
**Annual Review
2019**

Culture is at risk.

Pay artists.

DACS[®]

DACS Annual Review 2019

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Our year in numbers

DACS is a significant source of income for thousands of artists and estates. In 2019 we paid millions in royalties, helping to keep artists creating.

Paid in royalties in 2019

£18.3m

Number of artists and estates

81,000

**Artist's Resale Right
royalties in 2019**

£9.8m

**Previously undeclared
ARR royalties**

£400,000

**Paid to artists for
copyright infringements**

£75,000

**Paid to artists in
licensing fees**

£1.9m

**Paid to artists
via Payback**

£6.3m

Image page 3:
DC: *Semiramis* (2019), Tai Shani.
"Turner Prize 2019" at Turner Contemporary.
Photo © David Levene. Courtesy the artist and
Turner Contemporary.

Established by artists for artists, DACS is passionate about transforming the financial landscape for visual artists in innovative and dynamic ways and is proud to act as a trusted broker for over 180,000 artists worldwide.

Founded over 30 years ago, DACS is the leading UK organisation that campaigns 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.

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



Gilane Tawadros,
Chief Executive

Culture is at risk.

Pay artists.

Image on page 7:

In The House of my Father, 1996-7, Donald
Rodney. © The Estate of Donald Rodney.

In 2019, DACS paid out £18.3 million to 81,000 artists and their representatives, making us the UK's leading organisation distributing funds directly to artists.

Getting money directly to artists feels more urgent than ever. Particularly in the context of the Covid-19 pandemic that provides the backdrop for the publication of our record-breaking 2019 figures.

The picture is slowly emerging, but we are increasingly aware that the pandemic is having a severe and profound impact on artists in the UK. Exhibitions and commissions have been cancelled, and galleries closed, resulting in significant loss of earnings and opportunities. The burden of continuing overheads like studio rent and assistant fees continue to exist.

Gilane Tawadros,
Chief Executive

*Culture is at risk.
Pay artists.*

To find out more, visit
www.fairshareforartists.org/

Our research shows that 82% of artists had work cancelled immediately, and many have fallen through the cracks of Government support mechanisms. As we rely on creative content more than ever to keep ourselves entertained and inspired, we must remember to pay artists. Without them, we have no artistic production and no art world.

We are at a critical cultural moment in which the prominence of social media, and our appetite for fresh content during lockdown, can mean creative labour is taken for granted. It is vital that we make paying artists a priority. Without real paid opportunities – both digital and analogue – we risk losing a generation of artists.

This is why DACS invests in advocacy and campaigning to ensure the Government, society and the wider art world, understand the importance of investing in artists.

Our collaborations



Our collaborations

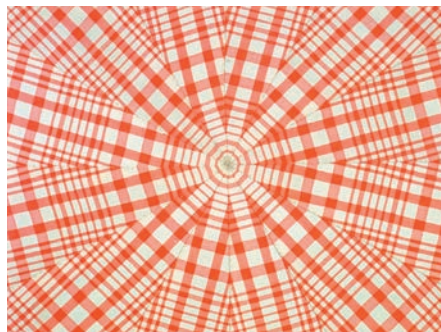
Creative projects we've licensed in 2019

Brands we've worked with in 2019 include:

16Arlington	Matches Fashion
The Ashmolean	Pat McGrath Labs
Barbican	Alexander McQueen
Bristol Old Vic	Penguin
COS	Phaidon
Deep Mind	Simone Rocha
Designers Guild	UBS
FIFA	Unilever
Graff Diamonds	V & A
Hauser & Wirth	Vogue
HSBC	Louis Vuitton
Huawei	Yorkshire Sculpture Park

Mrs Lowry and Son ▶

We often license artworks for film, and this year we were thrilled to work on Mrs Lowry and Son. The drama plays out against a backdrop of the great artist's paintings – licensed by DACS on behalf of the Estate of L. S. Lowry.



◀ Simone Rocha's visual merchandising

Highlighting the symbiotic relationship between art and fashion, we worked with designer Simone Rocha to enable the use of works by Louise Bourgeois in her Christmas store and window displays.



▲
Pat McGrath's pop-up make-up laboratory

We collaborated with legendary make-up artist Pat McGrath to license a reproduction of Walter Schulze-Mittendorf's iconic 'Metropolis robot' in a 3-month pop-up laboratory at Selfridges' Oxford Street store.



