

A Brave New World?
**A survey of writers on AI,
remuneration, transparency
and choice**



**Authors'
Licensing and
Collecting
Society**

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Foreword by Barbara Hayes

Since the public launch of ChatGPT in 2022, generative AI has been a point of regular focus and discussion in the press, within Government and most certainly within the creative sector, which is already seeing its effects on the creative process. It has rarely been out of the news, and we have seen numerous lawsuits running alongside deals between big tech and publishers.

We understand that, for many writers, this is a complicated and worrying issue and that there will be a wide range of views among our membership, so I would like to sincerely thank everybody who took the time to share their views with us.

The findings of our survey confirm much of what we already believed about writers' attitudes to the lack of remuneration and choice. But what also became clear is that writers are often in the dark about what is happening to their works, and subsequently they don't know how to feel about it. They have a lot of questions: How do we find out what has been used? How will any remuneration work? How will AI affect the careers of authors?

Writers want to be included in the conversation, and they want to know more. They want remuneration if their works have been used, and they want choice about what happens to their works. None of this is unreasonable, but right now it's not happening.

It is our belief that licensing offers the best solution for ensuring authors are recognised and fairly compensated for the use of their work in AI systems, if that is what they choose to do.

The foundation of any licensing regime is transparency. Writers, and those entrusted with their rights, need to know which works are being used, where, how and by whom. With proper systems in place to provide this kind of transparency, markets can evolve, enabling the development of new technologies based on a fair deal for writers and other creators whose works are integral to the development of generative AI systems.

The research that we've undertaken into authors' earnings shows that a high proportion of writers own the rights to their works, so they should participate fully in any solutions developed. We want to ensure that any solutions developed bring about choice and greater transparency.

ALCS's core purpose is to support, champion and fight for writers. We have secured compensation for writers for the last 47 years when their works have been used, and that is what we will continue to do. This report sets out the findings of the survey and explores some of the themes from the comments we received which provide valuable insight into the views of writers.

Comment by Joanne Harris

Over the last few years, the topic of generative AI – its uses, its dangers, its purported opportunities, its unregulated abuses – has quickly come to dominate the landscape of literature and the arts. Every author, translator, illustrator, colourist and editor I've spoken to since 2022 has expressed concern on the subject – and in recent months, I've found that readers, too, are asking questions about AI, its use and misuse, and what it might mean to creators.

Some voices have been powerful from the start in calling for regulation. But even now, many authors are not aware of how the use of AI may already be impacting their work and those of other creators. Many of us still hope and believe that AI-generated work will never match the quality of human-made art. But to argue this is to miss the point. Quality was never the issue. Whether AI could replace Shakespeare is not our principal concern. AI is already costing some creators their jobs, especially in the field of comics, book jacket design, audiobooks, translation, non-fiction, children's books, journalism, illustration. AI-generated work has already won prizes in art and design. AI-generated journalism is rife all over the internet. And the proliferation of AI-generated fiction, encouraged by the get-rich-quick message of influencers and tech companies, has already caused the virtual erasure of debut self-published novelists on such sites as Amazon or Clarkesworld. The overwhelming message coming from the manufacturers of generative AI is that anyone can now make art using AI, without training, knowledge or talent.

However, what we hear rather less of is that every bit of that AI-generated material owes its existence to the human-created material on which it was trained; material which, in the overwhelming majority of cases, was used without the prior consent – or even the knowledge – of the human creator. The findings of the recent ALCS survey on AI shows how strongly our members feel about this: 77% have no idea whether their work has been used to train AI; 91% believe that training AI on a creator's work should require their permission; and 96% believe that creators should be paid for the use of their work in training AI. Because without the work of creators, AI can have no content, no future, no potential.

We must ensure that it is no longer used to monetise creators' work – and, potentially, to remove their livelihood – while denying their contribution. The tech sector is lobbying for new copyright exceptions, and ALCS and creator organisations are working hard to ensure the UK rejects this path in favour of legal requirements for far greater transparency, enabling a fair and workable licensing regime to develop.

It may not eliminate the existential risk of AI to creators, but in a world in which the creative industries in the UK generate over £124.6 billion in a year, while the average creator is often paid less than the minimum wage, it might restore some security, some sanity and some sense of self-worth to those who create the books we read, the films we watch, the games we play, the shows we enjoy, the picture-books we read to our children, and all the shared human experience that finds expression in our art, and which would not exist without us.

Executive summary

The ALCS AI survey was launched at the end of June 2024 with the aim of finding out what writers' attitudes towards AI are, and more specifically to see what our members thought about two potential licensing options that would enable ALCS to compensate writers when their works were used.

The survey was sent out via email to ALCS members and promoted on social media. The result was 13,574 responses, from 27 June to 16 August 2024. The time period is relevant to this report as this is a fast-moving area, not only in terms of the changing technology but also with regard to deals being made between publishers and AI companies.

The responses in this survey generally aligned with the AI principles for writers that ALCS developed in 2023, and followed key themes of choice, recognition, transparency and remuneration. The following demonstrate the feelings of writers and their representatives towards AI.

Choice

- Only **7%** of those that knew their works have been used to train AI gave permission for this use.
- **91%** felt that they *should* be asked for permission to use their works.

Transparency

- **77%** *don't know* if their works have been used to train AI or not.

Recognition

- **87%** want to be *credited* when their works are used by AI systems.

Remuneration

- **96%** of writers would want to receive *remuneration* if their works have already been used to train AI, even if it meant no credit.

Compensation

- **92%** of respondents said that they would want to receive *compensation* for any historic use of their work to train AI.

Licensing

- **81%** would want to be part of a collective licensing solution if ALCS was able to secure compensation for such uses, and where case-by-case licensing was not a viable option.

The results show a clear picture of the current situation as writers see it. Writers' works are being used to train AI; there is little or no transparency about this; writers aren't giving permission for this use; they strongly believe that they

should be asked for permission; they believe they should be credited for this use; and they want to be remunerated for this use.

The information included in this report is accurate to the best of our knowledge and is intended to represent those results without influence or bias.

Scope of report

The report has been compiled by ALCS, based on the responses that were captured using Microsoft Forms, and is, we believe, an accurate representation of the results we received. A full summary of the data captured can be found at the end of the report.

Not all the questions have been included in the body of this report because we felt they were only of specific interest to ALCS. However, all questions can be found in the full set of quantitative data at the end of the report. We have not yet fully analysed all the qualitative data that we have received, but we have aimed to show, where we have identified them, clear themes of responses.

