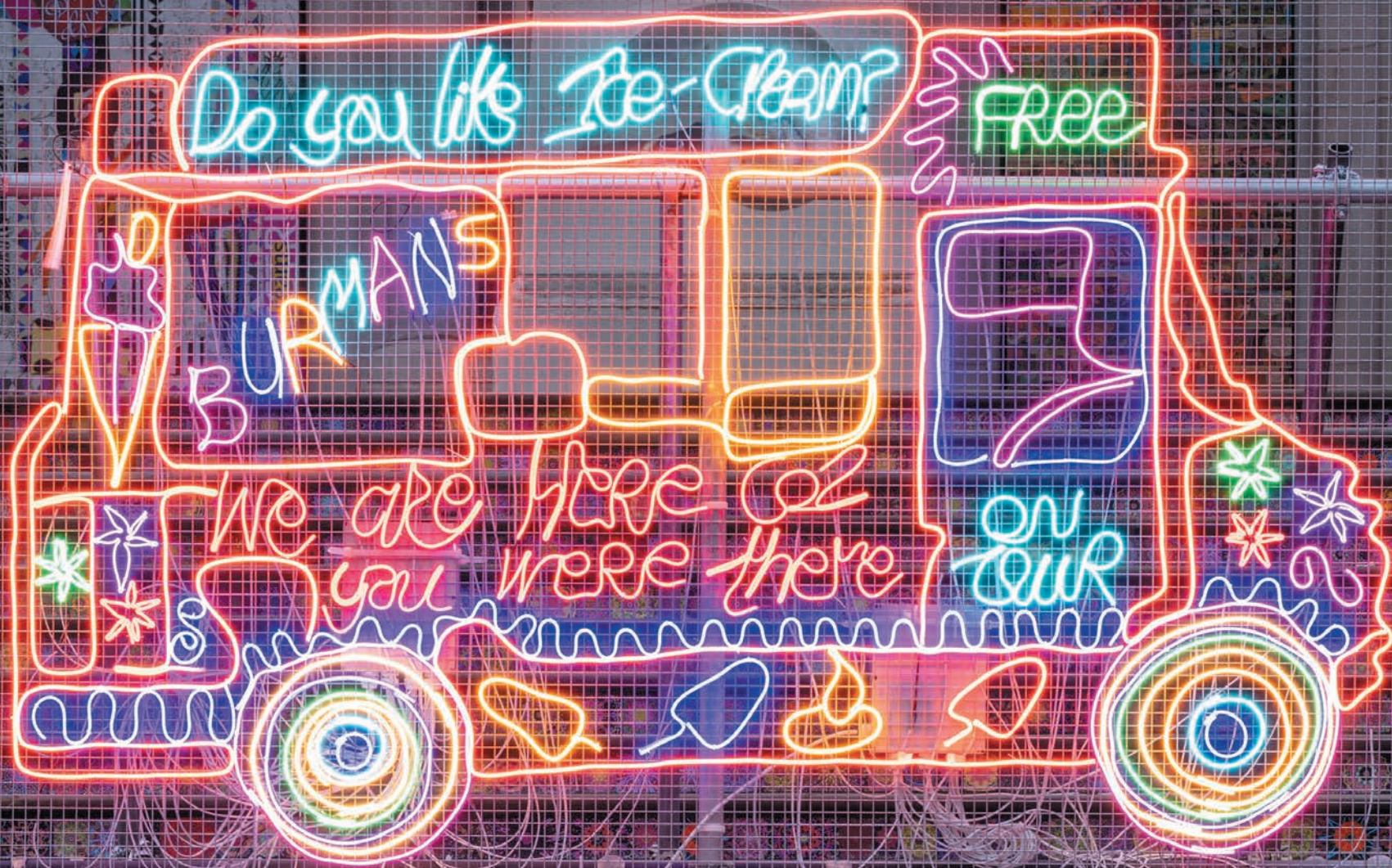


# Annual Review 2020





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## DACS Annual Review 2020

### Contents

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Cover image:

*Winter Commission 2020: Chila Kumari Singh Burman - Remembering a Brave New World*

© Chila Kumari Singh Burman. All rights reserved, DACS/Artimage 2021 Photography:

© Tate photography (Joe Humphrys)

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Chief Executive

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**“The pandemic has shown how important artists are for everyone’s wellbeing. *Remembering a Brave New World* has become a beacon for London, lifting people’s spirits. It is proof of the power of art to enlighten people and energise them.”**

Chila Kumari Singh Burman

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## Our year in numbers

**DACS is a significant source of income for thousands of artists and estates. In 2020 we paid millions of pounds in royalties, helping thousands of artists to continue making work.**

