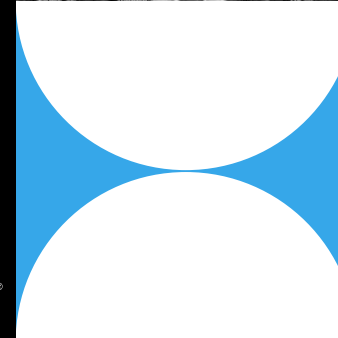
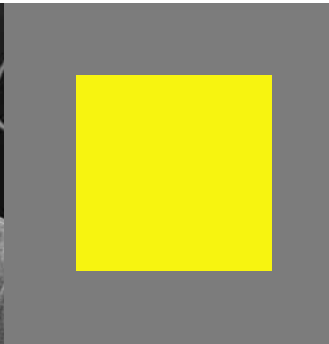
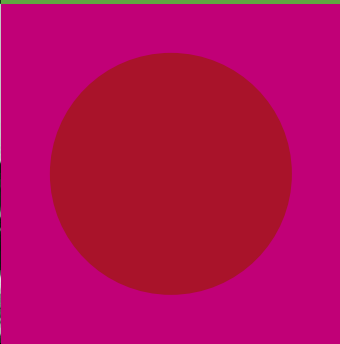


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Cover image  
*Landskip*, 2000. Simon Patterson  
Curated by Locus+  
Compton Verney House  
Photo the artist

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**I F E Artists**  
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**Why now?**

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# Why now?

## The current climate for artists in the UK

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The visual arts, and artists in particular, have a critical role to play in Britain's post-pandemic recovery. In 2019 the creative industries contributed £112bn to the UK economy, with visual artists an important part of this success. But the past year has been devastating for artists, with museums and galleries closed and many falling through the gaps of available financial support.

Crowd-sourced from artists' responses and based on their experiences of the impact of Covid-19, the **Manifesto for Artists** 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.

We have set out a road map of how DACS will lobby to secure these changes in the medium and long-term, working in partnership with other organisations and agencies to deliver tangible results that support artists.

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**Why now?**  
**The current climate for  
artists in the UK**

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The UK's reputation as an international cultural leader is dependent on the continued success of our artists and world leading institutions; art schools, museums and galleries. Artists and their work are vital to the success of the advertising, film, museum, design, and fashion industries. The visual arts are a critical part of our tourism, cultural fabric and national identity.

Yet despite its economic value and cultural contribution, the sector is facing significant challenges. For the majority of artists working today, income from their practice must be supplemented with other work. This often comes from insecure employment and without the safety net of savings or pensions. As long as this is the reality faced by so many, the sector has little economic resilience.

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**DACS Research**

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**The pandemic has exposed some of the great inequities present across society.**

**In the arts it has laid bare the vulnerability of many working at the heart of the creative industries, and the lack of economic security available to them when faced with such challenges.**

**Artists reported their livelihoods had been affected by Covid-19**

**73%**

**Artists reported that they had suffered a fall in sales**

**54%**

**Artists not eligible for government support**

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**47%**

**Artists reported the cancellation or indefinite postponement of exhibitions or projects**

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**40%**

**Artists being left out of pocket due to project expenses/lack of payment of fees**

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**20%**

**Artists who have received funds from Arts Council England**

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**5%**



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# Impact of Covid-19: DACs research and methodology

<sup>1</sup> *Impact of COVID-19 on UK artists mental wellness and finances 2020: Research produced for Stuart Semple by IRN Research, January 2021 – [stuartsemple.com/downloads/WhitePaper.pdf](http://stuartsemple.com/downloads/WhitePaper.pdf)*

The **Manifesto for Artists** has been crowdsourced by DACs, with input from artists based across the UK, from diverse practices and at various stages of their careers. Our findings are gathered from a survey of DACs members, a series of in depth focus groups and third party research, including the Impact of Covid-19 on UK artists mental wellness and finances<sup>1</sup> conducted by IRN Research on behalf of the artist Stuart Semple.

In August 2020, DACs surveyed its membership to gauge their experiences during the pandemic. The findings make for difficult reading, but convey the challenges faced by many artists over the past year and in the months ahead.

**73%** reported that their livelihoods had been affected by Covid-19. This has manifested in a number of ways, including a fall in sales (**54%**), the cancellation or indefinite postponement of exhibitions or projects (**40%**) and being left out of pocket due to project expenses/lack of payment of fees (**20%**).