If any other writers' organisations would like to further interrogate the data we have captured, to help understand the views of writers in their specific sector of writing, we are happy to accommodate this.

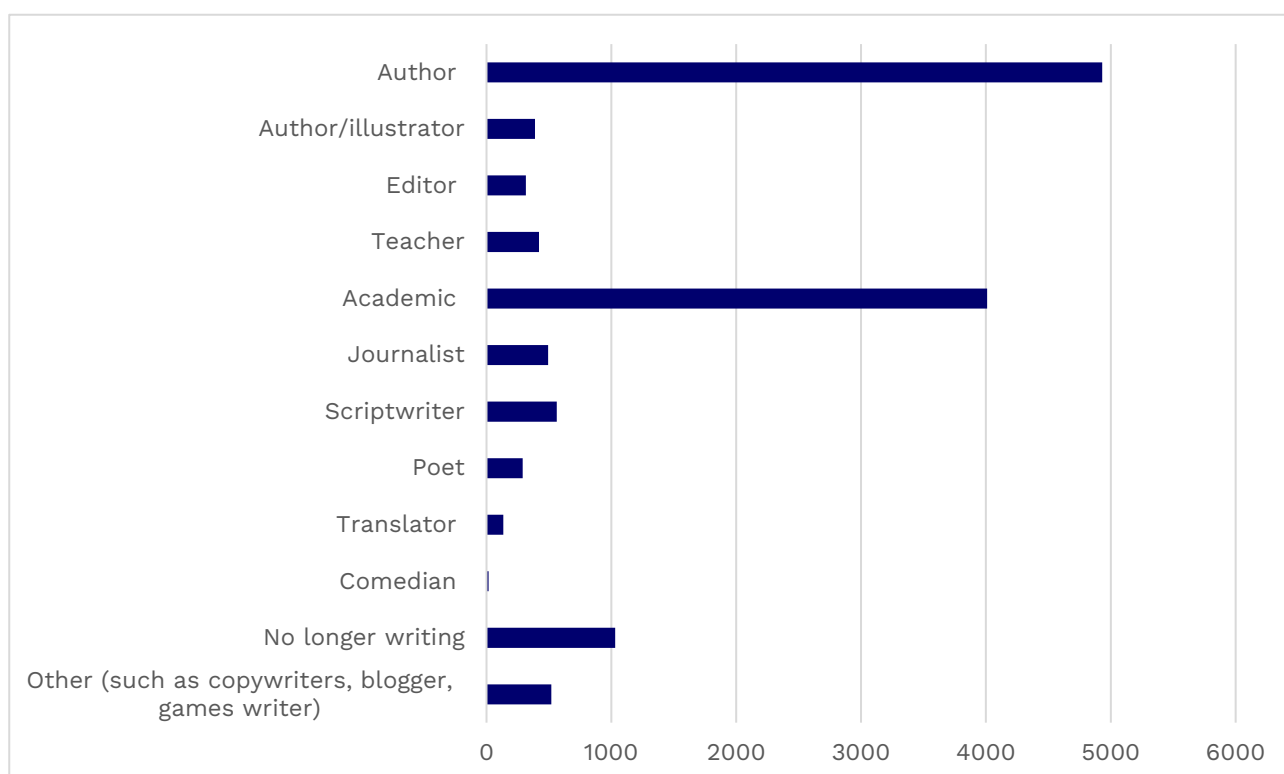
Respondents

The types of writers

The highest proportion, **38%** (4,931), of respondents considered themselves an 'author' with 'academic' in second place at **31%** (4,009). These two groups were the largest by a significant margin.

A number of respondents said they were 'no longer writing' (**7.6%**, 1,031). These are relevant for inclusion as their works are still available to be used to train AI models. However, for the purposes of this report we have primarily focused on those currently writing.

Main writing occupations



Where we have analysed responses according to the type of writer to illustrate differences in this report, we have, in the majority of cases, only used the following types: Author, Academic, Scriptwriter, Journalist.

Most respondents (**97%**, 13,112) were writers themselves, with **3%** (462) representing a literary estate. In the report where we refer to 'writers' throughout, we mean both writers and writers' representatives.

Writers' works being used to train AI models

A general theme throughout the responses to this survey was a feeling of uncertainty about AI – uncertainty about what had already happened, how it might impact creators and whether their works had already been used. In many cases, writers want to know a lot more about the potential implications before deciding how they feel about it.

77% (10,448) of respondents overall weren't sure if their works had already been used to train AI models.

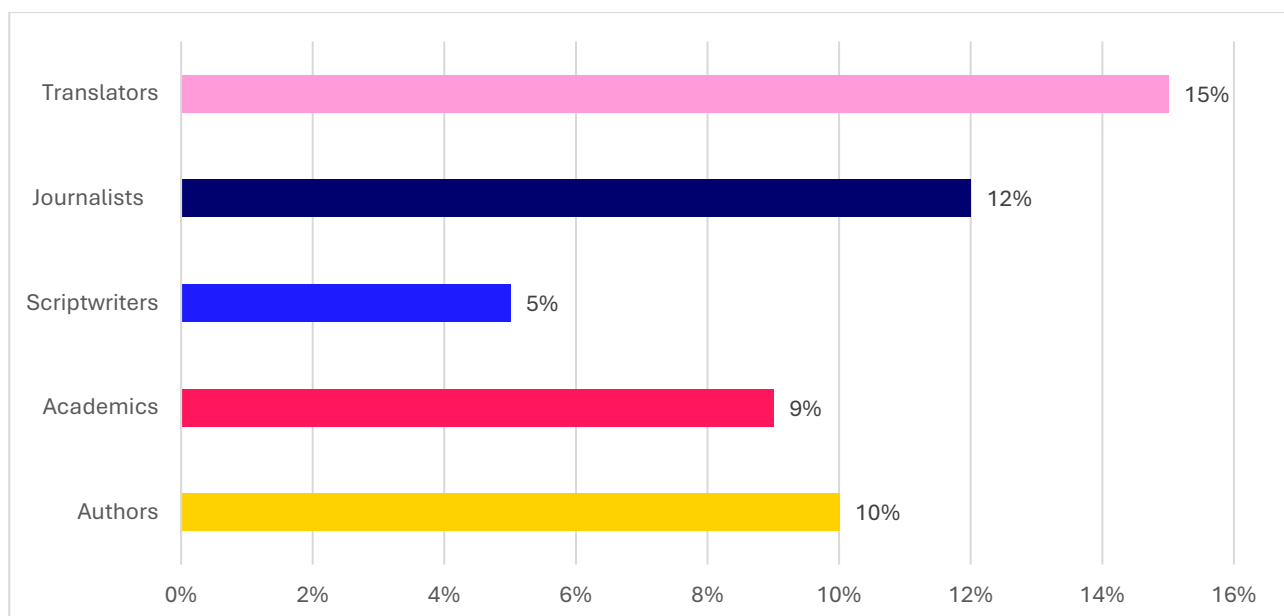
Knowledge about use of your works for AI training

Q.10 To your knowledge, have AI models been trained on your works?