**Paid in royalties in 2020**

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£15.2m

**Number of artists and estates**

---

72,000

**Artist's Resale Right  
royalties paid to artists**

---

£8.6m

**Previously undeclared ARR  
royalties paid to artists**

---

£121,000

**Paid to artists for  
copyright infringements**

---

£194,000

**Paid to artists in  
licensing fees**

---

£1.5m

**Paid to artists  
via Payback**

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£5.1m

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**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 in 1984, 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](http://www.dacs.org.uk)



**PLEASE BELIEVE THESE DAYS WILL PASS**

**24hr CAR WASH**



20  
ZONE

Controller  
ZONE

**PLEASE BELIEVE THESE DAYS WILL PASS**

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*Please believe these days will pass, 2020.*  
Mark Titchner © Mark Titchner. All Rights Reserved,  
DACS/Artimage 2021. Photo: Mark Titchner

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One of the most powerful things to emerge during the pandemic is the importance of the arts to our well-being as a nation.

Over the past eighteen months, the arts have been a source of inspiration, respite and hope. In Britain's post-pandemic recovery, the visual arts, and artists in particular, can play a critical role.

From Belfast to Margate, Powys to Edinburgh, creative industries have shown how the arts can drive economic recovery, community cohesion and local enjoyment. One only has to look at the economic and regenerative impact on a city when it becomes a 'city of culture' to see the benefits brought by investment in the arts.

Throughout 2020, DACS is proud to have been able to support artists through our services, paying out over £15.2 million to 72,000 artists and their representatives. By supporting artists,



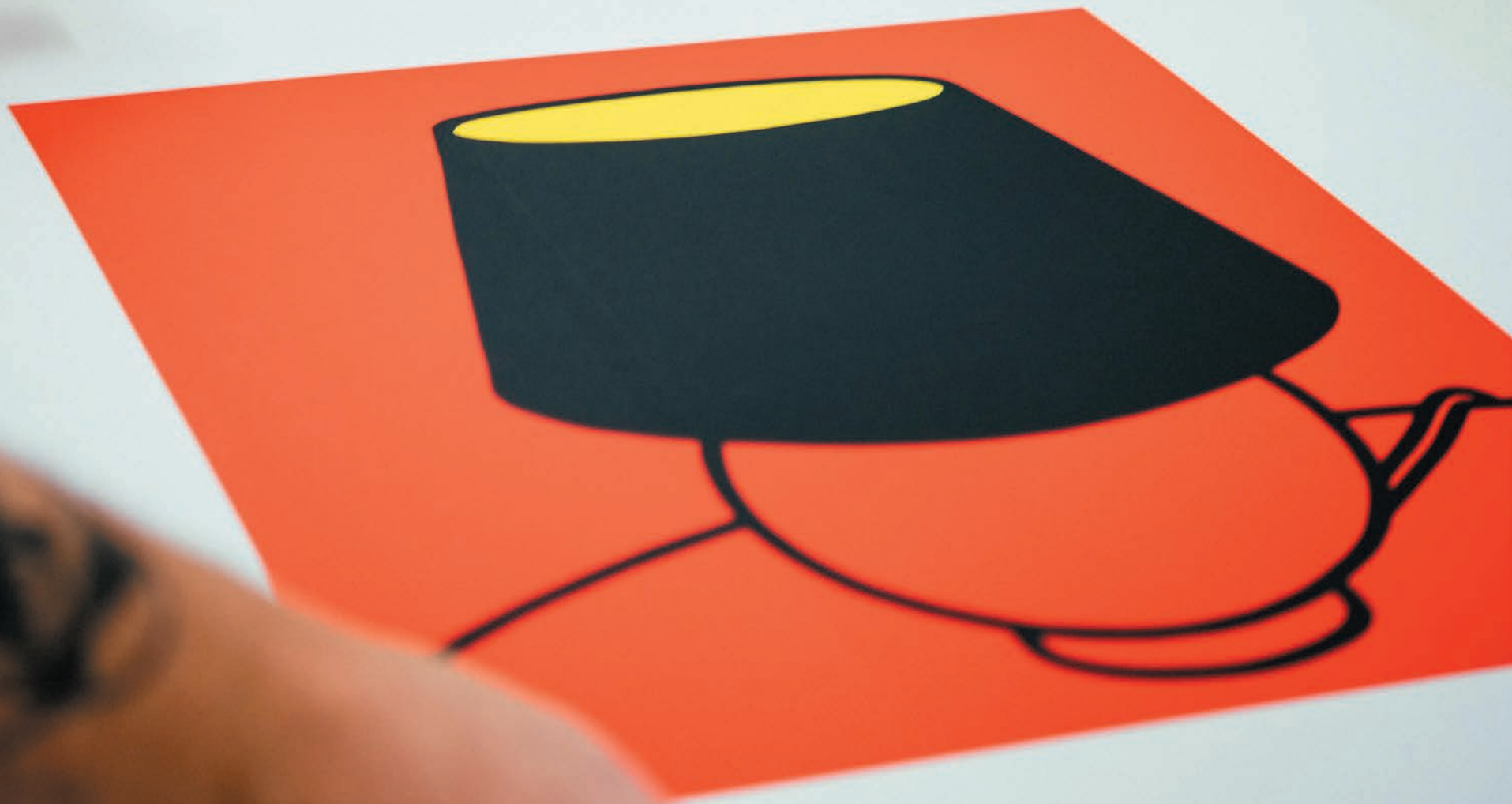
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we support the UK's world leading cultural heritage, tourism, and creative industries and contribute to the UK's soft power and international standing.