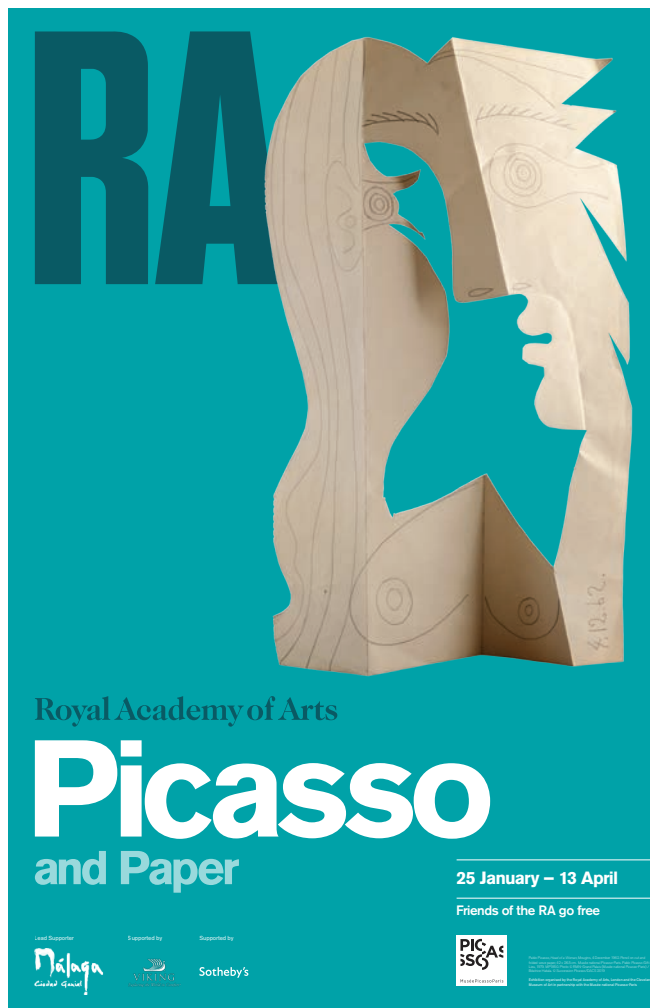
▲
Phaidon's Great Women Artists

We worked with publisher Phaidon on their use of over 70 artworks in a landmark publication charting five centuries of female creativity.



▲
16Arlington's Fall 2019 collection

German-American artist Richard Lindner provided the inspiration for up-and-coming British fashion designers 16Arlington and their Fall 2019 collection, showcased at London Fashion Week earlier this year. We worked with the label on their use of the painter's bold and colourful work, which was incorporated into the fabrics they used.



▲
Royal Academy of Arts
 Picasso and Paper
 25 Jan 2020 - 13 Apr 2020
 DACS licensed everything from the catalogue,
 marketing, exhibition sponsor materials and
 merchandise

Centre Pompidou
 Bacon En Toutes Lettres
 11 Sept 2019 - 20 Jan 2020
 We licensed and provided image files for
 the catalogue, marketing material and
 merchandise. The exhibition is travelling to
 Houston in 2020



▲
Barbican
 Into the Night: Cabarets and Clubs
 in Modern Art
 4 Oct 2019 – 19 Jan 2020
 DACS member Aaron Douglas's work was
 used by Barbican as the lead marketing
 image across invitations, onsite signage and
 the catalogue cover

Our events



Our events

Throughout 2019, DACS brought people together to hear from important artistic voices.

Hauser & Wirth and Daniel McLean ►

We partnered with Art360 Foundation and Hauser & Wirth Institute to launch Daniel McLean's book *Artist, Authorship and Legacy*.

The event was chaired by Melanie Gerlis of the Financial Times and The Art Newspaper. We heard from Daniel McClean, editor of 'Artist, Authorship & Legacy: A Reader', Jennifer Gross, Executive Director of the Hauser & Wirth Institute, artist Jacqueline Poncelet and Saskia Spender, President of the Arshile Gorky Foundation. Watch the event here



▲ Tai Shani

To mark Frieze Art Fair, we invited Joint-Turner Prize winning artist, Tai Shani to discuss her work with Rosie Cooper, Head of Exhibitions at De La Warr Pavillion. You can watch their intimate and illuminating conversation here