8% (1,046) of respondents said that to their knowledge, their works had been used to train AI systems. The majority (**77%**, 10,448) said that they didn't know.

Variance by type of writer

The perception of whether their works had been used to train AI models varied by sector with **15%** of translators, **12%** of journalists and **5%** of scriptwriters believing that their works have been used to train AI models.

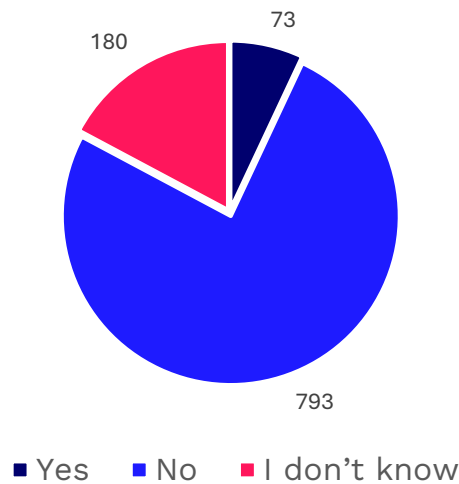


Permission for training

Was permission given when writers' works were used?

Only **8%** (1,046) of the respondents to Q.10 said that they believed AI had been trained using their works. We asked this subset of respondents to answer a question about whether permission had been sought.

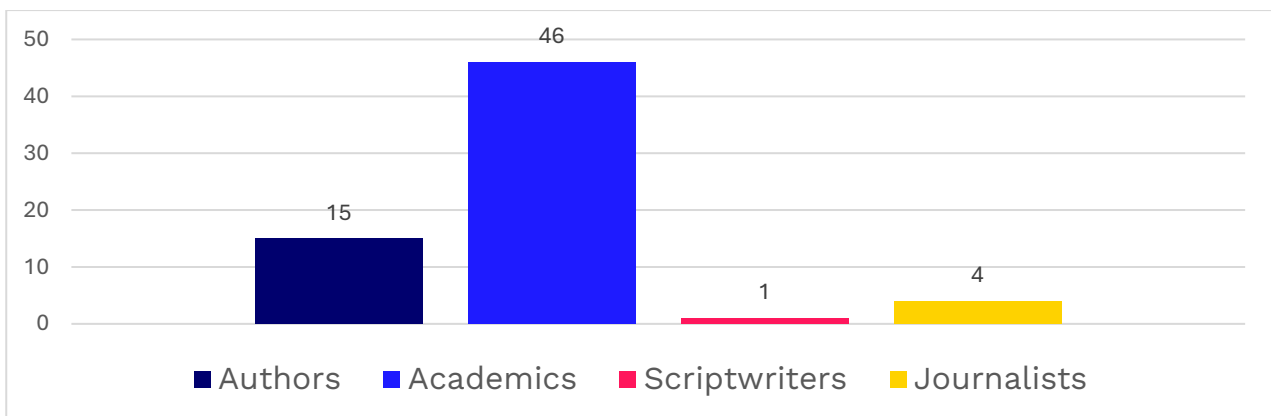
Q.11 Did you or your publisher give permission for this use?



Of those that said they knew their works had been used to train AI, **76%** hadn't given permission for this use.

The results show that only 73 people (**7%** of the subset) at the time of surveying had given permission for their works to be used to train AI models.

To see which types of writers were being asked to give permission, we looked at the responses to this question in relation to the writer types. These were as follows.



The small sample size of this group should be noted in terms of statistical validity.

Over the course of 2024, there has been a notable growth in deals between publishers and AI companies, so this figure is likely to have changed.

“

I would like the right to refuse to have AI trained on my work and this is more important to me than payment.

“

I would prefer these models to be banned. Consent was NOT sought and they're not acting in good faith when they claim fair use.

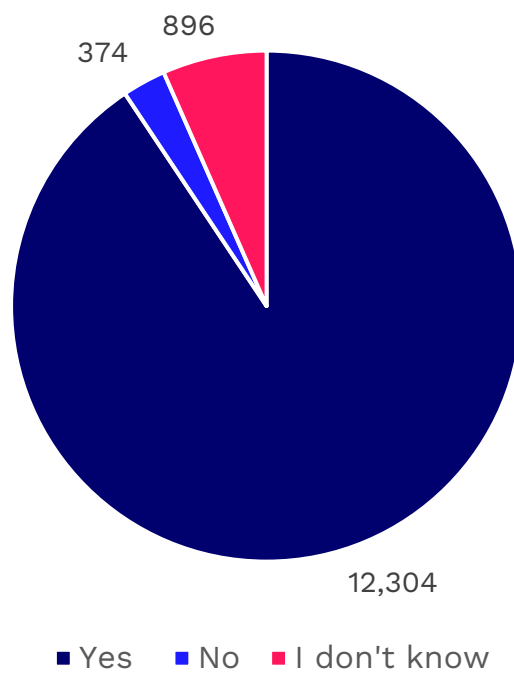
“

There is nothing in my contract about AI use. I was never contacted about the sale or given the opportunity to opt out. To say I'm upset is an understatement. Permissions must be obtained, opting out must be an option, and remuneration is essential when work is used.

(these quotes were in response to Q.20 but relate to feelings around permissions)

Q. 12 If AI models are, or have been trained on your work or the writer you represent, do you feel you should be asked for your permission?

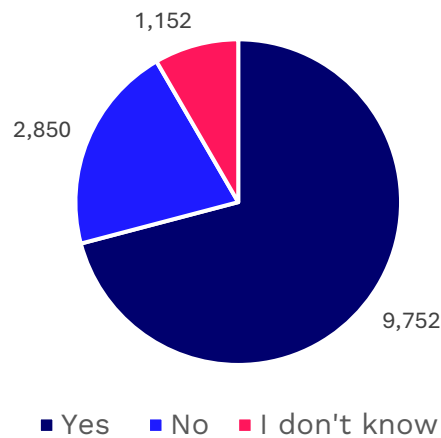
An overwhelming majority (**91%**,12,304) felt that they *should* be asked for permission to use their works. Only **3%** (374) felt that they didn't need to be asked, and **6%** (896) said that they didn't know.