That's why DACS launched the Manifesto for Artists earlier this year. Crowd-sourced from artists' responses and based on their experiences of the impact of Covid-19, it sets out the key policy changes that can make a material and significant difference to the financial sustainability of visual artists in the wake of the pandemic.

The Manifesto sets out a roadmap for how we can invest in artists of all ages and backgrounds. Over the next year, and through a range of initiatives, DACS will be lobbying to secure changes in the medium and long-term, working in partnership with other organisations and agencies to deliver tangible results that support artists across the UK and the communities in which they are based.

# Our collaborations



# Creative projects we have licensed in 2020

## Andy Warhol at Tate Modern

In March 2020, Tate unveiled a major Andy Warhol retrospective. We were pleased to assist Tate in licensing the use of Warhol's works on merchandise for sale in the Tate shop. Instantly recognisable images such as Warhol's portrait of Marilyn Monroe *Marilyn Diptych* (1962) were emblazoned on trays, make up bags and scarves, whilst *Banana* (1967) and *Skull* (1976) adorned tote bags and baseball caps.



## ◀ Tate facemasks

As the pandemic forced galleries to close in Spring 2020, Tate were quick to ensure their visitors could stay safe and stylish by creating a series of face coverings inspired by works from their collections.

DACS were pleased to work with Tate to license the use of the works *Untitled (Safety Pins)* (1991) by Louise Bourgeois and *Punjabi Rockers* (2017) by Chila Kumari Singh Burman for a series of artwork-inspired face coverings for sale in the gallery's shop.





#### ▲ **Frank Bowling and Anthony Frost for the BBC**

If you caught actor Idris Elba in conversation with legendary Beatle Paul McCartney on the BBC last year, you might have noticed the vibrant abstract paintings in the background. We worked with production company So Television to license artworks by abstract painters Frank Bowling and Anthony Frost to complement this discussion between the iconic pairing.

#### **EA Sports FIFA 21 ►**

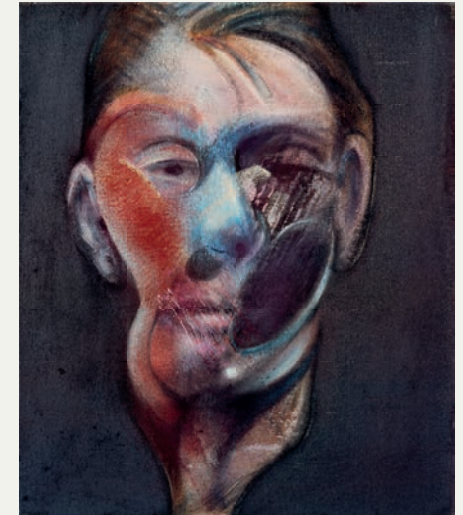
Game on! Reflecting the broad range of projects that the DACS Artimage team develop with our clients, Electronic Arts came to us for assistance in licensing its depiction of the Parc des Princes football stadium in Paris, France, for the latest installment of the EA SPORTS FIFA video game series. Our team helped secure permissions in consultation with the estate of the stadium's architect, the late Roger Taillibert, for the stadium to feature in FIFA 21.



George Orwell Nineteen Eighty-Four



MODERN CLASSICS



MODERN CLASSICS

George Orwell  
Nineteen  
Eighty-Four

#### ▲ **Francis Bacon for George Orwell Penguin Classics**

With a shared interest in the raw and unsettling facets of humanity, the works of painter Francis Bacon and writer George Orwell have many parallels. With the launch of a new series of Orwell's classic titles, we worked with the team at Penguin Classics to license works from the Francis Bacon estate. Dark, abstract works such as *Blood on the Floor – Painting* (1986) and Bacon's *Self Portrait* (1976) adorned the covers of novels including *Animal Farm* (1945) and *1984* (1949).





