

YEARBOOK

915

OSA



2015

OSA ANNUAL REPORT

ON ACTIVITIES AND MANAGEMENT

FOR 2015

OSA STATISTICS IN 2015

Year-on-year comparison of main indicators of economic results for 2015/2014

Royalties collected for OSA	CZK 841,459,000	CZK + 36,987,000	+ 4.60 %
Distributed to authors and publishers	CZK 684,399,000	CZK + 2,480,000	+ 0.36 %
* exclusive of other collective rights managers			
Total royalties collected	CZK 914,984,000	CZK + 14,839,000	+ 1.65 %
Total costs	CZK 134,699,000	CZK – 5,189,000	– 3.71 %
Average overheads	14,72 %		– 0.82 %

Structure of royalty collection from selected segments

Selected segments	2015	2015/2014 difference	%
Television broadcasting	CZK 209,824,000	CZK + 6,237,000	+ 3.06 %
Recorded music	CZK 173,773,000	CZK – 11,647,000	– 6.28 %
Concerts and other live music productions	CZK 107,738,000	CZK + 3,102,000	+ 2.96 %
Cable transmission operators	CZK 85,751,000	CZK + 36,863,000	+ 75.40 %
Radio broadcasting	CZK 69,183,000	CZK + 1,301,000	+ 1.92 %
Blank media levies	CZK 72,299,000	CZK + 5,923,000	+ 8.92 %
Royalties collected abroad	CZK 29,982,000	CZK + 3,291,000	+ 5.81 %
Music carriers sold	CZK 17,207,000	CZK – 1,748,000	– 9.22 %
Internet	CZK 10,286,000	CZK – 5,504,000	– 34.86 %
Audiovisual works with music content	CZK 6,750,000	CZK + 384,000	+ 6.03 %
Agency activity (synchronization, theatre performances)	CZK 4,827,000	CZK + 1,203,000	+ 33.20 %

* exclusive of other collective rights managers

OSA – Ochranný svaz autorský pro práva k dílům hudebním, z.s.

is a professional association of composers, lyricists and music publishers, which continues the work of Ochranné sdružení spisovatelů, skladatelů a nakladatelů hudebních děl, zapsané společenstvo s ručením omezeným (Protective association of writers, composers and publishers of musical pieces, registered union with limited liability), which was founded in 1919 by *Karel Hašler, Rudolf Piskáček, Arnošt Hermann, Josef Šváb, František Šmíd, Eduard Joudal, Emil Štolc, Otakar Hanuš* and *Karel Barvitius*. The son of composer Antonín Dvořák was one of the first directors.

OSA is also one of the founding members of the International Confederation of Authors and Composers Societies CISAC (founded in 1926) and Bureau International de l'Édition Mecanique BIEM (founded in 1929).

Management of copyrights of represented composers, lyricists, inheritors of copyrights and publishers, not the interpreters (singers) of these compositions, is the mission of OSA. To ensure the widest possible territorial and repertoire coverage, Ochranný svaz autorský (*Copyright Protection Association*) has concluded contracts with partner companies around the world, and in this way, it offers the authors a unique opportunity to get paid automatically for music played in most countries of the world. Currently, in the Czech Republic, OSA represents rights and offers repertoire of more than 1,000,000 copyright holders from various parts of the world; as of 31 December 2015, there were 8,819 domestic authors. OSA represents foreign authors through reciprocal agreements concluded with 77 foreign collective rights managers.

Because of this extensive international background, the tradition of almost one hundred years and last but not least the active enforcement of copyrights at home and abroad, OSA strives to give authors the opportunity to concentrate on their work without being disturbed. At the same time, we facilitate simple and easy access to legal use of the compositions of authors from all over the world and across genres to all users. OSA creates and completes an important bridge between authors and users in this way.

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1,700,953,214

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SUPERVISORY BOARD REPORT

OSA SUPERVISORY BOARD REPORT (FOR OSA GENERAL MEETING 2015)

Dear colleagues,
this report of activities of the Supervisory Board relates to the period from the last General Meeting held on 14 May 2015 to the 2016 General Meeting held on 19 May 2016 and it is supplemented with a summary of Supervisory Board activities for the last three-year term of office.

Introductory information

While the personnel situation of our Board of Directors consisting of three members has been stable and remains unchanged there have been two changes in the composition of the Supervisory Board. Mr. Rostislav Černý, a long-term member of the Supervisory Board for the professional group of lyricists, suddenly passed away just before the last General Meeting. At its first meeting following the General Meeting held on 20 May 2015, the Supervisory Board co-opted Mr. Petr Kocfeld pursuant to Article 6.3.3 of the OSA Statutes. The other change concerns the Vice-Chairwoman for the professional group of publishers, Mrs. Dominika Záhorská. Her authorization granted by Universal Music Publishing, s.r.o. will expire on 30 April 2016 and pursuant to Article 6.3.2 of the OSA Statutes, her mandate in the Supervisory Board will expire too. The first substitute for the professional group of publishers is Mr. Lukáš Pták. However, his co-option is no longer relevant as the Supervisory Board does not plan to meet in May until the General Meeting where election will take place. We would like to thank Mrs. Dominika Záhorská for her work in the Supervisory Board and pay tribute to the memory of Rostislav Černý.

Audit

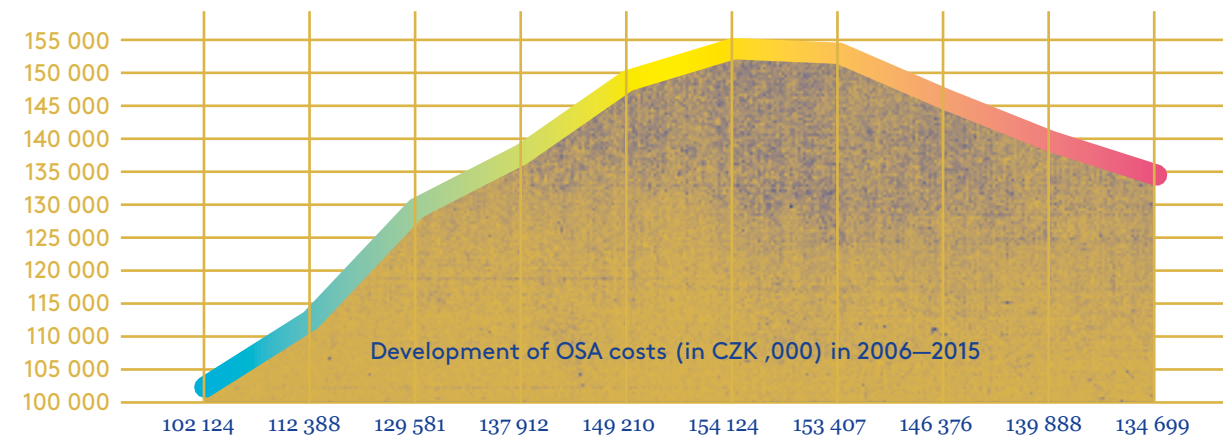
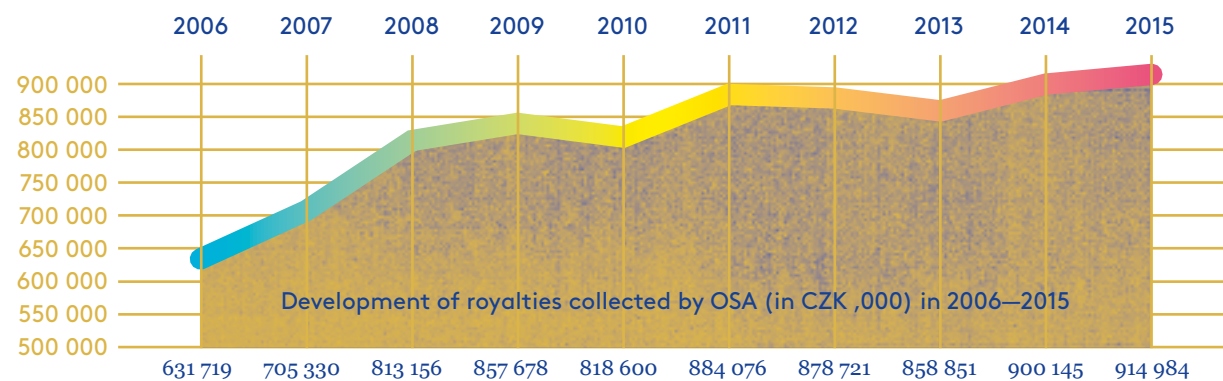
The regular audit, carried out by a new auditor, did not detect any defects in the OSA accounts for 2015 and the information contained in the annual report of the OSA Board of Directors is consistent with the financial statements in every respect.

Economic results

We can state with satisfaction that OSA's economic growth continued in 2015 and these pleasing results were achieved without circumstances causing a one-off increase of the royalties collected. On the other hand, we have registered more receivables.

Year	Total royalties collected (in CZK <000 net of VAT)	Average overheads
2013	858,851	17.04 %
2014	900,145	15.54 %
2015	914,984	14.72 %

In 2015, OSA exceeded the historically most successful year of 2014 and achieved the best economic result in the 96 years of its existence. The result is all the more valuable that the record royalties collected was achieved while the costs were simultaneously reduced which enhanced the decrease of average overheads. As the psychological limit of 900 million had been exceeded again, it was confirmed that it was not a result of pure coincidence but primarily a result of the hard work of OSA Board of Directors and employees. We would like to express our thanks to them. Other details and detailed analyses can be found in the annual report of OSA Board of Directors. To refresh our memory, I would like to present comparative charts of the royalties collected and costs development over the last 10 years:



Membership

As of 31 December 2015, OSA represented in total 8,819 copyright holders compared to the 8,494 in the previous year. During the period between General Meetings the membership slightly increases. The current number is 592 members in total (compared to the last year's 582 members) — 340 are popular music composers, 79 are classical music composers, 93 are lyricists, 55 are inheritors and 25 are publishers.

Conditions for the creation of membership were met by the total of 29 represented entities this year — 23 in the professional group of composers, 3 in the professional group of lyricists, 2 in the professional group of publishers and 1 represented entity meets the limits both in the professional group of composers and in the professional group of lyricists. We are very pleased that there are three classical music composers among the applicants for membership this year. This year's OSA General Meeting will decide on these applications.

Copyright Act amendment

Transposition of the directive of the European Parliament into our legal system was supposed to be the main event of this year from OSA's point of view. Nevertheless, our legislators had proved to be a disappointment and it is certain today that the transposition deadline of 11 April 2016 was not met. We have to follow the applicable Copyright Act of the Czech Republic and any objections regarding failures to adhere to the EP directive will be directed against the state. Unlike our government, we have prepared a preliminary draft of new statutes but we are able to foresee the final form of the approved Copyright Act amendment only to a certain extent. The amendment has been going through the legislative process, passing through all competent bodies and departments. Each of them will add or delete something — you can certainly imagine the creativity of our deputies and senators yourselves. Nevertheless, it seems that this General Meeting will be the last one to be held under the current rules. When the CA amendment takes effect, OSA will convene an extraordinary General Meeting that will adopt new statutes and this will be this autumn at the earliest. The first General Meeting will be held under the new rules in spring 2017.

In the light of these circumstances, we did not include the second attempt to pass a change to the distribution order in the area of public production — live music — in the agenda of today's meeting. Pursuant to the Copyright Act amendment, we will also have to modify the statutes of the Cultural and Social Fund without which the new distribution process would not be fully functional. As both parts (the distribution order and the statutes) must be closely connected due to financial flows, we will have to wait for the final wording of the Copyright Act amendment as we do not

know what will be approved in this respect in the end, including the risk that the change will take place this year and we will be forced to revise everything. This took us by surprise but nothing is lost. We might be able to discuss the change in distribution at the planned extraordinary General Meeting this year.

Work of the Supervisory Board

As a part of my review, I would like to give thought to the OSA situation over the past three-year term of office. When I look back I can state that OSA spent the term working actively without unnecessary turbulences. For the first time we followed the “SB Conceptual Plan”. The plan was divided into five parts — organizational, economic, collection, distribution and OSA presentation. We addressed all planned issues and we kept all our resolves in cooperation between the Supervisory Board and the Board of Directors. I would like to emphasize that our Board of Directors has not changed its members over the last five years and hence it has exceptional qualification. Management stability is important for work results of the whole organization and this stability is the primary task of each SB. We managed to create a working atmosphere of mutual trust and cooperation, and this is not a mere phrase. If you have trust, you don’t want to lose it and you are willing to work at more than a hundred percent. But there are also other activities of the Supervisory Board which are not as visible at the first sight as the economic results because they simply cannot be expressed in numbers.

Fundamental documents and administration

In addition to our standard agenda, which consumes most of our time and energy, we have prepared and adopted OSA Code of Conduct and entered into new contracts with members of the Board of Directors. We have reviewed and approved the Statutes with regard to the applicability of the new Civil Code. We have prepared a comprehensive draft of a new distribution order, including the statutes of the Cultural and Social Fund. We have prepared another wording of the statutes and rules of procedure for the General Meeting in accordance with the amendment of the Copyright Act of the Czech Republic, which is to take effect in the course of this year. We have discussed a new OSA tariff to enter into force on 1 January 2016 (as promised at the last GM). The lowest basic amount in public production of live music is CZK 500. Other items are expressed as percentage rates according to the number of audience members and the amount of the entry fee. We decided to take this step after many years as our tariff had been subject to gradual erosion due to users’ pressure and suffered from introduction of many non-systemic discounts. Its effectiveness fell even below the level of discounts from 2001. The imaginary pie is

increased in the very segment the two thirds of which consist of the works of domestic authors. We have defended the new rates “at the round table meeting” in the Chamber of Parliament in front of important representatives and users and the Ministry of Culture of the Czech Republic. On 31 December 2015, an action was filed against FTV Prima and TV Barrandov for royalties payment for 2013 and 2014. We took all these decisions on the basis of tens of statistical, analytical and legal analyses we had prepared.

Information technologies

Precisely targeted investments into information technologies have started to pay off. Electronic communication and conclusion of license contracts via the internet through the Extranet application are appreciated by small as well as larger organizers and promoters. Our regional representatives are equipped with a mobile application “OSA mobile suite” enabling them to settle business transactions on site. We also have an internal BackOffice system for documentation and customer department purposes. All data processes, starting with collection and ending with distribution, are electronic. Internal communication is carried out via the Infosa application. It offers individual access of the contractually represented copyright holders to the information and distribution, personal database, work deregistration and the newly established communication channel. This service is available nonstop and even quite a few European protection associations can be envious of the comfort and functioning of our system.

Investments in the OSA building

The administrative building is our exclusive property and being cost-conscious, we have to take care thereof. We have refurbished and put into operation the loft studio as two small “Karel Hašler” and “Jaroslav Ježek” meeting rooms. We also managed to reconstruct the cellar space, which was in dilapidated condition, and thereby save the whole of our historical archive. The archive has been dried out, documented and filed in rail shelves. Today researchers and historians can work with the archive on request. We had the old garages in the OSA’s courtyard demolished and thanks to this we were able to repair the malfunctioning rainwater collection, protect the building’s foundations and lay new paving in the courtyard. Our last action was the approval of an investment in air-conditioning for the OSA building for the benefit of our employees. Conditions are absolutely unbearable particularly on the upper floors and in the south-facing offices during summers.

Other activities

SB committees have been working flawlessly for the whole time, including the Partnership Commission that distributes considerable sums of money in support of the Czech music and for OSA PR. There were organizational changes to our popular annual meeting "OSA Awards" which have finally attracted the attention of domestic TV channels. The Supervisory Board and its individual members have been working hard to improve OSA's overall image in other media, radio, exhibition premises outside Prague as well as our magazine Autor in.

Conclusion

I can state in conclusion with clear conscience that OSA is stable and in its best condition at the moment. But a forthcoming change of the "continental" weather is in the wind and it is not necessarily the warming. In the light of the efforts to unify copyright protection in the EU, there will be further changes in the area of collective rights management. Especially the territorial scope of domestic managers could be weakened, as it has in the online area. This would affect particularly the small protection associations and cause the risk of domestic market fragmentation. Strong players could "cheery-pick" the lucrative foreign repertoire and manage it on a cross-border basis. For that reason OSA has to remain competitive both in the area of services and in the area of collection comparable with other EU countries. This is a big topic for the future. It is up to us to set out in the right direction so that later we do not have to think back on the past period as the golden age of copyright protection.

In conclusion, allow me to once again express thanks on behalf of the Supervisory Board to the OSA Board of Directors and employees for their work and excellent results in the area of collection and management in 2015.

On behalf of the Supervisory Board, we wish many creative and personal successes to you all.

Luboš Andršt
for the Supervisory Board

Price of music copyrights in bars and restaurants in 2015

starting at CZK **4.64**/day

(cities with a population of up to 80 thousand inhabitants)

starting at CZK **5.80**/day

(cities with a population of more than 80 thousand inhabitants)



OSA PROFILE

2.1 BASIC OSA CHARACTERISTICS

Name: OSA – Ochranný svaz autorský pro práva k dílům hudebním, z.s.

Legal form: registered association

Registered office: Čs. armády 786/20, Prague 6, post code 160 56, Czech Republic

ID: 63839997

Tax ID No.: CZ 63839997

Registered in the Associations Register kept by the Municipal Court in Prague, Section L, Insert 7277

Contact information

OSA – Ochranný svaz autorský pro práva k dílům hudebním, z.s.

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Internet: www.osa.cz

Facebook: www/facebook.com/Ochrannysvazautorksy

Autor in: www.autorin.cz

Infosa: www.infosa.cz

Myslíme na hudbu (*We think of music*): www.myslimenahudbu.cz

OSA annual awards: www.cenyosa.cz

Customer centre – Havlíčkův Brod

Čechova 3812

580 01 Havlíčkův Brod

Customer line: +420 220 315 000

E-mail: vp@osa.cz

Subject of activity

The collective management of ownership copyrights to musical pieces with or without lyrics and to other copyrighted works within the meaning of the Copyright Act and disclosure of these works to the public and related activities on the basis of an authorization granted by the Ministry of Culture of the Czech Republic or on the basis of a commission granted to OSA by other collective rights manager, all of these are the main subjects of business of OSA. OSA further performs agency activities on the basis of an issued trade license. Within the agency, it also grants licenses on the basis of an individual commission from individual copyright holders.

OSA is a member of international organizations

- CISAC Confédération Internationale des Sociétés d'Auteurs et Compositeurs
International Confederation of Societies of Authors and Composers
- BIEM Bureau International des Sociétés Gérant les Droits d'Enregistrement et de Reproduction Mécanique
International Bureau of Companies Managing Rights for Mechanical Recording and Reproduction of Musical Works
- GESAC Groupement Européen des Sociétés d'Auteurs et Compositeurs
European Association of Authors and Composers

Awards

Since 2011, OSA has been the holder of the highest degree of evaluation performed by the International Confederation of Societies of Authors and Composers (CISAC). In an in-depth audit, focused on effectiveness of management, transparency of internal documents (distribution order, statutes, company directives etc.) and processes (for example monitoring of financial flows of non-specific income), equal approach to all copyright holders (domestic or foreign, members or represented persons), or quality and extent of the offered services, OSA was found to be a company fulfilling the so-called "Professional Rules", which are binding on companies united within CISAC, without any exception.

> LINK: www.cisac.org

2.2 OSA MISSION AND VALUES

Motto: We think of music

OSA mission

Copyright holders

composers, lyricists,
music publishers, inheritors

- We actively enforce your copyrights home and abroad.
- We let you have enough time for your work. We negotiate terms and conditions on your behalf and subsequently monitor any use of your works.
- We set trends in the speed of royalty payments. We belong to the world's finest in this regard.
- With us, you know where your songs are being played! We provide a detailed list of the use of your works along with your payment.

Music users

businessmen, operators,
promoters, professional and amateur public

- With our music, we help your business to create a pleasant atmosphere, help with exercise or just playing something nice to listen to, to emphasize emotions in a film or at sports grounds.
- We make your paperwork much easier. Our employees arrange rights to music of more than one million composers and lyricists of various genres from all around the world for you.

OSA values

Community

We are a professional association of composers, lyricists and music publishers.