◀ Ryan Gander

The 2019 DACS Annual Award went to acclaimed conceptual artist Ryan Gander. He joined us at the Artworkers Guild, for an exploration of perspectives, and how we can make the best use of our time in a busy world. You can find out more about Ryan's work here

www.lissongallery.com/artists/ryan-gander

Image on page 17:

I... I... I..., 2019, Ryan Gander. Image by Andrea Rosetti. Courtesy of Ryan Gander and Esther Schipper. © Ryan Gander

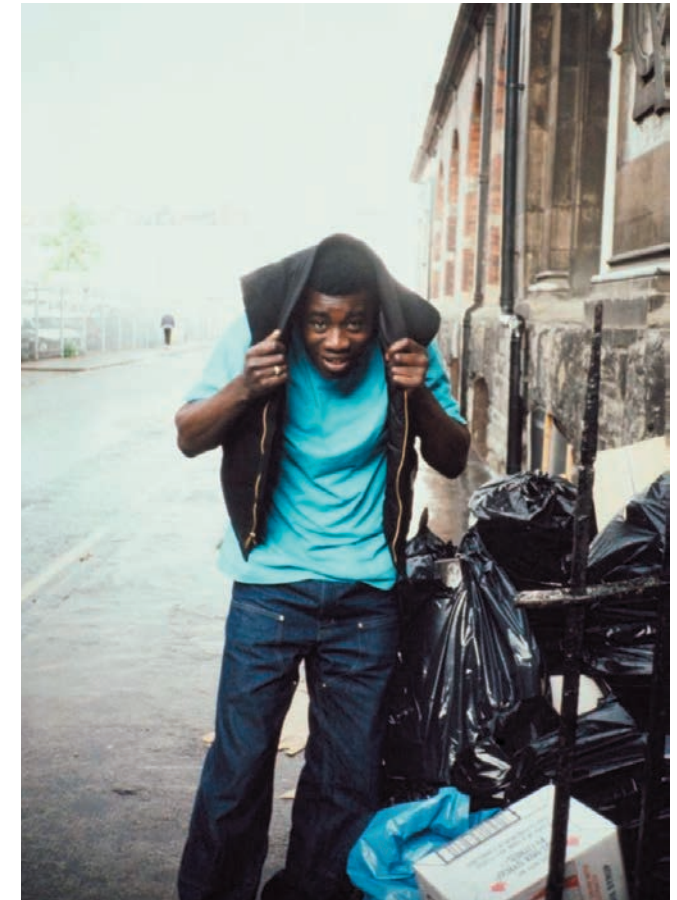
Image left:

Monkey see, monkey do, 2019, Ryan Gander. Image by Andrea Rosetti © Andrea Rosetti



▲ **Bronzechain**

DACS was also proud to announce the first fully licensed use of Bronzechain, our cutting edge bronze hallmark, supported by Verisart's blockchain technology. We celebrated with Bronzeage Foundry, who opened their doors to demonstrate the hallmarking live in action. You can find out about the event and the revolutionary bronze hallmarking process here



▲ ◀ **Johnnie Shand Kidd**

To celebrate Photo London, DACS hosted internationally-acclaimed photographer Johnnie Shand Kydd in conversation with photographer and writer, John Ingledew.

Jake and Dinos Chapman, Olmar Wharf, Old Kent Road, 2000, Johnnie Shand Kidd. © Johnnie Shand Kydd. All Rights Reserved, DACS/Artimage 2020. Photo: Johnnie Shand Kydd

Chris Ofili, outside Studio, London, 1997, Johnnie Shand Kidd. © Johnnie Shand Kydd. All Rights Reserved, DACS/Artimage 2020. Photo: Johnnie Shand Kydd

#FairShareForArtists



**“For me it is
about respect and
recognition as much
as money”**

Susan Stockwell,
Artist

**“It brings in a few
thousand a year
which I usually put
straight back into
publishing”**

Nicholas Sinclair,
Estate of Kyffin Williams



**“Royalties have
allowed me the
freedom
to create more”**

Pogus Caesar,
Artist



Fair Share For Artists

We launched our flagship campaign #FairShareforArtists to promote the importance of paying artists, and to secure their rights as the UK leaves the European Union.

We have met art world influencers, parliamentarians and fellow campaigning bodies to share these messages, but there is more work to do and we need your help. Download social media assets to share on your own channels here www.fairshareforartists.org/social-assets/

Visual artists earn on average £5,000 a year. Pay artists royalties to keep them making art.