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## Impact of Covid-19: DACS research and methodology

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As the pandemic has exposed some of the great inequities across society, in the arts it has laid bare the vulnerability of many working at the heart of the creative industries, and the lack of economic security available to them when faced with such challenges. Of those surveyed, **47%** were not eligible for any Government support and only **5%** have received funds from Arts Council England.

The survey not only aimed to capture the impact of Covid-19 on artists' livelihoods, but proposed ways out of this crisis, in order to secure the future of artists in the long-term.

DACS members were asked to rank a series of policy ideas. The results showed that many shared concerns covering a range of issues, from fair pay for artists to the protection of their rights online and inspiring future generations of artists by improving arts education.

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**The most highly rated policy ideas were:**

- 1.** Universal Basic Income
- 2.** A community tax for major social media and internet platforms, for the benefit of artists
- 3.** Lease vacant commercial spaces to artists rent-free for three years
- 4.** Make art education mandatory in secondary schools up to 16 years
- 5.** Re-introduce the Enterprise Allowance Scheme

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## **Impact of Covid-19: DACS research and methodology**

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The survey also measured which policies had least support amongst DACS members. The results demonstrate a lack of support for policies that would benefit artists over others in society. This resistance to 'special treatment' from policy makers suggests that artists are sensitive to hardship being experienced across society and are motivated by a sense of social responsibility, equality and fairness.

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**The problems**

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# The Problems:

## What challenges do artists face in 2021?

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Artists can play a critical role in rebuilding our communities post Covid-19, but first they need to survive the most severe challenge they have faced in a century.

Before the pandemic, Britain was a world-leading cultural force. The Covid crisis has threatened the future sustainability of the creative industries, at a time when the population has increasingly relied on the work of creative individuals to get us through severe lockdown restrictions. At a time of crisis, we have developed a heightened understanding of the power and value of artistic endeavour.

We need to listen to the challenges artists face and take urgent action to support them in their critical work, not only for their benefit but for the benefit of society as a whole.

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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**

Image on page 16  
*Remembering a brave new world*, Tate Britain Winter Commission 2020. Chila Kumari Singh Burman  
© Chila Kumari Singh Burman. All Rights Reserved, DACS/Artimage 2021. Photo © Tate (Joe Humphrys)





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# 1. Arts funding shouldn't be a lottery: Creative labour deserves recognition and fair payment

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Artists deserve to be paid fairly for the work that they do. This principle is at the heart of DACS' campaigning work and the services offered to its members. DACS has long campaigned to safeguard the Artist's Resale Right, entitling artists to royalties each time their work is sold on the secondary market. Since 2006, DACS has paid out £95m in Artist's Resale Right royalties to artists and estates.

The pandemic has highlighted how insufficient the available support is for creative professionals. Only 33% of artists surveyed were able to take advantage of the Government's self-employed income support scheme. To be eligible for Universal Credit, claimants must demonstrate they are actively seeking alternative employment. This is a significant barrier to young artists trying to establish their practice at this pivotal stage of their burgeoning careers.

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**1.  
Arts funding shouldn't be  
a lottery: Creative labour  
deserves recognition and  
fair payment**

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Few artists' residencies, exhibition invitations or commissions are given with upfront payment. This means that artists must often cover the costs of research, materials, studio space and transport to deliver their projects. Working and surviving under these circumstances was extremely difficult pre-pandemic but in the current climate is impossible.

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**“ I never imagined that the main threat would come from faceless individuals and companies who feel that anything that has been put out over the internet is fair game.**

**The unregulated internet is like the Wild West.”**

**Simon Patterson**

Image on page 20  
*Landskip*, 2000. Simon Patterson  
Curated by Locus+  
Compton Verney House  
Photo the artist



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## **2. Imagine a world without artists: Illegal copying and distribution of artists' work on digital channels.**

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As much of our lives has moved online for both work and leisure, the use of visual imagery has increased significantly. But the recompense to artists has not reflected this shift. Remuneration for artists for online uses of their work remains the largest untapped opportunity for visual artists.

Young artists trying to promote their work are caught in a vicious cycle, dependent on the internet to reach audiences, they expose themselves to unregulated copying and use of their work without any compensation. The future for British artists is unsustainable.

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### **3.**

## **Lack of access to affordable space to create work**

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At a time when many artists who rent or share studio space have been unable to access their workspace due to the pandemic, many high street retail units have been left empty. This moment of uncertainty is also one of potential opportunity – to create change in how society operates. Artists have the ability to make creative interventions and to reimagine society, to dream and work alone or with others to consider and develop new models, relationships and structures.