Tradition

We have been here for you since 1919.

Music

We share feelings through (our) universal language.

Availability

We make the music world available from one place.

Openness

We promote transparent approach.

Association effectiveness

Less paperwork – more time for work, legal protection and higher earnings

We are an authors' association which was founded on the basis of needs which had been shared for a long time, and whose basic building stone is mutual solidarity. An author needs especially time and means for his work. Unity with the Copyright Protection Association provides authors with a unique opportunity to focus on their professions instead of paperwork, which they can let the professionals do.

Background of many years of experience, a strong position given by common interest of more than one million represented authors from all around the world, the most complex database of information on music compositions and number of their replays on the Czech market, expertly educated and experienced management and knowledge of the trends on the copyright market give authors a feeling of unity with professional groups, time and energy saving and last but not least better chances and higher effectiveness in the activities subsequently interconnected with music.

We will negotiate business terms and conditions on behalf of authors and at the same time, through contracts, we will provide them with important legal and tax frame and protection including possible legal enforcement of claims. With us, authors' works are safely registered in an international database. On authors' behalf, we monitor where their music is being played. Regardless of the dynamically growing volume of data from users, we keep shortening the period between the use of music and payment of royalties for such use. We distribute royalties continually after the receipt of funds and musical pieces reports from users and we subsequently pay the royalties in four pay periods: in March, June, September and December.

The whole world from one place

Easy access to legal worldwide music and royalties

Users of music – businessmen, promoters or producers – do not have to undergo complicated identification of the authors of desired works and then approach individual copyright holders to negotiate terms of use of their works, but they can solve everything quickly and simply. In one contact place, we will help them with easy identification of music of more than one million composers and lyricists from all around the world and at the same time, they can negotiate the conditions of use of their music. Thanks to our long-term cooperation with DILIA collective rights manager, we are able to offer to settle not only the rights of authors of music, but also the rights

of authors represented by this collective rights manager, and to do so in the case when television receivers are located in public places, such as bars, restaurants, hotel rooms etc.

On the other hand, authors represented by us gain simple access to royalty fees for their music used in most countries of the world. We register their works in international databases. On the basis of reciprocal contracts concluded with foreign partner organizations, these companies automatically send royalties for music of our authors to us and we subsequently pay them to our clients. We are able to eliminate cases of unpaid foreign use of music within the preliminary or complaint procedure. The system works reciprocally, i.e. we identify the use of music of foreign authors in the Czech Republic, we receive royalty fees for it and we subsequently pay these to partner author organizations abroad.

Music = language that connects us

Through reciprocity and diversity to mutual synergy

Music is a means of communication. Effective communication is bilateral and so are our activities. We try to create an inspiring environment which not only provides energy and resources for authors themselves but, at the same time, is open to its surroundings and allows the general public to use it for various purposes.

Music is a language through which we convey our opinions, feelings and wishes to our surroundings. Our language is very rich and colorful. We represent and offer rights to tens of millions of musical pieces across genres by authors and lyricists not only from the Czech Republic, but also from various parts of the world. By consistent application of equal approach to all musical repertoires, we create voluminous and diverse cultural mix with a strong potential to become an original and effective assistant in business. The research shows that music is a relatively cheap but strong marketing tool, which intensively shapes consumer behavior and expectations. Music can create the desired atmosphere, emphasize emotions, invite to action or rest. It can do all that in the most diverse places and situations – at the place of business, in a movie or at sports grounds. The strength, effect and beauty of music can be best discovered through a common language between authors and users.

Transparent approach

Informed trust

The greatest possible openness towards authors, users, domestic and foreign partners and the general public is one of the main priorities of our association's policy. We work out in detail the distribution mechanisms in the distribution order published at the OSA website and the principles of our association's self-government and functioning in the Statutes. We present basic economic indicators transparently and in summary in the regularly published yearbook, whose archive can be found at the website together with the current Annual Report, auditor's report or annual financial statements. Most information and fundamental documents are also available in English. In this regard we belong to the most transparent collective rights managers in the world, which we take pride in.

> LINK: www.osa.cz/dolni-menu/ke-stazeni (distribution order, statutes, other economic information)

Together with payment of royalty fees, we provide authors with regular detailed reviews of the use of their works, giving them the information necessary to eliminate unpaid uses and to adequately control their income. To the authors, we guarantee regularity and at the same time an above-standard speed of quarterly payments of royalty fees. Personal electronic account of an author in the INFOSA system is a very important source of information for authors. Using the system, the represented author can register new compositions and lyrics from the comfort of his home and at the same time, he has a grasp of the works he has registered so far, including a detailed overview related to where and how many times a specific composition was played, i.e. at which concert, on which television or radio station etc. On the website, we also publish the most important forms (representation contracts, notices of new works etc.).

> LINKS: www.infosa.cz, www.osa.cz/dolni-menu/ke-stazeni

Four times a year, we publish our own printed magazine Autor in, in which we inform our represented authors, partners and, through its electronic version, also the general public of important news and changes, we present various statistical and economical analyses, interviews with music celebrities or up-to-date information from the world of the Czech music scene. Particularly for the user public, we have also placed a publicly accessible on-line database of the OSA repertoire with detailed information on individual compositions and their authors on the website. Of course, we publish a clearly ordered table of tariffs.

> LINKS: www.atorin.cz, www.osa.cz/hlavni-menu/autoři-a-nakladatelé (musical pieces database),
www.osa.cz/dolni-menu/ke-stazeni (tariff)

We also fulfill the demands for transparency in the provision of information on our accounts, tariffs, contractual obligations etc. towards our foreign partners and international organizations to the greatest extent possible. We regularly send the required information to relevant multi-national central locations (CISAC, BIEM, GESAC) or publish it in English for the needs of other companies on our website. Within the in-depth audit carried out by the International Confederation of Societies of Authors and Composers (CISAC) which was focused inter alia on effectiveness, transparency and quality of knowledge of its surroundings, OSA got the top evaluation within the evaluation scale — as a company fulfilling the so-called "Professional Rules", which are binding on companies associated within CISAC, in full.



OSA CLIENTS

A series of horizontal yellow lines spanning the width of the page, intended for writing or notes.

3.1 COPYRIGHT HOLDERS

Composers, lyricists, music publishers and inheritors

3.1.1 REPRESENTATION BY OSA ASSOCIATION

OSA distinguishes two forms of a relationship:

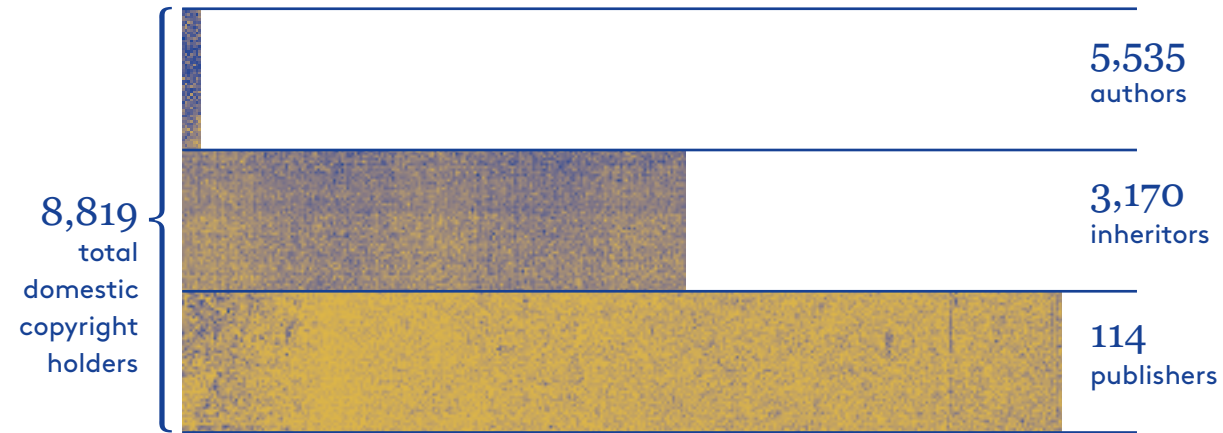
- represented person
- member (with a right to vote and an opportunity to vote representatives or run for Supervisory Board himself or herself at the General Meeting of OSA members)

Who can be represented by OSA?

Every author of music (composer or lyricist), music publisher or copyright inheritor who concludes a contract for representation with OSA and at the same time proves that he or she is an author or a copyright holder of at least one publicly performed musical piece. Further, every author who concluded a contract for representation with a foreign collective rights manager, with which OSA had concluded a contract for representation of foreign authors in the Czech Republic can be represented by OSA. We do not represent performers (singers).

Total number of copyright holders as of 31 December 2015

more than 1,000,000 authors and publishers from all around the world, out of which 8,819 were domestic ones



Who can become a member of OSA?

A composer, lyricist, publisher or inheritor who concluded the contract for representation with OSA and at the same time fulfils the conditions set by OSA Statutes with respect to the period of representation and amount of collected royalties, and who is accepted as a member by the OSA General Meeting.

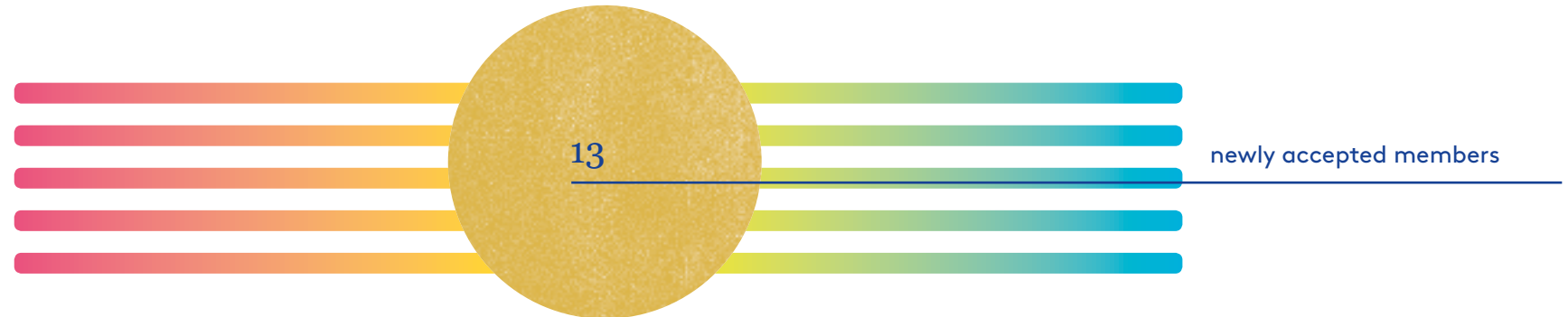
- Composer and lyricist – he or she must have been represented at least for the period of five years and achieved at least the amount of CZK 80,000 in royalties in the past four successive years, or CZK 1,000,000 in total for the past five years.
- Publisher – he or she must have been represented for the minimum of five years and achieve double the sum set for composers and lyricists in royalties.
- Inheritor
 - § the deceased was a member of OSA: the royalties of the deceased author amounted at least to 2/3 of the sum set for composers and authors in the past free successive years prior to death;
 - § the deceased was not a member of OSA: in the last five years, the royalties of the deceased author (all inheritors in total) amounted at least to the double of the sum set for composers and lyricists for the period of five years.

* The required minimal royalty is decreased by half for classical music composers, heirs and publishers.

Number of copyright holders who joined the "OSA family" in 2015

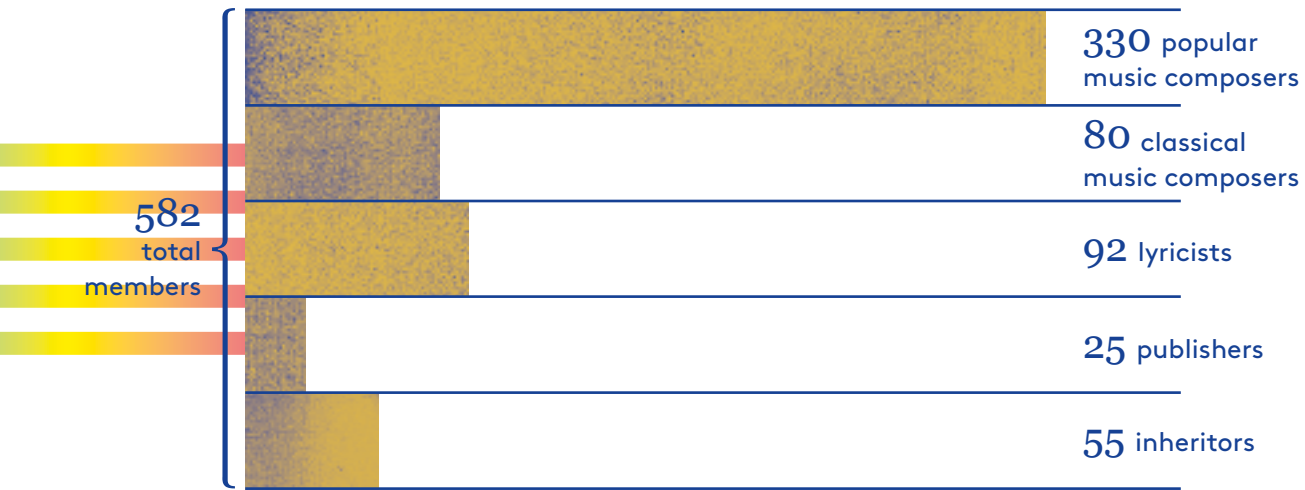


Number of newly accepted members in 2015



* accepted by the GM in 2015 (effective from 1 January 2016)

Structure of members as of 31 December 2015



How to protect your musical pieces?

Musical pieces are registered on the basis of notices of new works delivered by the author in relation to every musical piece. An author who will not report his musical piece in time exposes himself to the risk that if his work is used, he will not receive his royalty fees in proper period.

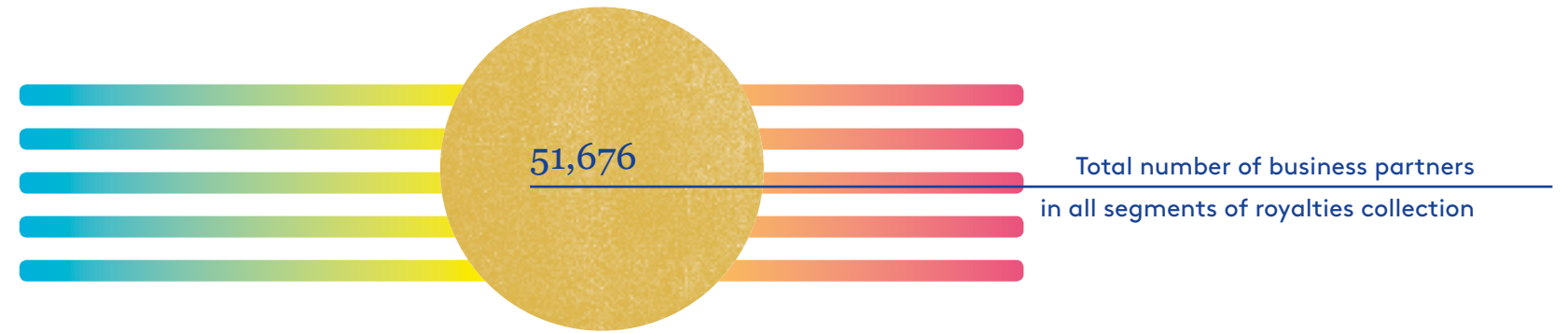
3.1.2 NEWLY REGISTERED NOTICES



3.2 USERS OF MUSIC

Businessmen, operators, promoters, professional and amateur public

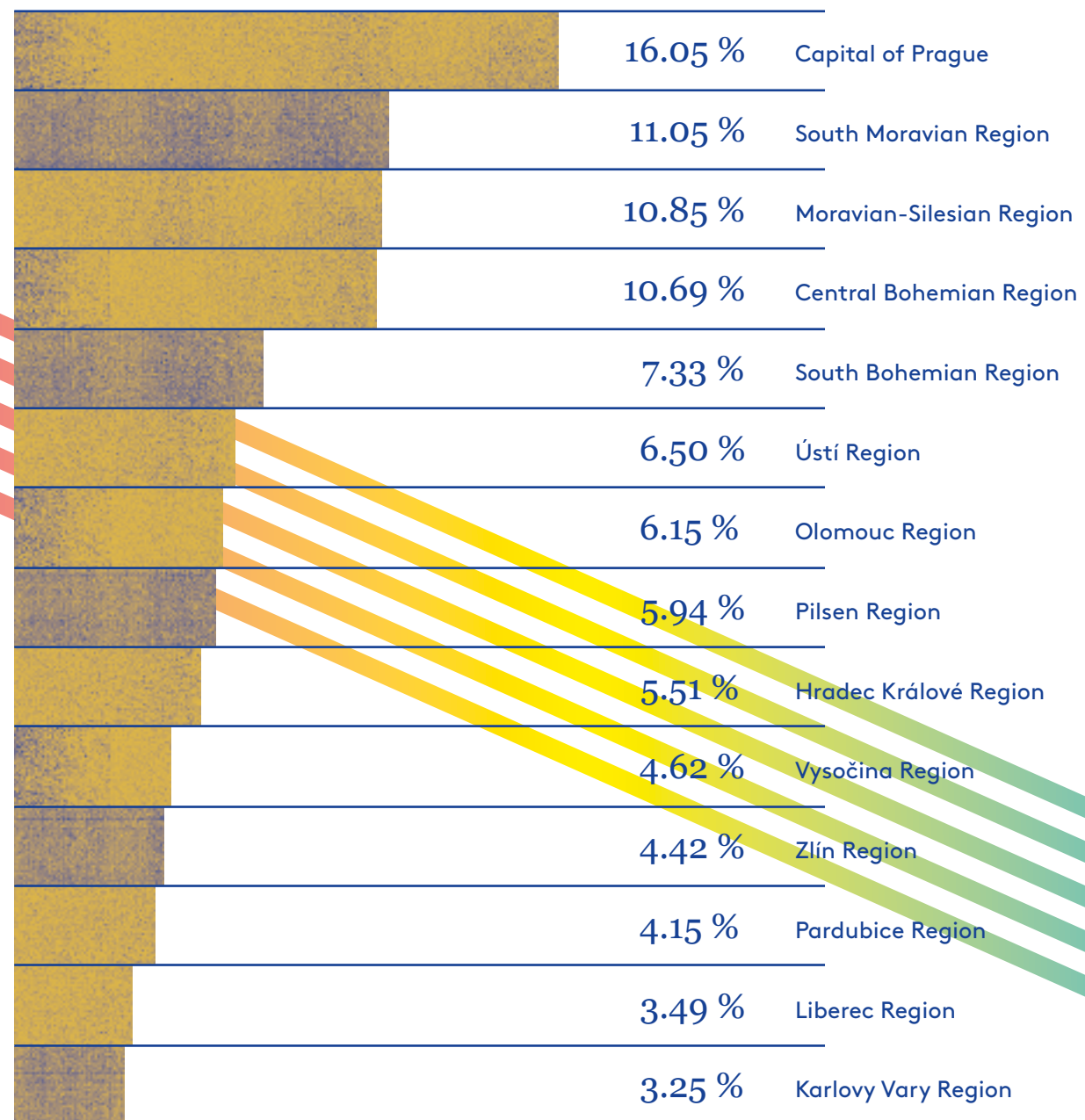
Total number of business partners in all segments of royalties collection in 2015



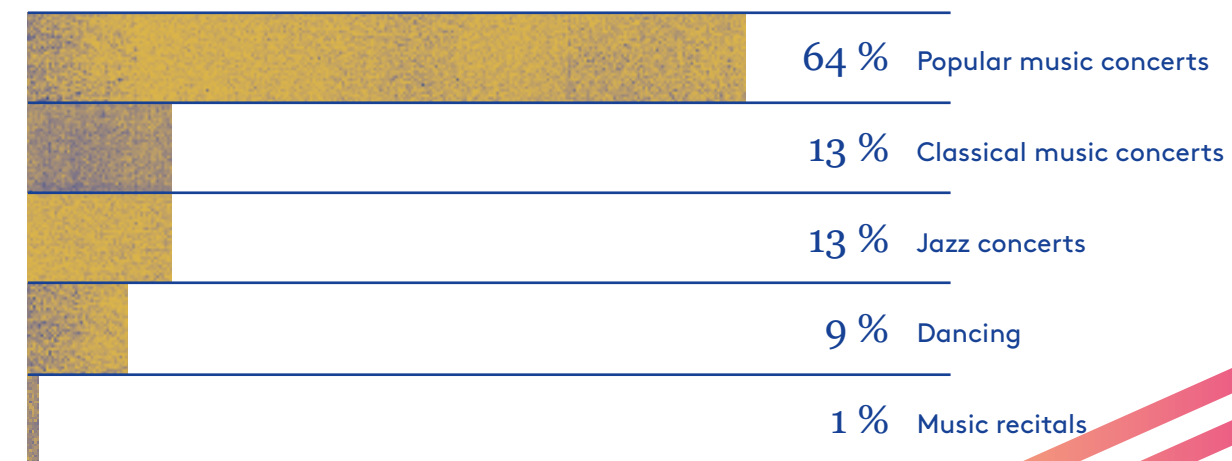
* According to Company ID



Regional division of business partners in 2015



Realized concerts in 2015





OSA MANAGEMENT

OSA leading bodies are:

- General Meeting
- Supervisory Board
- Board of Directors

4.1 GENERAL MEETING

General Assembly is the supreme body of OSA. It consists of OSA members and is convened at least once a year in the first half of the calendar year after conclusion of economic results for the previous year.

