reader in Technological Embodiment & Creative Practice at the University of Edinburgh. Working with actor Pauline Goldsmith, skilled in professionally crafted emotional display, the project scrutinises whether the emotional AI technology is really capable of seeing our 'real-time emotion' or just how we express emotion, as a result of personality, social and cultural signifiers.

4. REGULATING AI AND ETHICS

Respondents were asked their views on ethical and regulatory aspects of AI. Respondents displayed an understanding of the operation and capabilities of AI technologies, including knowledge of who owns or controls popular generative AI models and products; the difference between generative AI and other applications of AI technology; and familiarity with public debates on AI including regulatory measures taken in different jurisdictions.

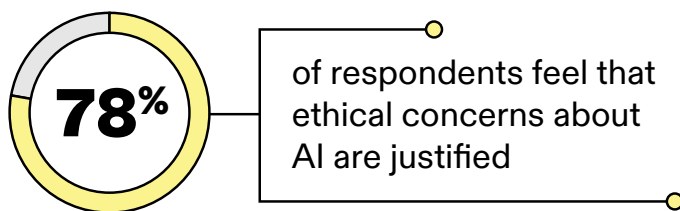
Many respondents commented on their urgent concerns around misinformation, falsified images, such as ‘deep fakes’, and ethical repercussions of AI-generated text, images and audio. Commercial artists, such as photographers, explained how AI generated fake images can compete in the same marketplace as a ‘real’ image created by the photographer, rendering viewers unable to distinguish one from another: “[it] undermines the professional reputation of photographers and public trust in what we do”.

Artists commented on wider issues of how a reduction in jobs and opportunities in the arts and creative sectors – spurred by using generative AI outputs instead of human creativity – will have ongoing detrimental effects, in particular around access to artistic professions and diversity in the industry. One respondent said that without fair pay, only those from wealthy backgrounds can ‘afford’ to be an artist. Another comment referred to issues around companies using AI as a way of falsely representing diversity and highlighted a story of a US-based fashion brand using AI-generated images of a model for their adverts. The model appeared to be a young black woman, however she was not real, leading to many comments about the company’s disingenuous attempt at appearing diverse.