▲  
**Stella McCartney Spring/Summer collection**  
 British designer Stella McCartney's Spring/Summer 2021 collection set out a manifesto for accountability and consciousness of environmental issues in the fashion industry, and a desire to bring together the worlds of nature, art and style. What better way to convey McCartney's ethos than the work of sculptor Richard Long, whose groundbreaking land art, working with natural and found materials forges a powerful connection with the Earth. We worked with the fashion label to license the use of Long's sculptural work *Full Moon Circle* (2003) on permanent display as part of the exhibition *Earth Sky* at Houghton Hall in Norfolk, for use in the collection's promotional film.

### Luxury homewares brand Blithfield

Our team worked closely with Blithfield, to license a series of works by British designer, teacher and painter Peggy Angus. The Peggy Angus Collection features an extensive range of fabrics and wallpaper. The collection draws inspiration from Angus's distinctive handblocked designs faithfully reproduced in a range of colours.



### King & McGaw edition prints

Our team were delighted to work closely with King & McGaw on licensing and producing a range of high-quality edition prints showcasing the work of DACS members including Patrick Caulfield, Gilbert & George, Ivon Hitchens, Fiona Rae, Nick Gentry and David Shillinglaw.

Like DACS, King & McGaw believe contemporary art should be accessible to everyone. This shared ethos extends to a commitment and dedication to the faithful reproduction of their featured artists' works. Each edition is handcrafted by their expert team, with over 35 years of experience working with world leading collections, museums and galleries.



## Vide Atelier

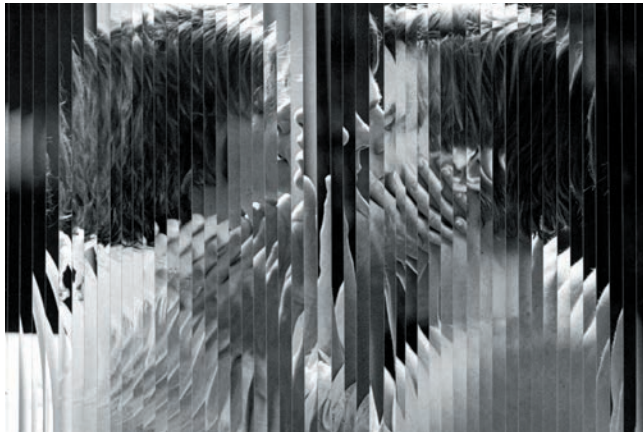
DACS launched Vide Atelier in June 2020, a curated collection of limited edition artist prints, in collaboration with Marcel for Art, a free digital fine arts management platform, and Verisart, the market leader in blockchain verification for contemporary art.

Featured artists received all profits from their editions, with no commission deducted. Vide Atelier was launched to help artists weather the devastating impact of Covid-19 on their income, with the selection of artists and works expanding periodically throughout the duration of the project.

The project aimed not only to help sustain artists' practices during the pandemic, but also beyond this turbulent time as traditional mechanisms of sale and exhibition were thrown into an uncertain and potentially enduring pause.

Over a period of six months, the collaboration raised £72,500 and helped 448 artworks enter into private collections with blockchain-certified provenance.

[www.videatelier.org](http://www.videatelier.org)