General Assembly competence

The General Assembly approves the business results for the previous year and annual financial statements, approves fundamental documents of OSA and their amendments (Statutes, distribution order — rules for distribution of royalty fees etc.), decides on the use of the economic result, votes and removes its representatives in the Supervisory Board or decides on issues related to members. Powers of the General Assembly are specified by OSA Statutes, which are available on OSA website.

Decision-making of the General Assembly

OSA members (membership conditions are specified in detail in the OSA Statutes) or other persons invited by the Board of Directors or the Supervisory Board can participate in the General Assembly. Only one person can participate on behalf of a member who is a legal person. The General Assembly is quorate if at least 10% of members and at the same time 10% of members from every profession are present (i.e. composers, lyricists and publishers). If not enough members meet so that the General Assembly is quorate within 30 minutes from the moment for which the General Assembly was convened, the General Assembly is quorate provided that each profession group is represented. Every member has one vote. The right to vote has to be exercised by every member personally, except for legal persons.

The Statutes and the distribution order are approved separately in individual profession groups (every profession approves its decisions by a two-thirds majority), while changes in these documents become effective only if the choice of all three profession groups is accordant. The General Meeting follows the Code of Procedure and minutes of its session are taken. The General Meeting of OSA members took place in the conference room of Elephant Hotel on 14 May 2015.

4.2 SUPERVISORY BOARD

Supervisory Board members

The Supervisory Board is the management and control body of OSA. It consists of 13 members — 6 composers, 3 lyricists and 4 publishers. The members of the Supervisory Board are elected at the General Assembly for the period of 3 years and every profession group votes its representatives into the Supervisory Board separately by a secret vote. Two substitutes are elected for every profession group. The Supervisory Board elects a chairman and two vice-chairmen from its members. The chairman is elected from the profession group of composers, one vice-chairman from the group of lyricists and one from the group of publishers. If there is a need to remove the entire Supervisory Board, the General Assembly decides on such measure in a plenary session. If there is a need of to remove a member of the Supervisory Board, the profession from which he or she was elected decides on the removal in a secret vote. The Supervisory Board is responsible for its actions to the General Assembly.

Supervisory Board competence

The competence of the Supervisory Board covers, in particular, the election and removal of the chairman and the members of the Board of Directors and control of their activities, establishment and cancellation of OSA professional committees and their control, discussing the proposals of tables of tariff of royalty fees, deciding on the percentage amounts of overhead deductions, deciding on the percentage amount of deductions to the reserve fund and using the funds from it, discussing and approving fundamental questions of OSA procedures during its activities and principals of contractual relations for individual types of use, determination of OSA's economic goals for the next year, discussing the quarterly economic report or approval of an auditor for the yearly financial statements. The powers of the Supervisory Board are specified by OSA Statutes, which are available at www.osa.cz.

Decision-making of the Supervisory Board

The Supervisory Board is quorate if an absolute majority of its members is present. However, every profession must be represented by at least one member. The Supervisory Board decides by a simple majority of votes of the present members. Where votes are ties, the vote of the chairman counts as two votes. If the Supervisory Board members from the composer profession present at the meeting of the Supervisory Board have the same opinion unequivocally, they cannot be voted down by the other present members of the Supervisory Board. The Supervisory Board follows a Code of Procedure and minutes of its session are taken.

In 2015, 12 sessions of the Supervisory Board were held. Three members of the Board of Directors are also present at the Supervisory Board sessions.

Supervisory Board members as of 31 December 2015

Chairman	Luboš Andršt
Vice-Chairmen	Michael Prostějovský Jolana Zemanová / EMI Music Publishing Česká republika, a.s.
Members	Sylvie Bodorová Juraj Filas Petr Kocfelda Martin Kratochvíl Eduard Krečmar Ivan Kurz Zdeněk Nedvěd Michal Prokop Jiří Paulů / ProVox Music Publishing, s.r.o Jiřina Petrová / Warner/Chappell Music s.r.o. CZ
Substitutes	Roman Cejnar Radim Kolek / Český rozhlas Lukáš Matoušek Josef Novotný Lukáš Pták / Bärenreiter Praha, s.r.o.

4.3. PROFESSIONAL COMMITTEES ELECTED BY THE SUPERVISORY BOARD AS OF 31 DECEMBER 2015

Economic Committee

It prepares materials, data and proposals of solutions for decisions of the Supervisory Board in the area of OSA management. It monitors tariff levels abroad, economic effects of tariff rates, discusses changes of royalty tariffs and the rate of royalties for new ways of using the works. It also took over the work of the Committee for Relations with Represented Persons and for Social Issues that was abolished in 2013. Its competence covers e.g. dealing with issues of represented persons, distribution and administration of funds from the solidarity fund allocated by the Supervisory Board (pursuant to Article 2(d) of the OSA Cultural and Social Fund Statutes) or decisions on approving contributions and support, amount and pay date thereof. All profession groups must be represented in the Committee.

Chairwoman	Jolana Zemanová
Members	Tomáš Doležal
	Eduard Krečmar
	Jiří Paulů

Distribution Committee

It prepares particularly the proposals of changes in the distribution order, checks all distribution mechanisms, monitors distribution orders of author organizations abroad (preferentially in EU countries), analyzes impacts of the distribution order on the relationships among the represented persons, deals with problems of administrative deductions together with the Economic Committee. All professions must be represented in the Committee.

Chairman	rotation principle
Members	Martin Kratochvíl
	Jiřina Petrová
	Michael Prostějovský
	Miroslav Pudlák

Committee for Creativity Affairs

In particular, the Committee categorizes reported works to relevant categories in accordance with Annex 1 to the valid distribution order (points chart), comments on disputes of authorship from the creative point of view, assesses the degree of works adaptation and arrangement, deals with authorship disputes of the represented persons, identifies possible plagiarism.

Chairman	Emil Viklický
Members	Sylvie Bodorová
	Juraj Filas
	Ivana Loudová
	Vladimír Popelka
	Rudolf Růžička
	Boris Urbánek

Partnership Committee

It was established by the Supervisory Board in 2010 and it pursues fulfillment of the OSA Partnership project. The Committee is entitled to decide to award OSA partnership in the implementation on the basis of a written request of the implementer of a specific project. Furthermore, it looks for potential applicants/promoters from individual areas and informs them of the possibilities of partnership. The Committee enters coordination negotiations with the OSA Board of Directors to reach mutual agreement on strategy and coverage of the spectrum of cultural events within the frame of fulfillment of the Partnership project. All profession groups must be represented in the Committee.

Chairman	Ivan Kurz
Members	Jiří Gemrot
	Martin Němec
	Milan Svoboda
	Jaroslav Šprongl
	Dominika Záhorská

Committee – AUTOR IN editorial board

Together with the magazine editors, it prepares the contents of individual issues and it sees to the balance of published topics with regard to individual profession groups represented by OSA.

Chairman	rotation principle
Members	Jan Fischer
	Lukáš Hurník
	Zdeněk Nedvěd

Committee for OSA Annual Awards

A non-permanent committee which focuses on preparation of OSA Annual Awards and other annual events.

Chairwoman	Dominika Záhorská
Members	Sylvie Bodorová
	Michal Prokop

4.4 BOARD OF DIRECTORS

Board of Directors members

The Board of Directors is a statutory and executive body of OSA. It has three members and it consists of the chairman and two members. The Board of Directors is elected and removed by the Supervisory Board. It is responsible for its activities to the General Assembly and to the Supervisory Board.

Board of Directors competence

The Board of Directors particularly controls and manages the company activities, exercises employer's rights, participates in sessions of the Supervisory Board and General Assembly and implements their decisions. Further, it presents the Supervisory Board with a quarterly economic report, financial statements for the previous year and a financial plan for the next year, approves tables of tariffs of royalties, implements organizational changes and concludes and terminates contracts with other collective rights managers and important users. The powers of the Board of Directors are specified by OSA Statutes, which are available at www.osa.cz.

Decision-making of the Board of Directors

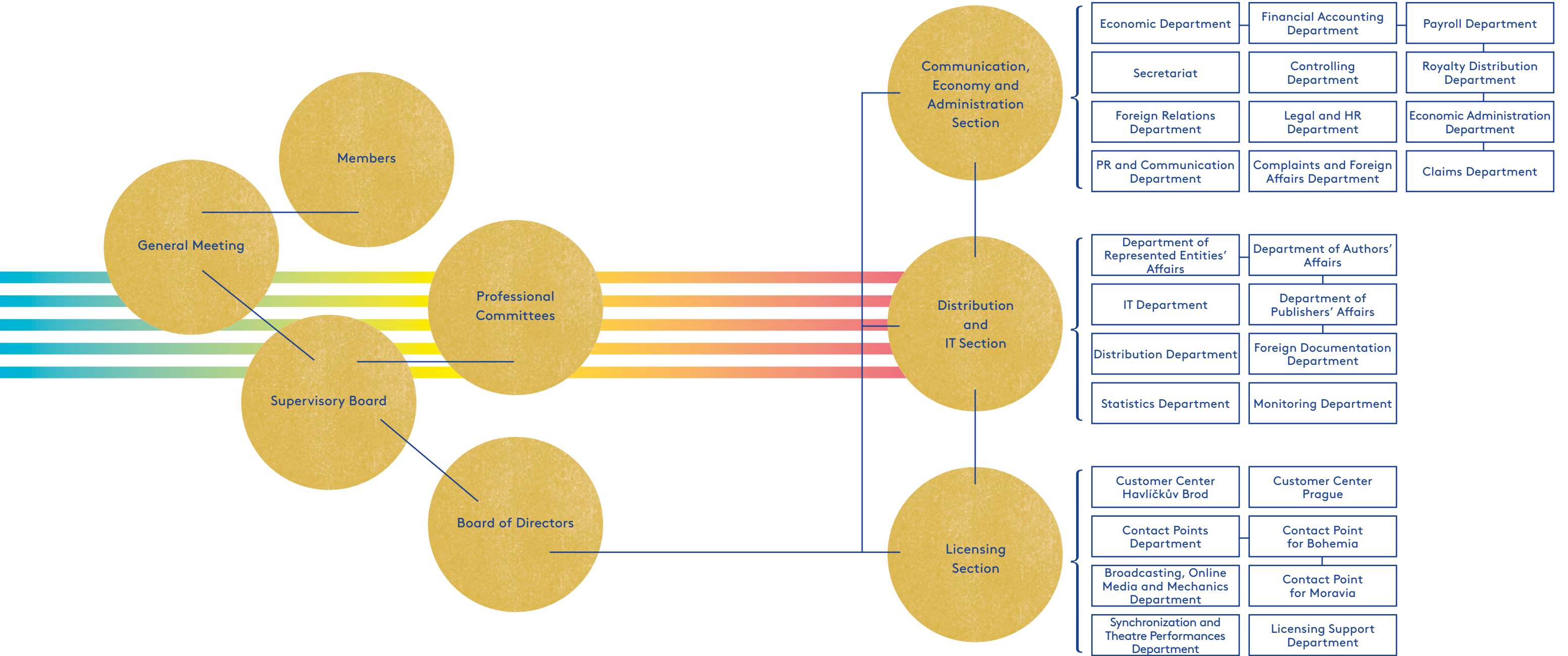
The Board of Directors represents OSA externally. The chairman of the Board and one other member always act jointly on behalf of OSA. The Board of Directors follows a Code of Procedure and minutes are taken of its sessions. If a decision of the Board of Directors is not unanimous, the names of opposing voters or those who abstained are stated in the minutes.

Members of the Board of Directors as of 31 December 2015

Chairman	Roman Strejček
Members	Jiřina Barelo
	Luboš Tesař

OSA ORGANIZATIONAL
STRUCTURE AS OF
31 DECEMBER 2015







MACROECONOMIC
PERSPECTIVE AND
AVERAGE EXPENSES OF
INHABITANTS ON MUSICAL
COPYRIGHTS IN 2015

Copyrights are reflected in the end prices for customers in various economic areas. Regarding the collection of royalties by OSA in terms of macroeconomic indicators, we can state that every Czech household spent CZK 17.74 including the 21% VAT each month on music copyrights in 2015. If we look at the average expense from the perspective of economically active inhabitants of the Czech Republic in productive age, i.e. aged between 20–64 years, then each such individual spent on average CZK 15.81 including the 21% VAT each month on music copyrights.

For a comparison: an undiscounted 30 minute public transport ticket on weekdays cost CZK 24 in Prague and CZK 20 in Ostrava. In 2015, the average price of one liter of Natural 95 gasoline was CZK 31.17 and of one liter of diesel was CZK 31.21. For example, the average price of bottled beer with wort content between 7.00–10.99% (formerly the 10 degree beer) in retail establishments was CZK 10.51 in December 2015.

In 2015 the minimum salary was CZK 9,200 which equals to an hourly rate of CZK 55 for the working time of 40 hours a week. Employees with minimum salaries had to work 17 minutes and 15 seconds each month in order to cover the average copyright expense. The average salary for the whole year of 2015 amounted to CZK 26,467. Employees with average salaries had to work approximately 6 minutes each month in order to cover the music copyrights.

How many musical pieces did an author have to sell or have replayed or viewed in 2015 to receive a royalty amounting to the minimum monthly salary of CZK 9,200? Two authors composing one musical piece are considered (author of lyrics and author of music).

In 2015 the authors had to sell 19,788 carriers each month in order for the royalty to amount to the minimum salary of CZK 9,200 (calculated assuming that the author has 1 musical piece on a CD including 12 musical pieces). Concerning streaming, a musical piece would need 1,795,680 views each month. In case of music downloading a musical piece would require 10,616 downloads. The same musical piece would require 4,851 replays (calculated using the average amount collected from individual stations) on private national and regional stations including Český rozhlas. If the musical piece has more than two authors, these numbers must be multiplied by the number of authors.

In 2015 the Czech economy had the best performance since 2007. Thanks to its year-on-year GDP increase of 4.3%, the Czech Republic was one of the countries with the fastest economic growth

pace in EU (triple the growth of the euro area countries) and thereby surpassed all expectations of economists from the start of 2015. The main pillar of the domestic economy was particularly the growing household consumption. Necessary support was provided also by firms which, just like other entities, made use of the offer of low interest rates and more available credits and thereby contributed to the substantial increase of investment activity. The economic growth of 2015 was boosted rather by domestic demand than foreign trade. The economy no longer depended on the growing export, on the contrary, the import grew faster than export thanks to the strong domestic demand. However, some causes of the high increase of the home economy were rather one-time or temporary. These included the end use of finances from the EU funds from the program period of 2007–2013 which could be used only until the end of 2015 (the estimated contribution to the growth of the Czech economy was 0.8%). As concerns the demand, the processing industry was the greatest driver of the economy. Success was traditionally enjoyed by the automotive sector, without which the Czech Republic would not be one of the fastest growing economies in Europe, but also by the production of metals, plastic products or foodstuffs. Construction and most service sectors (e.g. the contribution of trade, transport, accommodation and restaurant services to the economic growth was 0.5%, information and telecommunication activities contributed with 0.4%) contributed to the economic growth too. The standard of living measured as GDP per capita increased to 86% of EU countries.

Greater optimism of domestic consumers and their willingness to buy were based on several pillars. While the average wage for the whole year of 2015 reached the amount of CZK 26,647 (CZK 28,152 for the 4Q of 2015), i.e. a year-on-year increase of 3.4%, consumer prices increased only by 0.3% over the same period. Year-on-year increase of real salaries was 3.1%. The labor market had very good results too as the share of the employed (aged 15-64) in the Czech Republic amounted to 70.8% and hence was the highest from the creation of the independent republic in 1993. The unemployment share dropped to 6.2% at the end of the year (compared to the last year's 7.5%) and the number of the unemployed registered with employment agencies fell to 453,118 job applicants in December. The unemployment rate was among the lowest in Europe. Development of inflation was influenced mainly by the significant fall in prices of fuels (by 13.5%), fall in prices of food and non-alcoholic beverages (by 1.1%) and cancellation of regulation fees in healthcare. On the other hand, an increase of price levels was caused by an increase of prices of tobacco products (by 7.6%), housing costs (by 1%), clothing and footwear (by 3.4%), recreation and culture (by 1.4%) or catering and accommodation (by 1.5%). The pace of growth of retailers' revenues was the fastest from 2008 and revenues increased year-on-year by 5.9% (sales of goods via the internet or mail order service increased by 19.7%). Service providers increased their revenues by 2.6% (by 7.5% in accommodation, by 4.1% in catering and restaurant services; on the contrary, revenues in the film and music industry fell by 3.7%).

According to the economists' prognoses, the domestic economy should slow down its growth to 2.2–2.7% in 2015. On the one hand, the one-time impulses in the form of European subsidies will expire but on the other hand the economy will be positively driven both by the domestic demand (supported by the expected increase of salaries, low inflation and further reduction of unemployment) and by the foreign demand (revival in Germany). The inflation rate should increase only very slowly (the Czech National Bank extended the anti-inflation commitment targeted at keeping the Czech crown exchange rate around 27 EUR/CZK at least until 2017). Due to the expected fall in the investments co-financed from the European funds, faster growth of export compared to import is expected and the external influences may cause certain risks e.g. in the form of weakened economic growth in China, slowdown in the growth of the German economy or as a result of geopolitical uncertainty (trust in the EU, fall in oil prices etc.).