There will be urgent debate as we emerge from the pandemic over how to regenerate our local communities and resurrect the high street. By making vacant commercial spaces available to artists within local communities, artists can be an innovative and dynamic force in this conversation.

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# 4.

## The disappearance of art education

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Art is disappearing from our school syllabuses. Art education is the incubator for our future talent, fuelling the creative industries of the future and fostering a greater cultural appreciation. With the UK's creative industry valued at £112bn annually we need to invest in and nurture our native talent if the UK is to continue as a world leader across the cultural landscape.

We need to ensure that art education is a mandatory part of our secondary school system until the age of 16 so that as many young people as possible have the opportunity to benefit from learning the essential skills that come from creative education and have the option to pursue a creative career.

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**“ Artist economies and ecologies are really fragile, often existing through sheer tenacity and resilience and the artistic community as a whole is feeling very vulnerable and has been hit hard by this pandemic.**

**Many art students in particular are amongst those who’ve faced the most difficult challenges, struggling to get into studios, to access materials and to continue with their practice. Losing the opportunity to make and present their graduation shows, often seen as the defining moment after many years of commitment and hard study, comes as a huge blow, with many now taking the option to pause their studies completely.”**

**Jane Wilson**

Image on page 25  
*Space Cutter II, 2008. Spiteful of Dream series.* Jane and Louise Wilson. © Jane and Louise Wilson. All Rights Reserved, DACS/Artimage 2021. Photo: Jane and Louise Wilson





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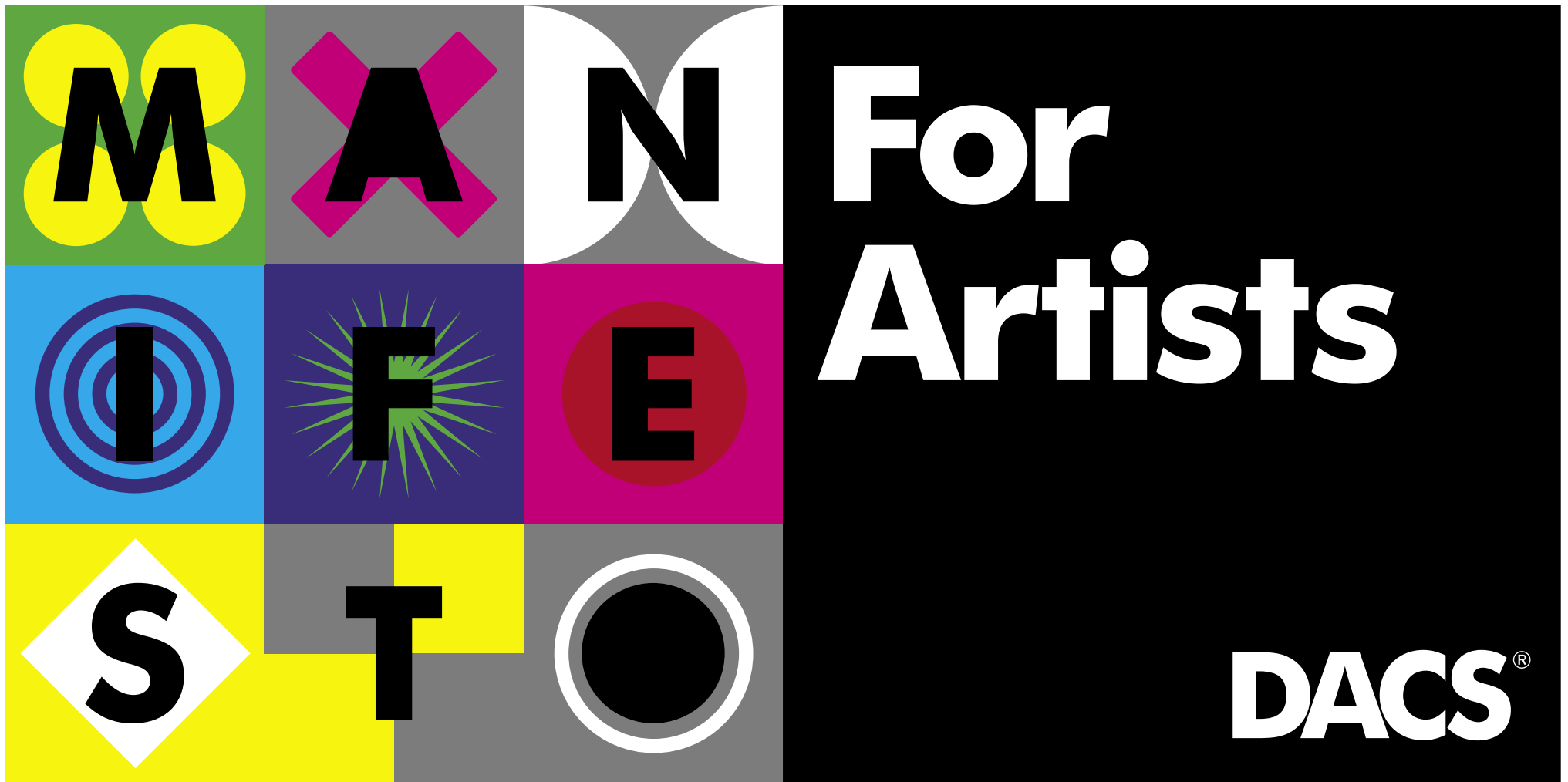
## **5. Culture is at risk: We need tailored initiatives to support artist-led businesses.**