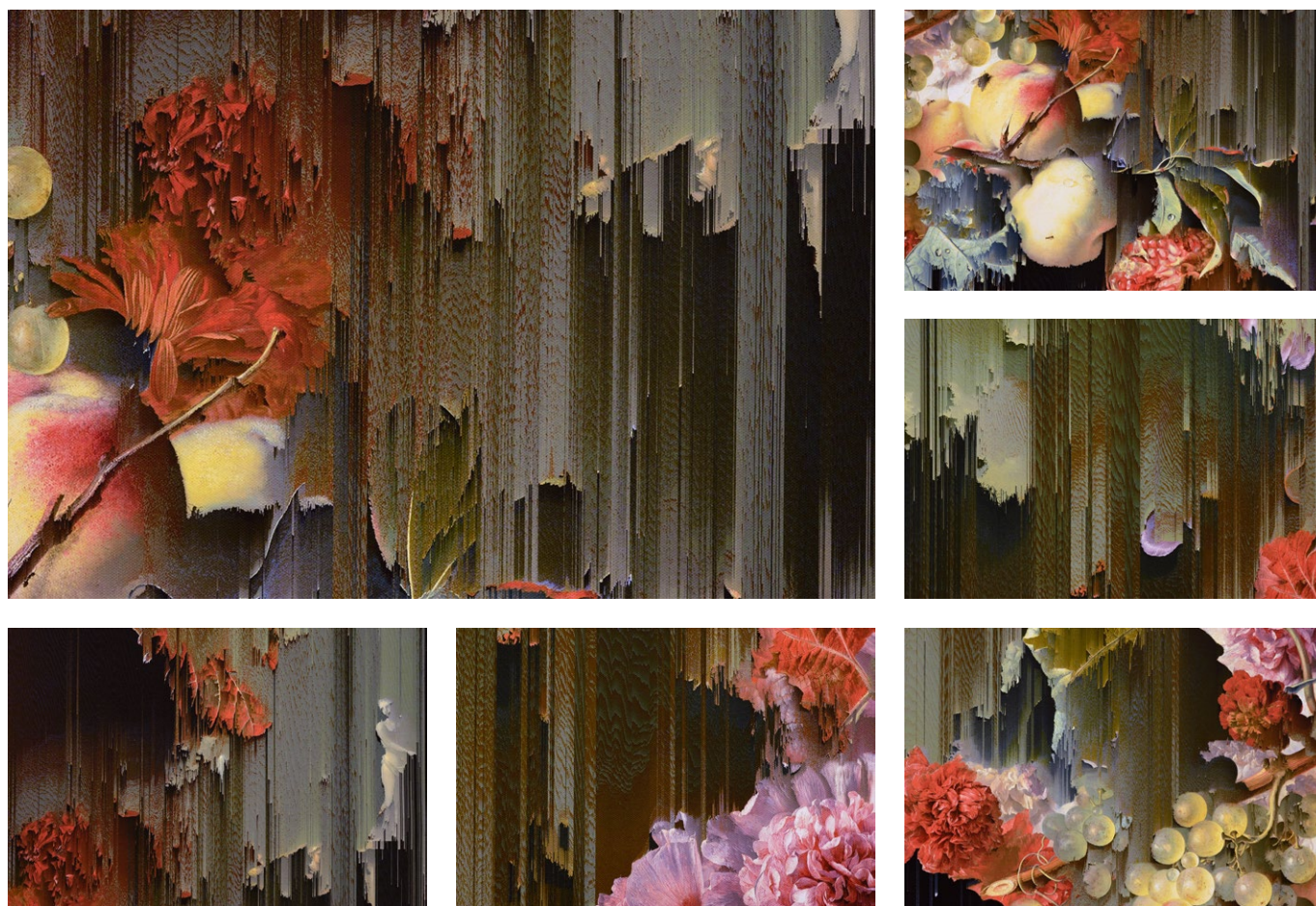
Ethical concerns around the transparency of AI models and the resulting bias of AI-generated information were of significance to respondents, as 78% felt that well-publicised ethical concerns were justified. Respondents were worried about the ‘secrecy’ and ‘opaque’ nature of AI models, as it is often not possible to determine exactly what images or other data have been used to train AI. One comment referred to the use of terms and conditions or contractual language on the access point for some generative AI models or tools, which do not take responsibility for any of the data used to train AI and may assert rights over any of the outputs generated using the software.

Several comments also expressed that AI is not inherently the issue, but how operators of AI have so far not built models that are fair and responsible. Yet there is appetite for this. A respondent suggested that there are “ways in which AI can be ethically and legally used in people’s artistic practice... but that is not happening at the moment.” This echoed calls from others that they would have more interest and trust in using AI models and tools that were built in respect of people’s copyright and

were transparent in what data was used for training: “ethics should be leading the way, not the afterthought.” A collective licensing solution would not only bring fair pay and control to artists, but also confidence and trust in AI.



Respondents demonstrated a overall strong understanding of the different approaches to AI regulation being considered internationally at the time of the survey. Many referred to the AI Act of the European Union, which demonstrated to them at least an attempt to “put safeguards in place”. When asked whether the UK Government should bring in safeguards and regulation around AI, 89% agreed or strongly agreed this was needed.



details from *New Order Fruit Piece*
(after Jan van Huysum, c. 1722), 2022
Giclée on canvas, 120 × 90 cm
© Gordon Cheung

A respondent highlighted the fact that even though AI is still developing, it is important for AI developers to be held to high standards. This includes “the obligation to report, justify, and be answerable for resulting consequences, particularly given the speed of development and integration into everyday practices.”