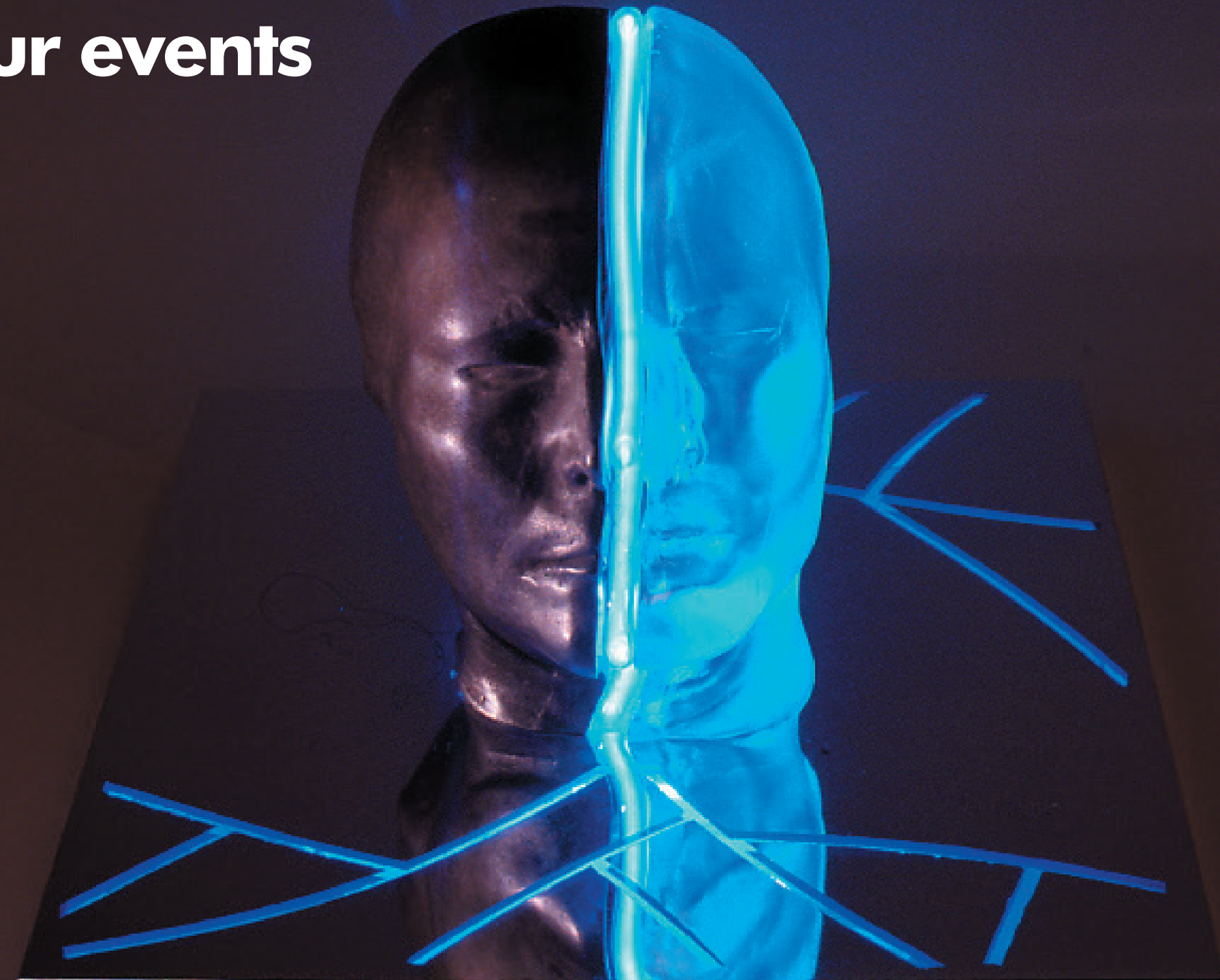


Featured artist and Marcel for Art co-founder, Ori Gersht says:

*'Vide Atelier was set up with a clear goal: the creation of a platform which benefits artists first, and supports self-sustaining artistic practice. Artists are often approached to give away works for free, or large commissions are deducted from sales. Vide Atelier challenges existing ways of working, with all profits going directly to artists. As the art market adapts to survive, we want to put artists at the heart of its new economics.'*



# Our events



## Our events

Throughout 2020, DACS hosted a wide-ranging programme of seminars and discussions.



### ◀ Art School Workshops and Webinars

It is important that artists know their rights and how to protect their work. During 2020, we worked with Goldsmiths College, the Royal College of Art, and University of the Arts London to help students, graduates and post-graduates understand copyright and have the confidence to assert their rights and safeguard their work through the course of their career.

### Transmissions ▶

We supported Transmissions (series 1 and 2), an online platform set up by curators Ann Duffau, Hana Noorali, and artist Tai Shani, to support artists during the pandemic. The ongoing series commissioned artists, writers, and thinkers to share their work online in a DIY TV show format and included contributions from Lawrence Abu Hamdan, Legacy Russell, Kat Anderson and Ignota Books.

[www.transmissions.tv/](http://www.transmissions.tv/)



Image on page 15:

*Divided Self*, 2001, Liliane Lijn, Collection of the artist. © Liliane Lijn. All Rights Reserved, DACS/Artimage 2021





▲  
**Stuart Brisley**

In collaboration with Book Works, we hosted a panel discussion to celebrate the publication of *The Stuart Brisley Interviews: Performance and its Afterlives*. DACS Chief Executive Gilane Tawadros, who conducted the interviews, was in conversation with Goldsmiths' Professor Michael Newman, Dr Sanja Perovic from King's College London, and British Film Institute curator William Fowler to discuss the work of Stuart Brisley, 'godfather of British performance art'.

[Watch here](#)

**Liliane Lijn**

To mark the launch of our Autumn public programme, we invited artist Liliane Lijn to deliver our first DACS Presents event. In her talk, *Silvana Bismarck Speaks*, Lijn explored how dreams and visions have inspired her work, guiding her art practice and her life.





M A N

I F E

S T ●

For  
Artists

DACS<sup>®</sup>

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# Manifesto For Artists

In August 2020, we surveyed our membership about their experiences of the pandemic and the effect it has had on their livelihoods.