Levels of concern about AI

We know that writers' works are being used to train AI, but we wanted to know the extent to which writers were worried. We asked respondents if they were concerned about their works being used to train AI.

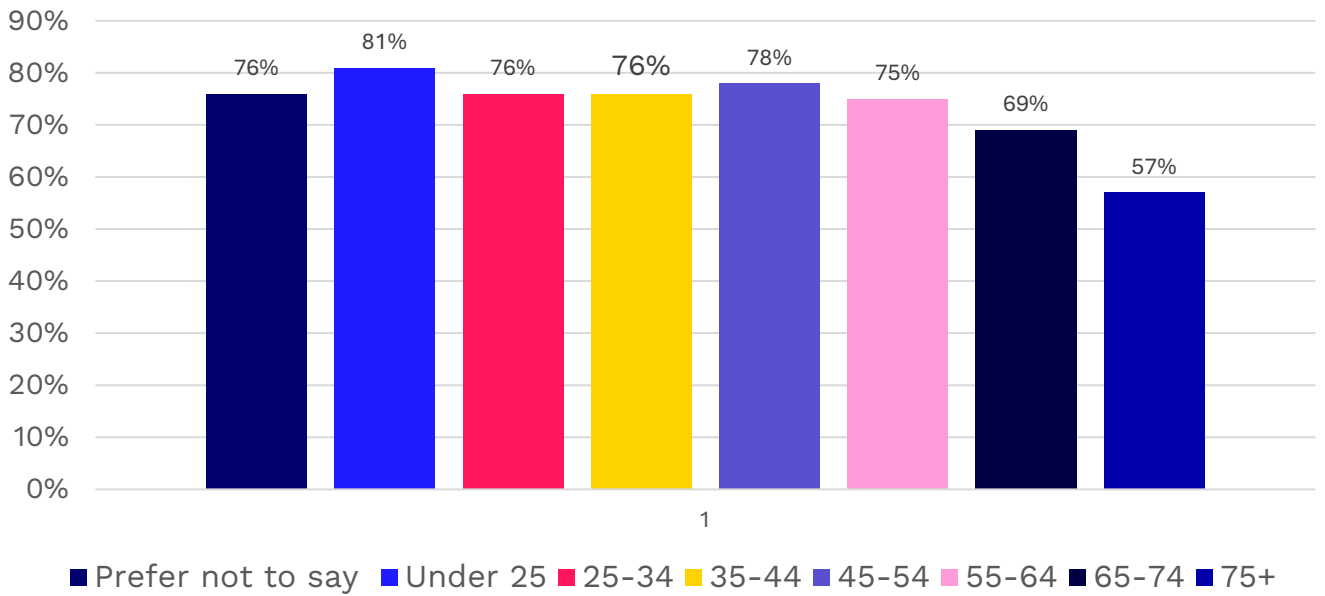
Overall, **71%** (9,572) of the writers surveyed were concerned about their works being used to train AI, with **21%** (2,850) unsure if they should be concerned or not, and **8%** (1,152) saying they were not concerned.



Levels of concern by age

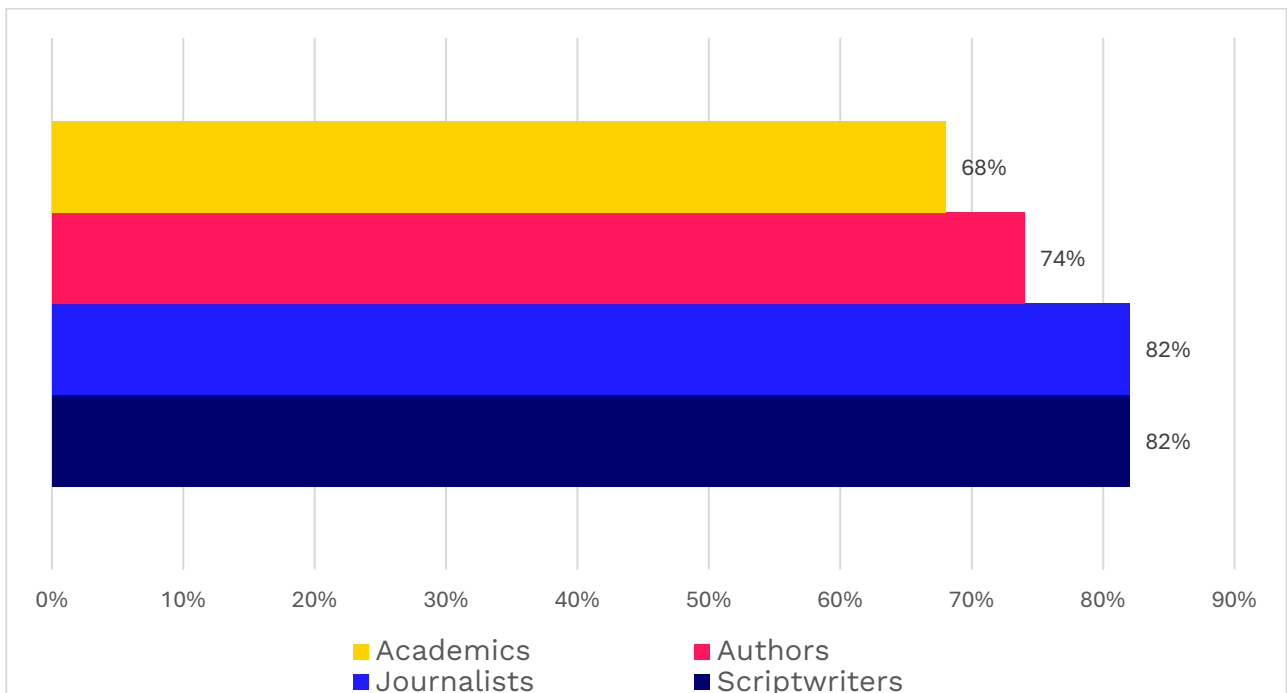
This feeling of concern varied quite significantly according to the age of respondent and the type of author answering the question, with the youngest respondents being most concerned, and the eldest, least.

Q.9 Are you concerned about your works being used to train AI models?



Levels of concern by type of writer

The varying levels of concern among the different types of authors is shown below. Academics were the least concerned of those listed at 68%, with scriptwriters and journalists the most concerned at 82%.