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The Enterprise Allowance Scheme (EAS) was launched in the 1980s and provided guaranteed income to unemployed people who started their own businesses. It funded 325,000 people and is remembered favourably by many established artists, including Tracey Emin, who benefitted from the EAS to start their careers.

The EAS was relaunched in 2010 as the New Enterprise Allowance Scheme (NEA), but with reduced available funding and a greater emphasis on mentorship. Recipients are paid up to £1,274 over 26 weeks, and income from the NEA impacts other benefits that recipients may be claiming e.g. Universal Credit or Jobseekers Allowance. Over 26 weeks the amount you receive from the NEA is about 25% less than other benefits.

Given the critical importance of visual artists to the UK economy, understanding the needs of fledgling businesses and better tailoring support to enable them to grow is critical.



**The Solutions:  
Artists' action programme for change**

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# 1. UBI for Artists

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It is perhaps not surprising that as the pandemic highlighted the financial insecurity experienced by many visual artists, our survey results showed broad support for Universal Basic Income (UBI) and Living Wage initiatives.

This reflects growing international support for UBI, with pilot schemes underway in Canada, Finland, India and in the Republic of Ireland, where the Government is developing a scheme specifically for artists and creative freelancers.

In the UK, organisations and individuals have argued in favour of UBI, saying that the Government's emergency funding schemes were insufficient to meet the basic needs of many thousands of people. The Basic Income Conversation is an initiative, powered by Compass, to promote the idea of Universal Basic Income in the UK.

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## **1. UBI for Artists**

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DACS is proposing that the Government trials a pilot UBI scheme for recent art graduates to enable them to navigate the first two years post-graduation which are the most precarious and financially challenging, now made even more difficult by the effects of the pandemic.

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**“ For me, employment in the pandemic was both positive and negative. I have had to work a lot to supplement my art practice overheads. At the same time, I feel humbled to be working two jobs as a multi-drop supermarket delivery driver and an art handler. While both roles have been relatively unaffected by the pandemic, they come with no added benefits or job protection.**

**As a freelance/self-employed worker, I will still be expected to help pay off a furlough scheme which overlooked me and many others. With London being an expensive city, the increased need for me to work alongside my practice is detrimental to the time I can otherwise dedicate to art.”**

**Sam Creasey**

Image on page 32:  
Sam Creasey  
*Creature Comforts*, 2018.  
© Sam Creasey 2021





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## 2. Campaign: Equipment Levy

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**In an increasingly digital world the use of visual imagery is growing, but the recompense to artists is not. Many artists trying to promote their work are caught in a vicious cycle, dependent on the internet to reach audiences, they expose themselves to unregulated copying and use of their work without any compensation. The future for British artists is unsustainable.**

**How could a levy help?**

**It could raise between £100-250m annually for creative individuals and up to £25m for visual artists alone.**

This would provide much-needed payments to artists, illustrators and photographers and resilience for the sector.

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## 2. Campaign: Equipment Levy

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### **There is international precedent.**

Levies currently operate successfully in 44 countries worldwide, paying out over €1bn (£930m) to creators globally in 2018 alone. The UK has the opportunity to develop an exemplary and exceptional levy system of its own, which learns from and out-performs existing models.