> SOURCES: Czech Statistical Office, Investicniweb.cz, Financninoviny.cz, Geomoney.cz, Employment Agency of the Czech Republic

OSA ANNUAL REPORT
ON ACTIVITY AND
ECONOMIC RESULT
FOR 2015

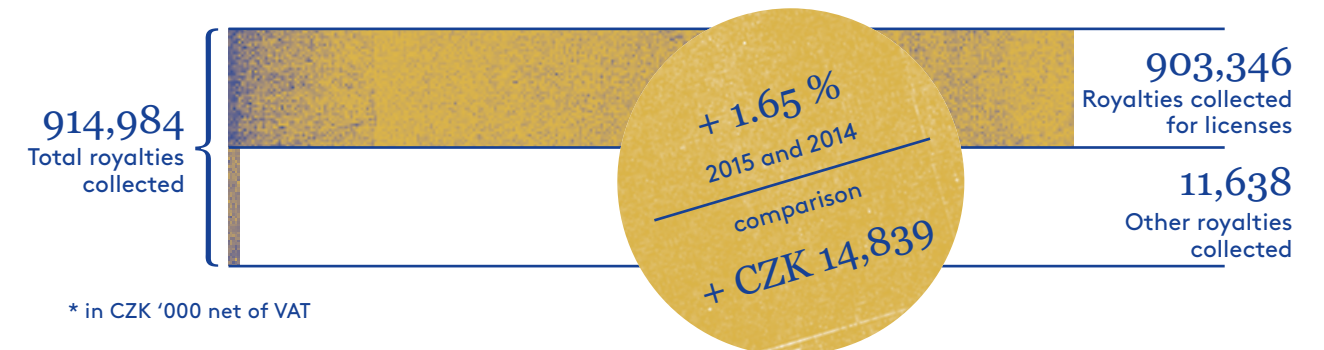


7.1 MAIN ECONOMIC INDICATORS

Main economic indicators	2011	2012	2013	2014	2015	Difference 2015/2014
Total royalties collected	884,076	878,721	858,851	900,145	914,984	+ 14,839
Total costs	154,124	153,407	146,376	139,888	134,699	- 5,189
Distributed royalties incl. other collective rights managers	719,448	720,392	740,574	777,592	748,149	- 29,443
Average overheads in %	17.43	17.46	17.04	15.54	14.72	- 0.82

* in CZK '000 net of VAT

7.2 ROYALTIES COLLECTED IN 2015



* in CZK '000 net of VAT

Royalties collected for licenses — detailed itemization by use	2015	2014	Difference 2014/2015 (in CZK)	Difference 2014/2015 (in %)
Public performances	334,206	369,511	– 35,305	– 9.55 %
Broadcasting and online media	375,443	336,452	+ 38,991	+ 11.59 %
Mechanics and audiovision	128,888	122,383	+ 6,505	+ 5.32 %
From abroad	59,982	56,691	+ 3,291	+ 5.81 %
Synchronization and theater performances — agency	4,827	3,624	+ 1,203	+ 33.20 %

* in CZK '000 net of VAT

* including other domestic collective rights managers

OSA's amount of collected royalties surpassed historical records for the second successive year. Compared to the last most successful year of 2014 when the royalties collected increased year-on-year by more than CZK 41 million (including royalties collected for other collective rights managers), OSA once again managed to increase the total collected amount by other 1.65%, i.e. by CZK 14,839 thousand (including royalties collected for other collective rights managers). If we focus only on the royalties collected for OSA's licensing activity (i.e. not including the royalties collected for other domestic collective rights users and the item of other royalties collected), OSA achieved an almost 5% growth, i.e. a result better than in 2014 by CZK 36,833 thousand, and surpassed the limit of CZK 800 million for the first time in its history. Last but not least, royalties collected in total from the licensing activity (i.e. including royalty fees collected for other domestic collective rights managers and without including other collected amounts) reached a significant milestone as for the first time in history, they surpassed the limit of CZK 900 million. The successful results were enhanced by considerable savings of expenses for the fourth successive year. OSA's average overheads were 14.72%, i.e. the lowest since 1994 when their monitoring had started.

An increase in the royalties collected for broadcasting transmission considerably contributed to this major achievement as the royalties grew year-on-year by CZK 36,863 thousand to CZK 85,751 thousand. This year-on-year increase de facto erased a significant fall in the crucial segment of recorded music caused by a failure to reach an agreement on the royalties tariff with one of the big users. Decisive role in the overall assessment of OSA's activity in 2015 was played particularly by the good year-on-year results achieved permanently in the segments of live music (but not including concerts exceeding CZK 30,000 for which the royalties collected considerably fell), blank media levies for blank media and, specifically

in 2015, positive results of royalties collected for television broadcasting. A very positive fact is that OSA terminated representation of a domestic collective rights manager while simultaneously strengthening the share of music copyrights administered by OSA. In practice, it means that authors of music get a much greater share of the royalties collected by OSA also for other collective rights managers.

While the segment of public music production — following the last year's historically best result — fell, as mentioned above, the historically highest royalties were collected for broadcasting and online media in 2015. Year-on-year increase in the overall results achieved in mechanics, royalties collected from abroad, agency activity and audiovision contributed positively to OSA's eventual success in 2015. The final structure of royalties collected in 2015 was the following: broadcasting and online media: 41.6% (37.8% in 2014), public production: 37.0% (41.6% in 2014), mechanics and audiovision: 14.3% (13.8%), from abroad: 6.6% (6.4%) and agenda of synchronization and theatre performances: 0.5% (0.4%).

* Amounts collected are specified net of VAT in the text

Structure of royalties collected for licenses	2011	2012	2013	2014	2015	Difference 2015/2014
Public performances	281,749	287,841	277,189	304,524	293,313	– 11,211
Broadcasting and online media	327,768	331,786	340,886	336,452	375,443	38,991
Mechanics and audiovision	101,213	93,156	94,579	91,697	96,256	4,559
From abroad	68,616	62,917	59,977	56,691	59,982	3,291
Synchronization and theatre performances	—	2,748	3,489	3,624	4,827	1,203
Total for OSA and foreign copyright holders	779,346	778,448	776,120	792,988	829,821	36,833
Royalties collected for other domestic collective rights managers	86,167	88,118	75,669	95,673	73,525	– 22,148
Total incl. other domestic collective rights holders	865,513	866,566	851,789	888,661	903,346	14,685

* in '000 CZK net of VAT

7.2.1 PUBLIC PERFORMANCES IN 2015

In the public performances segment – following its historically best result achieved in 2014 when the royalties collected increased year-on-year by almost CZK 45 million – the total royalties collected amounted to CZK 334,206 thousand (including royalties collected for other collective rights managers), i.e. fell by almost 10% year-on-year, specifically by CZK 35,305 thousand (including royalties collected for other collective rights managers). The main cause of this development was the failure to reach an agreement on royalty rates with one of the big users, which had to affect the total results of the recorded music segment where revenues dropped by CZK 36,549 thousand (including jukeboxes and royalties collected for other collective rights managers). Effective from 1 January 2015, OSA terminated its cooperation with OOA-S which administers copyrights to the visual component of audiovisual works.

In 2015, the results were bad in the segment of concerts with royalties collected exceeding CZK 30 thousand – after the previous decrease the royalties collected dropped further by 34%, i.e. by CZK 8,172 thousand. The long-term adverse trend in the segment of jukeboxes was not reversed either as it fell by 22%, i.e. CZK 1,405 thousand (including the royalties collected for other collective rights managers). For the first time since 2012, when new rates for the production of audiovisual works in cinemas and other premises were introduced, the growth of royalties collected in this segment ceased. The total collected amount of CZK 9,392 thousand represents a year-on-year fall by 17%, i.e. CZK 1,858 thousand. On the contrary, the growing trend of the total amount collected for live music productions continued as the amount was further increased. This segment grew year-on-year by 3% and if we consider only concerts with royalties up to CZK 30 thousand, it even grew by 14%, i.e. CZK 11,274 thousand.

Thanks to the regrouping of shares for the benefit of authors of music, not including the royalties collected for other collective rights managers, the result of the whole segment of public performances was worse than the one generated in the record year of 2014 only by less than 4%, i.e. CZK 11,211 thousand, and the royalties collected were the second highest in its history.

* Amounts collected are specified net of VAT in the text.

Public performances	2011	2012	2013	2014	2015	Difference 2015/2014
Live music	90,933	96,917	102,782	104,636	107,738	3,102
Recorded music	177,319	177,978	160,205	185,420	173,773	- 11,647
Cinemas	5,571	7,890	10,370	11,250	9,392	- 1,858
Jukeboxes	7,926	5,056	3,832	3,218	2,410	- 808
Total for OSA and foreign copyright holders	281,749	287,841	277,189	304,524	293,313	- 11,211
Royalties collected for other domestic collective rights managers	61,391	59,438	47,749	64,987	40,893	- 24,094
Total incl. other domestic collective rights holders	343,140	347,279	324,938	369,511	334,206	- 35,305

* in '000 CZK net of VAT

7.2.2 BROADCASTING, ONLINE MEDIA AND MECHANICS IN 2015

In 2015, the segment of broadcasting, online media and mechanics contributed the total amount of CZK 504,331 thousand to the royalties collected by OSA, which is almost a 56% share in the total royalties collected by OSA for licensing activity. Compared to 2014, there was a considerable increase in the total royalties collected for use within this segment's responsibility by CZK 45,496 thousand, i.e. 10%. This increase was based particularly on the excellent results achieved in the segment of broadcasting transmission licensing, royalties collected for television broadcasting and blank media levies which fully replace the decreased revenues for internet and central licensing.

* Amounts collected are specified net of VAT in the text.

Broadcasting and online media

By its total collected amount of CZK 375,443 thousand, the segment of broadcasting and online media successfully continued in its previous long-term positive trend after the first minor fall since 2008 in 2014 and by its substantial year-on-year increase in the royalties collected by almost 12%, i.e. CZK 38,991 thousand, it achieved the best result in its history.

The greatest contribution to this achievement was the one provided by the results in the segment of copyright licensing for broadcasting transmission where the royalties collected increased by 75%, i.e. CZK 36,863 thousand. The overall success of the broadcasting and online media segment was also supported by the 3% year-on-year increase in the royalties collected for television broadcasting by the amount of CZK 6,237 thousand. While the royalties collected from radio broadcasters managed to stop its fall after three years and even slightly grew thanks to an increase in the revenues from private radio broadcasters, the development was negative in the segment of internet where the revenues fell year-on-year by 35%, i.e. CZK 5,504 thousand. The worst affected area was internet streaming which fell by 43%, i.e. CZK 1,521 thousand. These results in the internet segment were caused particularly by the fall in revenues from multiterritorial licenses and by the situation where particularly the strong Anglo-American repertoire is administered centrally for streaming and digital sale purposes and collective managers from smaller countries (including OSA) are not authorized to license the repertoire these days.

* Amounts collected are specified net of VAT in the text.

Broadcasting and online media	2011	2012	2013	2014	2015	Difference 2015/2014
Radio broadcasters	79,589	71,404	69,552	67,882	69,183	1,301
Television broadcasters	190,683	204,958	204,019	203,587	209,824	6,237
Cable transmission operators	49,815	45,816	52,083	48,888	85,751	36,863
Internet	6,462	8,805	14,893	15,790	10,286	- 5,504
Ringtones	1,219	803	339	305	399	94
Total for OSA and foreign copyright holders	327,768	331,786	340,886	336,452	357,443	38,991

* in CZK '000 net of VAT

Mechanics and audiovision

In 2015, the total royalties collected for the segment mechanical and audiovisual works, i.e. an area traditionally significantly influenced by the transition of the music market from physical carriers to new media, amounted to CZK 128,888 thousand (including the royalties collected for other collective rights managers) and thus achieved the best result since 2009. The continued positive development in the collective of blank media levies in 2015 contributed to this result that is characterized by a year-on-year increase in the royalties collected by 5%, i.e. CZK 6,505 thousand (including the royalties collected for other collective rights managers).

Mechanics and audiovision	2011	2012	2013	2014	2015	Difference 2015/2014
Music carriers	42,462	32,498	27,457	18,955	17,207	- 1,748
Film carriers	3,074	1,725	2,096	883	1,440	557
Synchronization	1,008	—	—	—	—	—
Other use	6,595	5,355	5,771	5,483	5,310	- 173
Blank media levies	48,074	53,578	59,255	66,376	72,299	5,923
Total for OSA and foreign copyright holders	101,213	93,156	94,579	91,697	96,256	4,559
Collected for other domestic collective rights managers	24,776	28,680	27,920	30,686	32,632	1,946
Total incl. other domestic collective rights managers	125,989	121,836	122,499	122,383	128,888	6,505

* v tis. Kč/ bez DPH

In the segment of mechanics (i.e. without audiovision), we managed to build on the turning results of 2014 which had stopped the four-year decline in the royalties collected. Nevertheless, the long-term trend of falling royalties collected for the sale of physical carriers did not stop in 2015 and after the last 31% slump, it fell by further 9%, i.e. CZK 1,748 thousand, and hit the historical bottom. But the fall was caused exclusively by the segment of central licensing with its further year-on-year

fall by 44%, i.e. CZK 3,407 thousand. The amount collected for the sale of music carriers in 2015 represented only a little less than 15% of the royalties collected in 1998 when the music carrier revenues had achieved their culmination point. Just like in the previous years, the said negative result was greatly compensated by another increase in the blank media levies collected for blank media by 12%, i.e. CZK 7,426 thousand (including the amounts collected for other collective rights managers) to the total collected amount of CZK 67,663 thousand (including the amounts collected for other collective rights managers). Hence the blank media levies played an important part in 2015 as they at least partially compensated the authors of music for the slump in royalties from the sale of music, inter alia as a result of the fact that everyone can legally and without author's consent get a copy of his favorite album or movie for his personal needs. In 2015, revenues of the mechanics segment were increased in total by CZK 6,121 thousand (including the amounts collected for other collective rights managers).

Following the fall in 2014, the audiovision segment slightly grew by CZK 384 thousand, which represents a year-on-year increase by 6%. Royalties for the sale of audiovisual carriers, which increased year-on-year by 63%, i.e. CZK 557 thousand, had the greatest contribution to this result.

* inkasované částky v textu jsou uvedeny bez DPH

7.2.3 SYNCHRONIZATION AND THEATRE PERFORMANCES IN 2015

Agency activity has been increasing its collected amounts regularly each year. This was the case in 2015 when OSA collected an amount higher by CZK 1,203 thousand, i.e. 33%, than in 2014 for this activity. The highest amount was collected in the segment of theatre performances where the amount collected increased by 49% to CZK 3,638 thousand. As concerns synchronization rights, the amount collected for licenses granted for production of audiovisual works dropped while the amount collected for licenses for production of radio sports equally increased. Unlike in previous years, the ratio between both segments of synchronization rights considerably changed and the segments now reach similar nominal levels.

* Amounts collected are specified net of VAT in the text.

Synchronization and theatre performances	2012	2013	2014	2015	Difference 2015/2014
Synchronization	1,359	1,280	1,183	1,189	6
Theatre performances	1,389	2,209	2,441	3,638	1,197
Total for OSA and foreign copyright holders	2,748	3,489	3,624	4,827	1,203

* in CZK '000 net of VAT

7.2.4 ROYALTIES COLLECTED ABROAD IN 2015

After three years of falling, OSA achieved a year-on-year increase. For the use of compositions of copyright holders represented by OSA abroad, foreign collective rights managers sent the total amount of CZK 59,982 thousand in 2015. Compared to 2014, the royalties collected abroad increased by CZK 3,291 thousand, i.e. 6%, and reached the highest amount in the past three years. Just like in the previous year, the conversion of royalties collected abroad to the Czech crowns was positively influenced by the exchange rate between the Czech crown and other currencies in 2015. OSA experienced the greatest drop of its revenues from France, Netherlands and Denmark. On the contrary, revenues from Poland, Italy and Germany experienced the greatest increase.

* Amounts collected are specified net of VAT in the text.

Development of royalties collected abroad	2011	2012	2013	2014	2015	Difference 2015/2014
Total for OSA	68,616	62,917	59,997	56,691	59,982	3,291

* in CZK '000 net of VAT

Revenues for domestic repertoire used abroad in 2015	In CZK '000	Share in %
Germany	24,816	41.37 %
Slovakia	7,074	11.79 %
Austria	6,561	10.94 %
Poland	3,761	6.27 %
Netherlands	2,821	4.70 %
Switzerland	2,438	4.06 %
Hungary	2,408	4.01 %
USA	1,963	3.27 %
Italy	1,434	2.39 %
Great Britain	1,145	1.91 %
Others	5,561	9.29 %

100 %
Total for OSA
59,982

* in CZK '000 net of VAT

7.3 ROYALTIES DISTRIBUTED IN 2015

In 2015, OSA beat the so-far record year of 2014 and distributed the historically highest royalties in the amount of CZK 501,003 thousand to the domestic copyright holders, of which the amount of CZK 283,223 thousand to authors and CZK 212,046 thousand to publishers. On the basis of reciprocal and unilateral agreements concluded with foreign collective rights managers, the amount of CZK 183,396 thousand was distributed to foreign copyright holders. In the aggregate, not including the royalties collected for other domestic collective rights holders, OSA distributed the amount of CZK 684,399 thousand to the domestic and foreign copyright holders for the rights administered by OSA and by this result, OSA beat the historically highest distributed amount of 2014 by CZK 2,480 thousand.

Distributed royalties	2011	2012	2013	2014	2015	Difference 2015/2014
Authors	251,056	243,776	271,041	285,044	283,223	- 1,821
Publishers	201,743	205,353	212,248	211,707	212,046	339
Other legal persons	9,088	6,729	6,557	1,093	5,734	4,641
Total for domestic represented entities	461,887	455,858	489,846	497,844	501,003	3,159
Abroad	171,394	176,416	175,034	184,075	183,396	- 679
Total for domestic and foreign copyright holders	633,281	632,274	664,880	681,919	684,399	2,480
Distributed for other collective rights managers	86,167	88,118	75,694	95,673	63,750	- 31,923
Total incl. other domestic collective rights managers	719,448	720,392	740,574	777,592	748,149	- 29,443

* in CZK '000 net of VAT

While the amount distributed to the domestic publishers and other legal persons increased in 2015 (in total by CZK 4,980 thousand), royalties distributed to the domestic authors slightly decreased (by CZK 1,821 thousand). But the decrease followed the very considerable growth by CZK 14 million in 2014. Royalties distributed abroad were around the record level of 2014. After the great increase in the royalties collected and distributed for other collective rights managers in 2014, OSA experiences their fall in 2015. The total amount of distributed royalties, including the royalties for other collective rights managers, was CZK 748,149 thousand in 2015. It was considerably influenced mainly by the fall in the royalties collected in the segment of recorded music in public performances.

7.4 REPRESENTED ENTITIES AND OSA MEMBERS IN 2015

As of 31 December 2015, OSA represented 8,819 copyright holders — 5,535 were living authors, 3,170 were inheritors and 114 were publishers. We accepted 340 new authors and 5 new publishers for representation during the year. The structure of members was the following: 410 composers, 92 lyricists, 25 publishers and 55 inheritors. During the year 5 members passed away and membership of 2 members was terminated. 13 new members were accepted (effective from 1 January 2016), one of whom died before the effective date.

7.5 OSA INTERNATIONAL ACTIVITIES IN 2015

Individual employees participated in regular international committees and seminars held by CISAC, BIEM and GESAC organizations. In addition, our employees are members of permanent working groups by GESAC and CISAC.

7.6 COSTS OF OSA ACTIVITY IN 2015

In 2015, we managed to build on the successful cost-saving results achieved by OSA in the previous period. The total costs of OSA activity amounted to CZK 134,699 thousand. As the costs were reduced by further CZK 5,189 thousand, i.e. a further year-on-year fall by a little less than 4%, OSA reached the lowest amount of costs in the last seven years. Given the simultaneous record increase of royalties collected from the licensing activity, which increased year-on-year by almost 2%, real savings are actually even higher. From this perspective, the previous years' investments in information technologies seem to be very successful. Thanks these investments, the key processes could be automated and conditions for flexible reorganization changes could be created, resulting inter alia in the gradual reduction in the number of employees to the current 152 employees and 3 persons working on the basis of agreements to perform work (as of 31 December 2015) and in the considerable annual savings in personnel costs, the year-on-year savings amounting to CZK 2,577 thousand in 2015 (including the statutory social security contributions). The calculated average overheads of 14.72% are the lowest since 1994 when their monitoring started. If we subtracted the

costs spent within the Partnership project, which started only in 2010, OSA's costs in 2015 were the lowest since 2007 and the average overheads of 14.15% were achieved.