We received over 2000 responses, and the findings made for sobering reading:

73% of artists had seen their livelihoods affected by Covid-19

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73%

40% saw the indefinite postponement of projects

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40%

47% were not eligible for any government support.

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47%

## Manifesto For Artists

**In response to a series of focus groups with artists and this survey of our members, we launched the Manifesto for Artists in March 2021.**

Crowdsourced by DACS, in dialogue with artists based across the UK, the Manifesto forms a collaborative statement of ideas and intent to steer visual artists beyond the Covid crisis. It sets out a roadmap for how DACS will lobby to secure these changes to support artists in the medium and long term.

Read the **Manifesto for Artists** [here](#)

### Get involved

Sign up to our mailing list for news updates [here](#)

Tweet your support #ManifestoForArtists2021 @DACSforArtists

Download social assets and share on your channels [here](#)







**"Getting involved with DACS and brainstorming the *Manifesto for Artists* has been a really positive and uplifting thing to do during the pandemic – it gave me some real hope for how we can help artists."**

Sam Creasey



**"In the UK, we have an abundant and intricate cultural ecology which creates many beneficences - at the very heart of this are the artists. They must be supported."**

Rut Blees Luxemburg



**"The pandemic has really changed how we use space. With businesses failing, this has unfortunately meant that a lot of offices, shopfronts and other types of spaces have been left empty. It's always such a shame for spaces not to be used and artists always need space to produce and present work and I think there lies a massive opportunity for the arts."**

Haroon Mirza

# Our services





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# Protect your rights

## Join DACS today

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

Our clients want the best images for their projects, along with the security of artist approval. Our artists want to be paid fairly and to be happy with how their works are reproduced. Our professionalism, transparency and flexibility are valued by all those with whom we collaborate.

Artimage is our curated image platform, which makes available over 20,000 hi-res, artist or estate-approved images to a wide range of clients. Through Artimage we offer a wrap-around service: putting licences in place, collecting royalty fees, and releasing quality image files.

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### 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 £1,000 or the equivalent in pound sterling.

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 2020, DACS distributed £8.6 million in Resale Right 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 to track down royalties which have not been declared. This programme resulted in payments of £121,000 to artists and estates in 2020 for previously undeclared Resale Right royalties.

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**Get in touch to hear about our services.**  
**[membership@dacs.org.uk](mailto:membership@dacs.org.uk)**

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### Payback

Every year, we pay artists for the use of artworks that are published in UK books, magazines and shown on TV. If your work has been published, 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 2020, thousands of artists and their representatives claimed a share of over £5 million in Payback royalties.

### Additional Benefits for Members

DACS' Artist's Resale Right, Copyright licensing and Artimage members can all 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 by pursuing action when work is misused.





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## Margaret Heffernan, Chair

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Image page 22:

*La Chevelure (2 parts)*, 2002, Maud Sulter © Estate of Maud Sulter. All rights reserved, DACS/Artimage 2021. Image: © National Galleries of Scotland

Image page 24:

*Prophetic Map I: Toju Ba Farabale*, 2019, Evan Ifekoya. © Evan Ifekoya. All rights reserved, DACS/Artimage 2021. Photo: © White Cube (Jack Hems)

Chairing any organisation requires a great deal of oversight, but also distance; familiarity but also objectivity; support but also critical judgement. In ordinary times, this is hard to do well. Beginning after having met only Gilane and a few board members just before the first lockdown has meant getting to know DACS without meeting the whole team or being part of any face-to-face meetings. That the organisation has functioned so well, during such an exceptionally bewildering time, is a huge tribute to every single person who works hard to support DACS' mission and its members. I take no credit for this but feel honoured to be part of such an important and impressive organisation.

I was drawn to DACS for many reasons. I am not an artist but I buy the work of living artists when I can. The pictures and sculptures I've acquired over the years still give me joy and much to think about. During a career in radio, television, film and technology I've been lucky enough to work with different kinds of

artists – writers, composers, designers – and from them I've come to see how difficult it is to persevere with work that many don't ask for or understand but work which gives our daily lives meaning, contemplation and joy. As everyone today comments on the increasing uncertainty of life, I've more than once thought that this is a subject on which artists are experts and always have been. So the cause of making the artist's life sustainable is close to my heart, as is a compulsion to try to get the wider world to appreciate just how much it takes – in time, effort and courage – to dare to be an artist, and how pointless our lives would feel if you did not do so. I also believe quite passionately that artists should be paid. So I like to think I bring to DACS something of a missionary zeal for its work.