Based on the borderless nature of AI tools and software that is accessible online, many respondents commented on the need for a joined up regulatory effort between the UK and other countries, with many pointing to the USA as the home of several technology companies that own or control AI software. Artists and artists’ representatives also commented on recent decisions by the US Copyright Office that did not permit registration of copyright for an AI-generated work, and raised questions about what that means for the status of their work if they are to use AI for their practice. This concern was also reflected in the survey questions, where artists and artists’ representatives were asked whether artists should be the copyright owner of any works they have created using AI. Responses were varied: 46% of respondents felt that artists should be the copyright owner, 36% were unsure and 18% did not think the artist should be the copyright owner of works created using AI. This signals a potential lack of clarity over the legal position of AI outputs, which in turn contributes to barriers for artists using AI.

While artists and artists’ representatives displayed a strong preference for giving permission for the use of their work in AI training, and for receiving remuneration that could be administered by a collective copyright licence, comments reflected concerns that copyright law may be too weak. Respondents referred to ‘regulation’, ‘safeguards’, ‘guardrails’ and ‘copyright’ within the same comments, highlighting the view that strengthening copyright law will bring certain protections and safety measures to AI.





Circadian Nocturne, 2023
 © Anna Ridler
 Photograph by Michael Hull

*Using complex algorithms to explore non-human ways of keeping time, *Circadian Nocturne* features AI-generated animations of night-blooming and night-scented flora. Created with artificial intelligence and a high-tech machine that can keep time at an atomic level the work pairs highly precise computerized timekeeping methods with the often unpredictable and imprecise imagery created by autonomous digital software and is part of an ongoing project exploring time and technology. Ridler visually obscures tech-based accuracy with something more organic and in sync with the natural landscape*

CONCLUSION AND RECOMMENDATIONS

This survey of artists and artists' representatives was answered by 1000 people and received over 350 comments. This engagement demonstrates the interest many artists have in AI and the importance of having their voice heard. DACS is grateful to all of those who took the time to respond and for providing thoughtful and engaging comments.

The responses to the survey demonstrate to us that generative AI will have a significant impact on what it means to be an artist in today's world, as AI tools can offer generated outputs at a fraction of the speed of human endeavour, and usually for free. Artists and artists' representatives were candid that their work and livelihoods are threatened, especially in certain sectors like graphics, photography and illustration, where clients are already choosing AI-generated outputs over human work.

The key issue that underpins generative AI is how it was trained in the first place. Generative AI models are not capable of original thought: their outputs are derived from the works that artists themselves have made and laboured over, and made available to be seen and enjoyed. Artists overwhelmingly did not consent to this, nor are they being paid.

It is wrong to suggest that artists cannot live with AI. They can, but there needs to be fairness. Artists can imagine what a fair, equitable AI model looked like: where there is transparency over what artistic works are used for training; where they consent to their works being used and can meaningfully prevent uses; and most importantly where they are fairly paid. Artists and artists' representatives see receiving copyright royalties through a licensing mechanism from DACS as a step in the right direction.

The UK Government would like to incentivise AI companies to build their products in Britain, but unless there is a safe and ethical framework for AI tools to develop, trust in AI will be low. Incentives for one industry must not come at a detriment to another highly valuable industry: the creative sector brings £126 billion a year⁹ to the economy and provides jobs to 2.4 million people¹⁰. Respondents showed a keen desire to see Government regulate AI, deal with ethical issues around fake news and misinformation and most importantly that AI – like any other industry – should respect artists' rights and pay fair licensing fees for using artists' work.

On the basis of this survey DACS makes 5 recommendations to Government:

DACS' 5 Key Principles on AI and copyright



1. CONSENT, CONTROL AND COMPENSATION

Copyright gives artists the right to consent to uses of their works, to decide on whether or not their works should be used in a certain way, and to be paid a fair fee through a licence. AI models must comply with copyright law and such models should be built on the basis that artists have authorised use of their work for AI training.

In DACS' survey of 1000 artists and artists' representatives, 95% felt they should be asked before their work is used to train AI models, and 94% felt they should be paid in this instance. When asked whether they would sign up for a collective licensing mechanism operated by DACS to enable them to be paid when their work is used for AI training, 84% of respondents agreed.