### **No impact on consumers.**

Levies applied to a wide range of consumer goods are borne by manufacturers, so they have no impact on customers. Levies create a sustainable way of remunerating the creative individuals without using taxpayer money.

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## **2. Campaign: Equipment Levy**

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### **Tech companies are booming since the pandemic.**

Many of the tech manufactures operating in the UK already pay a levy in other countries while continuing to operate profitably. These same companies are among the minority who have seen business boom since the start of the pandemic. The levy provides tech companies with the opportunity to share their success with the hundreds of thousands of individuals who generate the creative content which is so much in demand.

### **The scheme would bring the UK in line with what is happening around the world.**

Creators are already benefitting from these levies abroad whilst artists in the UK are unfairly disadvantaged.

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**“ One of the challenges I have experienced over the last year is my works being uncredited, misused or monetised without my permission.**

**This was a particular problem with my poster and it was used all over the world from editorial to image banks. All of that had happened without my permission and it has been a real learning curve.”**

**Mark Titchner**

Image on page 38  
*Please believe these days will pass*, 2020. Mark Titchner  
© Mark Titchner. All Rights Reserved, DACS/Artimage 2021. Photo: Mark Titchner

build

# PLEASE BELIEVE THESE DAYS WILL PASS

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24hr CAR WASH  
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### **3.**

# **ART WORKS: A UK-wide programme of artists' placements to reset and renew society post-Covid-19**

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In the wake of the pandemic and its harsh economic repercussions, we need hopeful and future-facing initiatives that can help reimagine and re-build the social, cultural and economic fabric of our nation. ART WORKS is a pilot programme that will place artists in the heart of towns, suburbs, city centres and villages to imagine a different future collectively.

Up to 100 artists will be paid a living wage for a year-long programme of work in five different geographical locations to make a meaningful contribution to the renewal of society post-Covid-19. The programme will work in partnership with local communities and with public and private sector partners in diverse locations and communities (rural, urban, coastal) across Britain.



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# 4. Support to improve Arts Education

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Arts education enriches our society. With the decline in take up of art subjects at GCSE, we risk losing future generations of artistic talent.

Organisations such as Engage and NSEAD represent arts educators working in schools, museums and galleries. They are leading advocates for an improved creative education for all children and young people in the UK.

NSEAD, the trade union for arts educators in the UK, call for 'a parity of subject status and access for all' to arts subjects throughout education in their manifesto.

While Shape, a new campaign launched in 2020 and led by the London School of Economics, is encouraging more young people to choose arts, humanities and social science subjects. DACS fully supports the call for greater parity and improved access to arts education throughout school years.

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# 5. Enterprise Allowance Scheme

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The pandemic has seen a renewed call for an improved Enterprise Allowance scheme. In October 2020, the Policy Exchange think tank argued for a new 2020 Enterprise Allowance, which has been backed by Sajid Javid, former Chancellor of the Exchequer, and Rt Hon Lord Young of Graffham, the architect of the original scheme in the 1980s.

The report outlines an improved scheme that would be more than twice as generous as any existing Government scheme. It would be available to anyone not currently employed, with a viable business idea and access to £2,000 of start-up capital. Any income from the new start-up would not affect what the individual might receive from Universal Credit and it would be marketed specifically at the under-30s.

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## **5. Enterprise Allowance Scheme**

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DACS would like to see the existing Enterprise Allowance Scheme improved so that it is more generous and supports individuals for longer, with reduced impact on other benefit claims.