OSA costs	2011	2012	2013	2014	2015	Difference 2015/2014
Total costs	154,124	153,407	146,376	139,888	134,699	- 5,189

* in CZK '000 net of VAT

Structure of OSA costs in 2015

Services	25,322	} Total costs without personnel costs 42 386
Depreciation and provisions	8,882	
Other operational costs	2,586	
Taxes and fees	1,039	
Material consumption	2,177	
Energy consumption	1,285	
BIEM, CISAC contributions	1,095	
Personnel costs incl. benefits and perquisites	69,999	
Statutory social security contributions	22,314	

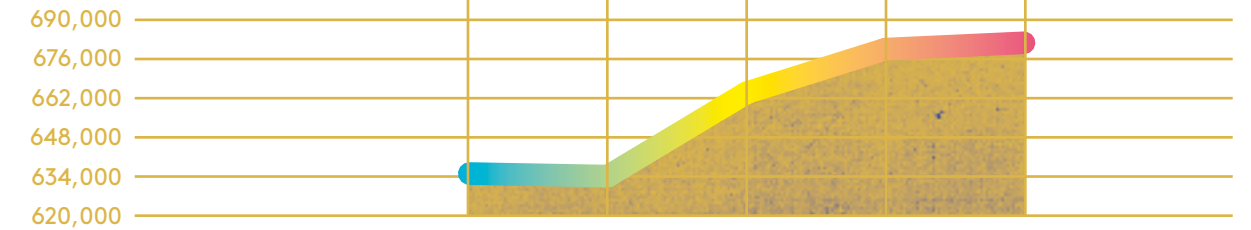
* in CZK '000 net of VAT

**DISTRIBUTION
AND PAYMENT
OF ROYALTIES**

8.1 ROYALTIES DISTRIBUTION

8.1.1 DISTRIBUTED ROYALTIES FOR MUSIC RIGHTS

Development of royalties distributed	2011	2012	2013	2014	2015	Difference 2015/2014
Total distributed	633,281	632,274	664,880	681,919	684,399	2,480

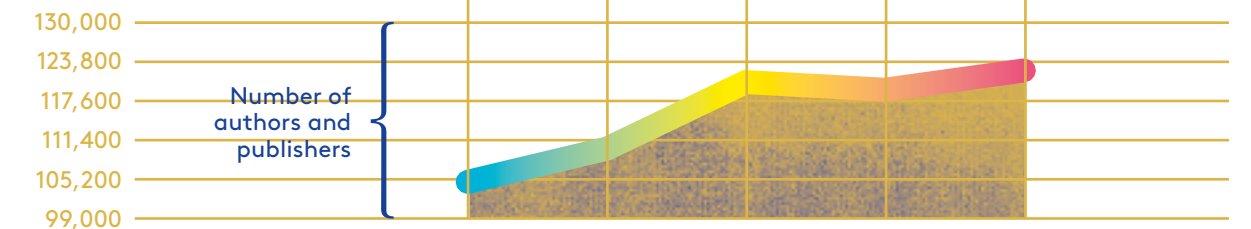


* Without royalties for other collective rights managers

* in CZK '000 net of VAT

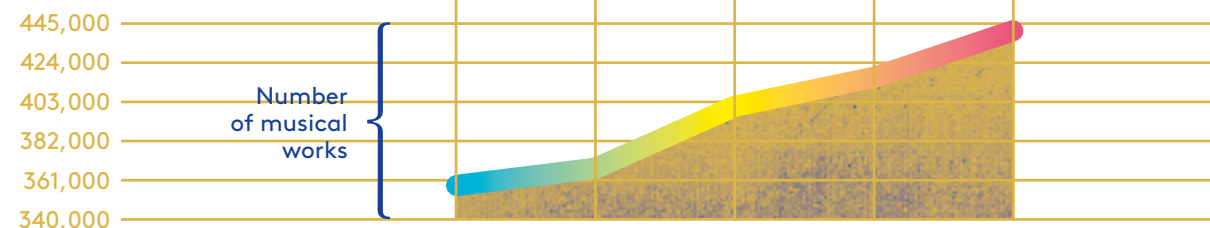
Number of authors and publishers whom royalties were distributed

Development of authors and publishers whom royalties were distributed	2011	2012	2013	2014	2015	Difference 2015/2014
Domestic	5,154	5,323	5,726	5,945	6,199	254
Foreign	99,523	104,603	114,747	113,317	116,113	2,796
Total	104,677	109,926	120,473	119,262	122,312	3,050



Number of musical pieces for which royalties were distributed

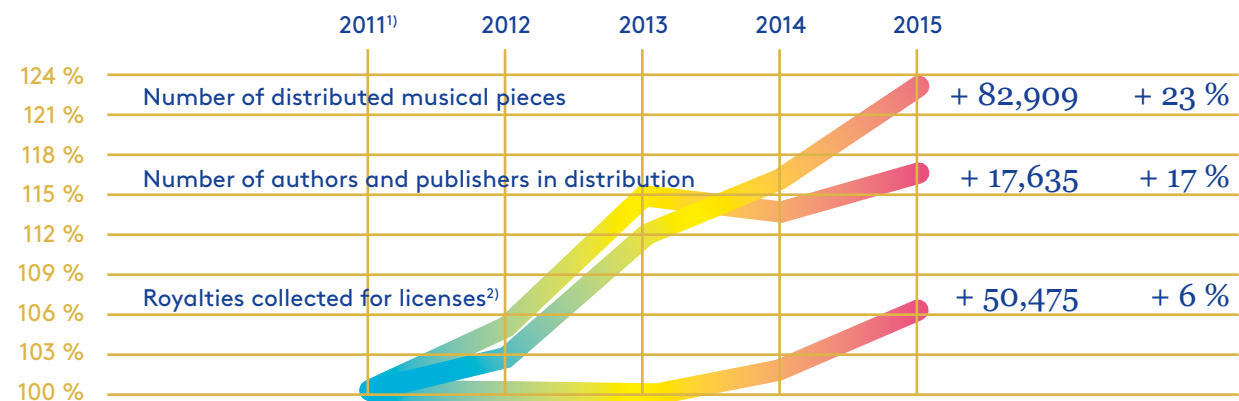
Development of musical pieces for which royalties were distributed	2011	2012	2013	2014	2015	Difference 2015/2014
Total	358,446	367,671	400,867	416,375	441,355	24,980



8.1.2 AVERAGE ANNUAL ROYALTY

The number of authors and musical pieces represented by OSA has been growing faster than the collection of royalties. More authors and publishers share the same amount of collected royalties.

Comparison of five-year development 2011–2015



¹⁾ referential year = 100%

²⁾ royalties collected for licenses without other collective rights managers and other collected royalties / in CZK '000 net of VAT

8.2 PAYMENT OF ROYALTIES

We pay royalties to domestic and foreign copyright holders regularly on four pay dates — March, June, September and December and we have been able to significantly shorten the period between use of a musical piece and settlement thereof. Since 2010 when the quarterly settlement was introduced, our company has been setting the trend in the speed of royalty settlement. We are one of the fastest in international comparison in this regard.

When can you expect to receive payment for use of a musical piece?

Royalties are paid four times a year.

	March	June	September	December
Where was the musical piece used?	When was the musical piece used?			
Public performance ¹⁾	Q4	Q1	Q2	Q3
Television	Q3	Q4	Q1	Q2
Radio	Q4	Q1	Q2	Q3
Internet	Q4	Q1	Q2	Q3
Carriers	Q4	Q1	Q2	Q3

* The table contains information valid for most of the uses included in the mentioned segments, however, certain other uses may require different settlement.

¹⁾ The pay date for public performances may not correspond to the stated calendar quarter of use of the musical piece. It rather means the deadline for payment for the use in the relevant quarter.

8.3 ROYALTIES DISTRIBUTED ABROAD IN 2015

Largest foreign recipients
of royalties collected in
the Czech Republic

	In CZK '000	Share in %
USA	55,800	30.43 %
Great Britain	31,518	17.19 %
Germany	26,688	15.64 %
France	17,889	9.75 %
Slovakia	14,065	7.67 %
Italy	6,802	3.71 %
Austria	4,153	2.26 %
Canada	3,965	2.16 %
Sweden	2,595	1.42 %
Australia	2,558	1.39 %
Others ¹⁾	15,363	8.38 %

100 %
Total
183,396

¹⁾ Others — Albania, Argentina, Barbados, Belgium, Benin, Bosnia and Herzegovina, Brazil, Bulgaria, Burkina Faso, China, Denmark, Egypt, Estonia, Philippines, Finland, French Polynesia, Ghana, Georgia, Guinea, Hong Kong, Chile, Croatia, India, Indonesia, Ireland, Iceland, Israel, Jamaica, South Africa, South Korea, Kazakhstan, Kenya, Colombia, Congo, Cuba, Latvia, Lithuania, Madagascar, Hungary, Macedonia, Malaysia, Mali, Mexico, Netherlands, Norway, Peru, Ivory Coast, Poland, Portugal, Romania, Russia, Greece, Senegal, Singapore, Slovenia, Serbia, Spain, Sweden, Switzerland, Taiwan, Tanzania, Trinidad and Tobago, Turkey, Ukraine, Uruguay, Venezuela, Vietnam, Zimbabwe.

Complete overview of foreign partner collective rights managers which received royalties from us in 2015 for copyright holders represented by them:

Company	State	Company	State	Company	State
ABRAMUS	Brazil	EAU	Estonia	SAZAS	Slovenia
ACDAM	Cuba	GEMA	Germany	SBACEM	Brazil
ACUM	Israel	HARRY FOX	USA	SCD	Chile
AEPI	Greece	HDS-ZAMP	Croatia	SESAC	USA
AGADU	Uruguay	IMRO	Ireland	SGAE	Spain
AKKA/LAA	Latvia	IPRS	India	SIAE	Italy
AKM	Austria	JACAP	Jamaica	SOCAN	Canada
ALBAUTOR	Albania	JASRAC	Japan	SOCINPRO	Brazil
AMCOS	Australia	KCI	Indonesia	SODRAC	Canada
AMRA	USA	KODA	Denmark	SOKOJ	Serbia
APRA	Australia	KOMCA	Korea	SOZA	Slovakia
ARTISJUS	Hungary	LATGA	Lithuania	SPA	Portugal
ASCAP	USA	MACP	Malaysia	SPACEM	French Polynesia
AUME	Austria	MCPS	Great Britain	SQN	Serbia
BBDA	Burkina Faso	MCSC	China	STEF	Iceland
BCDA	Congo	MCSK	Kenya	STEMRA	Netherlands
BGDA	Guinea	MESAM	Turkey	STIM	Sweden
BMI	USA	MUSICAUTOR	Bulgaria	SUISA	Switzerland
BSDA	Senegal	NCB	Scandinavia	TEOSTO	Finland
BUBEDRA	Benin	OMDA	Madagascar	TONO	Norway
BUMA	Netherlands	PRS	Great Britain	UACRR	Ukraine
BUMDA	Mali	RAO	Russia	UBC	Brazil
BURIDA	Ivory Coast	SABAM	Belgium	UCMR/ADA	Romania
CASH	Hong Kong	SACEM	France	UPRS	Uganda
COMPASS	Singapore	SACERAU	Egypt	VCPMC	Vietnam
COSCAP	Barbados	SACM	Mexico	ZAIS	Poland
COSGA	Ghana	SACVEN	Venezuela	ZAMP	Macedonia
COSON	Nigeria	SADAIC	Argentina	ZAMCOPS	Zambia
COSOTA	Tanzania	SAMRO	South Africa	ZIMRA	Zimbabwe
COTT	Trinidad and Tobago	SAYCO	Colombia		



**OSA ACTIVITIES OUTSIDE
THE COLLECTIVE
MANAGEMENT SYSTEM**

9.1 OSA AGENCY

In addition to the main activity of a collective rights manager, OSA also performs a secondary agency activity based on the relevant trade license. It primarily involves granting of licenses to use musical pieces in the production of advertising spots and audiovisual works (the so called synchronization rights) and to use musical pieces used in theatre performances. Such licenses are granted based on individual authorization from individual copyright holders. The obtained status of an agency favors new European trends which enable arrangement of conditions for authors based on individual market approach.

9.2 MUSICJET

MusicJet is a Czech service designed for music streaming. It is a joint project of large domestic publishers (Universal Music, Supraphon), OSA (holding 5% of shares) and majority owner of BaldBrothers. MusicJet also serves as a digital archive containing domestic and foreign catalogues of the largest publishers in the Czech Republic but also smaller independent domestic and foreign labels.

It is a music application, library, browser and player designated for a wide user base. The user has access to the entire database of musical pieces. The basic access is free (financed from advertising), other versions allow streaming of music for a monthly tariff. MusicJet allows listening to music from a PC, tablet and mobile phone without necessity to download to a hard drive. Everything is done through an application installed in a computer and the user may select random interpreters and albums in the database or he may create his own playlists. It is possible to listen to musical pieces with access to internet (online mode) as well as without access to internet (offline mode). Music service MusicJet was launched in September 2011 as the first offer of its kind on the Czech market.



LEGAL RISKS

Legal risks, which the area of copyrights is exposed to in a wider context, lie in several controversial moments. Unclear interpretation of the copyright act in the absolutely critical areas significantly contributes to the non-licensing of certain types of use or to the reduction of collected royalties and increased costs due to resolution of conflicts through agents or courts. Vague legal background for the use of works protected by copyright within internet also poses a big problem. Unfortunately, the amendment to the copyright act will probably not chase the described situation as despite the copyright managers' warnings, the draft amendment contains provisions with unclear interpretation and those that might cause considerable problems in the performance of collective rights management. Other factors which contribute to a high level of legal uncertainty in the sphere of our interest include special initiatives whose task is to suppress rights of authors. In this respect, activities are carried out not only by relevant users of works but also by some representatives of the legislative power who submit initiatives restricting authors' rights.

Main tasks of OSA legal department in 2015

Participation of OSA lawyers in the preparation of an amendment to the copyright act transposing the collective management directive 2014/26/EU, raising objections to proposals and preparation for the amendment implementation in OSA's practice were the important tasks of OSA lawyers in 2015.

Last year, OSA lawyers participated in some conflicts of major significance regarding the interpretation of the copyright act (e.g. spa facilities, legitimate royalty fee rates, substantiation of OSA repertoire in live performances, claims related to the use of works in broadcasting and broadcasting transmission were dealt with).

Decision of the Supreme Court

On 14 October 2015, the Grand Panel of the Civil Law and Commercial Division of the Supreme Court gave its judgment in the case OSA vs. Lázně Teplice v Čechách (file No. 31 Cdo 3093/2013), which confirmed legitimacy of OSA's claim to settlement of rights from the use of works of represented copyright holders via television and radio sets placed in the spa facility rooms. By its judgment of 16 December 2015 (file No. 30 Cdo 5429/2014), the Supreme Court confirmed its opinion on the said claim. At the same time, these judgments stated that occupancy of rooms had to be taken into account in the calculation of royalties. The copyright act was amended with effect from 7 November 2014 and imposed an obligation to the collective rights managers to take into account frequency of the use of accommodation premises when calculating the amount of royalties.



OSA TRADEMARKS

In accordance with Act No. 441/2003 Coll., on Trademarks, Ochranný svaz autorský pro práva k dílům hudebním, z.s. (Association for the Protection of the Rights of Music Authors and Publishers), is the owner of the below specified trademarks which are registered in the register of trademarks kept by the Industrial Property Office (www.upv.cz).

Name	Registration number	Registration date	Trademark
OSA	251959	24/02/2003	
OSA	296128	13/02/2008	
OSA	309051	02/12/2009	
OSA	351649	02/03/2016	
INFOSA	309052	02/12/2009	
AUTOR IN	315502	01/12/2010	
MYSLÍME NA HUDBU WE THINK OF MUSIC	351093	27/01/2016	
VÝROČNÍ CENY OSA OSA ANNUAL AWARDS	351094	27/01/2016	
PARTNER OSA OSA PARTNER	351095	27/01/2016	

Only those using musical pieces from the OSA repertoire on the basis of a concluded license contract with OSA in connection with lawful production, dissemination, lease and lending of audio and audiovisual recordings are authorized to use the OSA trademark (registration No. 351649 and 309051). Other cases require OSA's consent which may be obtained at komunikace@osa.cz.

OVERVIEW OF
OSA-MANAGED
REAL ESTATE



In order to ensure its activity, OSA managed the following real estate as of 31 December 2015:

Address	Relation to real estate	Purpose of use
Čs. armády čp. 20, Praha 6	the building is owned	registered office, customer centre, contact point
Čechova 3812, Havlíčkův Brod, office premises and individual offices	the building is leased	customer centre
Šilingrovo nám. 257, Brno, room 303	the room is leased	contact point



OSA AND
THE WORLD

As of 31 December 2015 OSA concluded 118 reciprocal or unilateral agreements with 77 foreign copyright organizations worldwide. These companies, through agreements with other collective rights managers, cover most of the world. Thanks to these contractual obligations the copyrights of domestic authors are protected worldwide and copyrights of more than one million foreign authors are protected in the Czech Republic. We offer easy legal access to a vast number of worldwide music repertoire to public users and simultaneously the domestic represented copyright holders have possibilities, through our organization, to receive royalty fees for music performed in most of the world without any demanding administration and time load which would be inevitable in the case of individual management. Our foreign partners monitor and pay for uses of which the authors do not learn.

As of 31 December 2015 OSA concluded 118 agreements with 77 foreign copyright organizations worldwide.

Territory	Name of copyright organization
Albania	ALBAUTOR
Argentina	SADAIC
Australia; other administered territories: New Zealand, Ashmore, Australian Antarctic Territory, Cartier, Cook Islands, Fiji, Heard Island, Coco Islands, Kiribati, Macquarie, McDonald Islands, Nauru, Niue, Norfolk, Papua New Guinea, Ross Island, Solomon Islands, Tokelau, Tuvalu, Easter Islands, Western Samoa	APRA
Austria	AKM, AUME
Belgium	SABAM
Bosnia and Herzegovina	SQN
Brazil	ABRAMUS, UBC, SBACEM, SOCINPRO
Bulgaria	MUSICAUTOR
Canada	SOCAN, SODRAC
Columbia	SAYCO
Costa Rica	ACAM

Croatia	HDS/ZAMP
Cuba	ACDAM
Chile	SCD
China	MCSC
Denmark ; other administered territories: Faroe Islands, Greenland, Estonia*, Finland*, Iceland*, Lithuania*, Latvia*, Norway*, Sweden*	KODA (except for territories marked *), NCB
Estonia ; other administered territories: Denmark*, Finland*, Iceland*, Lithuania*, Latvia*, Norway*, Sweden*	EAU (except for territories marked *), NCB
Finland ; other administered territories: Denmark*, Estonia*, Iceland*, Lithuania*, Latvia*, Norway*, Sweden*	TEOSTO (except for territories marked *), NCB
France ; other administered territories: Bahrain, Benin, Burkina Faso, Chad, Djibouti, Egypt, French Guiana, French Southern and Antarctic Lands, French Polynesia, Gambia, Gabon, Guinea, Guadeloupe, Iraq, Iran, Caledonia, Cameroon, Qatar, Kuwait, Congo, Lebanon, Luxembourg, Madagascar, Mali, Morocco, Martinique, Mauritania, Niger, New Mayotte, Oman, Ivory Coast, Reunion, Saudi Arabia, United Arab Emirates, Saint-Barthélemy, Saint Martin, Saint Peter and Miquelon, Central African Republic, Senegal, Togo, and Wallis Futuna	SACEM, SDRM
Georgia	SAS
Germany	GEMA
Great Britain ; other administered territories: Anguilla, Antigua and Barbuda, Ascension, Bahamas, Barbados, Belize, Bermuda, British Antarctic Territory, British Indian Ocean Territory, British Virgin Islands, Brunei, Diego Garcia, Dominica, Falkland Islands, Ghana, Gibraltar, Grenada, India, South Georgia, Jamaica, Cayman Islands, Kenya, Cyprus, Malawi, Malta, Isle of Man, Montserrat, Nigeria, Channel Islands, Pitcairn Islands, Seychelles, South Sandwich Islands, St. Helena, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, Tanzania, Trinidad and Tobago, Tristan da Cunha, Turks and Caicos, Uganda, Zambia, Zimbabwe	PRS, MCPS
Greece	AEPI
Guinea-Bissau	SGA

Hong Kong	CASH
Hungary	ARTISJUS
Iceland ; other administered territories: Denmark*, Estonia*, Finland*, Lithuania*, Latvia*, Norway*, Sweden*	STEF (except for territories marked *), NCB
Ireland	IMRO
Italy ; other administered territories: San Marino, Vatican, Libya, Somalia, Ethiopia	SIAE
Israel	ACUM
Japan	JASRAC
Kazakhstan	KAZAK
Korea	KOMCA
Latvia ; other administered territories: Denmark*, Estonia*, Finland*, Iceland*, Lithuania*, Norway*, Sweden*	AKKA/LAA (except for territories marked *), NCB
Lithuania ; other administered territories: Denmark*, Estonia*, Finland*, Iceland*, Latvia*, Norway*, Sweden*	LATGA (except for territories marked *), NCB
Macedonia	ZAMP
Malaysia	MACP
Mexico	SACM
Moldavia	ASCAC
Netherlands ; other administered territories: Netherlands Antilles, Aruba, Indonesia, Surinam	BUMA, STEMRA
Norway ; other administered territories: Denmark*, Estonia*, Finland*, Iceland*, Lithuania*, Latvia*, Sweden*	TONO (except for territories marked *), NCB
Peru	APDAYC
Philippines	FILSCAP
Poland	ZAIS
Portugal ; other administered territories: Azores, Madeira	SPA
Romania	UCMR/ADA
Russia	RAO, RUR
Serbia	SOKOJ
Slovakia	SOZA
Slovenia	SAZAS

South Africa ; other administered territories: Botswana, Lesotho, Swaziland	SAMRO
Spain ; other administered territories: Bolivia, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Costa Rica, Columbia, Nicaragua, Panama, Salvador, Venezuela	SGAE
Sweden ; other administered territories: Denmark*, Estonia*, Finland*, Iceland*, Lithuania*, Latvia*, Norway*	STIM (except for territories marked *), NCB
Switzerland ; other administered territories: Lichtenstein	SUISA
Taiwan	MUST
Trinidad and Tobago	COTT
Turkey	MESAM, MSG
Ukraine	UACRR
Uruguay	AGADU
USA	AMRA, ASCAP, BMI, HARRY FOX, SESAC
Venezuela	SACVEN
Vietnam	VCPMC

122,312

Number of authors whom royalties were distributed in 2015, of which 6,199 domestic ones

**CULTURAL ACTIVITIES
AND SOCIAL
RESPONSIBILITY**



We are an association whose main interest and mission is the area of culture and related activities. Based on this principle we consider our proactive participation in the development of culture and cultivation of cultural awareness a fundamental premise of our activity. We cannot be indifferent to the condition of culture in the Czech Republic as well as in the rest of the world because we consider ourselves a comprehensive part and simultaneously creators and participants of this culture and we are a creative factor which is also responsible for the condition of culture. By our activity we particularly express support to the language we understand very well – music.