£5,000

Our creative industries are worth £112 billion. Pay artists royalties to keep the creative economy booming.

£112bn

Follow us
@dacsforartists

Get in touch
communications@dacs.org.uk

DACS has distributed over £86 million in Resale Right royalties to artists and estates since 2006.

£86m

See what artists had to say in our video campaign.

Simon Patterson

“The Artist’s Resale Right is important because it supports artists in a more precarious position.”

Nicholas Sinclair

“The way we are able to share the benefits of a booming creativity economy is through artist resale rights... the benefit could be felt five or 50 years from now.”

Susan Stockwell

“The artist royalties, just like writer’s royalties keep the art world and art market going. Without that, the artist will completely disappear, and a world without artists is a very poor world.”

Mark Wallinger

“It’s a proper and just thing that artists recoup something from the resale of their work.”

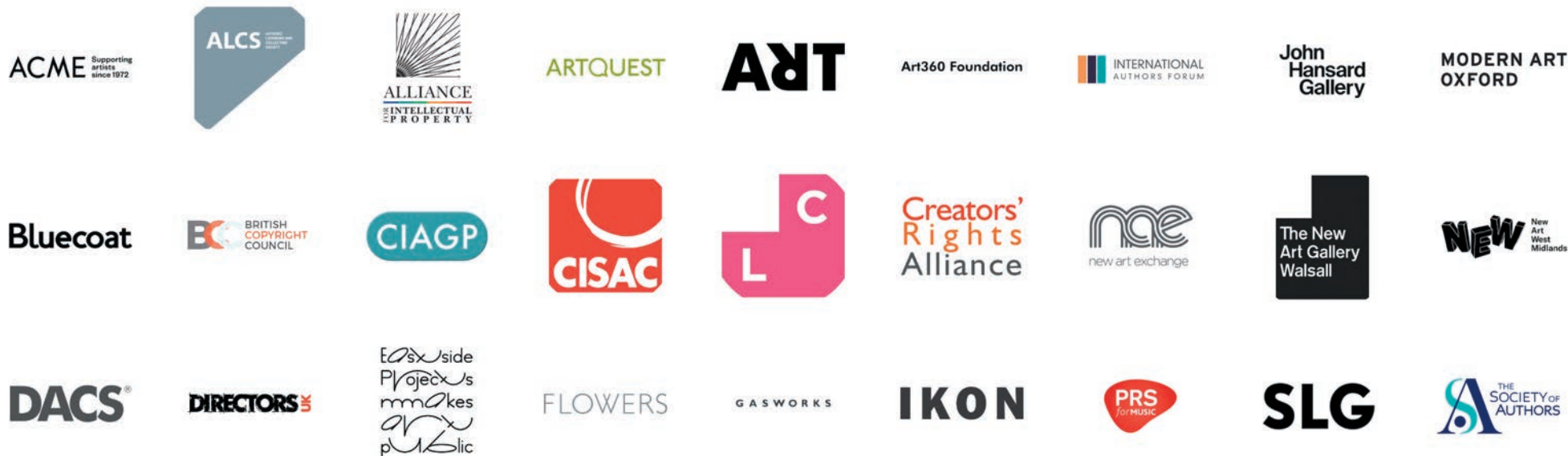
Francis Bowyer

“The greatest threat is not being able to create, it’s like a protection, and that is what I feel I need.”

Thank you to our supporters

Faisal Abdu'allah, Judy Adam, **Megan Mary Baker**, Richard Bake, **Jeanette Barnes**, Emma Bennett, **David Bickerstaff**, Francis Bowyer, **Tracy Brabin MP**, **Shadow Minister for Culture**, Kevin Brennan MP, **Chila Kumari Singh Burman**, Rhiannon Butler, **John Byrne**, Pogus Caesar, **Tere Chad**, Michelle Charles, **Michael Chance**, Lord Tim Clement-Jones, **Li Chiao-Ping**, Julia Crabtree, **Estate of John Craxton**, Cathy de Monchaux, **Jeremy Deller**, Michael Eden, **Anthony Frost**, Estate of Terry Frost, **Melanie Gerlis**, Melissa Hartley, **Susanna Heron**, Beverley Heath-Hoyland, **Kate Hindley**, Estate of John Hoyland, **Peter Hutchinson**, Fraser James, **Charles Jamieson**,