The pandemic has proved devastating for artists: both because so many freelance and part-time jobs disappeared without warning (and mostly without furlough) and because

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## Margaret Heffernan, Chair

many have found the experience of lockdowns creatively enervating, resulting in a loss of both income and output. But this crisis has also galvanised DACS into a campaigning organisation, building fierce and committed coalitions to support the working lives of artists in every way possible. We can all see now how far the life of the nation depends on many of the most precarious and vulnerable, among which artists loom large. Everyone at DACS is wholly committed to making artists' lives sustainable. This is the driving vision behind the Manifesto for Artists, the Smart Fund and a series of new initiatives and events at the present time and beyond.

While the pandemic has grabbed most of the headlines this year, it has sometimes distracted from other sources of change and challenge. Chief among these is the emergence of new technologies that can identify and track the use of artists' work online. We expect this to make it easier, faster and cheaper to protect more of

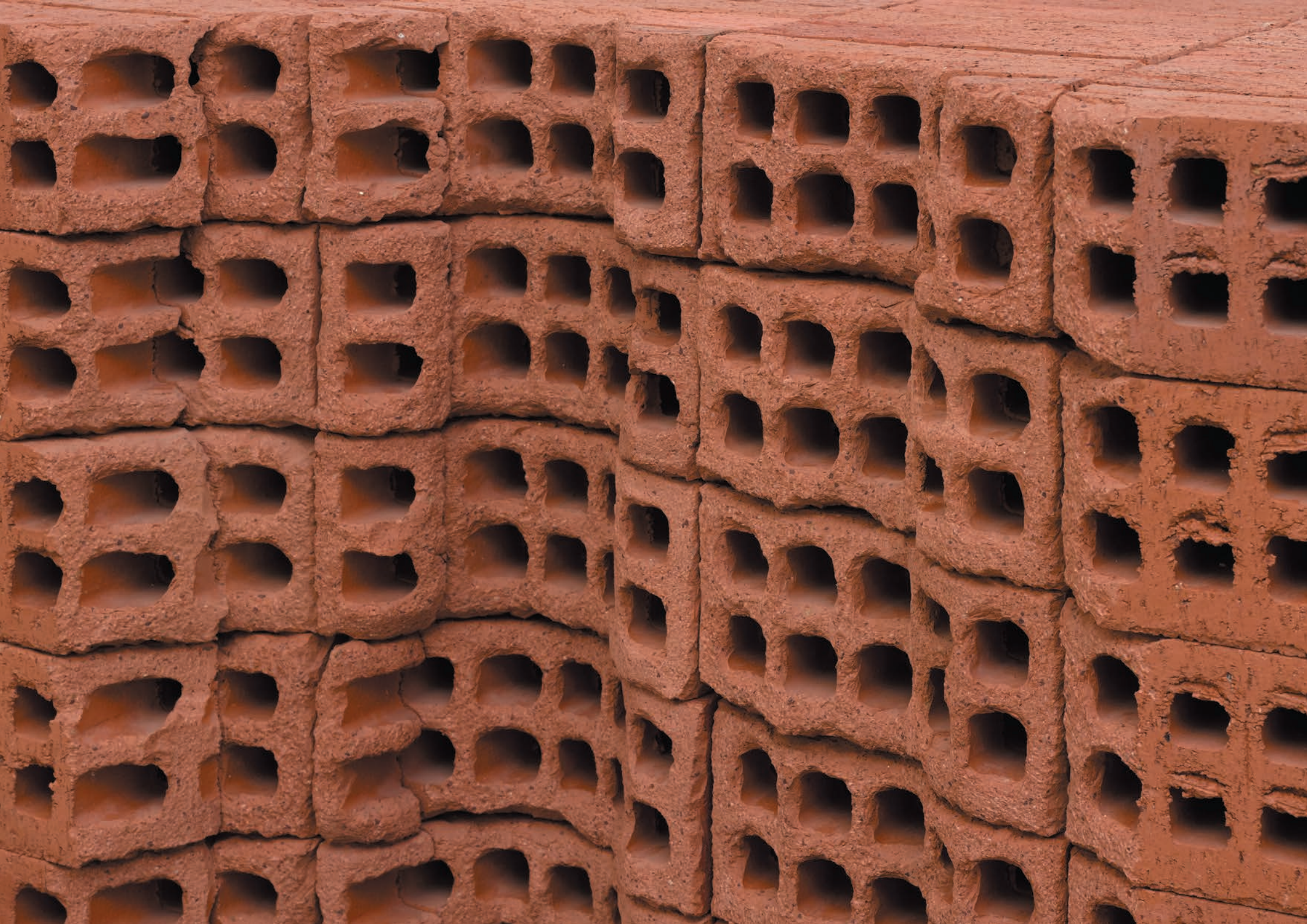
the work of our members. This is a very exciting prospect but also daunting, because it means DACS must become adept at the design and deployment of new technology, a task that is never as easy as its evangelists proclaim. It will be important for DACS to become an organisation that is digital first, while remaining also entirely human, connected to and deep in its understanding of our members and their values. In my wildest dreams, I see a world in which anyone with tenacity, daring, commitment and vision can afford to be an artist in a country that values their work.