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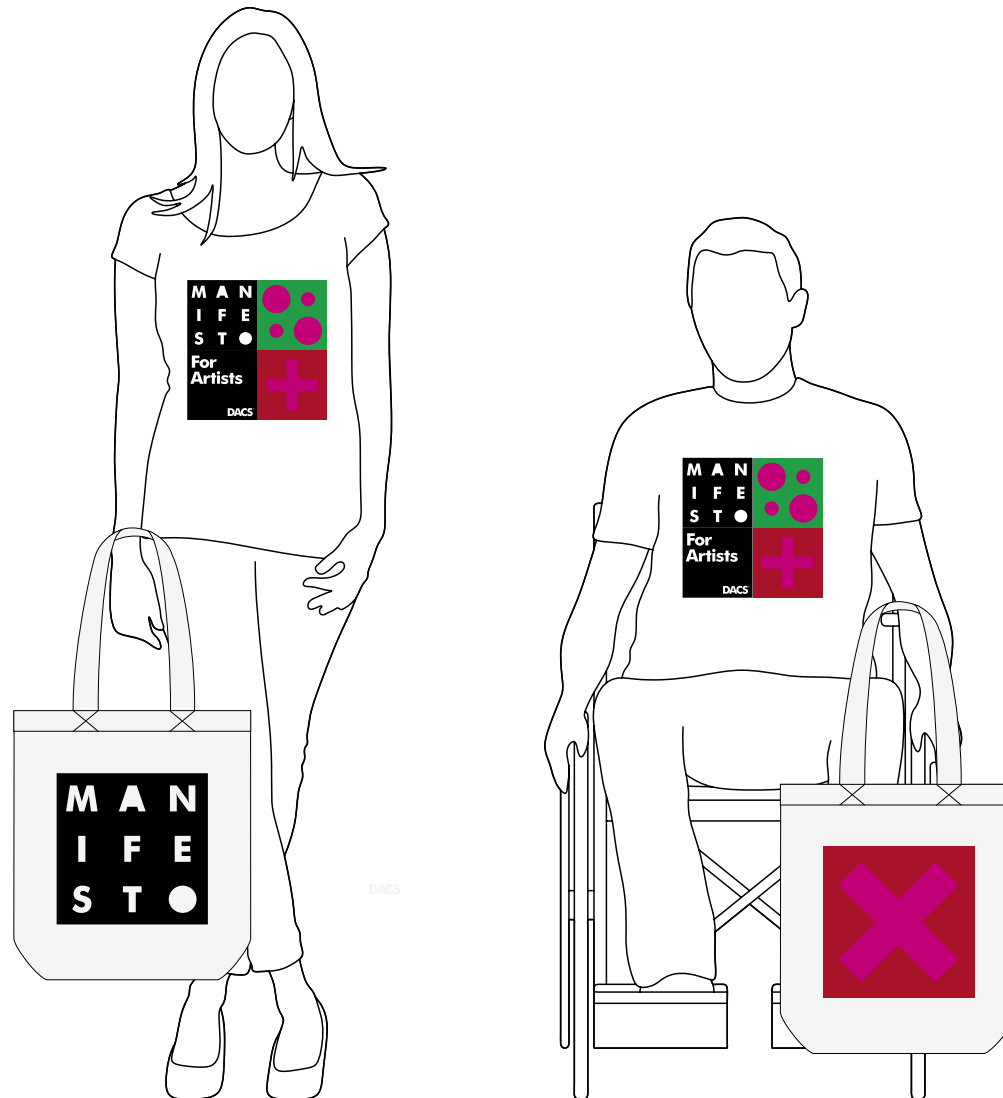
**For  
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**Merchandise**

Show your support for artists with our Manifesto for Artists merchandise. All materials are organic and sustainably sourced and all profits will go towards funding our work lobbying on behalf of artists.  
[weareprintsocial.com/manifesto-for-artists](http://weareprintsocial.com/manifesto-for-artists)

## Manifesto For Artists Merchandise



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# About DACS

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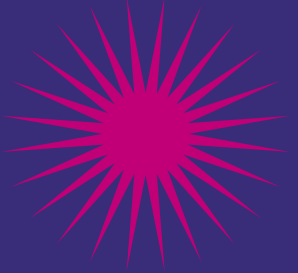
DACS is a not-for-profit artists' rights management organisation, established in 1984 by artists for artists. Today we offer unparalleled independent expertise, with over thirty-five years of experience, working tirelessly in support of artists and artists' estates.

Our **Fair Share for Artists** campaign to safeguard Artist's Resale Right (ARR) royalties was launched in 2019. We are delighted that ARR has been included as a clause in the UK-EU Brexit agreement, providing further security for artists and artists' estates. Our campaign to safeguard ARR will continue and demonstrates DACS' longstanding commitment to ensuring visual artists have a continuing stake in the increasing commercial value of their work.

We are the leading UK organisation championing artists' rights and their sustained and vital contribution to culture, society and the creative economy. To date, DACS has paid out over £170 million to artists and estates.

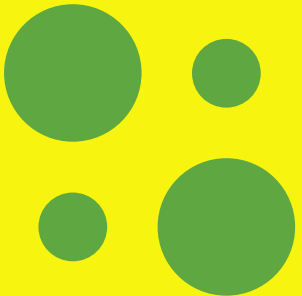


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