14.1 SUPPORT FOR CULTURE



14.1.1 OSA PARTNERSHIP PROJECT

An area where it is the easiest to take positive actions with the greatest material impact towards our vision of cultural and responsible society is the support for the Czech music scene. The ambitious Partnership project was created for this purpose in 2009. This project is designed to support authors represented by OSA and to develop culture not only in the Czech Republic.

Since then more than seven hundred music projects have been supported within five programs focused on various areas of music activity.

Organizers send us requests which are evaluated once a quarter by the Partnership committee. We then conclude agreements with projects which are successful.

Some of the most important events supported events in 2015 included e.g. Bohemia Jazz Fest, Prague Proms, Avon march, Music Olomouc, Motol Motolice or The Tap Tap. Many albums with current Czech music production were released (e.g. Tata Bojs – A/B, Barbora Poláková, Mydy Rabycad – Glamtronic, Josef Vejvoda – 70, Jiří Těmle – Kantáty pro dětský sbor, Top Dream Company – Double Gig etc.).

When the committee decides which project shall be supported, it is irrelevant whether the applicant is an OSA member. Therefore, anyone who uses works of authors represented by OSA and who is interested in supporting the good name of OSA in media as well as with wide public can ask for the partnership.

"OSA ŽIVĚ" ("OSA LIVE")	support for live concerts and festivals
"VYROBENO S OSA" ("MADE BY OSA")	support for releasing musical pieces and other materials with music themes
"PREMIÉRY OSA" ("OSA PREMIERS")	support in bringing out new works etc.
"OSA POMÁHÁ" ("OSA HELPS")	support for philanthropic and charity events
"OSA TALENT"	support provided particularly in the organization of creative competitions and music courses focused predominantly on young music authors, concerts and festivals presenting young music authors, study stays for music authors connected with creation of music copyright works

In 2015 OSA Partnership was concluded with 161 music projects.

> LINK: www.osa.cz/hlavni-menu/partnerstvi

14.1.2 TENTH OSA ANNUAL AWARDS

For the tenth time, OSA handed over awards to the most successful composers, lyricists and publishers and an award for the promotion and propagation of Czech music. The ceremony of the Tenth OSA Annual Awards was held in Hybernia Theatre on 11 June 2015. The 2014 awards were awarded in the total of 13 categories. The award winners included Richard Krajčo, Petr Harazin, Pavel Šporcl, Lukáš Hurník, David Koller, Robert Kodym, Vadim Petrov, Martin Klusák, Vladimír Kočandrl, Jindřich Brabec, Petr Rada, ProVox Music Publishing, Ivo Fischer and Antonín Matzner. Michal Hrůza and Hrůza band, Dan Bárta, jazz sextet Skety, pianist Miroslav Sekera and others performed during the evening. The annual awards were presented by musician Michal Prokop.

OSA Annual Awards are unique in the Czech Republic as they are awarded based on the statistics provided by radio and television broadcasters, operators of online music services, carrier producers and sellers or concert organizers. Therefore these are musical pieces and authors that could be most frequently heard on the Czech air, were the best-selling carriers or online bestsellers and the most attended concerts.

"The main idea behind OSA Annual Awards was the fact that in the Czech Republic there were no awards for authors without whom no new musical piece would be created. We wanted to fill this gap," explains Luboš Andšrt, composer and chairman of the Supervisory Board, with respect to the establishment of OSA Annual Awards. Roman Strejček, chairman of OSA Board of Directors, continues: "OSA Annual Awards are particularly a celebration of musical works and talent but also a symbolic opportunity to thank those who bring more colors into our lives through their work. We also think of the future of music production and therefore we support young authors up to 30 years of age who receive a financial contribution for their new works in addition to an award."

The single Cesta by Richard Krajčo and Petr Harazin, awarded already last year, became the song of the year 2014. Petr Harazin also became the Most Successful Young Author of Classical Music. In addition to the glass cassette, both of them received a check for CZK 50,000 from OSA. The Concert of the Year was played out by Lucie band.

The highest award – OSA Golden Award for contribution to the Czech music, went to Vadim Petrov. The song Modlitba pro Martu by Jindřich Brabec and Petr Rada in memoriam was inducted in the OSA Golden Fund for the previous year. On behalf of authors, Ivo Fischer was inducted in the OSA Golden Fund in memoriam. Antonín Matzner, music critic and publicist, won the Award for Promotion and Spreading of Czech Music.

This year's awards were held under the sponsorship of the Ministry of Culture of the Czech Republic. The main media partner was Óčko which broadcasted a recording of the awards ceremony. Other media partners included radio Classic Praha, Express FM, magazine Autor In.

On the occasion of the 10th OSA Annual Awards, new website was created – www.cenyosa.cz.

Results of the 10th OSA Annual Awards

POPULAR PIECE OF THE YEAR	Cesta, authors: Richard Krajčo, Petr Harazin
CLASSICAL PIECE OF THE YEAR	Bohemian Nostalgia, author: Pavel Šporcl
MOST SUCCESSFUL POPULAR MUSIC COMPOSER	David Koller
MOST SUCCESSFUL LYRICIST	Robert Kodym
MOST SUCCESSFUL CLASSICAL MUSIC COMPOSER	Lukáš Hurník
MOST SUCCESSFUL PUBLISHER	ProVox Music Publishing, s. r. o.
MOST SUCCESSFUL YOUNG AUTHOR OF POPULAR MUSIC	Petr Harazin
MOST SUCCESSFUL YOUNG AUTHOR OF CLASSICAL MUSIC	Martin Klusák
MOST SUCCESSFUL AUTHOR ABROAD	Vladimír Kočandrl
OSA GOLDEN AWARD (awarded for contribution to the Czech music)	Vadim Petrov
OSA GOLDEN FUND (most significant authors or most frequently played musical pieces over a long period of time)	Author: Ivo Fischer, Piece: Modlitba pro Martu, authors: Jindřich Brabec, Petr Rada
AWARD FOR PROMOTION AND SPREADING OF CZECH MUSIC	Antonín Matzner
CONCERT OF THE YEAR	Lucie

> LINK: www.cenyosa.cz

14.2 SUPPORT FOR CHARITY PROJECTS

In addition to one of the programs of the Partnership project (“OSA HELPS”) that is focused directly on support for charity events, our association is also interested in charity assistance and help to those in need. We express it by language which is the closest to us – through music. For example, OSA has been cooperating with *The Tap Tap Orchestra* for seven years. During this time we have helped the band to release two albums and we have contributed to realization of many performances. It is a band from Jedlička Institute. Popularity of the band, which also performed at one of the OSA Awards ceremonies, has grown so much over a few years that it has rightfully become an internationally recognized and successful project. This is one of the reasons we are honored to be able to help people who have been unlucky with their health but despite this setback they are full of energy and humor.

For five years we have been cooperating with the *Diaconia of the Evangelical Church of Czech Brethren*. The Diaconia operates more than a hundred facilities across the Czech Republic and its

activity is focused on serving people with mental and physical disability and other people who have found themselves in difficult life situations. In the same mode we cooperate with the *Charity of the Czech Republic*.

Another example of long-term charity cooperation is our support for the *Motol Motolice* concert, which we have been happily providing for seven years. It is a charity concert which is held in Břevnov monastery each year and the proceeds from this concert are used for assisting children from the oncology ward in Motol hospital.

Charity or similar social significance of a cultural event is taken into consideration in many cases by provision of licenses for symbolic or significantly more advantageous prices. This includes performances with live as well as recorded music. Such agreements have been concluded e.g. with the *Association of Pensioners*, *Association of Employees of Houses for Children and Youth*, *Pionýr* association, *Elementary Art Schools Association*, *Czech Choirs Union*, *Polish Cultural and Educational Union in the Czech Republic*, *Folklore Union of Prague and Central Bohemian Region*, *Haná Folklore Society*, *Society for Folk Traditions of the South Moravian Region* or *Horní Beřkovice Psychiatric Hospital*. In the same way, we express our support e.g. for the event *Bambiriáda* organized by the *Czech Council of Children and Youth*, or the event *Běhy naděje* organized by *Levity society*.

The sense of belonging to a community solidarity professional solidarity motivate us to seek opportunities to support our own authors who are in need of assistance in the way of a financial contribution from the solidarity fund.

14.3 EDUCATING AUTHORS

We consider the support for education to be one of the most effective and powerful instruments in supporting the development of the music world in terms of long-term effects. For this reason we have focused one of programs of the mentioned Partnership project (“OSA TALENT”) on the area of education, intended as an expression of support for young authors through competitions, courses or study stays. In 2015 we supported e.g. musical workshops for young musicians with the French producer *Jean Pierre Mathieu*. They are intended for Czech musicians who have the potential to break through abroad. One of the main goals is a considerable improvement of the musical production so that it does not fall behind the foreign competition and an improvement of stage presentation. In addition, the *Czech Jazz Workshop* project organized by the *Czech Jazz Society* was supported. It is a week-long workshop which is attended each year by lecturers from all around the world and which is designated for all groups of musicians who want to study the art of music from the best in the field. A financial prize was also given to the winner of

the *2015 Best Jazz Piece by a Young Author* category which was awarded within Bohemia Jazz Fest partnered by OSA. Our support for *Development of Music Production at Primary Schools Project* under the patronage of the *Institute of Modern Music* is also worth mentioning. Theory is explained to children in an attractive form and the education is accompanied with active creative demonstrations. After a year of training, children are able to compose a basic piece of music in their genre.

We draw attention to young talents also through the category of the Most Successful Young Author of Popular Music which is awarded at OSA Annual Awards.

14.4 NEW TRENDS

We also see our role in areas which are less visible from the media perspective, however, they are especially significant for future development on the music market. We watchfully observe the development of trends in music distribution and legal environment not only in the Czech Republic but also abroad where the main development changes are usually foreshadowed and determined. We react to changes in trends by finding new business models. We try to support Czech music e.g. through its presentation in multinational services such as Google Play, Deezer, iTunes but also within the MusicJet service. Agreement on YouTube service was concluded by OSA as early as in 2009 and therefore OSA was one of the first five collective rights managers in Europe which allowed a trouble free launch of the service in the Czech Republic while guaranteeing legalization of content and collection of royalty fees for represented copyrights holders.



441,355

Number of musical pieces for which royalties
were distributed in 2015



OSA EMPLOYEES

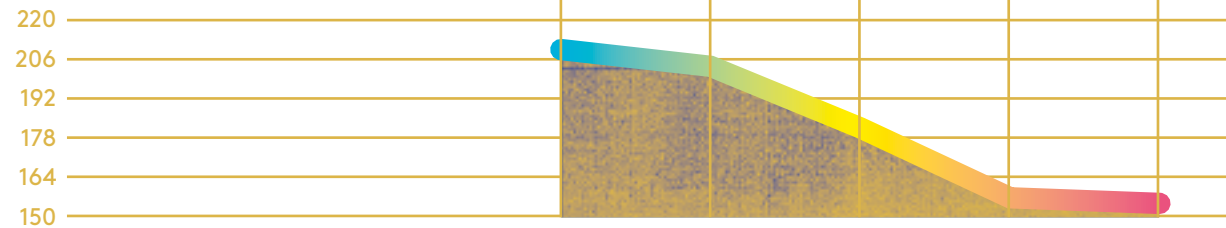
The intention of OSA is to create a long-term solid professional, interest and personal bond between the employer and employees on one hand and between the employees on the other hand. To each employee, we offer possibilities of further development of his/her personal and professional life while maintaining equal approach. To the most talented people we are able to offer new career possibilities within the company. Our employees chime in with the integrated corporate culture thanks to the professionalism and healthy relationship based on open bilateral communication, trust and informal mutual approach but even more so because love and respect to music usually affect more than the professional framework of their lives. On these foundations we together create an inspiring team, consisting of various but coherently interconnected agents – professionalism, experience, talent, passionate youth, enthusiasm, creativity or flexibility. An individual who is happy from the professional as well as personal point of view, who finds a higher purpose in his activity and who works in a friendly, varied and mutually complementing, enriching and motivating collective is the best guarantee of a perfectly done job for our clients.

After the period of 2010–2014 when the number of employees had been considerably reduced from 218 to 157 in accordance with the ongoing changes in the corporate structure and organization, the number of employees stabilized in 2015 at a level close to 2014. The total number of employees as of 31 December 2015 was 155, out of which 3 worked based on agreements to perform work.

15.1 STRUCTURE OF EMPLOYEES BY AGE AND SEX

Age limit	Men	Women	Total
up to 26 years	0	3	3
26–30 years	10	15	25
31–40 years	12	26	38
41–50 years	13	36	49
51–60 years	9	29	38
61 and more years	2	0	2
Total	46	109	155

Development in the number of employees	2011	2012	2013	2014	2015
Number of employees	210	204	182	157	155



15.2 SOCIAL POLICY

Work-life balance

Being a modern employer we allow our employees to schedule their personal and professional life through flexible working hours so that any unpleasant collisions in these areas are avoided. In addition, depending on the nature of business to be conducted, OSA offers an extensive amount of alternative workloads which are responsive to the needs of its employees. For example, one can work from home (“home office”) or part-time. Employment of existing employees who are on a maternal leave is supported through agreements on works performed outside employment relationship.

INDEPENDENT AUDITOR'S REPORT

INDEPENDENT AUDITOR'S REPORT
on verification of the financial statements of OSA –
Ochranný svaz autorský pro práva k dílům hudebním, z.s.

With its registered office at: Čs. armády 786/20, Bubeneč, 160 00 Prague
ID No.: 638 39 997
Main line of business: Collective management of copyrights to musical works

This independent auditor's report on verification of the financial statements is intended for members of OSA – Ochranný svaz autorský pro práva k dílům hudebním, z.s.

We have audited the accompanying financial statements of OSA – Ochranný svaz autorský pro práva k dílům hudebním, z.s., which comprise the balance sheet as of 31 December 2015, profit and loss statement for the year ending on 31 December 2015 and notes to the financial statements containing the description of applied significant accounting methods and additional explanatory information. Information about the company is provided in the notes to these financial statements.

Responsibility of the entity's statutory body for the financial statements

The statutory body of OSA – Ochranný svaz autorský pro práva k dílům hudebním, z.s. is responsible for the preparation of these financial statements which giving a true and fair view in accordance with the Czech accounting regulations. The statutory body is also responsible for the internal controls as the statutory body determines are necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with the Act on Auditors, International Standards on Auditing and the related application clauses of the Chamber of Auditors of the Czech Republic. Accordingly, we are required to comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing audit procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The selection of audit procedures depends on the auditor's professional judgment. This includes the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In assessing those risks, the auditor considers the internal control system relevant to the entity's preparation of financial statements that give a true and fair view. The aim of this is to plan and perform audit procedures that are appropriate in the given circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control system. An audit also includes evaluating the appropriateness of accounting methods applied and the reasonableness of accounting estimates made by the management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

ZPRÁVA NEZÁVISLÉHO AUDITORA

o ověření účetní závěrky společnosti OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s.

Se sídlem: Čs. armády 786/20, Bubeneč, 160 00 Praha
Identifikační číslo: 638 39 997
Hlavní předmět podnikání: kolektivní správa autorských práv k dílům hudebním

Tato zpráva nezávislého auditora o ověření účetní závěrky je určena členům spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s.

Provedli jsme audit příložené účetní závěrky spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s., která se skládá z rozvahy k 31. 12. 2015, výkazu zisku a ztráty za rok končící 31. 12. 2015 a přílohy této účetní závěrky, která obsahuje popis použitých podstatných účetních metod a další vysvětlující informace. Údaje o společnosti jsou uvedeny v příloze této účetní závěrky.

Odpovědnost statutárního orgánu účetní jednotky za účetní závěrku

Statutární orgán spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s. je odpovědný za sestavení účetní závěrky, která podává věrný a poctivý obraz v souladu s českými účetními předpisy, a za takový vnitřní kontrolní systém, který považuje za nezbytný pro sestavení účetní závěrky tak, aby neobsahovala významné materiální nesprávnosti způsobené podvodem nebo chybou.

Odpovědnost auditora

Naši odpovědnost je vyjádřit na základě našeho auditu výrok k této účetní závěrce. Audit jsme provedli v souladu se zákonem o auditorech, mezinárodními auditorskými standardy a souvisejícími aplikačními doložkami Komory auditorů České republiky. V souladu s těmito předpisy jsme povinni dodržovat etické požadavky a naplánovat a provést audit tak, abychom získali přiměřenou jistotu, že účetní závěrka neobsahuje významné materiální nesprávnosti.

Audit zahrnuje provedení auditorských postupů k získání důkazních informací o částkách a údajích zveřejněných v účetní závěrce. Výběr postupů závisí na úsudku auditora, zahrnujícím i vyhodnocení rizik významné materiální nesprávnosti údajů uvedených v účetní závěrce způsobené podvodem nebo chybou. Při vyhodnocování těchto rizik auditor posoudí vnitřní kontrolní systém relevantní pro sestavení účetní závěrky podávající věrný a poctivý obraz. Cílem tohoto posouzení je navrhnout vhodné auditorské postupy, nikoli vyjádřit se k účinnosti vnitřního kontrolního systému účetní jednotky. Audit též zahrnuje posouzení vhodnosti použitých účetních metod, přiměřenosti účetních odhadů provedených vedením i posouzení celkové prezentace účetní závěrky.

We are convinced that the audit evidence obtained is sufficient and appropriate to give our opinion.

Audit opinion

In our opinion, the financial statements give a true and fair view of the assets and liabilities of OSA – Ochranný svaz autorský pro práva k dílům hudebním, z.s. as of 31 December 2015 and of its expenses, revenues and profit/loss for the year ending on 31 December 2015 in accordance with the Czech accounting regulations.

Additional information

Additional information means the information provided in the annual report outside the financial statements and our auditor's report. The statutory body of the company is responsible for the additional information.