That this might not be a fantasy is attributable to the board and to the staff at DACS. I feel fortunate in inheriting a board that has deep experience and wisdom, a highly diverse bunch of people unified in their commitment to see DACS thrive for all its members. I'm immensely sorry to be saying goodbye to Cortina Butler, Herman Lelie, Niru Ratnam and Sarah Taylor Silverwood, all of whom

have brought a high quality of thoughtfulness and imagination to their work. I've learned a lot from each of them, as have other board members, and we will all miss them when their terms finish in September.

But it is DACS' staff that has borne the brunt of completely new ways of working in conjunction with new technology, a roster of new projects and a new digitally-focused strategy. Lacking even the camaraderie of the office, they've proved stalwart in their discipline and dedication. That DACS has stayed strong and healthy, distributing £15.2 million this year, is due to their dedication. If it's true that crises show us what we're made of, then the members of DACS can be confident in all of the terrific people committed to their flourishing.







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Image on page 27:

*A Pile of Bricks*, 2019, Mona Hatoum.

© Mona Hatoum. Photo © White Cube (Theo Christelis)

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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](http://www.dacs.org.uk/about-us/governance)



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### **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 subcommittees 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 Chair of the Board.

Find out more about our Board at [www.dacs.org.uk/about-us/board-of-directors](http://www.dacs.org.uk/about-us/board-of-directors)

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**The Directors who served during 2020 were:**

Mark Stephens CBE (until 27 August 2020)  
Ian Coleman (until 3 April 2020)  
Matthew Flowers (until 27 August 2020)  
Margaret Heffernan (appointed 27 August 2020)  
Nick Whitaker (appointed 27 August 2020)  
Herman Lelie  
Cortina Butler  
Jane Wilson  
Sarah Taylor Silverwood  
Mary Moore  
Julia Crabtree  
Rut Blees Luxemburg  
Neil Burgess  
Frederique Pierre-Pierre  
Michelangelo Bendandi (until 3 March 2020)  
Janette Parris  
Niru Ratnam

Total remuneration costs for the Board were as follows:

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	<b>2019</b>
	£
Directors Emoluments	£82,557

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	<b>2020</b>
	£
Directors Emoluments	£69,086



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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 2020, DACS received no formal complaints.

Read DACS' Code of Conduct at

[www.dacs.org.uk/about-us/corporate-resources/code-of-conduct](http://www.dacs.org.uk/about-us/corporate-resources/code-of-conduct)

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## DACS Team

You can find out more about our staff at [dacs.org.uk/about-us/staff](https://dacs.org.uk/about-us/staff)

**Sign up to our mailing list [here](#)**

   @DACsforArtists

## DACS

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**F +44 (0)20 7336 8822**

**E [info@dacs.org.uk](mailto:info@dacs.org.uk)**

**[www.dacs.org.uk](https://www.dacs.org.uk)**

## Company Information

### Registered Office

33 Old Bethnal Green Road  
London  
E2 6AA

**Registered Company no. 1780482**

### Company Secretary

Helen Dutta

## Auditor

Kingston Smith LLP Chartered  
Accountants and Statutory Auditor  
Devonshire House  
60 Goswell Road  
London EC1M 7AD

## Bankers

HSBC Bank plc  
Canary Wharf Commercial Centre  
Level 33, 8 Canada Square  
Canary Wharf  
London, E14 5HQ

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### Image credits:

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Patrick Caulfield limited edition print courtesy of King & McGaw

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Andy Warhol and Chila Kumari Burman merchandise images courtesy of Tate © Tate

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Idris Elba and Paul McCartney image courtesy of *So Television*

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Fiona Rae limited edition print courtesy of King & McGaw  
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*Reflector (Dead Ringers)*, 2020. © Graham Gussin  
*Estherandamanda*, 2020. © Jyll Bradley

*LushLamona*, 2019. © Kevin Costello  
*Garden State* (199), 2019. © Eva Stenram

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Art School webinars and workshops © DACS 2020

Transmissions season 1 image by Tai Shani

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*And for today... nothing*, 1972, Gallery House, Goethe-Institut, London. © Stuart Brisley 2021

*Lilith*, 2001, Liliane Lijn, Collection of the artist.  
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Rut Blees Luxemburg. © Rhianne Clarke  
Haroon Mirza, 2020, courtesy hrm199. Image credit: Gaia Fugazza