51% of the respondents who are no longer writing are concerned about their works being used to train AI.

Lack of acknowledgement and desire for credit

Q.13 If your works or the works of the writer you represent are used to train AI models, would you want to be credited?

The majority of writers (**87%**, 11,769) said that they would want to be **credited** if their works were used to train AI, and for some, credit was the *most* important thing.

“

I'd like acknowledgement more than remuneration, but I think a remuneration scheme would be a good idea.

2% (308) of respondents said that they wouldn't want to be credited if their works were used. The follow-up question asked that group to elaborate.

Q.14 If no, would you like to explain a little further?

The responses to this question broadly followed two main themes:

1. Respondents who want nothing to do with AI and don't want their name associated with it.
2. Respondents who don't see the relevance or point in asking for credit.

“

Seems impractical: a model would likely be trained on thousands of writers' works, so where would the credit be?

“

I have no control of the quality of 'work' produced by the AI and I don't want my name associated with garbage. I've worked very hard to establish my reputation as a writer. I don't want that ruined.

“

I don't want my work to be associated with AI as I have no control on what AI would do with it.

“

Anyone (or anything) should be free to read any author's oeuvres and hopefully learn from the process.

Being mimicked or copied

One of the areas identified as having a potential impact on writers is around competition for work or even complete replacement in some fields, so we asked the question:

Q.16 Are you concerned about the style of your writing or the writer you represent being copied or mimicked by AI platforms?

71% (9,582) of writers or their representatives were concerned about AI platforms 'copying or mimicking' the style of their writing. **15%** (2,042) said they weren't concerned, and 14% (1,950) weren't sure.

“

As a historian, I am more concerned with theft of content than of style.

“

I have concerns about my style of writing being copied.

“

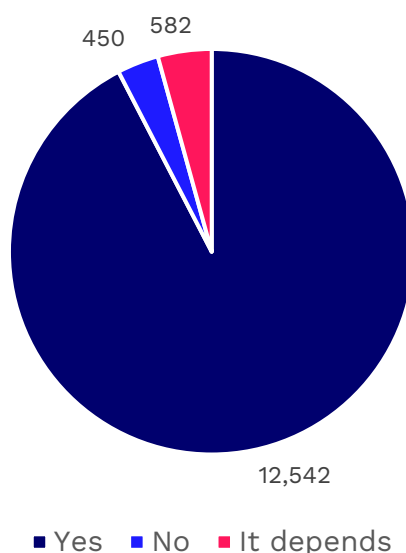
A writing style is nearly like a fingerprint... it helps identify authenticity of a piece of writing. If AI was to copy this, you reduce the uniqueness of voice/style.

Compensation and remuneration

We asked two broad questions about receiving payment when respondents' works had been used to train AI. One was about past uses, asking if writers would want to receive compensation for uses that have already happened. We also asked more broadly if writers would expect remuneration in future if their works were used, even if it meant they weren't credited for the use.

Q. 19 Assuming that your works or those of the writer you represent have already been used to train generative AI models, would you want to receive compensation for this historic use?

92% (12,542) of respondents said that they would want to receive *compensation* for any historic use of their work by AI.



While the large majority of respondents to Q.19 would want to receive compensation, the comments received to the follow-up, open-ended question (Q.20) showed that some writers were conflicted about receiving compensation.

Q. 20 If it depends, could you tell us what on?

The responses to this were broad. However, the following demonstrate the range of feelings on this topic.

“

It depends on many factors. However, I feel that authors should receive compensation regularly and in perpetuity after their works have been used to train AI, and these should be a percentage of the profits being made by the tech companies who own the software. Authors should

receive royalties for licensing their style, their ideas, and anything based on their work.

“

Writers' incomes are being whittled away to nothing. It's the biggest kick in the teeth to see your words filling content-streams across a brands' assets when you are paid minimally and beyond. I fear enabling AI to further take our jobs, but it also needs to be made to be paid for hijacked words and thoughts.

“

I am very against the idea of AI being used for writing. How can I choose compensation for something I don't agree with?

“

I wonder if accepting compensation would make me feel like I was condoning something I strongly disagree with. I understand that this is not a practical outlook given the landscape we are operating in, but I found I couldn't definitively answer this question.

“

Accepting remuneration should not be confused with agreeing with the unethical harvesting of human creativity. Remuneration can only be compensation for theft, not an implied retrospective licence.

Q.15 Would you still want or expect to be remunerated, even if you weren't credited?

96% (13,058) said that they'd want to receive remuneration if their works were used to train AI, even if it meant that they weren't credited.

Writers using AI

AI tools represent a myriad of possibilities, as well as threats, and are being used more and more frequently within the workplace (sometimes unknowingly). We asked two questions to find out if and how writers were themselves tapping into the possibilities.

Q.17 Have you ever knowingly used AI in your work as a writer?

Only **9%** (1,269) of respondents had knowingly used AI tools in their work as a writer.

Of those who said they had, **70%** (882) of the respondents to this question have used AI to help assist their output (e.g. to carry out research), and **12%** (148) have used it to generate their output.

“

I make a living as a romance writer. It's very formulaic and AI has been an incredible tool, almost like an extremely powerful update to Microsoft Word. It's like having a collaborator. I plan novels with it, I write sections of novels with it, I edit novels with it, and I reply to fan mail with it. Obviously, I check and alter everything a lot myself, but it's enabled me to keep my business afloat as I need to publish a novel a month to support my family and I believe my novels are clearer, sharper, better for using it.

“

...there should be a healthy space left for writers also using AI as a creative tool to assist writing. This will also include writers prompting AI to generate interesting material that might be used creatively.

“

I believe it would be beneficial if authors undertook not to use generative AI in the creation of their works and if their works could then be labelled as 'AI-Free' - I think readers would be reassured to know that they are reading work that has been written for them by an actual human being, rather than electronically plagiarised.

“

I am concerned about AI posing as a specialist of knowledge. It provides information with great confidence without providing any sources and it is frequently factually wrong. I am uncertain that the general public can distinguish between AI and peer-reviewed, edited articles.