Perminder Kaur, **Estate of Ken Kiff**, Estate of Alan Lowndes, **Valerie Lowndes**, Rut Bles Luxemburg, **Agalis Manessi**, Russell Martin, **Estate of Tish Murtha**, Barbara Rae, **Baroness Lucy Neville-Rolfe**, Hayley Newman, **Janette Parris**, Saroj Patel, **Simon Patterson**, Frederique Pierre-Pierre, **Richard Riley**, Douglas Rosenberg, **Stuart Semple**, Sarah Taylor Silverwood, **Nicholas Sinclair**, Lucy Sollitt, **Antje Southern**, Susan Stockwell, **Johannes von Stumm**, Simon Tegala, **Mark Titchner**, Jessica Voorsanger, **Mark Wallinger**, Estate of Kyffin Williams, **Alexa Wright**, **Edward Woodman**, Richard Woods, **Peter Wylie**.



Our services



Protect your rights.

Join DACS today.

Copyright Licensing and Artimage

DACS has over 35 years of experience helping artists generate income through the licensed use of their work.

Our dedicated team understand the practice of each artist we work with, as well as artists' values and preferences regarding image use. We work with artists and leading brands to facilitate partnerships that both parties can be proud of, while making sure artists' rights are always protected.

See pages 11-13 for examples of our 2019 projects.

Artimage is our curated image site, which makes hi-res, artist or estate-approved images available to our wide range of clients. Through Artimage we offer a wrap-around service: putting licenses in place, collecting royalty fees and releasing quality image files.

Artist's Resale Right

The Artist's Resale Right is a royalty that is due when a work is resold by an art market professional for over £850 (€1,000).

Our in-house team of experts collect resale royalties and provide a quick, efficient payment service trusted by thousands of UK artists and estates.

In 2019, DACS distributed £9.8 million in ARR royalties.

Sign up and we will monitor sales of your work by auction houses, galleries and dealers and collect royalties on your behalf.

We also have a robust compliance programme in place ensuring we can secure royalties owed even if Art Market Professionals do not declare eligible sales. This programme led to us paying £400,000 in previously undeclared ARR royalties in 2019.

Get in touch to hear about our services.
membership@dacs.org.uk

Payback

If your work has been published in UK books, magazines or television you could be entitled to your share of millions in royalties.

Payback is an annual collective licensing scheme which pays artists for the reuse of artworks. In 2019, thousands of artists and their representatives claimed a share of over £8 million in Payback royalties.

Additional Benefits for Members

DACS' Artist's Resale Right and licensing members can access our Copyright Advice Service free of charge. This service includes advice and guidance about copyright matters and reviews of relevant sections in agreements.

We also have a copyright enforcement service for our licensing members which aims to protect artists' rights and artistic integrity but pursuing action when work is misused.



Mark Stephens, CBE **Outgoing Chair**

Farewell after 37 years with DACS

Image page 24:

Rock Against Racism, Lewisham, 1977
Syd Shelton. © Syd Shelton. All rights reserved, DACS/Artimage 2020

I have been associated with DACS since its creation in 1983, and Chair since 2012. I oversaw the legal process which formed the society, was present at the society of sculptors when DACS was publicly launched. All at a time when it operated from my legal offices opposite the Whitechapel Gallery. I am now stepping down and am encouraged by what has been a record year for DACS, with an amazing £18.3 million paid directly to artists and their estates.

Everyone at DACS is passionate about giving artists a voice and supporting them to make a sustainable income. I would like to thank them for their continued efforts. I also want to recognise the organisation's innovation, which places it in the top division of international collecting societies. I look forward to watching from a distance as DACS' work goes from strength to strength. Particularly as the UK economy and art market repair following the immense challenges caused by the Covid-19 pandemic. DACS' work will be more important than ever.

My interest in the art world was inspired by my father, who was an impoverished artist living in a garret. I was also surrounded by friends and colleagues who were immersed in the world of art. During the early 1980's I spent time in the chaotic yet vibrant East End of London, attending openings and collecting work. What quickly became clear to me – and a cohort of other copyright lawyers - was that artists were being ripped off and not paid for their intellectual property. Something had to change.