Our opinion on the financial statements does not apply to the additional information and we do not give a special opinion in this respect. Nevertheless, one of our obligations related to verification of the financial statements is to acquaint ourselves with the additional information and evaluate whether the additional information provided in the annual report is not considerably (materially) inconsistent with the financial statements or our findings about the financial statements obtained in the course of their verification, whether the annual report has been prepared in accordance with legal regulations or whether the information does not seem considerably (materially) incorrect in any other respect. If we find out on the basis of our work that such is not the case, we are obliged to specify the ascertained facts in our report.

With respect to the obtained additional information, we did not ascertain anything in this respect within the specified procedures.

In Prague, 1 March 2016

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Audit company:
APOGEO Audit, s.r.o.
Rohanské nábřeží 671/15
Reception B
CZ 186 00 Prague 8
Certificate No. 451

APOGEO AUDIT, s.r.o.
Company ID No. 27197310
Certificate No. 451
Chamber of Auditors
of the Czech Republic

Responsible auditor:
Ing. Jaromír Chaloupka
Certificate No. 2239

Jsmo přesvědčeni, že důkazní informace, které jsme získali, poskytují dostatečný a vhodný základ pro vyjádření našeho výroku.

Výrok auditora

Podle našeho názoru účetní závěrka podává věrný a poctivý obraz aktiv a pasív spolku OSA - Ochranný svaz autorský pro práva k dílům hudebním, z.s. k 31. 12. 2015 a nákladů, výnosů a výsledku jejího hospodaření za rok končící 31. 12. 2015 v souladu s českými účetními předpisy.

Ostatní informace

Za ostatní informace se považují informace uvedené ve výroční zprávě mimo účetní závěrku a naši zprávu auditora. Za ostatní informace odpovídá statutární orgán společnosti.

Naš výrok k účetní závěrce se k ostatním informacím nevztahuje, ani k nim nevydáváme žádný zvláštní výrok. Přesto je však součástí našich povinností souvisejících s ověřením účetní závěrky seznámení se s ostatními informacemi a zjištění, zda ostatní informace uvedené ve výroční zprávě nejsou ve významném (materiálním) nesouladu s účetní závěrkou či našimi znalostmi o účetní jednotce získanými během ověřování účetní závěrky, zda je výroční zpráva sestavena v souladu s právními předpisy nebo zda se jinak tyto informace nejeví jako významně (materiálně) nesprávné. Pokud na základě provedených prací zjistíme, že tomu tak není, jsme povinni zjištěné skutečnosti uvést v naší zprávě.

V rámci uvedených postupů jsme v obdržení ostatních informací nic takového nezjistili.

V Praze dne 1. 3. 2016

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Auditorská společnost:
APOGEO Audit, s.r.o.
Rohanské nábřeží 671/15
Reception B
CZ 186 00 Praha 8
Oprávnění č. 451



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Odpovědný auditor:
Ing. Jaromír Chaloupka
Oprávnění č. 2239

Prepared in accordance with
Decree No. 504/2002 Coll.,
as amended

BALANCE SHEET
as of 31 December 2015
(in CZK ,000)

Company ID No.
63839997

Entity's name and registered office
OSA - Ochranný svaz autorský
pro práva k dílům hudebním z.s.
Čs. armády 786/20
Prague 6
16000

ASSETS		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accounting period
a		b	1	2
A.	Total fixed assets (I. 02+10+21-29)	1	32,543	35,743
A.I.	Intangible fixed assets (I. 03 to 09)	2	63,615	70,207
A.I.1.	Intangible results of research and development (012)	3	0	0
A.I.2.	Software (013)	4	61,440	68,211
A.I.3.	Valuable rights (014)	5	0	0
A.I.4.	Small intangible fixed assets (018)	6	443	443
A.I.5.	Other intangible fixed assets (019)	7	0	0
A.I.6.	Intangible fixed assets under construction (041)	8	1,732	1,553
A.I.7.	Advances on intangible fixed assets (051)	9	0	0
A.II.	Total tangible fixed assets (I. 11 to 20)	10	42,048	47,312
A.II.1.	Lands (031)	11	97	97
A.II.2.	Works, objects and collections of art (032)	12	410	410
A.II.3.	Structures (021)	13	18,194	23,195
A.II.4.	Individual movable assets and sets of movable assets (022)	14	14,682	15,614
A.II.5.	Orchards and vineyards (025)	15	0	0
A.II.6.	Basic herd and draught animals (026)	16	0	0
A.II.7.	Small tangible fixed assets (028)	17	6,132	6,264
A.II.8.	Other tangible fixed assets (029)	18	0	0
A.II.9.	Tangible fixed assets under construction (042)	19	462	1,732
A.II.10.	Advances on tangible fixed assets (052)	20	2,071	0
A.III.	Long-term financial assets (I. 22 to 28)	21	58	58
A.III.1.	Ownership interests in controlled entities (061)	22	0	0
A.III.2.	Ownership interests in entities under substantial influence (062)	23	0	0
A.III.3.	Debt securities held to maturity (063)	24	0	0
A.III.4.	Loans and credits to organization units (066)	25	0	0
A.III.5.	Other long-term loans and credits (067)	26	0	0
A.III.6.	Other long-term financial assets (069)	27	58	58
A.III.7.	Acquired long-term financial assets (043)	28	0	0

Sent on:	Signature of the entity's manager:	Responsible for the data: Ing. Irena Malečková
1 March 2016	Illegible signature	

The form was prepared by ASPEKT HM, tax, accounting and auditor firm, www.danovaprznani.cz, business.center.cz

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ROZVAHA (BALANCE)

k 31.12.2015
(v celých tis. Kč)

Zpracováno v souladu s
vyhláškou č. 504/2002 Sb. ve
znění pozdějších předpisů

Název a sídlo účetní jednotky
OSA - Ochranný svaz autorský pro
práva k dílům hudebním, z.s.
Čs. armády 786/20
Praha 6
16000

ICO
63839997

AKTIVA

a		Číslo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
a		b	1	2
A.	Dlouhodobý majetek celkem (ř. 02 + 10 + 21 - 29)	1	32 543	35 743
A.I.	Dlouhodobý nehmotný majetek (ř. 03 až 09)	2	63 615	70 207
A.I.1.	Nehmotné výsledky výzkumu a vývoje (012)	3	0	0
A.I.2.	Software (013)	4	61 440	68 211
A.I.3.	Ocenitelná práva (014)	5	0	0
A.I.4.	Drobný dlouhodobý nehmotný majetek (018)	6	443	443
A.I.5.	Ostatní dlouhodobý nehmotný majetek (019)	7	0	0
A.I.6.	Nedokončený dlouhodobý nehmotný majetek (041)	8	1 732	1 553
A.I.7.	Poskytnuté zálohy na dlouhodobý nehmotný majetek (051)	9	0	0
A.II.	Dlouhodobý hmotný majetek celkem (ř. 11 až 20)	10	42 048	47 312
A.II.1.	Pozemky (031)	11	97	97
A.II.2.	Umnělecká díla, předměty a sbírky (032)	12	410	410
A.II.3.	Stavby (021)	13	18 194	23 195
A.II.4.	Samostatné hmotné movité věci a soubory hmotných movitých věcí (022)	14	14 682	15 614
A.II.5.	Pěstební celky trvalých porostů (025)	15	0	0
A.II.6.	Základní stádo a tažná zvířata (026)	16	0	0
A.II.7.	Drobný dlouhodobý hmotný majetek (028)	17	6 132	6 264
A.II.8.	Ostatní dlouhodobý hmotný majetek (029)	18	0	0
A.II.9.	Nedokončený dlouhodobý hmotný majetek (042)	19	462	1 732
A.II.10.	Poskytnuté zálohy na dlouhodobý hmotný majetek (052)	20	2 071	0
A.III.	Dlouhodobý finanční majetek (ř. 22 až 28)	21	58	58
A.III.1.	Podíly v ovládaných a řízených osobách (061)	22	0	0
A.III.2.	Podíly v osobách pod podstatným vlivem (062)	23	0	0
A.III.3.	Dluhové cenné papíry držené do splatnosti (063)	24	0	0
A.III.4.	Zápůjčky organizačním složkám (066)	25	0	0
A.III.5.	Ostatní dlouhodobé zápůjčky (067)	26	0	0
A.III.6.	Ostatní dlouhodobý finanční majetek (069)	27	58	58
A.III.7.	Požičovaný dlouhodobý finanční majetek (043)	28	0	0

Odesláno dne: 1.3.2016	Podpis vedoucího účetní jednotky: 	Odpovídá za údaje: Ing. Irena Malečková
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a		b	1	2
A.IV.	Accumulated depreciation of fixed tangible assets (I. 30 to 40)	29	73,178	81,834
A.IV.1.	Accumulated depreciation of intangible results of research and development (072)	30	0	0
A.IV.2.	Accumulated depreciation of software (073)	31	50,471	57,312
A.IV.3.	Accumulated depreciation of valuable rights (074)	32	0	0
A.IV.4.	Accumulated depreciation of small intangible fixed assets (078)	33	443	443
A.IV.5.	Accumulated depreciation of other intangible fixed assets (079)	34	0	0
A.IV.6.	Accumulated depreciation of structures (081)	35	4,712	5,176
A.IV.7.	Accumulated depreciation of Individual movable assets and sets of movable assets (082)	36	12,405	13,340
A.IV.8.	Accumulated depreciation of orchards and vineyards (085)	37	0	0
A.IV.9.	Accumulated depreciation of basic herd and drought animals (086)	38	0	0
A.IV.10.	Accumulated depreciation of small tangible fixed assets (088)	39	5,147	5,563
A.IV.11.	Accumulated depreciation of other tangible fixed assets (089)	40	0	0
B.	Total current assets (I. 42+52+72+81)	41	555,244	575,557
B.I.	Total inventory (I. 43 to 51)	42	200	0
B.I.1.	Materials in inventory (112)	43	200	0
B.I.2.	Materials in transit (119)	44	0	0
B.I.3.	Work in progress (121)	45	0	0
B.I.4.	Semi-finished goods (122)	46	0	0
B.I.5.	Products (finished goods) (123)	47	0	0
B.I.6.	Animals (124)	48	0	0
B.I.7.	Merchandise in warehouse and stores (132)	49	0	0
B.I.8.	Merchandise in transit (139)	50	0	0
B.I.9.	Advances given on inventory (314)	51	0	0
B.II.	Total receivables (I. 53 to 71)	52	215,563	211,958
B.II.1.	Customers (311)	53	103,756	108,120
B.II.2.	Notes receivable (312)	54	0	0
B.II.3.	Receivables for discounted securities (313)	55	0	0
B.II.4.	Operating advances provided (314-I.50)	56	71,101	65,536
B.II.5.	Other receivables (315)	57	0	0
B.II.6.	Receivables from employees (335)	58	0	1
B.II.7.	Receivables from social security and public health insurance institutions (336)	59	0	0
B.II.8.	Income tax (341)	60	0	433
B.II.9.	Other direct taxes (342)	61	0	0
B.II.10.	Value added tax (343)	62	0	0
B.II.11.	Other taxes and fees (345)	63	1	0
B.II.12.	Claims to subsidies and other settlements with the state budget (346)	64	0	0
B.II.13.	Claims to subsidies and other settlements with the budget of territorial self-government bodies (348)	65	0	0

a		b	1	2
A.IV.	Oprávký k dlouhodobému majetku celkem (f. 30 až 40)	29	73 178	81 834
A.IV.1.	Oprávký k nehmotným výsledkům výzkumu a vývoje (072)	30	0	0
A.IV.2.	Oprávký k softwaru (073)	31	50 471	57 312
A.IV.3.	Oprávký k ocenitelným právům (074)	32	0	0
A.IV.4.	Oprávký k drobnému dlouhodobému nehmotnému majetku (078)	33	443	443
A.IV.5.	Oprávký k ostatnímu dlouhodobému nehmotnému majetku (079)	34	0	0
A.IV.6.	Oprávký k stavbám (081)	35	4 712	5 176
A.IV.7.	Oprávký k samostatným hmotným movitým věcem a souborům hmotných movitých věcí (082)	36	12 405	13 340
A.IV.8.	Oprávký k pěstitelským celkům trvalých porostů (085)	37	0	0
A.IV.9.	Oprávký k základnímu stádu s tažným zvířatům (086)	38	0	0
A.IV.10.	Oprávký k drobnému dlouhodobému hmotnému majetku (088)	39	5 147	5 563
A.IV.11.	Oprávký k ostatnímu dlouhodobému hmotnému majetku (089)	40	0	0
B.	Krátkodobý majetek celkem (f. 42 + 52 + 72 + 81)	41	555 244	575 557
B.I.	Zásoby celkem (f. 43 až 51)	42	200	0
B.I.1.	Materiál na skladě (112)	43	200	0
B.I.2.	Materiál na cestě (119)	44	0	0
B.I.3.	Nedokončená výroba (121)	45	0	0
B.I.4.	Polořady vlastní výroby (122)	46	0	0
B.I.5.	Výrobky (123)	47	0	0
B.I.6.	Zvířata (124)	48	0	0
B.I.7.	Zboží na skladě a v prodejnách (132)	49	0	0
B.I.8.	Zboží na cestě (139)	50	0	0
B.I.9.	Poskytnuté zálohy na zásoby (314)	51	0	0
B.II.	Pohledávky celkem (f. 53 až 71)	52	215 563	211 958
B.II.1.	Odeběratelé (311)	53	103 756	108 120
B.II.2.	Směnky k inkasu (312)	54	0	0
B.II.3.	Pohledávky za eskontované cenné papíry (313)	55	0	0
B.II.4.	Poskytnuté provozní zálohy (314-750)	56	71 101	65 536
B.II.5.	Ostatní pohledávky (315)	57	0	0
B.II.6.	Pohledávky za zaměstnanci (335)	58	0	1
B.II.7.	Pohledávky za institucemi sociálního zabezpečení a veřejného zdravotního pojištění (336)	59	0	0
B.II.8.	Daň z příjmů (341)	60	0	433
B.II.9.	Ostatní přímé daně (342)	61	0	0
B.II.10.	Daň z přidané hodnoty (343)	62	0	0
B.II.11.	Ostatní daně a poplatky (345)	63	1	0
B.II.12.	Nároky na dotace a ostatní zúčtování se státním rozpočtem (346)	64	0	0
B.II.13.	Nároky na dotace a ostatní zúčtování s rozpočtem orgánů územních samostatných celků (348)	65	0	0



		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accounting period
a		b	1	2
B.II.14.	Receivables from equity holders associated in the company (358)	66	0	0
B.II.15.	Receivables from fixed-term operations (373)	67	0	0
B.II.16.	Receivables on bonds issued (375)	68	0	0
B.II.17.	Other receivables (378)	69	0	0
B.II.18.	Estimated asset accounts (388)	70	40,705	37,868
B.II.19.	Allowance to receivables (391)	71	0	0
B.III.	Total current financial assets (I. 73 to 80)	72	337,092	360,899
B.III.1.	Cash on hand (211)	73	142	117
B.III.2.	Liquid valuables (213)	74	212	59
B.III.3.	Cash in banks (221)	75	336,738	360,723
B.III.4.	Equity securities held for trading (251)	76	0	0
B.III.5.	Debt securities held for trading (253)	77	0	0
B.III.6.	Other securities (256)	78	0	0
B.III.7.	Acquired current financial assets (259)	79	0	0
B.III.8.	Cash in transit (+/-261)	80	0	0
B.IV.	Total other assets (I. 82 to 84)	81	2,389	2,700
B.IV.1.	Pre-paid expenses (381)	82	2,389	2,700
B.IV.2.	Accrued revenue (385)	83	0	0
B.IV.3.	Foreign exchange gains (386)	84	0	0
TOTAL ASSETS (I. 1+41)		85	587,787	611,300
Control number (I. 1 to 85)		997	2,643,860	2,772,536

		Číslo řádku	Stav k prvnímu dni účetního období	Stav k poslednímu dni účetního období
a		b	1	2
B.II.14.	Pohledávky za společnosti sdruženými ve společnosti (358)	66	0	0
B.II.15.	Pohledávky z pevných termínových operací a opcí (373)	67	0	0
B.II.16.	Pohledávky z vydaných dluhopisů (375)	68	0	0
B.II.17.	Jiné pohledávky (378)	69	0	0
B.II.18.	Dohadné účty aktivní (388)	70	40 705	37 868
B.II.19.	Opravná položka k pohledávkám (391)	71	0	0
B.III.	Krátkodobý finanční majetek celkem (ř. 73 až 80)	72	337 092	360 899
B.III.1.	Pokladna (211)	73	142	117
B.III.2.	Ceniny (213)	74	212	59
B.III.3.	Účty v bankách (221)	75	336 738	360 723
B.III.4.	Majetkové cenné papíry k obchodování (251)	76	0	0
B.III.5.	Dluhové cenné papíry k obchodování (253)	77	0	0
B.III.6.	Ostatní cenné papíry (256)	78	0	0
B.III.7.	Požizovaný krátkodobý finanční majetek (259)	79	0	0
B.III.8.	Peníze na cestě (+/-261)	80	0	0
B.IV.	Jiná aktiva celkem (ř. 82 až 84)	81	2 389	2 700
B.IV.1.	Náklady příštích období (381)	82	2 389	2 700
B.IV.2.	Příjmy příštích období (385)	83	0	0
B.IV.3.	Kursově rozdíly aktivní (386)	84	0	0
AKTIVA CELKEM (ř. 1 + 41)		85	587 787	611 300
Kontrolní číslo (ř. 1 až 85)		997	2 643 860	2 772 536



LIABILITIES

c		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accounting period
		d	3	4
A.	Own resources (I. 87+91)	86	97,175	102,562
A.I.	Total equity (I. 88 to 90)	87	88,827	93,263
A.I.1.	Equity (901)	88	18,328	18,328
A.I.2.	Reserves (911)		70,499	74,935
A.I.3.	Asset and debt revaluation differences (921)		0	0
A.II.	Net income (I. 92 to 94)	91	9,299	
A.II.1.	Net income account (+/-963)	92	X	9,299
A.II.2.	Net income under approval (+/-931)	93	8,348	X
A.II.3.	Retained earnings and losses prior years (+/-932)	94	0	0
B.	Total other sources (I. 96+98+106+130)	95	490,612	508,738
B.I.	Total provisions (I. 97)	96	0	0
B.I.1.	Provisions (941)	97	0	0
B.II.	Total long-term liabilities (I. 99 to 105)	98	0	0
B.II.1.	Long-term bank loans (953)	99	0	0
B.II.2.	Bonds issued (953)	100	0	0
B.II.3.	Liabilities from lease (954)	101	0	0
B.II.4.	Long-term advances received (955)	102	0	0
B.II.5.	Long-term notes payable (958)	103	0	0
B.II.6.	Estimated liability accounts (389)	104	0	0
B.II.7.	Other short-term liabilities (959)	105	0	0
B.III.	Total short-term liabilities (I. 106 to 129)	106	487,766	505,499
B.III.1.	Suppliers (321)	107	2,269	4,815
B.III.2.	Notes payable (322)	108	0	0
B.III.3.	Advances received (324)	109	0	0
B.III.4.	Other liabilities (325)	110	456,600	468,952
B.III.5.	Employees (331)	111	3,753	3,885
B.III.6.	Other liabilities to employees (333)	112	303	250
B.III.7.	Liabilities from social security and health insurance (336)	113	2,530	2,557
B.III.8.	Income tax (341)	114	1,554	0
B.III.9.	Other direct taxes (342)	115	4,751	3,786
B.III.10.	Value added tax (343)	116	1,839	18,600
B.III.11.	Other taxes and fees (345)	117	0	6
B.III.12.	Liabilities to state budget (346)	118	0	0
B.III.13.	Liabilities to budgets of territorial self-government bodies (348)	119	0	0
B.III.14.	Liabilities from underwritten unpaid securities and shares (367)	120	0	0
B.III.15.	Liabilities to equity holders associated in the company (368)	121	0	0
B.III.16.	Liabilities from fixed-term operations and options (373)	122	0	0
B.III.17.	Other liabilities (379)	123	616	635
B.III.18.	Short-term bank loans (231)	124	0	0
B.III.19.	Discounted loans (232)	125	0	0
B.III.20.	Issued short-term bonds (241)	126	0	0
B.III.21.	Own bonds (255)	127	0	0
B.III.22.	Estimated liability accounts (389)	128	4,551	2,013
B.III.23.	Other short-term financial assistances (379)	129	0	0
B.IV.	Total other liabilities (I. 131 to 133)	130	2,846	3,239
B.III.1.	Accrued expenses (383)	131	2,251	2,619
B.III.2.	Deferred revenue (384)	132	594	620
B.III.3.	Foreign exchange losses (387)	133	1	0
TOTAL LIABILITIES (I. 86+95)		134	587,787	611,300
Control number (I. 86 to 134)		998	2,351,148	2,445,200