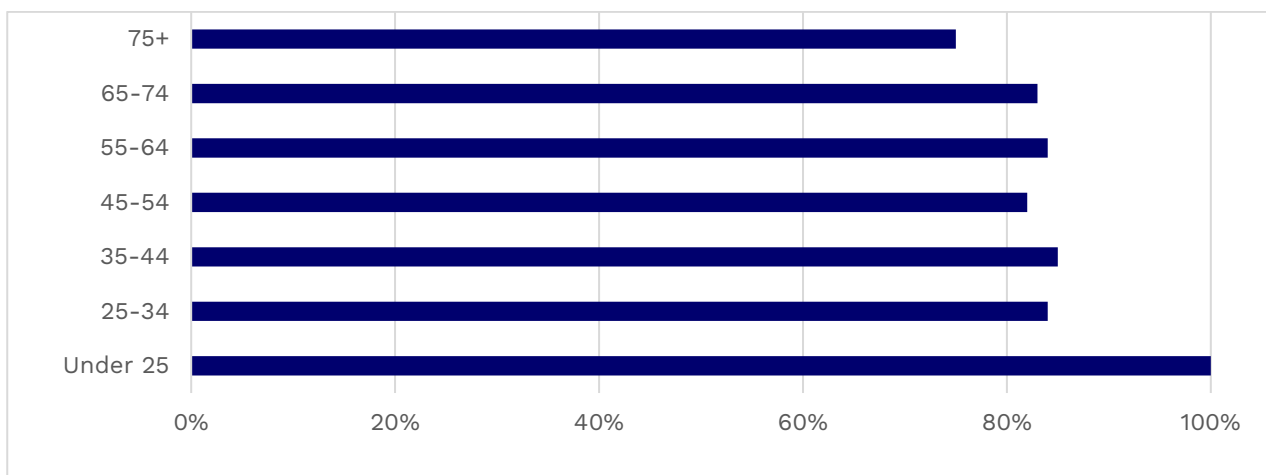
Licensing - a solution?

ALCS collects money for authors when their works have been used, where traditional author-to-user, case-by-case licensing agreements are not viable. We asked members if they would want to be a part of a licensing scheme if we are able to secure payments for AI uses, where individual licensing arrangements were not possible or practical.

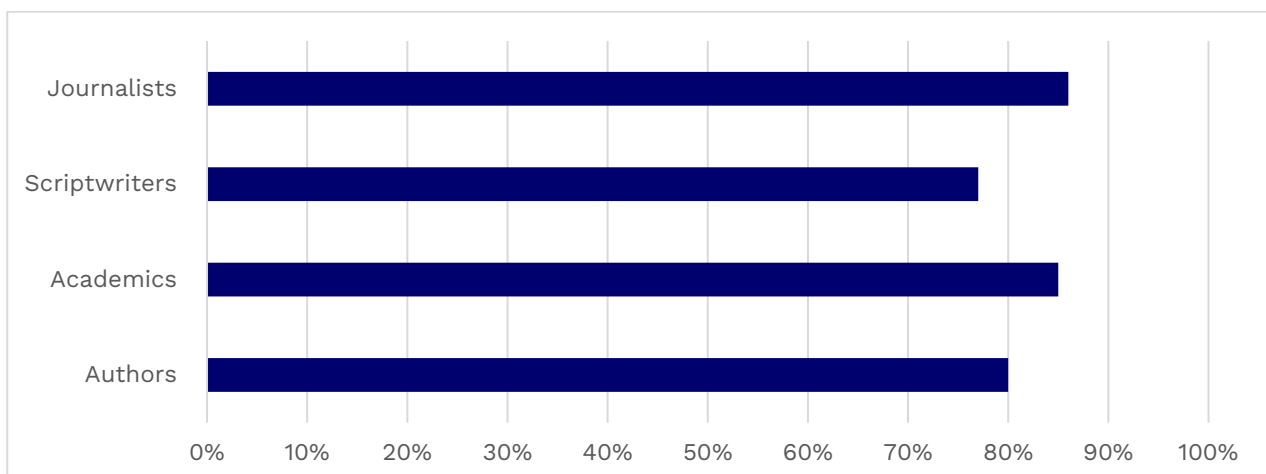
Q. 21 If ALCS were able to secure compensation for the use of writers' works to train AI in the future, where traditional, author-to-user case-by-case licensing arrangements are not viable, would you want to be part of this?

Overall, **81%** (11,008) said that they would be happy to support a licence if ALCS were able to secure one; **5%** (640), said that they wouldn't, and **14%** (1,926) said that it depends.

Favourability towards licensing varied slightly according to the age and the type of writer, as shown in the following charts.



The attitude towards licensing varied across the writing sector as shown:



We asked an open-ended follow-up question to find out more about any concerns respondents had about licensing.

Q.22 Could you give some more information? (e.g. concerns about your style of writing being copied or wider views on AI)

2,399 respondents commented. The themes of the comments can be broadly summarised as:

- concern for the future of the creative industries
- the need for more information about which works were being used and what for
- a general dislike of AI
- concern that AI would copy someone's style

“

It's such a tricky area - maybe it would depend on what it was being used for, I think. If it was a tech company, I think I would want some kind of compensation. It's such a huge, difficult topic - I'm still working out how I feel about the uses of AI.

“

I'd want to know more about the wider use of the AI – what's it going to be used for? Is it ethical? Will it put other creatives out of work?

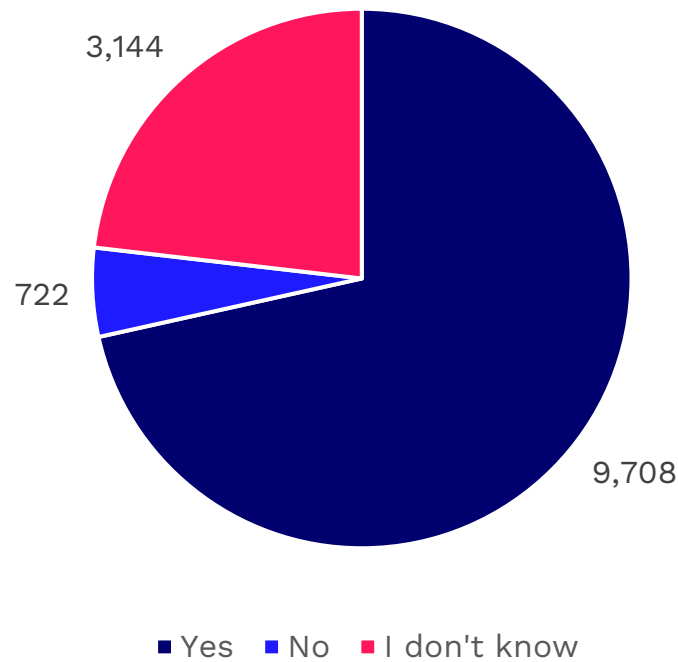
“

My writing is not a free resource. I like to know where and how it is being used.