With the support of our French sister societies SPADEM & ADAGP, DACS was founded from an office under the stairs of my law firm. We began to enforce artist's rights, watching as the art and publishing worlds gradually started to evolve and change so that, finally, artists were being paid for their intellectual capital. This started with tens of thousands of pounds, quickly becoming hundreds of thousands, then millions... bringing us to the £18.3m paid in royalties to artists and estates in 2019!

Mark Stephens, CBE **Outgoing Chair**

Farewell after 37 years with DACS

We knew it was crucial for DACS to be a not-for-profit organisation. We were tired of seeing artists being exploited, so we wanted to line their pockets for a change. I am thrilled that DACS has been doing just that for 37 years.

I am proud to have had unwavering support during my tenure, not only from an exceptionally talented CEO, Gilane Tawadros, but also of the fabulous staff and cornucopia of talents around the Board table. I am exceptionally pleased that the Board is comprised of talented people who bring knowledge, innovation, insight, and valuable reflections on the art world. This makes DACS uniquely well placed to meet any tough times ahead.

I now pass the baton to, Margaret Heffernan, who will become DACS' new Chair. She is a writer, art collector and entrepreneur who began her career as a producer of arts programmes at the BBC. In the 1990s she ran the leading trade association for independent film and

television producers, where she was involved in lobbying both UK and EU Governments. She is currently Professor of Practice at the University of Bath's School of Management. Margaret sits on a number of Boards including the Centre for Effective Dispute Resolution, The London Library and FilmBath, which she chairs. She is also a former Council Member of the Royal Academy of Dramatic Arts.

Pleasingly, Nick Whitaker also joins our Board. He is a Chartered Accountant with substantial experience in auditing, corporate finance and forensic services across the public, private and not-for-profit sectors. Nick serves on the Board of The Intellectual Property Law Regulation Board, Business Continuity Institute and Islington Council. He also occupies the role of Chair of the Audit & Risk Committee for Housing Solutions, The Science Council and Leeds Beckett University. Nick is a former Trustee of the Open College of the Arts (which merged with the University of the Creative Arts).

DACS is the leading UK organisation for protecting and enhancing the rights of visual artists. I have valued my time, taking a leading role at such a vital organisation. I am incredibly proud of its contribution to artist's livelihoods, and the entire art world. I also feel confident that I have left it in extremely capable hands, and look forward to seeing DACS continue to do its valuable work.



Image on page 26:
We move in her way, 2017, Sonia Boyce.
© Sonia Boyce. All Rights Reserved, DACS/
Artimage 2020. Photo: George Torode.

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
www.dacs.org.uk/about-us/governance

Board of Directors

We are governed by a Board of Directors that ensures 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 www.dacs.org.uk/about-us/board-of-directors

The Directors who served during 2019 were:

Michelangelo Bendandi
 Rut Blee Luxembourg
 Neil Burgess
 Cortina Butler
 Ian Coleman
 Julia Crabtree
 Matthew Flowers
 Herman Lelie
 Mary Moore
 Janette Parris
 Frederique Pierre-Pierre
 Niru Ratnam
 Mark Stephens CBE
 Sarah Taylor Silverwood
 Klaus Thymann (until September 2019)
 Jane Wilson

Total remuneration costs for the Board were as follows:

	2018
	£
Directors Emoluments	£ 73,560
	2019
	£
Directors Emoluments	£82,557

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 2019, DACS received no formal complaints.

Read DACS' Code of Conduct at

www.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.

   @DACsforArtists

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Image credits:

Page 10:

Models at the 16Arlington catwalk show Autumn/Winter 2019.
Photo © Rory James, 2020.

Page 11:

Film poster for Mrs Lowry and Son, artwork © The Estate of L.S.
Lowry, All Rights Reserved, DACS

Louise Bourgeois licensed for Simone Rocha window display, image courtesy Simone Rocha, artwork © The Easton Foundation/VAGA at ARS, NY and DACS, London

Page 12:

Walter Schulze-Mittendorf licensed for Pat McGrath's pop-up make-up laboratory, Walter Schulze-Mittendorf © DACS 2020.

Great Women Artists, published by Phaidon, 2019

Models at the 16Arlington catwalk show Autumn/Winter 2019.

Photo © Rory James, 2020.

Page 18:

Photos of Susan Stockwell, Nicholas Sinclair and Pogus Caesar taken for DACS © Chris Waggot, 2020.

Page 22:

DJ and writer Princess Julia at the DACS Summer Party, 2019.
Photo © Brian Benson, 2020.