The form was prepared by ASPEKT HM, tax, accounting and auditor firm, www.danovaprizeni.cz, business.center.cz

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PASIVA

c		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accounting period
		d	3	4
A.	Vlastní zdroje celkem (I. 87 + 91)	86	97 175	102 562
A.I.	Jmění celkem (I. 88 až 90)	87	88 827	93 263
A.I.1.	Vlastní jmění (901)	88	18 328	18 328
A.I.2.	Fondy (911)	89	70 499	74 935
A.I.3.	Oceňovací rozdíly z přecenění finančního majetku a závazků (921)	90	0	0
A.II.	Výsledek hospodaření celkem (I. 92 až 94)	91	8 348	9 299
A.II.1.	Účet výsledku hospodaření (+/-963)	92	X	9 299
A.II.2.	Výsledek hospodaření ve schvalovacím řízení (+/-931)	93	8 348	X
A.II.3.	Nerozdělený zisk, neuhrazená ztráta min. let (+/-932)	94	0	0
B.	Cizí zdroje celkem (I. 96 + 98 +106 +130)	95	490 612	508 738
B.I.	Rezervy celkem (I. 97)	96	0	0
B.I.1.	Rezervy (941)	97	0	0
B.II.	Dlouhodobé závazky celkem (I. 99 až 105)	98	0	0
B.II.1.	Dlouhodobé bankovní úvěry (953)	99	0	0
B.II.2.	Vydané dluhopisy (953)	100	0	0
B.II.3.	Závazky z pronájmu (954)	101	0	0
B.II.4.	Přijaté dlouhodobé zálohy (955)	102	0	0
B.II.5.	Dlouhodobé směnky k úhradě (958)	103	0	0
B.II.6.	Dohadné účty pasivní (389)	104	0	0
B.II.7.	Ostatní dlouhodobé závazky (959)	105	0	0
B.III.	Krátkodobé závazky celkem (I. 106 až 129)	106	487 766	505 499
B.III.1.	Dodavatelé (321)	107	2 269	4 815
B.III.2.	Směnky k úhradě (322)	108	0	0
B.III.3.	Přijaté zálohy (324)	109	0	0
B.III.4.	Ostatní závazky (325)	110	468 600	468 952
B.III.5.	Zaměstnanci (331)	111	3 753	3 885
B.III.6.	Ostatní závazky vůči zaměstnancům (333)	112	303	250
B.III.7.	Závazky ze sociálního zabezpečení a zdr.pojistění (336)	113	2 530	2 557
B.III.8.	Daň z příjmů (341)	114	1 554	0
B.III.9.	Ostatní přímé daně (342)	115	4 751	3 786
B.III.10.	Daň z přidané hodnoty (343)	116	1 839	18 600
B.III.11.	Ostatní daně a poplatky (345)	117	0	6
B.III.12.	Závazky ze vztahu ke státnímu rozpočtu (346)	118	0	0
B.III.13.	Závazky ze vztahu k rozp. orgánům územ. sam. celků (348)	119	0	0
B.III.14.	Závazky z upsaných nesp. cenných papírů a podílů (367)	120	0	0
B.III.15.	Závazky ke společníkům sdružených ve společnosti (368)	121	0	0
B.III.16.	Závazky z pevných termínových operací a opcí (373)	122	0	0
B.III.17.	Jiné závazky (379)	123	616	635
B.III.18.	Krátkodobé bankovní úvěry (231)	124	0	0
B.III.19.	Eskontní úvěry (232)	125	0	0
B.III.20.	Vydané krátkodobé dluhopisy (241)	126	0	0
B.III.21.	Vlastní dluhopisy (255)	127	0	0
B.III.22.	Dohadné účty pasivní (389)	128	4 551	2 013
B.III.23.	Ostatní krátkodobé finanční výpomoci (379)	129	0	0
B.IV.	Jiná pasiva celkem (I. 131 až 133)	130	2 846	3 239
B.II.1.	Výdaje příštích období (383)	131	2 251	2 619
B.II.2.	Výnosy příštích období (384)	132	594	620
B.II.3.	Kursové rozdíly pasivní (387)	133	1	0
PASIVA CELKEM (I. 86 + 95)		134	587 787	611 300
Kontrolní číslo (I. 86 až 134)		998	2 351 148	2 445 200

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PROFIT AND LOSS STATEMENT

Prepared in accordance with
Decree No. 504/2002 Coll.,
as amended

as of 31 December 2015
(in CZK ,000)

Entity's name and registered office
OSA – Ochranný svaz autorský
pro práva k dílům hudebním z.s.
Čs. armády 786/20
Prague 6
16000

Company ID No.
63839997

VÝKAZ ZISKU A ZTRÁTY

k 31.12.2015

(v celých tis. Kč)

OSA - Ochranný svaz autorský pro
práva k dílům hudebním, z.s.

Čs. armády 786/20

Praha 6

16000

IČO
63839997

Zpracováno v souladu s
vyhláškou č. 504/2002 Sb.
ve znění pozdějších předpisů

Line No.	Description	Line No.	Main activity	Economic activity	Total
		1	2	3	
A.	Expenses (I. 43)	1	134,358	341	134,699
A.I.	Total purchases consumed (I. 3 to 6)	2	3,460	2	3,462
A.I.1.	Consumed material (501)	3	2,175	2	2,177
A.I.2.	Consumer energy (502)	4	1,285	0	1,285
A.I.3.	Other utilities consumed (503)	5	0	0	0
A.I.4.	Merchandise sold (504)	6	0	0	0
A.II.	Total services (I. 8 to 11)	7	25,287	35	25,322
A.II.5.	Repairs and maintenance (511)	8	276	0	276
A.II.6.	Travel expenses (512)	9	3,107	0	3,107
A.II.7.	Entertainment expenses (513)	10	2,241	0	2,241
A.II.8.	Other services (518)	11	19,663	35	19,698
A.III.	Total personnel expenses (I. 13 to 17)	12	92,026	287	92,313
A.III.9.	Wages and salaries (521)	13	66,868	203	67,071
A.III.10.	Statutory social security insurance (524)	14	22,242	72	22,314
A.III.11.	Other social security insurances (525)	15	1,426	6	1,432
A.III.12.	Statutory social expenses (527)	16	1,479	6	1,485
A.III.13.	Other social expenses (528)	17	11	0	11
A.IV.	Total taxes and fees (I. 19 to 21)	18	1,039	0	1,039
A.IV.14.	Road tax (531)	19	62	0	62
A.IV.15.	Real estate tax (532)	20	0	0	0
A.IV.16.	Other taxes and fees (238)	21	977	0	977
A.V.	Total other expenses (I. 23 to 30)	22	2,572	14	2,586
A.V.17.	Contractual penalties and interests on (541)	23	0	0	0
A.V.18.	Other penalties and fines (542)	24	20	0	20
A.V.19.	Bad debt write-off (543)	25	0	0	0
A.V.20.	Interests (544)	26	0	0	0
A.V.21.	Exchange rate losses (545)	27	548	0	548
A.V.22.	Gifts (546)	28	0	0	0
A.V.23.	Wastage (548)	29	0	0	0
A.V.24.	Additional other expenses (549)	30	2,004	14	2,018

Číslo řádku	Název položky	Číslo řádku	Činnost hlavní	Činnost hospodářská	celkem
		1	2	3	
A.	Náklady (f. 43)	1	134 358	341	134 699
A.I.	Spotřebované nákupy celkem (f. 3 až 6)	2	3 460	2	3 462
A.I.1.	Spotřeba materiálu (501)	3	2 175	2	2 177
A.I.2.	Spotřeba energie (502)	4	1 285	0	1 285
A.I.3.	Spotřeba ostatních neskladovatečných dodávek (503)	5	0	0	0
A.I.4.	Prodané zboží (504)	6	0	0	0
A.II.	Služby celkem (f. 8 až 11)	7	25 287	35	25 322
A.II.5.	Opravy a udržování (511)	8	276	0	276
A.II.6.	Cestovné (512)	9	3 107	0	3 107
A.II.7.	Náklady na reprezentaci (513)	10	2 241	0	2 241
A.II.8.	Ostatní služby (518)	11	19 663	35	19 698
A.III.	Osobní náklady celkem (f. 13 až 17)	12	92 026	287	92 313
A.III.9.	Mzdové náklady (521)	13	66 868	203	67 071
A.III.10.	Zákonné sociální pojištění (524)	14	22 242	72	22 314
A.III.11.	Ostatní sociální pojištění (525)	15	1 426	6	1 432
A.III.12.	Zákonné sociální náklady (527)	16	1 479	6	1 485
A.III.13.	Ostatní sociální náklady (528)	17	11	0	11
A.IV.	Daně a poplatky celkem (f. 19 až 21)	18	1 039	0	1 039
A.IV.14.	Daň silniční (531)	19	62	0	62
A.IV.15.	Daň z nemovitosti (532)	20	0	0	0
A.IV.16.	Ostatní daně a poplatky (538)	21	977	0	977
A.V.	Ostatní náklady celkem (f. 23 až 30)	22	2 572	14	2 586
A.V.17.	Smluvní pokuty a úroky z prodlení (541)	23	0	0	0
A.V.18.	Ostatní pokuty a penále (542)	24	20	0	20
A.V.19.	Odpis nedobytné pohledávky (543)	25	0	0	0
A.V.20.	Úroky (544)	26	0	0	0
A.V.21.	Kursová ztráta (545)	27	548	0	548
A.V.22.	Dary (546)	28	0	0	0
A.V.23.	Manka a škody (548)	29	0	0	0
A.V.24.	Jiné ostatní náklady (549)	30	2 004	14	2 018

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Chamber of Auditors of the Czech Republic

Formulář zpracoval ASPEKT HM, daňová, účetní a auditorská kancelář, www.danovaprizeni.cz, business.center.cz



Line No.	Description	Line No.	Main activity	Economic activity	Total
			1	2	3
A.VI.	Total depreciation, amortization, provisions and allowances (I. 32 to 37)	31	8,879	3	8,882
A.VI.25.	Depreciation and amortization of intangible and tangible fixed assets (551)	32	8,879	3	8,882
A.VI.26.	Net book value of intangible and tangible fixed assets sold (552)	33	0	0	0
A.VI.27.	Securities and shares sold (553)	34	0	0	0
A.VI.28.	Material sold (554)	35	0	0	0
A.VI.29.	Provisions (556)	36	0	0	0
A.VI.30.	Allowances created (559)	37	0	0	0
A.VII.	Total contributions paid (I. 39+40)	38	1,095	0	1,095
A.VII.31.	Contributions cleared between organization units (581)	39	0	0	0
A.VII.32.	Membership fees paid (582)	40	1,095	0	1,095
A.VIII.	Total income tax (I. 42)	41	0	0	0
A.VIII.33	Additional income tax payments (595)	42	0	0	0
	TOTAL EXPENSES		134,358	341	134,699

B.	Revenue (I. 81)	44	0	0	0
B.I.	Total revenue from own activity and merchandise (I. 46 to 48)	45	139,242	3,872	143,114
B.I.1.	Revenue from own products (601)	46	0	0	0
B.I.2.	Revenue from sale of services (602)	47	139,242	3,872	143,114
B.I.3.	Revenue from merchandise sold (604)	48	0	0	0
B.II.	Total changes in internal inventory (I. 50 to 53)	49	0	0	0
B.II.4	Change in work in progress (611)	50	0	0	0
B.II.5	Change in semi-finished products (612)	51	0	0	0
B.II.6	Change in finished products (613)	52	0	0	0
B.II.7	Change in animals (614)	53	0	0	0
B.III.	Total capitalization (I. 55 to 58)	54	0	0	0
B.III.8	Capitalization of previously expensed material and merchandise costs (621)	55	0	0	0
B.III.9	Capitalization of previously expensed internal service costs (622)	56	0	0	0
B.III.10	Capitalization of previously expensed intangible fixed assets costs (623)	57	0	0	0
B.III.11	Capitalization of previously expensed tangible fixed assets costs (624)	58	0	0	0
B.IV.	Total other revenue (I. 60 to 66)	59	2,087	0	2,087
B.IV.12	Contractual penalties and interests on late payment 641	60	0	0	0
B.IV.13	Other penalties and fees 642	61	0	0	0
B.IV.14	Payments for written-off debts 643	62	0	0	0
B.IV.15	Interests 644	63	1,711	0	1,711
B.IV.16	Exchange rate gains 645	64	230	0	230
B.IV.17	Clearing of provisions 648	65	0	0	0
B.IV.18	Additional other revenue 649	66	146	0	146



Číslo řádku	Název položky	Číslo řádku	Činnost hlavní	Činnost hospodářská	celkem
			1	2	3
A.VI.	Odpisy, prodaný majetek, tvorba rezerv a opravných položek celkem (f. 32 až 37)	31	8 879	3	8 882
A.VI.25	Odpisy dlouhodobého nehmotného a hmotného majetku (551)	32	8 879	3	8 882
A.VI.26	Zůstatková cena prodaného dlouhodobého nehmotného a hmotného majetku (552)	33	0	0	0
A.VI.27	Prodané cenné papíry a podíly (553)	34	0	0	0
A.VI.28	Prodaný materiál (554)	35	0	0	0
A.VI.29	Tvorba rezerv (556)	36	0	0	0
A.VI.30	Tvorba opravných položek (559)	37	0	0	0
A.VII.	Poskytnuté příspěvky celkem (f. 39 + 40)	38	1 095	0	1 095
A.VII.31	Poskytnuté příspěvky účtované mezi organizačními složkami (581)	39	0	0	0
A.VII.32	Poskytnuté členské příspěvky (582)	40	1 095	0	1 095
A.VIII.	Daň z příjmů celkem (f. 42)	41	0	0	0
A.VIII.33	Dodatečné odvody daně z příjmů (595)	42	0	0	0
	NÁKLADY CELKEM	43	134 358	341	134 699

B.	Výnosy (f. 81)	44	0	0	0
B.I.	Tržby za vlastní výkony a za zboží celkem (f. 46 až 48)	45	139 242	3 872	143 114
B.I.1	Tržby za vlastní výrobky (601)	46	0	0	0
B.I.2	Tržby z prodeje služeb (602)	47	139 242	3 872	143 114
B.I.3	Tržby za prodané zboží (604)	48	0	0	0
B.II.	Změna stavu vnitroorganizačních zásob celk. (f. 50 až 53)	49	0	0	0
B.II.4	Změna stavu zásob nedokončené výroby (611)	50	0	0	0
B.II.5	Změna stavu zásob polotovárů (612)	51	0	0	0
B.II.6	Změna stavu zásob výrobků (613)	52	0	0	0
B.II.7	Změna stavu zvířat (614)	53	0	0	0
B.III.	Aktivace celkem (f. 55 až 58)	54	0	0	0
B.III.8	Aktivace materiálu a zboží (621)	55	0	0	0
B.III.9	Aktivace vnitroorganizačních služeb (622)	56	0	0	0
B.III.10	Aktivace dlouhodobého nehmotného majetku (623)	57	0	0	0
B.III.11	Aktivace dlouhodobého hmotného majetku (624)	58	0	0	0
B.IV.	Ostatní výnosy celkem (f. 60 až 66)	59	2 087	0	2 087
B.IV.12	Smluvní pokuty a úroky z prodání 641	60	0	0	0
B.IV.13	Ostatní pokuty a penále 642	61	0	0	0
B.IV.14	Platby za odpsané pohledávky 643	62	0	0	0
B.IV.15	Úroky 644	63	1 711	0	1 711
B.IV.16	Kursově zisky 645	64	230	0	230
B.IV.17	Zúčtování fondů 648	65	0	0	0
B.IV.18	Jiné ostatní výnosy 649	66	146	0	146

Line No.	Description	Line No.	Main activity	Economic activity	Total
			1	2	3
B.V.	Total revenue from sale of assets, clearance of provisions and allowances (I. 68 to 74)	67	3	0	3
B.V.19	Revenue from sale of intangible and tangible fixed assets sold (652)	68	0	0	0
B.V.20	Revenue from sale of securities and shares sold (653)	69	0	0	0
B.V.21	Revenue from sale of material (654)	70	0	0	0
B.V.22	Revenue from current financial assets (655)	71	3	0	3
B.V.23	Clearance of provisions (656)	72	0	0	0
B.V.24	Revenue from long-term financial assets (657)	73	0	0	0
B.V.25	Clearance of allowances (659)	74	0	0	0
B.VI.	Total contributions received (I. 76 to 78)	75	585	0	585
B.VI.26	Received contributions cleared between organization units (681)	76	0	0	0
B.VI.27	Contributions received (gifts) (682)	77	0	0	0
B.VI.28	Membership contributions received (684)	78	585	0	585
B.VII.	Total operating subsidies (I. 80)	79	0	0	0
B.VII.29	Operating subsidies (691)	80	0	0	0
	TOTAL REVENUE	81	141,917	3,872	145,789
C.	NET INCOME BEFORE TAX (I. 43–81)	82	7,559	3,531	11,090
C.34	Income tax (591)	83	1,791	0	1,791
D.	NET INCOME AFTER TAX (I. 82–83)	84	5,768	3,531	9,299
	Control number (I. 1–84)	999	978,301	20,042	998,343

Číslo řádku	Název položky	Číslo řádku	Činnost hlavní	Činnost hospodářská	celkem
			1	2	3
B.V.	Tržby z prodeje majetku, zúčtování rezerv a opravných položek celkem (f. 68 až 74)	67	3	0	3
B.V.19	Tržby z prodeje dlouhodobého nehmotného a hmotného majetku (652)	68	0	0	0
B.V.20	Tržby z prodeje cenných papírů a podílů (653)	69	0	0	0
B.V.21	Tržby z prodeje materiálu (654)	70	0	0	0
B.V.22	Výnosy z krátkodobého finančního majetku (655)	71	3	0	3
B.V.23	Zúčtování rezerv (656)	72	0	0	0
B.V.24	Výnosy z dlouhodobého finančního majetku (657)	73	0	0	0
B.V.25	Zúčtování opravných položek (659)	74	0	0	0
B.VI.	Přijaté příspěvky celkem (f. 76 až 78)	75	585	0	585
B.VI.26	Přijaté příspěvky zúčtované mezi organizačními složkami (681)	76	0	0	0
B.VI.27	Přijaté příspěvky (dary) (682)	77	0	0	0
B.VI.28	Přijaté členské příspěvky (684)	78	585	0	585
B.VII.	Provozní dotace celkem (f. 80)	79	0	0	0
B.VII.29	Provozní dotace (691)	80	0	0	0
	VÝNOSY CELKEM	81	141 917	3 872	145 789
C.	VÝSLEDEK HOSPODAŘENÍ PŘED ZDANĚNÍM (f. 43 - 81)	82	7 559	3 531	11 090
C.34	Daň z příjmů (591)	83	1 791	0	1 791
D.	VÝSLEDEK HOSPODAŘENÍ PO ZDANĚNÍ (f. 82 - 83)	84	5 768	3 531	9 299
	Kontrolní číslo (f. 1 - 84)	999	978 301	20 042	998 343

Sent on: 1 March 2016	Stamp: Illegible round stamp	Signature of the entity's manager: Illegible signature
		Responsible for the data: Ing. Irena Malečková

Odesláno dne: 1.3.2016	Razítko: 	Podpis vedoucího úč.jednotky: 
		Odpovídá za údaje: Ing. Irena Malečková

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