Choice about licensing

Separate from the question of compensation for past use is the ongoing use of works to develop and train AI systems. We asked writers if they would expect to have control over whether their works were included in any future licensing deal.

Q.23 Would you expect to have the ability to opt out of any licensing schemes?



72% (9,708) of members would expect to have the ability to opt-out of any licensing schemes that are put in place, with a further 23% unsure if they'd expect the option to opt out or not.

“

Basically, a licence will soon be the only way of generating any income in future.

“

I'm worried about the ability of any licensing system to monitor AI input. I'm guessing it would require a degree of honesty on the part of the developer.

“

Overall, I support the efforts to put a licensing scheme in place, though how desirable it is would depend on the details.

Replacement

One of the concerns that writers shared in the survey, is the potential for AI to compete with or replace their work.

“ *AI has different implications for different industries. I can only answer for my own – children's TV scriptwriting – where, nuance emotion and a responsibility to take care with the information presented to the audience are paramount. That's why I'm against any developments to use existing/future human-created scripts to train AI.*

“ *I do not want to train AI to take my job*

“ *Translators' jobs and incomes are already affected by the use of AI by publishers. I am very concerned that we put an ethical system in place before AI is routinely used.*

“ *I would prefer AI not to use original writing work at all, so I don't want to encourage it by agreeing to compensation. If AI learns how to write scripts using my scripts, in the longer term I could be doing myself out of a job!*

“ *In the translation industry, AI has been grossly overhyped and as a result companies and individuals are wrongly under the impression that it can replace professional translators or greatly reduce the cost of a project. Translators are being asked to use AI, which is unethical: an autonomous professional should not be told what tools to use in their work; we should be able to determine our own workflow.*

Other impacts

Writers' comments reflected wider concerns about the use of AI, beyond their works being used for training or the impacts on their jobs as writers.

Impact on the environment

“ *I am concerned about the environmental and energy implications of AI...*

“ *Ban this garbage. It is environmentally destructive, exploitative of labour, and it produces rubbish.*

“ *Generative machine learning is environmentally harmful and also deeply stupid. Maybe it's fine for producing code; it should not be used for writing.*

“ *The ethical and environmental impact of AI concerns me hugely.*

Impact on creativity

“ *I am concerned that AI and the tendency to use it. irons out individuality.*

“ *Art needs heart. Feels like the beginning of the end for making a living from creativity.*

“ *I think AI is a direct threat to original human creativity and may be used for any number of purposes, including totalitarian propaganda and misinformation tactics.*

“ *I view AI as a threat to and a theft of creativity. I think it is an existential threat to writers. How writer's organisations cope with its arrival will determine the future of our profession and indeed to creativity in future generations.*

“

Devolve creativity to machines and you negate the essence of humanity.

Impact on society

“ *I am immensely concerned about bias and error being copied by AI and amplified.*

“ *I am very afraid that writers' work could be misused to put out misinformation; or simply be misunderstood and therefore misrepresented. AI does not seem able to cope with nuance, irony, emotional subtlety, or other delicate skills characteristic of intelligent real human writers. I would be appalled to be misrepresented by a machine.*

“ *I'm excited to see where AI progresses and feel optimistic about its unimaginably large benefit to the world. Obviously like all progress it has its risks, but I feel like we still need to give it our all as it may well be the most amazing thing to happen in human history.*

“ *It will destroy society. Not in a Terminator Sci-Fi film way, but by taking away too many jobs.*

A response - Tom Chatfield, ALCS Chair, author and tech philosopher


The data tells a clear story: when it comes to artificial intelligence, writers are being kept in the dark. As ALCS's survey of over 13,000 writers shows, 77% don't even know if their works have been used to train AI systems. Among those who do know, only 7% gave permission. And a remarkable 91% felt they should be asked for permission to use their works.

Behind these statistics lies a fundamental imbalance in how creative work is valued and respected in an algorithmic age. While tech companies rush to train ever-larger systems on vast libraries of human-made content, its creators are neither consulted nor compensated.

Yet what's striking about the ALCS survey isn't just writers' concerns - it's their readiness to engage with solutions. Some 81% of respondents would participate in a licensing framework for future uses of their work. Writers aren't against technological progress. They're opposed to exploitation, alongside the confusions and category errors that a lack of transparency breeds.

These confusions matter in a larger sense. Both creators and audiences deserve better than a future of endlessly opaque algorithmic outputs. The purpose of reading isn't to consume as many words as possible, just as the purpose of writing isn't to fill the world with torrents of text. What matters is the human connections and experiences woven through creative work. Writing, reading and storytelling are how we forge meaningful bonds between people; how a society explores its values and makes sense of its experiences. The UK's creative industries generate over £124.6 billion annually not because they churn out content to order, but because they entail hundreds of thousands of people creating works that audiences love. People want to know they're engaging with other humans' lives and talents, and to support the creators whose achievements delight and move them. Hollowing out the ecosystems that support this is no way to sustain a society worth living in.

The technological landscape may be shifting and complex, but ALCS's survey suggests a clear set of principles for navigating it. Writers want transparency about how their work is used, recognition for their contributions (87% want credit when their works are used by AI) and fair compensation (96% seek remuneration for past usage). These aren't unreasonable demands. They're basic rights that acknowledge the intrinsic value of human creativity - and that fact that AI's insights are ultimately reliant upon human words, talents and understandings.



The future of AI and human creativity doesn't have to be antagonistic. But it must be built on fairness, transparency and respect. Writers are ready for this future. The question is whether governments and tech companies will acknowledge - and honour - the debts they owe to human creativity.

The data

All percentages (%) have been rounded, so some totals may not equal 100%.

Q.1-3*

		Count	%
Estate		462	3%
Writer		13,112	97%
	Writing is main occupation	5,495	40%
	All working time is spent at a writer	2,958	22%
	Not all working time is spent as a writer	2,537	19%
	Writing is not main occupation	7,617	56%
Total		13,574	

Q.4-5 What type of writer are you?*

Only answered by writers, not estates.

	Count	%
Author	4,931	36%
Academic	4,009	30%
No longer writing (retired)	1,031	8%
Scriptwriter	563	4%
Journalist	493	4%
Teacher	421	3%
Author/illustrator	389	3%
Editor	315	2%
Poet	290	2%
Translator	134	1%
Comedian	17	<1%
Other (such as copywriter, blogger, etc)	519	4%

Total	13,112	
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The data captured in the category 'Other' has not been fully analysed as yet.

Q.6 In which time period did you start earning as a professional writer?