Opt-out tools allow artists to control the use of their images, by preventing them from being used for training AI models. However, this is not a replacement for licensing of works that are - and have been - ingested for training. Where opt-out tools have been used by artists, these must be respected and enforced by technology companies training AI models.

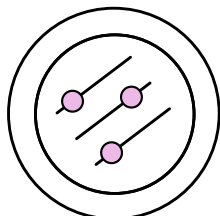


2. TRANSPARENCY

AI models must be transparent about what data is being used for machine learning and where this data is sourced from so that artists know if their work has been used for AI training. This would also allow artists to check whether authorisation was given inappropriately on their behalf by a third party.

Copyright should be on a par with widely accepted approaches to personal data, which allows an individual a right to access, rectify, oppose the use of and erase their data.

AI-generated outputs should be clearly labelled as such, which will benefit public safety by addressing issues of misinformation and build public trust in AI.



3. REGULATION

Copyright law in the UK strikes a balance between the exclusive rights of creators and users of copyright-protected works, who can utilise exceptions and limitations to use these works in certain ‘fair dealing’ situations.

The UK copyright framework does not need further exceptions or limitations, as any uses required for AI training can – and should – be licensed.

Copyright licensing takes place in a wide range of situations and industry practices, by allowing the use of copyright-protected works in return for fair payment, and the AI industry should be no exception.

DACS’ survey of artists and representatives demonstrated a widespread concern over ethical and legal considerations of AI, with 89% of respondents feeling the UK must bring in safeguards and regulation to make AI safer. Artists were not only concerned about the use of their work, but also about the use of personal data, misinformation and deepfakes.

DACS supports a regulatory environment that ensures safe use and access to AI-backed technologies.



4. INTERNATIONAL COMPETITIVENESS

The UK’s copyright framework strikes the right balance between rights and exceptions, but it has not kept up with developments adopted elsewhere in the world, which provide fair remuneration to artists.

Other countries have adopted efficient ways to remunerate creators when multiple works are used at high capacity, which has enabled artists to be paid for digital uses of their work. The UK has historically rejected blanket licensing schemes and levies that would fairly pay artists, yet other countries have used these schemes successfully and are looking to apply them in the context of AI.

DACS calls on the Government to implement legislative mechanisms that will give rise to fair payment for the use of artists’ work by AI.



5. INCENTIVISING HUMAN CREATIVITY

Human-centred creativity is fundamental to our society. Artists and other creators produce work that challenges our thinking, educates and entertains us, and improves wellbeing. AI-generated works are based on pre-ingested human creation.

Visual artists are often low-paid creative workers and rely on copyright royalties to invest in their practice for the benefit of the UK's creative industries, and society at large. The most recent available data calculated the median pay for an artist at £12,500 a year¹¹, and over 70% of artists work as freelancers, with little to no social security.¹²

In DACS' survey of artists and artists' representatives on AI, several artists commented that they have lost out on opportunities and work because AI-generated images were used instead of their creations.

Many artists are concerned that AI could replace them in the workplace, reduce opportunities, or drive down their pay further. Furthermore, many artists feel left behind in developing AI into their practice.

From DACS' survey of artists and artists' representatives, one third of respondents said a lack of skills and training was a barrier to using AI in their practice. Overall, 96% of respondents had received no education or training in using AI.



Robot, Royal Museum of Scotland, Edinburgh, 2011
© Wendy McMurdo. All Rights Reserved, DACS/Artimage 2024

APPENDIX: SURVEY DATA

Survey Dates:

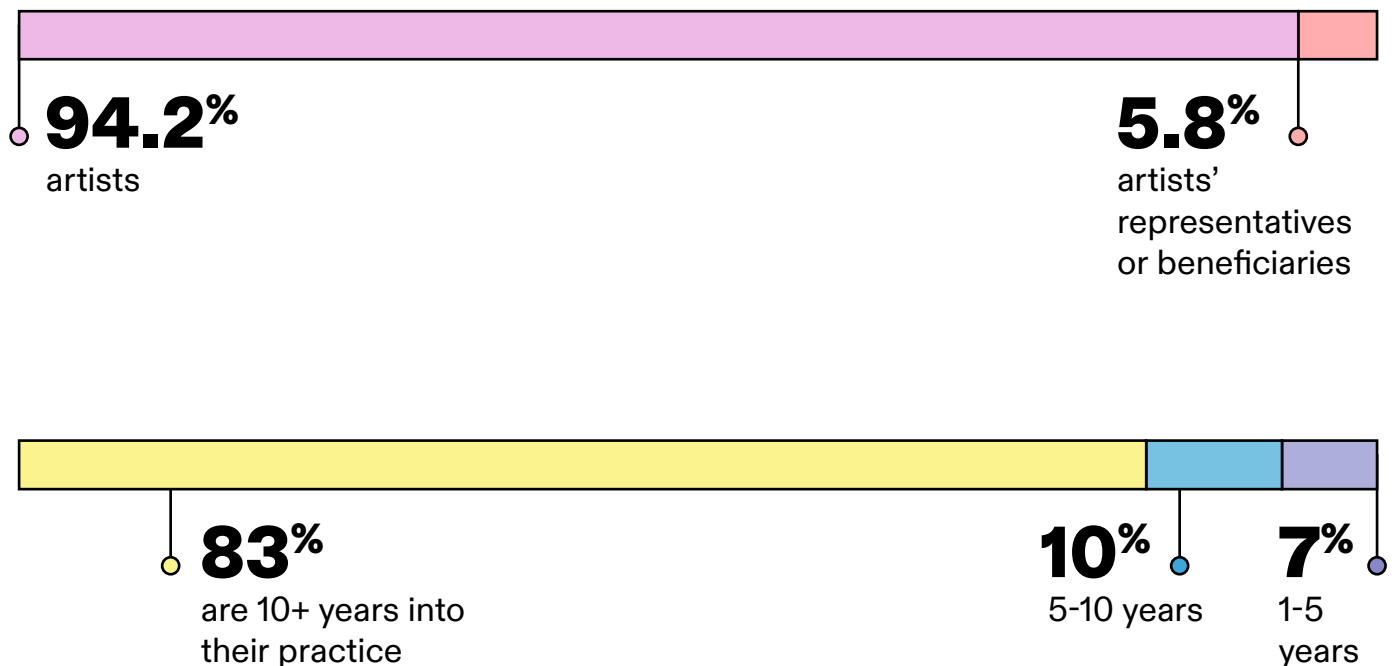
Thursday 8 September —
Monday 16 October 2023

The DACS AI Survey was conducted via Survey Monkey and distributed through DACS' Mailchimp and social media channels (Instagram, X, Facebook and LinkedIn).

The Survey was sent to a DACS mailing list of **13,561** all of whom are DACS members across various services.

In addition, the survey was shared by DACS' partner organisations.

1000 responses in total



Full set of Questions:

1. Are you a practising artist, or a representative of an artist's estate?
If you are both, please select the capacity in which you would like to fill out this survey.
2. How many years have you been practising as an artist? (If you are currently in education, please take your first year of study as your first year of practice).
(Artists only)
3. Are you concerned about your works / the works of the artist you represent being used to train AI models?
4. To the best of your knowledge, do you think AI models have been trained on your work / the works of the artist you represent?
5. Did you give permission for this use?
6. Opt-out tools allow you to restrict your works from being scraped by AI training models. They usually take the form of .txt files that can be embedded into the code of a website. Spawning's AI.txt is an example. Have you ever used any opt-out tools to restrict training on your work / the works of the artist you represent?
7. If AI models are (or have been) trained on your work, do you feel you should be asked?
8. If AI models are (or have been) trained on your work, do you feel you should be credited?
9. If AI models are (or have been) trained on your work, do you feel you should be compensated financially?
10. If DACS were able to negotiate a compensation agreement for the use of artists' work to train AI – e.g. in a similar way to how Collective Licensing* schemes work – would you sign up to this?
*Collective licensing allows people to use copyright protected material in return for a fee paid by the user. This is used in situations where it would be impractical for you to license your work yourself. These fees are then paid into a pot which is then distributed to copyright holders based on how much their work was used.
11. Are you concerned about your style / the style of the artist you represent being mimicked in artwork produced using AI platforms?