Only answered by writers, not estates.

	Count	%
2021-2024	1544	11%
2016-2020	1655	12%
2011-2015	1541	11%
2001-2010	2562	19%
1991-2000	2330	17%
1981-1990	1876	14%
1971-1980	1053	8%
1961-1970	312	2%
Before 1960	70	1%
Total	12,943	

Q.7 What is your age group?*

Only answered by writers, not estates.

	Count	%
Under 25	16	<1%
25-34	549	4%
35-44	1,683	13%
45-54	2,290	17%
55-64	2,724	21%
65-74	3,057	23%
75+	2,559	20%
Prefer not to say	234	2%

Total	13,112	
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Q.8 Where do you currently live?*

	Count	%
UK	10,582	81%
Outside of the UK	2,530	19%

Q.9 Are you concerned about your works being used to train AI models?*

(Response mandatory for *all* respondents)

	Count	%
Yes	9,572	71%
No	1,152	8%
Don't know	2,850	21%
Total	13,574	

Q.10 To the best of your knowledge, have AI models been trained on your works?*

	Count	%
Yes	1,046	8%
No	2,080	15%
Don't know	10,448	77%
Total	13,574	

Q.11 If yes to Q.10, did you or your publisher give permission for this use?*

	Count	%
Yes	73	7%
No	793	76%
Don't know	180	17%
Total	1,046	

Q.12 If AI models are (or have been) trained on your work (or the writer you represent), do you feel you should be asked for your permission?*

	Count	%
Yes	12,304	91%
No	374	3%
Don't know	896	7%
Total	13,574	

Q.13 If your works, or the works of the writer you represent are used to train AI models, would you want to be credited?*

	Count	%
Yes	11,769	87%
No	308	2%
Don't know	1,497	11%
Total	13,574	

Q.14 If no (to Q.13), would you like to explain a little further?*

308 people answered to this question (2% of total respondents). The main themes of the responses were:

1. Respondents who want nothing to do with AI and don't want their name associated with it.
2. Respondents who don't see the relevance or point in asking for credit.

Q.15 Would you still want or expect to be remunerated even if you weren't credited?*

	Count	%
Yes	13,058	96%
No	516	4%
Total	13,574	100%

Q.16 Are you concerned about the style of your writing or the writer you represent being copied or mimicked by AI platforms?*

	Count	%
Yes	9,582	71
No	2,042	15%
Don't know	1,950	14%
Total	13,574	100%

Q.17 Have you ever knowingly used AI in your work as a writer?*

	Count	%
Yes	1,269	9%
Not applicable	422	3%
No	11,577	85%
Don't know	306	2%
Total	13,574	100%

Q.18. If yes, please tell us the ways in which you have used it*

(Respondents were able to select *more than one* option).

	Count	% of total
I use AI tools to assist my output (e.g. to carry out research)	882	70%
I use AI tools in another way (e.g. administrative tasks)	574	45%
I use AI tools to generate my output	148	12%
Total respondents	1,269	-

Q.19. Assuming that your works, or the writer you represent, have already been used to train generative AI models, would you want to receive compensation for this use?*

	Count	%
Yes	12,542	92%

No	450	3%
It depends	582	4%
Total	13,574	100%

Q.20. If it depends (as per Q.19) can you tell us what on?*

581 people (4% of total respondents) answered this question. The main themes of the responses were:

- the extent of use
- the way that it was used
- the level of compensation.

Q.21 If ALCS were able to secure compensation for the use of writers' works to train AI in the future, where traditional author-to-user case-by-case licensing arrangements are not viable, would you want to be a part of this?*

	Count	%
Yes	11,008	81%
No	640	5%
It depends	1,926	14%
Total	13,574	100%

Q.22. Could you give some more information? (e.g. concerns about your style of writing being copied or wider views on AI)*

2558 people (19% of total respondents) commented. The themes of the comments can be broadly identified as:

- concern for the future of the creative industries
- the need for more information about which works were being used and what for
- a general dislike of AI
- concern that AI would copy someone's style.

Q.23 Would you expect to have the ability to opt out of any licensing schemes?*

	Count	%

Yes	9,708	72%
No	722	5%
Don't know	3,144	23%
Total	13,574	100%

Q.24 Would you be happy to support a licence permitting works to be used to prompt AI systems? (as described <https://www.alcs.co.uk/ai-licences/>)*

	Count	%
Yes	7,271	54%
No	1,394	10%
Not sure	4,909	36%
Total	13,574	100%

Q.25 Would you be happy to support a licence permitting works to be used to train AI systems? (as described <https://www.alcs.co.uk/ai-licences/>)*

	Count	%
Yes	6,497	48%
No	2,324	17%
Not sure	4,753	35%
Total	13,574	100%

Q.26 Would you prefer to have ALCS manage any AI licensing for you, or would you prefer to go direct to your publisher (if that was an option)?*

	Count	%
ALCS	11,045	81%
My publisher	555	4%
Not sure	1,974	15%
Total	13,574	100%

Q.27 Please let us know any other concerns/ thoughts you have about AI and licensing that you'd like to share with us.

3368 people (25% of total respondents) commented. The themes for this broad question haven't been analysed yet.

* Indicates mandatory questions

Terms used

Artificial intelligence (AI)

Artificial intelligence is a technology that mimics human intelligence to solve a particular problem or achieve a particular goal. A key feature of AI is that it is capable of learning and adapting.

Generative AI

Technology that uses artificial intelligence to generate new content, such as text, images or music. Outputs are typically generated by a 'prompt' from the person using technology.

AI models/systems

These refer to specific technologies/products that use AI. The most well-known example of an AI model is ChatGPT.

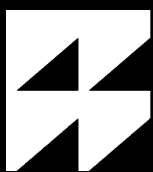
AI training

AI models are 'trained' on vast amounts of data much of which is created by humans and is subject to copyright. This information is used to form connections between the data and generate new outputs. This is what we mean when we refer to authors' works being 'used by AI'.

Our thanks

Our thanks go to all the ALCS members who filled in this survey during the summer of 2024.

Thanks too to those we have consulted with, and who have helped shaped our work so far in this area. Our fellow writers' organisations: the National Union of Journalists, the Society of Authors, the Royal Society of Literature and the Writers' Guild of Great Britain. Thanks also to our partners in collective licensing: The Copyright Licensing Agency (CLA), DACS, Directors' UK, Publishers' Licensing Services (PLS) and PICSEL.



**Authors'
Licensing and
Collecting
Society**

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