12. Do you think artists should be the copyright owners in any works they have created using AI tools?
13. If you were to use AI tools to generate images, would you have any concerns about using other artists' work when doing this? (Artists Only)
14. Have you ever used Artificial Intelligence or Machine Learning in your practice / as part of managing an artists' estate?
15. How do you use Artificial Intelligence or Machine Learning in your creative practice:
 - ☐ I use AI and/or ML to assist my output
 - ☐ I use AI and/ or ML to generate my output
 - ☐ I use AI or ML in another way (please specify)
16. Have you used any of these tools / software / processes in creative work? Please select all that apply.
 - ☐ Bard (Google)
 - ☐ ChatGPT (OpenAI)
 - ☐ DALL-E (OpenAI),
 - ☐ Generative adversarial networks (e.g. CycleGAN),
 - ☐ GPT-4 (OpenAI)
 - ☐ Midjourney,
 - ☐ Stable Diffusion,
 - ☐ None,
 - ☐ Other (please specify)
17. On a scale of 1-5, how would you describe your level of experience in Artificial Intelligence or Machine Learning technologies? (1 being no experience, 5 being a high level of experience).
18. If you are using – or planning to use – Artificial Intelligence or Machine Learning in your practice, please give a brief description of how:

19. What barriers are there, if any, to using AI / ML? Please select all that apply.

- ☐ I do not feel there are any barriers
- ☐ Access to tools and software
- ☐ Lack of skills or lack of training
- ☐ Lack of funding
- ☐ I have concerns about AI (e.g. ethical, legal etc)
- ☐ Others have concerns about AI (e.g. galleries, commissioners etc)
- ☐ Lack of time
- ☐ Lack of appetite from galleries/commissioners etc
- ☐ Other (please specify)

20. Have you had any training in using Artificial Intelligence and/or Machine Learning, including higher education?

21. Please describe the training in Artificial Intelligence and/or Machine Learning you have received, or what type of training you'd like.

22. How much do you agree or disagree with the statements below?

- ☐ Ethical concerns (e.g. use of personal data and AI bias) are justified
- ☐ Ethical concerns are overstated
- ☐ AI will stifle creativity
- ☐ AI will support creativity
- ☐ AI will replace jobs and opportunities
- ☐ AI will create new jobs and opportunities
- ☐ The UK government needs to bring in safeguards and regulation around AI
- ☐ The UK government should step back and not regulate AI

23. Please use the below box to add any further comments on the development of AI and how you feel it may affect artistic practice.

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1. [Portrait by AI program sells for \\$432,000](#), 25 October 2018, BBC
2. [Photographer admits prize-winning image was AI-generated](#), 17 April 2023, The Guardian
3. [The World's Smartest Artificial Intelligence Just Made Its First Magazine Cover](#), 21 June 2022, Cosmopolitan
4. [The government's code of practice on copyright and AI](#)
5. Example: [Have I Been Trained?](#), available free of charge
6. [US. Senate Judiciary Subcommittee on Intellectual Property "AI and Copyright"](#) 7 July 2023
7. [Photographer admits prize-winning image was AI-generated](#), 17 April 2023, The Guardian
8. Examples include, *AI: More than Human*, Barbican, and *AI: Who's Looking after me?*, Science Gallery
9. [Autumn Statement, November 2023](#), p.73
10. [Creative Industries Employment 14% Above Pre-Pandemic Level](#) Creative Industries Council, 27 September 2023
11. [Livelihoods of Visual Artists: 2016 Data Report](#), published 14 December 2018.
Research conducted by TBR and funded by Arts Council England
12. Ibid.

Get in touch

+44 (0)20 7336 8811

info@dacs.org.uk

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DACS

www.dacs.org.uk

33 Old Bethnal Green Road
London E2 6AA

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